



SCHOOL OF MUSIC

Presents

TCU Saxophone Ensembles

Mike Korson, director

November 2, 2021

7:00 PM

PepsiCo Recital Hall

かえる (KA-EH-ROO) Quartet

Coleman Kading – soprano

Nathan Pippin – alto

Lukas Sweeney – tenor

Adam Tucker – baritone

Andante et Scherzo (1938)

I. Andante

Eugene Bozza

1905-1991

Phrynosoma Quartet

Anna Rutherford – soprano

Jakab Macias – alto

Jeffrey Kean – tenor

Luis Rendon III – baritone

Saxophone Quartet (1995)

I

II

IV

Philip Glass

b. 1937

Intermission

TCU Saxophone Ensemble

Coleman Kading, Jakab Macias, Anna Rutherford – soprano
Wyatt Grose, Molly Leonard, Aleck Olmedo, Nathan Pippin – alto
Jeffrey Kean, Ken Nguyen, Lukas Sweeney – tenor
Luis Rendon III, Adam Tucker – baritone
Dylan Stepherson - bass

Jupiter, the Bringer of Jollity from “The Planets” (1916)

Gustav Holst
1874-1934
arr. Alun Cook

Dusk (2004, rev. 2008)

Steven Bryant
b. 1972
arr. Jose Oliver Riojas

Für Elise (1810/2019)

Luwig van Beethoven
1770-1827
arr. Mike Korson

Program Notes

Andante et Scherzo by Èugene Bozza

Èugene Bozza was a French composer who was born in 1905. During his lifetime, Bozza was known as a skilled violin player who studied at the Paris Conservatory of music. Besides his skilled playing in string instruments, Bozza was mainly known for his woodwind compositions that are performed across universities to this very day.

The “Andante et Scherzo” is a two-movement piece that was created for Marcel Mule’s saxophone quartet. The piece was composed in 1938 and clearly follows the impressionist style of French music, meaning that the piece tends to draw its themes from various emotions. For example, the first movement opens with a tenor saxophone solo that leads into a lyrical first movement. The piece is considered a “standard” in saxophone repertoire to this day.

Saxophone Quartet by Philip Glass

Philip Glass (1937) is hailed as the leading composer of the minimalism genre. Much of his work is structured on a foundation of repetitive phrases and shifting layers, with Glass describing his compositions as “music with repetitive structures.” He has composed operas, musical theatre works, twelve symphonies, concerti, string quartets and other chamber music, as well as many film scores, including *Candyman* (1992) and *Fantastic Four* (2015.) John von Rhein, a *Chicago Tribune* writer in a 2016 article states that, “*Glass’ musical style is instantly recognizable, with its trademark churning ostinatos, undulating arpeggios and repeating rhythms that morph over various lengths of time atop broad fields of tonal harmony.*”

Saxophone Quartet (1995) exhibits the hallmark stylistic elements of Glass—churning ostinatos, undulating arpeggios, and repeating rhythms—through the medium of the saxophone. This quartet was written for the Raschèr Saxophone Quartet, named for Sigurd Raschèr who founded the quartet in 1969, and was premiered in July 1995 at Germany’s Schleswig-Holstein Music Festival. This piece explores the emotive capacity of the saxophone, with each movement highlighting a member of the quartet. Lofted above the rolling arpeggios and repeated motifs of the first movement, the soprano sings a flowing, hypnotic melody which morphs into *tutti* syncopated rhythms and harmonic planing through sequential 16th note figures. In the second movement, the baritone saxophone lays out the ascending melody, in intricate interlocking of rhythm with the other members of the quartet. Within the finale, all four saxophones are highlighted, each member taking an important motivic role within the movement. As the quartet layers intricate rhythms, the constantly shifting meter and motifs create a boisterous and lively climax to the work.

Jupiter, the Bringer of Jollity from “The Planets” by Gustav Holst

As a composer of choral music, songs, band music, orchestral works, ballet, and more, Gustav Holst is one of England’s more revered composers.

The Planets is an orchestral suite made up of seven different movements, each one depicting a different planet. For the 1920 premiere, Holst provided this note: “*These pieces were suggested by the astrological significance of the planets; there is no programme music, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the subtitle to each piece will be found significant, especially if it be used in the broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religions or national festivities.*”

Jupiter is the fourth movement of the suite and is by far the most lively and joyous movement. It arrives with a blaring fanfare melody that is continuously rejoiced throughout the piece as a dance, possibly influenced by Holst’s interest in English folk dances. In the central section, a stately tune extracted from the patriotic hymn titled *I vow to thee my country* can be heard being passed around all voices of the ensemble before closing in a flashing coda. The abundance of happiness and good will is palpable throughout.

Dusk by Steven Bryant

Steven Bryant (b. 1972) is an active composer and conductor with varied catalog, including numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, music for chamber ensembles, and music for the Web. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University.

Notes from the composer:

“This simple, chorale-like work captures the reflective calm dusk, paradoxically illuminated by the fiery hues of sunset. I’m always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.”

Für Elise by Ludwig van Beethoven

Ludwig van Beethoven's Bagatelle No. 25 in A minor is rarely referred to in such terms. The well-known composition for solo piano is commonly referred to by its nickname, *Für Elise* (German for 'for Elise'). A popular edition to any pianist's program, the piece remains a mystery with the identity of "Elise" still being unknown, and the discovery it not occurring until forty years after Beethoven's death.

The piece is in rondo form, ABACA, and begins with a theme alternating between the keys of A minor and E major. The B section includes much more technically demanding passages in the submediant key of F major, leading to a return of the A section. The C section brings in an agitated theme in the key of D minor, accompanied by repetitive pedal point chords as well as dramatic diminished seventh chords. The conclusion of this section ends with a chromatic descent over two octaves to lead into the last A section.

This new arrangement of *Für Elise* for saxophone ensemble follows the same rondo form and includes the same themes in their respective keys, but are performed in ragtime style. The syncopated melodies accompanied by the strong down beats and chordal upbeats make for giving this arrangement a "ragged" feel.



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“Evaluating Perception and Inclusion: Underrepresented
Artists in Music Ensemble Course Offerings”

IRB# 2021-31

- The TCU School of Music is conducting research to find out how ensemble repertoire shapes student and audience understandings of classical music, composers, and musicians.
- Must be 18 years of age or older and fluent in either English or Spanish to participate.
- You will be asked to answer candidly about your experiences with the TCU School of Music and involves less than 15 minutes.
- Participation will take place on Qualtrics, a survey platform. There no risks involved in this research.

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