

**TEXAS CHRISTIAN UNIVERSITY
SAXOPHONE RECITAL**

October 23rd, 2020

Wyatt Grose, alto saxophone
Dr. Cecilia Kao, piano

Concerto for Alto Saxophone

Paul Creston (1906-1985)

- I. Energetic
- II. Meditative
- III. Rhythmic

Sonata for Alto Saxophone and Piano

Wolfgang Jacobi (1894-1972)

- I. Allegro, ma non troppo
- II. Sarabande
- III. Allegro

INTERMISSION

Concerto for Alto Saxophone in Eb

Alexander Glazunov (1865-1936)

This recital is given in partial fulfillment of the requirements for a Bachelor's of Music in Saxophone Performance. Mr. Grose is a student of Professor Joe Eckert.

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Concerto for Alto Saxophone

Paul Creston's *Concerto for Alto Saxophone* (1941) is divided into three movements and composed for saxophone and orchestra. The first movement, *Energetic*, displays the virtuosic capabilities of the saxophone through the utilization of technical passages and moments of reprise with lyrical melodic figures. The second movement, *Meditative*, is melodious with lengthy phrases and a cadenza that employs moments of the principle melodic idea alongside fragmented motives. The third movement, *Rhythmic*, showcases rigorous technique and concludes the concerto with a flourish of notes in the final cadenza.

Sonata for Alto Saxophone and Piano

During World War I, Wolfgang Jacobi was a prisoner of war under French occupation. After the war ended, Jacobi studied music in Berlin from 1919 to 1922. In 1930, Jacobi composed the *Sonata for Alto Saxophone and Piano*, only three years prior to his status as a composer being revoked by the Nazi Regime due to his Jewish heritage. The considerable musical hurdles found in this piece are in the dynamic contrast necessary to display the proper character of Jacobi's struggles, and the rhythmic variety and syncopation in the second movement.

Concerto for Alto Saxophone in Eb

Alexander Glazunov's *Concerto for Alto Saxophone in Eb* (1934) is one of the few pieces in the standard saxophone repertoire that is rooted in Romanticism, and Glazunov takes this background alongside lyricism and Russian nationalism to give the work a truly recognizable sound. The piece contains unhurried lyrical passages, an intense cadenza in the middle, and a return to the core theme with variations that leads to a grandiose finish. This work was composed for the acclaimed German saxophonist Sigurd Rascher through much persistence on the part of the famed saxophonist. Glazunov wrote that the piece was composed "under the influence of attacks rather than by (his) request."