



School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

Estanislao Anchorena, saxophone

Graduate Recital

Brian Hargrove, piano

Sunday, November 2, 2025

7:20 p.m.

MUB 101

Program

Sonate pour saxophone soprano sib et piano

Molto Moderato

Scherzo

Finale

Jindřich Feld

(1925-2007)

Sonate pour saxophone alto et piano

Allegro

Lento

Allegro Moderato

Edison Denisov

(1929-1996)

Solace, A Lyric Concerto

Joy

Besieged

Gratitude

Hiding

Work

Joel Love

(b. 1982)

This recital is presented in partial fulfillment of the Master of Music Degree.

Estanislao Anchorena is from the studio of Dr. Jonathan Helton

Program Notes

Sonate pour saxophone soprano sib et piano

Jindřich Feld

Jindřich Feld was a Czech composer deeply rooted in the rich musical traditions of Prague. Born to a family of violinists, he studied at the Prague Conservatory and the Academy of Music, where he absorbed the Czech musical heritage that would shape his distinctive voice.

Feld's music reflects a synthesis of national lyricism and twentieth-century modernism. He skillfully merged traditional forms and expressive writing with contemporary techniques, maintaining a clear and personal style even under the constraints of the communist era.

Composed around the time of the 1989 Velvet Revolution, the *Sonate pour Saxophone Soprano Sib et Piano* arose within a period of profound political and artistic transformation. In this work, Feld employs elements of dodecaphony (twelve-tone technique) not in a rigid serial fashion, but as a means of maintaining motivic unity and expressive coherence. This approach allows the piece to retain warmth and lyricism while embracing modern harmonic language.

The first movement, *Molto moderato*, alternates between expansive, lyrical lines and more rhythmically driven passages. The frequent shifts in texture and mood establish the expressive character of the sonata as a whole.

The second movement, *Scherzo*, is characterized by its agility and brilliance, featuring rapid exchanges and virtuosic flourishes in both the saxophone and the piano.

The final movement, *Finale*, concludes the work with vigorous energy and rhythmic vitality. Its spirited momentum and dynamic interplay bring the sonata to a forceful and satisfying close, encapsulating Feld's synthesis of modern technique and expressive immediacy.

Source: Turpen, Jennifer Lynn Filer. , 2000. "A Descriptive Catalog of the Solo and Chamber Works for the Saxophone by Jindřich Feld." Order No. 9994130, University of Georgia.

Sonate pour saxophone alto et piano

Edison Denisov

Edison Denisov was a central figure in the Soviet Union's nonconformist avant-garde movement. A student of Dmitri Shostakovich, Denisov developed a distinctive compositional voice shaped by his engagement with Western European modernism, particularly the techniques of the Second Viennese School. His interest in serialism and contemporary forms often drew criticism from Soviet authorities but positioned him as a pioneering voice of twentieth-century Russian music.

Composed in 1970, the *Sonate pour Saxophone Alto et Piano* played a pivotal role in expanding the saxophone's presence within contemporary classical music. Dedicated to and premiered by French saxophonist Jean-Marie Londeix at the Second World Saxophone Congress in Chicago, the sonata remains a cornerstone of the modern saxophone repertoire. Denisov's fusion of serial rigor and jazz-inflected rhythm gives the work its distinctive vitality and expressive range.

The first movement, *Allegro*, presents a sharp and energetic dialogue between saxophone and piano. Built on a serial framework, it features rapidly changing meters, percussive gestures, and asymmetrical rhythmic patterns that suggest a subtle jazz influence.

The second movement, *Lento*, is an introspective monologue for the saxophone, rich in color and nuance. Denisov employs extended techniques such as multiphonics and quarter-tones to create an atmosphere of tension and fragility.

The final movement, *Allegro moderato*, merges serial and jazz elements with rhythmic drive and contrapuntal intensity. Pulsating ostinatos and intertwining melodic lines propel the music toward a virtuosic and compelling conclusion, encapsulating Denisov's synthesis of intellect, energy, and expressive depth.

Source: VanPelt, Michael. , 2013. "A Performers Guide to the Music of Edison Denisov: Understanding the Interpretive Implications of His Musical Language in "Sonata for Alto Saxophone and Piano," "Deux Pièces," and "Sonata for Alto Saxophone and Cello"." Order No. 3612844, University of Cincinnati.

Solace, A Lyric Concerto

Joel Love

Just before I began composing *Solace*, I had a great set of conversations with the leader of its consortium-commission, Connie Frigo. During our discussions, we talked about how well the saxophone can imitate vocal music and both expressed interest in a new concerto with a significant lyrical element. Early on, she suggested I read David Whyte's *Consolations: The Solace, Nourishment, and Underlying Meaning in Words*. Whyte's work meditates on words themselves, illustrating their deeper meaning, often revealing

connections between difficult situations and their unexpectedly positive outcomes. Similarly, each movement meditates on a mood and is inspired by either a selection of

text or title word from five consolations, picked by either Connie or me. Throughout the concerto, I challenge the soloist to play lyrically in extreme registers (called the "altissimo" register, which is above the typical, written range of the instrument) and while playing virtuosic passages in five unique sound worlds.

Whyte describes joy as the "the sheer intoxicating beauty of the world inhabited as an edge between what we previously thought was us and what we thought was other than us," which is where "Joy" takes its inspiration. This movement highlights the soloist's ability to play difficult syncopations, made even more challenging by their dissonance with the accented beats in mixed, irregular meters.

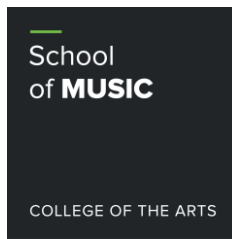
In "Besieged," the music expresses a darker sentiment. Whyte's poem states that "Conscious or unconscious, we are surrounded not only by the vicissitudes of a difficult world but even more by those of our own making." The saxophone is often pitted against or is competing back-and-forth with the wind ensemble, striving and fighting to overcome. The piece ends just after the climax and segues into the third movement, echoing Whyte's sentiment that we must sometimes go through difficult challenges to be aware and grateful of what we have.

The third movement is the heart of the concerto. Whyte states that "Gratitude is not necessarily something that is shown after the event, it is the deep, a priori state of attention that shows we understand and are equal to the gifted nature of life." In "Gratitude," my goal was to create the most beautiful and lyrical music I could to showcase the gorgeous vocal-like sounds of which the saxophone is capable.

I would have been remiss to neglect any noir or jazz-influenced sounds, as the saxophone is often associated with the sounds of jazz and blues. "Hiding" is a scherzo that explores the jazz/funk idiom. Whyte states that Hiding is "creative, necessary and beautifully subversive of outside interference and control... Hiding is the radical independence necessary for our emergence into the light of a proper human future." This movement is all about groove and its manipulation and the saxophonist, at times, gains a bit of "independence."

Finally, "Work" is a perpetual-motion technical showpiece. The movement is written in rondo form, which means the "A" part from the beginning returns several times. With every new section, the soloist is presented with a slightly different technical challenge. The inspirational text summates my feeling of writing this concerto and what I imagine the soloist feels as they accomplish this "Work": "Work among all its abstracts, is actually intimacy, the place where the self meets the world... We make what we make, we have a gift, not only though what we make or do, but in the way we feel as we do, and even, in the way others witness us in our feeling and doing, giving to them as they give to us..."

- Program note by the composer



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