

Jeffrey van den Scott saxophones

Sonate (1956)

Ruhig bewegt
Lebhaft
Sehr langsam
Lebhaft

Paul Hindemith
(1895-1963)

Hommage à Sax, Diptyque Concertant (1958)

Adagio recitativo
Allegro commodo

René Bernier
(1905-1984)

Philip Roberts, piano

Intermission

Requiem (Shin-én) (1989)

Ryo Noda
(1948-)

Inner Time / In Her Time (1974-1980)

Murray Geddes
(1950-)

Sonata, Op. 19 (1945)

With vigor
With tranquility
With gaiety

Paul Creston
(1906-1985)

Leslee Heys, piano

Presented in partial fulfilment of the requirements for 645B

Program Notes

German-born composer Paul Hindemith's **Sonate**, written in 1943, was originally written for Eb horn, or alto saxophone. The first movement features long melodic lines that are continuously pushing forward. The second movement is characterized by rhythmic imitation between the piano and the saxophone underscored by a four-bar rhythmic ostinato that is passed between the instruments. The third movement is a very slow dialogue between saxophone and piano that contrasts very dark colours with light melodies. The final movement was reworked for the saxophone, initially giving the quick and lively 9/16 melody to the soloist, then superimposing the 6/8 Eb horn melody over a piano repetition of the 9/16 section which drives to the powerful ending.

Adolphe Sax, born in Dinant, Belgium in 1814, was renowned as an instrument maker and inventor. René Bernier's **Hommage à Sax** is a two-movement "Diptyque Concertant" dedicated to Sax. The first movement is a recitative which shows evidence of classical and jazz influences. The second movement is full of rhythmic change and play representing the quirky character and turbulent life of Adolphe Sax. The cadenza evokes the opening of the first movement, and pushes towards the energetic finish of the piece.

Ryo Noda is a leading exponent of new Japanese music for saxophone. He draws on traditional Shakuhachi music to explore contemporary saxophone technique.

Requiem (Shin-én) builds an overall atmosphere of tranquility and timelessness, however, within each gesture there is tension and release is created through the use of multiphonics. Further tension is created later in the movement with the addition of the human voice. The end of the piece brings back the atmosphere of tranquility, using microtones to recreate a meditative and peaceful mood.

Canadian Murray A. Geddes' **Inner Time / In Her Time** is composed to explore sound and movement. The composer has written the following introduction: "At the source of every sound lies a movement. So . . . consider this piece not only as a dance of sound through space, but also in your being a dance from within. Music is a body of knowledge." There are three principal gestures that permeate this piece; short reverberant pops, repeated and shifting rhythmic cells, and marcato phrases.

American composer Paul Creston's **Sonata, Op. 19** is 'American' down to the expressive markings. American styles, such as jazz and blues are subtly introduced throughout all three movements. The march-like opening movement contrasts crisp rhythms with calm melodic lines. A five-note opening motif recurs throughout. The piano presents the theme of the tranquil middle movement. This movement comprises long lyrical phrases, which build in dynamic and intensity. As the movement calms, the saxophone repeats the theme a final time, then plays a short codetta to end the movement. The final movement is a comical play on the simple 2/4 time signature. The shifting accents in the saxophone and piano constantly disguise the indicated meter. Long lyrical phrases provide relief, before the rhythmic play returns, and drives to the convincing conclusion.