

Chris Sacco, Saxophone Jared Tehse, Piano

Doctoral Recital Series
Katzin Concert Hall | December 6, 2019 | 5:00 pm

Program

Ombra mai fu from Handel's *Serse*

George Frideric Handel
(1685-1759)

Flute Partita in A minor

Johann Sebastian Bach
(1685-1750)

Allemande

Corrente

Sarabande

Bourrée angloise

Sonata for Alto Saxophone and Piano

Edison Denisov
(1929-1996)

Intermission

Kol Nidrei (originally for cello and Orchestra)

Max Bruch
(1838-1920)

Kotekan

Norot

Kotekan

Piet Swerts
(b. 1960)

School of Music

ASU Herberger Institute for
Design and the Arts
Arizona State University

Program Notes:

Handel's *Ombra mai fu*

The recitative and aria from Handel's light and elegant opera *Serse* (or *Xerxes*, London, 1738), "Frondi tenere e belle ... Ombra mai fù," is not only the most famous number from *Serse*, but it may well be the most famous vocal number from any of Handel's forty-plus operas. In mock-heroic terms, Xerxes, King of Persia addresses an affectionate tribute to the foliage of a plane-tree in the garden of his residence at Abydos, located on the southern shore of the Hellespont.

-notes by Rodion Pogossoff

Bach's *Partita in A minor*

The technical demands of the unaccompanied *Partita* require the flutist to juxtapose melody with the illusion of harmony by quickly moving between registers. Bach adopted the form of this four-movement work from the French baroque instrumental dance suites. Though this work is commonly known as the *Partita in A minor*, the prescribed French title is *Solo Pour la Flûte Traversière*—perhaps this is merely a nod to the French origin of the instrumental dance suite, or Bach could have composed this work with a particular French virtuoso flutist in mind. The "Allemande," no longer danced by the 17th century, is a highly-ornamented introductory movement. The moderate triple-time "Corrente" certainly portrays the idea of "running" with a steady stream of sixteenth notes. The third movement is a slow and dignified "Sarabande," and the work concludes with a "Bourée Angloise," a frequent Bach substitute for the more customary "Gigue."

-notes by Dr. Amanda Cook

Bruch's *Kol Nidrei*

Kol Nidrei, is the ancient declaration recited at synagogue before the beginning of the evening service on Yom Kippur, the Day of Atonement. While not a prayer per se, it has over the centuries accrued a deep emotional significance. Its name, in Aramaic, not Hebrew, is taken from its opening words, meaning "all vows." The declaration has had an uneasy relationship with Hebrew liturgy, and was removed from the prayer book in many Western European Jewish communities in the 19th century.

The melody, which appears in various forms, is at its most familiar in the opening theme. Its phrasing suggests an ancient cantorial utterance, a 'sob' of penitence. Indeed the melody has enjoyed a life of its own, sometimes as the setting for other Hebraic liturgical texts.

The melody that dominates the second half of Bruch's work was written by English composer Isaac Nathan, son of a Canterbury cantor. O Weep for those that wept on Babel's stream is among the thirty verses Lord Byron contributed to a collaborative collection published, in 1815, as Hebrew Melodies.

-notes by Scott MacClelland

Swert's *Kotekan*

This work is based off of Balinese Gamelan Music. The first movement "Norot," means "to follow" and "Kotekan" means "Interlocking." This work was written for the 2006 Adolphe Sax Competition in Dinant. Swerts states, "The name *Adolphe Sax* results in the mode *a b* (german *h*) *d e*; the S of *Sax* stands for *E flat* and therefore the *A*-mode has been transposed...to *E flat*."

-notes by Chris Sacco

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