



Donald F. Cook Recital Hall
M.O. Morgan Building
Saturday, 19 April 2003 at 6:30 p.m.

Jonathan MacInnis - Alto Saxophone
Leslee Heyes - Piano

Sonata for Alto Saxophone and Piano (1937)

Bernard Heiden

Allegro

1910-2000

Vivace

Adagio - Presto - Adagio - Presto Molto Vivace

Parable XI for Alto Saxophone Solo (1972)

Vincent Persichetti

1915-1987

— Intermission —

Ballade for Alto Saxophone and Piano (1938)

Frank Martin

1890-1974

Concerto for Alto Saxophone and Piano (1934)

Alexander Glazounov

1865-1936

Presented in partial fulfilment of the requirements for Music 645B



Memorial
University of Newfoundland

Bernard Heiden – Sonata for Alto Saxophone and Piano

Shortly after leaving Germany to move to the United States in 1935, Bernard Heiden met saxophone pedagogue Larry Teal. Their friendship inspired this sonata, which is appropriately dedicated to Teal. Hindemith's influence on Heiden's compositional style is found throughout this sonata in the many rhythmic and motivic devices employed. More than a mere solo work with accompaniment, the musical lines and ideas are woven between both voices. A sense of unity is created throughout this three-movement work by way of repeated rhythmic and melodic patterns. Whether it is in the first movement's dotted rhythms and mixed metre, or the second and third movements' perpetual motion, Heiden's musical lines often creates moments of metrical shift, blurring the listener's sense of time.

Vincent Persichetti - Parable XI for Solo Alto Saxophone

American composer, Vincent Persichetti began his musical studies in Philadelphia at the early age of five. By age eleven, he was paying for his own music education, and works composed at age fourteen are now published. With a strong background in church music, it comes as no surprise that Persichetti's twenty-five parables make up a significant portion of his musical output. By definition, a parable is a short story, which is didactic in nature, notably used in the bible. In many ways, Parable XI meets the criteria, in that it is relatively brief, and seems to convey a message of passion through short, abstract ideas presented with great coherency. The opening motive serves to unify the work, and is heard truncated within the coda section. The use of various asymmetrical meters and non-traditional rhythmical groupings help to build excitement throughout. Persichetti calls for a wide timbral palette demanding tonal colors ranging from ardent and lush, to veiled and echoing, to chaotic and furious.

Frank Martin - Ballade for Alto Saxophone and Orchestra (Piano Reduction)

A native of Geneva, Switzerland, Frank Martin has written a wide variety of music including operas, concertos, vocal works, choral works, and five ballades. The first ballade, for alto saxophone, is a full-length work of great intensity. Presented in one single movement, this piece evokes a dark and mysterious mood, which develops slowly by way of a melancholy melody. Fragments of this melody are heard throughout the work. Although building slowly, the texture continues to grow, stretching the expressive abilities of the saxophone to the utmost.

Alexander Glazunov – Concerto for Alto Saxophone and Orchestra (Piano Reduction)

Written in 1934, the Glazunov Concerto is one of the most well known works in the repertoire. Although there are implications of three distinct movements, the work remains inextricably connected as one large rhapsodic gesture. Alexander Glazunov was a Russian romantic composer at heart, who opposed much of the change and "new music" so popular with many of his twentieth-century contemporaries. Although originally written for alto saxophone and string orchestra, this work is often performed with piano accompaniment. This concerto remains one of the staples of saxophone literature, as it provides the unique opportunity for the saxophonist to perform not only a romantic work, but also, a work of such gargantuan proportion.