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# Saxophone players stand out

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Music Critic

The General Student Recital at All Faiths Auditorium on Thursday was notable for the strong performances by a pair of saxophonists.

Siegfried Karg-Elert could in the latter part of his life produce music of more academic value than emotional

interest. One has to admire the man, even so. He was only 56 years old when he died in 1933 but by that time he had composed over two hundred works for the organ and over a hundred for the harmonium as well as numerous compositions for other instruments.

Among those other compositions is the *Sonata* for alto saxophone, a spare and atonal work that on paper does not look like the most warm-blooded music one could hope to hear. As it turned out, Ben Rohrer is a most expressive player and in his hands the work became lyrical and attractive and well worth hearing.

With her performance of *Recitativo*, the fourth of the *Douze Etudes et Caprices pour Saxophone* by Eugene Bozza, Candida Massimino reinforced the strong impression she had made during the recent Concert Jazz Ensemble concert. Bozza is a name new to me and I must admit that I found the music to be uninteresting. Not so Miss Massimino's performance. Producing a big tone and cascades of notes under secure control, she moved a lot of air around that auditorium and once again impressed with her impactful playing.

Special recognition should be given

to baritone J.V. Heffel for his clear verbal introduction to the aria "Non Piu Andrai" from *The Marriage of Figaro* by Mozart. Although I would have preferred a little more in the way of animation — in terms of acting out the aria or pointing the words — he sang with rich voice and displayed a good feeling for the line of the music.

The clutch of violinists who performed were not at their best, though Catherine Cunningham's *Spring Sonata*, by Beethoven, was neatly played, if small-scaled.

On a more general note, I should mention that some of the students who present solo recitals at All Faiths may not be aware of the inconvenience they cause by changing the starting times of their performances, sometimes at short notice. The Department of Music at KSU publishes a printed program of music events for each semester, and this is supplemented by a monthly list of changes or cancellations as well as of additional concerts. A listing on the supplementary list constitutes a public announcement and I think it appropriate to suggest that performers not change their minds, sometimes more than once, except in extreme circumstances.