



Presents

**Reagan Elizabeth Raffaele, Saxophone**  
**Dr. Cecilia Lo-Chien Kao, piano**

Saturday, January 30th, 2021

7:00pm

PepsiCo Recital Hall

Program

**Ballade for Alto Saxophone and Orchestra (1938)**

Henri Tomasi (1901-1971)

I. Andante

II. Jitter

III. Blues

**Piece en forme de Habanera (1907)**

Maurice Ravel (1875-1937)

Pause

**Concerto for Alto Saxophone and String Orchestra (1959)** Pierre Max Dubois (1930-1995)

I. Lento espressivo - Allegro

II. Sarabande - Lento nostalgico

III. Rondo - Allegretto

This recital is given in partial fulfillment of the requirements for a Bachelors of Music Education in Saxophone Performance. Ms. Raffaele is a student of Professor Joseph Eckert.

The use of recording equipment or flash photography is prohibited.

Please silence all electronic devices including watches, pagers and phones.

## Program Notes

### **Ballade for Alto Saxophone and Orchestra (1938)**

Henri Tomasi (1901-1971) composed *Ballade for Alto Saxophone and Orchestra* in 1933 and premiered on March 25, 1939 by Marcel Mule in France. Ballade was inspired by a poem written by his wife, Suzanne Mallard. The poem is about a clown telling a story about how his life is unexpectedly filled with sadness and while he attempts to share this misery with his faithful audience, he then realizes the great void that separates them from him. The clown yearns for the audience's sympathy, while they are solely interested in his funny act. The poem has two key words “joy and sorrow”, and the composer portrays this emotion very effectively throughout the piece. Ballade has three movements, which are andantino, gigue, blues and in ABAB form. The andantino section is inspired by a splenic mood that is played by the saxophone. This mood contrasts with a tender and lyrical melody followed by a brief digression of tormented character leading to the nostalgic return of the initial theme. After the lyrical section closes, the gigue section arrives. This section starts off with a bright Scottish-like theme which is sometimes interrupted by soft melodic lines. The clown is described to have despair in the poem, which is where the blues section is introduced with very dramatic lines. The poem states “desperation that falls” and those key words are transformed into an uncontrolled section at the end of the piece that revives the Scottish theme leading into a fascinating coda.

### **Pièce en Forme de Habanera (1907)**

Maurice Ravel (1875-1937) originally composed his *Pièce en forme de Habanera* as a Vocalise etude en forme de Habanera for bass voice and piano in 1907. Vocalise means a melody being without words. A song without words, Ravel took as his model the slow, sultry Spanish dance called the habanera. Many French composers of this period were fascinated by the music of Spain. This work by Ravel demanded the soloist to perform staccato passages, portamenti, trills and sweeping scales. Ravel later transcribed the work for cello and piano and from this arrangement, other arrangements have been made for virtually any and all instruments with aspirations to virtuoso glory.

### **Concerto for Alto Saxophone and String Orchestra (1959)**

Pierre Max Dubois (1930-1995) was a French composer and student of Darius Milhaud. Dubois wrote many of his works for the woodwinds and his music is described to be light hearted and harmonically, melodically and texturally unusual, like his teacher Milhaud who was a member of the Les Six. *Concerto for Alto Saxophone and String Orchestra* was written for Jean-Marie Londeix in 1959. The work has three movements and the first is titled Lento and Cadenza e

Allegro, the second is titled Sarabande, and third is titled Rondo. The first movement starts with a long cadenza only played by the saxophone. Londeix was disappointed in the original cadenza that Dubois wrote and suggested to rewrite it, but Dubois suggested to Londeix to rewrite it himself. The cadenza demonstrates the virtuosic and musical abilities of the performer by freely playing the cadenza and then moving to the Allegro section of the first movement. The second movement is more lyrical and slow to show the musical side of the performer. Lastly, the third movement wraps with a fast rondo movement by showing the performers technical side of the performers playing.