



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Thursday, 29 March 2001 at 7:30 p.m.

## Graduation Recital

**Chris Harnett, alto saxophone**

**Danette Dickinson, piano**

San Antonio (Sonata for Alto Saxophone and Piano) (1994)

John Harbison  
(1935- )

- I The Summons*
- II Line Dance*
- III Couples Dance*

Evocations (1968)

Henri Tomasi  
(1901-1971)

- I Péruvienne*
- II Nigérienne*
- III Combodgienne (Asparas)*
- IV Ecosaise*

Sonata for Alto Saxophone and Piano, Op. 19 (1939)

Paul Creston  
(1906-1985)

- I With vigor*
- II With tranquillity*
- III With gaiety*

Concerto en mi bémol (1934)

Alexandre Glazounov  
(1865-1965)

*Presented in partial fulfilment of the requirements for Music 445B*



**Memorial**  
University of Newfoundland

## PROGRAM NOTES

### San Antonio (Sonata for Alto Saxophone and Piano)

Commissioned by the *World-Wide (Concurrent) Premieres and Commissioning Fund, Inc.*, *San Antonio* is an exciting new work for alto saxophone and piano. Showing elements of minimalism, jazz, Mexican pop, funk and an extended saxophone range, this piece is bound to become a hallmark of late 20<sup>th</sup> century saxophone music. Attached are the composers own program notes.

### Evocations

Before devoting his life to composition in the 1950's, Henri Tomasi's duties as a conductor brought him to many countries around the world. *Evocations* is a musical portrayal of four countries Tomasi probably visited in his lifetime and reflects his fascination with foreign cultures. Written for solo oboe, english horn or E<sup>b</sup> alto saxophone, the composition opens with a percussive rhythm meant to represent the beating of a faraway drum that returns throughout the movement. In *Nigeriënne* Tomasi again emphasizes native percussive elements. *Combodgienne (Asparas)*, the composer contrasts native melodic in the opening and closing of the movement with a portrayal of the *Renat ek* (xylophone) in the middle. To close, we are brought to Scotland for a dancing *gigue*.

### Sonata for Alto Saxophone and Piano, Op. 19

American composer Paul Creston was among the first composers to write music for the saxophone that was accepted as serious music by scholars. His *Sonata for Alto Saxophone and Piano, Op. 19* has grown to become one of the standard pieces in any classical saxophonist's repertoire. Creston's trademark style is in his use of dance-like rhythms, especially shifting the subdivision of regular meters to make them sound irregular, his use of tonal sounding chords without implying a home key and of a clear form focused on the development of themes. In this *Sonata*, themes unwind and are developed with various techniques including sequencing and metric placement, to highlight the form - especially in the first and third movements. The second movement highlights a singing melody throughout which rarely sounds to be in the 5/4 time signature it is written in.

### Concerto on mi bémol

Written at the request of and dedicated to a young Sigurd Ruscher (among the most important classical saxophone soloists in the history of the instrument), the Glouzounov *Concerto* is another staple of saxophone repertoire. One of the earliest concertos written for saxophone, this late-romantic work highlights beautiful and expressive melodies that show Glouzounov's mastery at thematic development. Although the piece is written in a continuous style, it is divided into three movements, "Allegro moderate," "Tranquillo" and "Allegro."

### San Antonio (Sonata for Alto Saxophone and Piano)

- I        The Summons  
The traveler has a free afternoon in San Antonio. It is August, 105 degrees. Expecting to start with the cool promenade along the river, he is instead lured by a sound. He follows up a long stairway and finds himself in a little fiesta - a hot square, no shade, many people, a few dancing to a fast beat, the band playing and singing in Spanish.
- II       Line Dance  
The first dancers finish, exhausted. Then as if on cue, practically the whole crowd gets into a line, all ages, nine to ninety. They all know the steps, which change with the phrases.
- III      Couples' Dance  
Then the music changes again, still slower; they go on in couples. No one seems to feel the heat; the band hardly stops. Everyone, the traveler included, sinks into it. Towards the end, a young girl asks the traveler to dance. He declines.

But a year later, when the tourist jots down the memory of the sounds - something about a saxophone, and a few rhythms - in his distorted memory, he accepts.

- John Harbison