

### **Fanfaricus – John Holland**

The composer writes: Traditionally, fanfares are almost exclusively written for brass instruments (often with percussion; think of Aaron Copland's "Fanfare for the Common Man") so when composing this piece for saxophones, at Roger Cawkwell's suggestion, it was important for me to make it sound 'brassy' but still keep the unique sound of the saxophone to the fore. The American composer Cindy McTee was a chief influence in writing this particular piece, particularly through a heightened use of dissonance; I've ramped that up even more with some energetic 'swooping', heart-stopping silence, extended rhythmic interplay and a contrasting chorale tune towards the end, bringing together strands of hidden melody scattered throughout. The title? I thought it sounded cool.

### **Trumpet Sonata – Henry Purcell**

The word sonata is a little misleading as this work is more of a mini-concerto, originally scored for natural (valveless) trumpet and strings. Tonight LSC mainstay Susan Shaw will be taking the solo part on soprano saxophone, which has an ideal range and timbre for the bright high trumpet parts of Purcell's time.

*Brisk – Adagio – Allegro*

### **Sunlight Gold – Martin Jones**

The composer writes: My wife Frances and I, from time to time give alto saxophone and piano recitals. In 1996, I wrote a suite *Three Light Motifs* for this combination, with movements entitled *Twilight Blue*, *Moonlight Grey* and *Sunlight Gold*. I have arranged the last especially for the London Saxophone Choir and for tonight's concert. It describes the development of a glorious spring morning.

### **Odd Moments – William Alwyn**

Alwyn was a prolific composer of orchestral music and also wrote scores for over sixty films. Odd moments is a collection of four musical ideas from his sketchbook, later turned into short piano pieces entitled: *All Forlorn*, *Chattering*, *On the Heath* and *Lightfoot*

### **For John – Roger Cawkwell**

The composer writes: As soon as I heard of the demise of my old bandleader earlier this year, I knew I wanted to write something in tribute to John Dankworth – not only a composition, but a piece in which I could join in the playing myself. Within two days I had sketched out the first movement and took it along to the next LSC rehearsal. It was received with enthusiasm and within two weeks I completed the

other sections. The outer two movements reflect something of John's jauntier and more playful style, the central movement is a lament.

*Fast – Slow – Fast*

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Interval – 20 minutes – refreshments will be served at the rear of the church

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### **Three Preludes – George Gershwin**

Gershwin wrote these pieces originally for piano in half-classical, half-popular style. The dramatic two outer movements give us some idea of his piano virtuosity while the slow, bluesy second prelude reminds us of the more lyrical moments in *Porgy and Bess*.

*Allegro – Andante – Allegro*

### **Adagio – Samuel Barber**

This popular and expressive piece started life as the slow movement of a string quartet. Though it is most often heard played by full string orchestra, it has been adapted for many different forces, from voices to brass synthesizers – and now saxophones.

### **West Side Story – Leonard Bernstein**

LSC perform as many tunes as possible from this Broadway and Hollywood favourite, which is certainly Bernstein's best-known work.

### **Two Rags – Scott Joplin**

We are of course most familiar with Joplin's compositions played on piano but they have often been heard in orchestrations for a variety of ensembles and they certainly sound wonderful on saxophones.

*A Breeze From Alabama & Rag-Time Dance*

## LONDON SAXOPHONE CHOIR

### Conductor: Roger Cawkwell

Roger studied composition, saxophone, clarinet, flute & piano at the Royal Academy of Music finishing in the early 70s. Since then he has been active in jazz and popular music as well as in classical styles, playing with groups as diverse as the John Dankworth Band, the London Sinfonietta and the British soul band The Foundations. At the turn of the Millennium he began to re-invent himself as a brass player and currently plays French horn in several wind groups. He has always been active as a writer, being musical assistant to Dankworth and Mike Gibbs. He has contributed scores to numerous groups including the Ambache Chamber Orchestra, Lambeth Wind Orchestra and the Symphonic Wind Orchestra of North London. As a teacher Roger has coached many students at Morley and currently, Goldsmiths College.

### Sopranino/Soprano

Susan Shaw

### Soprano

Josie Aston  
Emma Harwood-Jones  
Gerry Hunt

### Alto

Mauro Carretta  
Trevor Conner  
Anne Edwards  
Liz Heal  
Neal Suchak  
Vicky Waite  
Steve Whiteley

### Tenor

Peter Bruce  
Jeremy Lowe  
Titia Rijpma  
Osman Sozeri  
Clare Wheatcroft

### Baritone

Sharon Moloney  
Paul Sargeant  
Ken Wilkins

### Bass

Peter Ripper

The London Saxophone Choir wishes to thank:

Roger Cawkwell  
John Holland  
Martin Jones  
Bridget Bodoano  
Catherine Herriott  
St Gabriel's Halls



# London Saxophone Choir

## Autumn Concert:

## Music by British and American Composers

27 November 2010 @ 7:30PM

