

Anders Lundegård, saxophone

Terry Sisk, accompanist

Aria, Op. 51 (1943)

Flor Peeters (1903-1986)

A simple cantabile supported by repeated chords in the mixolydian mode, *Aria* is the middle movement of the popular Sonata in B-flat for trumpet and piano. It was also published in a different key as an organ solo (1945) and continues to be one of this Belgian composer's most popular organ works.

Suite in the Olden Style (1972)

Alfred Schnittke (1934-1998)

Pastorale Ballet Minuet Fugue Pantomime

Russian composer Schnittke was a prolific composer of scores for the Soviet film industry. Thematic material from three film scores forms the basis for "Suite in the Olden Style" a charming pastiche with elements of neo-classicism, originally set for violin and piano. The *Pastorale* and *Ballet* movements are from a comedy film about a dentist's amorous adventures. The *Pantomime* and *Minuet* are from scores for animated children's films. The *Fugue* comes from a documentary film about a sportsman's double life.

Winter's Dream (1983)

Paul Halley (b. 1952)

From the Paul Winter Consort's *Sun Singer* album, this composition remains one of the most frequently performed pieces by new-age soprano saxophonist Paul Winter. It was recorded with pipe organ accompaniment at the Cathedral of St. John the Divine in New York City, where Halley was music director at the time. British born Halley is a pianist, organist and church musician who now resides in Nova Scotia, where he serves as Director of Music at St. George's Anglican Church in Halifax. Halley recently made an arrangement of this piece for sacred use, adding the Latin *Agnus Dei* (Lamb of God) text from the Christian mass (for 4-part choir).

Nordic Colors (1997)

Anders Lundegård

Like many of Lundegård's compositions, *Nordic Colors* derives its motifs from Scandinavia's folk-music heritage, filtered through a mosaic of modern influences. This unaccompanied solo depicts echoes of the Scandinavian fjords. A lone shepherd's fife is heard in the distance, and sporadically the sound of pebbles trickling through a chasm interrupts the otherwise soundless sunrise over snow-glazed mountaintops.

Concerto for Saxophone and String Orchestra (1934)

Aleksandr Glazunov (1865-1936)

Glazunov studied composition under Rimsky-Korsakov and went on to become one of the major Russian composers of the nineteenth century. In 1899, he became a professor at the St. Petersburg School of Music and assumed its directorship in 1905. However, Glazunov left Russia in 1928 and finally settled in Paris. In 1933, he composed a break-through work titled *Concerto in Eb for Alto Saxophone*, for the 26-year-old classical German saxophonist Sigurd Rascher (1907-2001), who went to Paris and literally hounded the composer for a saxophone concerto. Rascher first performed this piece in the Nikolai Church in Nyköping, Sweden.

Pastoral Psalm (1936)

Oskar Lindberg (1887-1955)

Lindberg was a Swedish composer who edited the Church of Sweden's hymn book, and his *Requiem* was of particular importance to the history of Swedish liturgical music. Lindberg heard a song at a worship service in Gagnef (Dalarna) which formed the basis of an organ work called *Gammal fäbodpsalm från Dalarna* (Pastoral Psalm), now frequently played at funerals all over Scandinavia. Lindberg wrote in a romantic idiom blending features of folk music with impressionistic elements.

Sax-o-Doodle

Rudy Wiedoeft (1893-1940)

Composed in post-ragtime Tin Pan Alley style, this humorous composition is typical of the novelty saxophone solos made famous in the 1920s by this Detroit native, who introduced new techniques such as slap tonguing and laughing in his performances and hundreds of recordings. He did much to popularize the saxophone, then a new instrument, in both the U.S. and overseas.