



School of

Music

College of Arts and Sciences

WASHINGTON STATE UNIVERSITY

Faculty Artist Series

Presents

THE REPERTOIRE HERITAGE

Aaron Hill, alto saxophone

Elena Panchenko, piano

Sonata, Op. 19 (1939)

Paul Creston
(1906-1985)

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

Concerto in Eb, Op. 109 (1934)

Alexander Glazunov
(1865-1936)

Intermission

Sonata (1937, published 1945)

Bernhard Heiden
(1910-2000)

- I. Allegro
- II. Vivace
- III. Adagio - Presto

Concertino da camera (1935)

Jacques Ibert
(1890-1962)

- I. Allegro con moto
- II. Larghetto – Animato molto

Bryan Hall Theatre – 21, April 2026, 7:30pm



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The Repertoire Heritage

This program was inspired by a passage from *The Cambridge Companion to the Saxophone*. In chapter 4, titled "The repertoire heritage", Thomas Liley discusses the relatively brief history of pieces written specifically for saxophone, dating to the 1850s. While the saxophone does appear in the works of major 19th and 20th century composers (including Berlioz, Bizet, Saint-Saëns, Ravel, Webern, and others), no composer of international stature wrote solo works expressly for the instrument until well into the 20th century (this somewhat belies the instrument's exploding popularity in the first decades of the century with the rise of ragtime, jazz, and eventually big band swing). The golden age of concert saxophone music arrived in the fourth decade of the 20th century, with lasting compositions made by numerous composers. The works selected for this program were composed in the 1930s and have become standards of the saxophone repertoire. According to Thomas Liley, these four pieces "form the core of the saxophone repertoire, have received numerous performances, scholarly discussions, and theoretical analyses, as well as commentary by their composers and dedicatees. All saxophonists are indebted to the creators of these works and the artists who inspired them."