

ACKNOWLEDGMENTS

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Thank you to all my friends, peers, and professors for all the wonderful memories and for making Hughes such a great place to be every day.

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UND MUSIC

ANNA MASSMANN

ALTO SAXOPHONE SENIOR RECITAL



SYDNEY CROCKETT, PIANO RYAN SOLEIM, MARIMBA

May 7, 2026 | 7:30 pm
Josephine Campbell Recital Hall | Hughes Fine Arts Center

PROGRAM

Slavonic Fantasy (1959)

Hans A. Heumann
Ed. H. Voxman

Diversion (1943)

Bernhard Heiden
(1910-2000)

Sonata, Op. 19 (1939)

I. With vigor
II. With tranquility
III. With gaiety

Paul Creston
(1906-1985)

Escape (2016)

III. Cortex
IV. Escape
VII. Exit

Marc Mellits
(b. 1966)

Ryan Soleim, marimba

PROGRAM NOTES

Slavonic Fantasy presents a stylized interpretation of Eastern European folk music. Though original in its material, the work draws heavily on the character of Slavic dance, with contrasting lyrical and energetic sections. Ornamented melodies and shifting tempos give the piece a sense of flexibility and flair, while its clear formal structure keeps it grounded.

Diversion reflects the neoclassical style of the mid-20th century and was written while Heiden served as Assistant Bandmaster for the 445th US Army band during World War II. The piece was originally titled "Solo for Alto Saxophone and Band," and was transcribed for saxophone and piano by the composer in 1984. The influence of Heiden's mentor, Paul Hindemith, is evident in the tonal yet nondiatonic harmonies, paired with Heiden's own light and tuneful melodic writing.

Sonata for E \flat Alto Saxophone and Piano, Op. 19, was commissioned by saxophonist Cecil Leeson, one of the first major advocates for the instrument in a concert setting. Paul Creston (born Giuseppe Guttovoggio) was an Italian American composer who was largely self-taught and was particularly interested in rhythm, which drives much of the first and third movements through syncopation and shifting accents. The sonata premiered at Carnegie Hall in 1940 and quickly became a cornerstone of the saxophone repertoire.

Escape is a duet for alto saxophone and marimba that reflects Mellits' distinctive minimalist and rhythmically driven style of music. From the composer: "Google defines 'escape' as to 'break free from confinement or control.' The music for 'Escape' does much the same thing. The two instruments in this work are often treated as two halves of the same musical machine. Their rhythmic and melodic patterns intertwine and play off of each other in order to create a musical entity that relies on each other and that, in effect, controls one another. This play and control gets shifted back and forth to the players sometimes complete, and sometimes partial. Eventually, musical ideas that can only exist with the other player will surface. This new material then often escapes and forms the basis of the next movement. Neither instrument can completely control this escape mechanism, and its process helps inform the musical material of the next section or movement."