



SCHOOL OF MUSIC

Presents

## **“Saxophone 5 Ever”**

**Featuring:**

**Jakab Macias**

**Anna Rutherford**

**Lukas Sweeney**

**Jeff Kean**

**Luis Rendon III**

November 10<sup>th</sup>, 2022

7:00 PM

PepsiCo. Recital Hall

### **Program**

Recitation Book for Saxophone Quartet

*Broken Heart*

David Maslanka

(1943-2017)

“Petit Quatuor” for Saxophone Quartet

*Gaugenardise*

*Cantilène*

*Sérénade comique*

Jean Françaix

(1912-1997)

Andante et Scherzo

*Andante*

*Scherzo*

Eugène Bozza

(1905-1991)

Lukas Sweeney, Alto Saxophone

Celtic Suite

*Midnight in Kinsale*

*Love Song*

*Ceilidh*

Gavin Whitlock

(B. 1977)

Anna Rutherford, Alto Saxophone

Lukas Sweeney, Tenor Saxophone

*\*Intermission\**

Iberia Suite  
*Midnight Rumba*

Ed Calle  
(B.1959)

“Quiet Now” for Saxophone Quintet

Denny Zeitlin, Mike Crotty (Arr.)  
(B.1938) (B.1941)

“Segment” for Saxophone Quintet

Charlie Parker, Mike Crotty (Arr.)  
(1920-1955) (B.1941)

All performers are students of Prof. Joe Eckert.  
The use of recording equipment or taking photographs is prohibited.  
Please silence all electronic devices, including watches, pagers, and phones.

## PROGRAM NOTES

### ***Recitation Book for Saxophone Quartet (2006)***

#### **David Maslanka (1943-2017)**

David Maslanka was an American composer of Polish descent who wrote for various musical settings like choir, symphony orchestra, wind ensemble, chamber ensemble, and solo setting. He received his bachelor's from Oberlin Conservatory in 1965 and would go on to get a master's and doctorate at Michigan State University. Besides composing, Maslanka was a professor at Kingsborough Community College and Sarah Lawrence college (both in New York).

Maslanka's *Recitation Book for Saxophone Quartet* was written because of his love for Italian madrigals. He wanted the movements to feel like a madrigal collection with a grand finale. The first movement, "Broken Heart", is also titled "you are three in one" and plays off of this idea in its rhythmical movement throughout the piece. There are times where the soprano will start a flurry of notes and it will continue to fall or rise through both the alto and tenor. "Broken Heart" also contains a variety of tempo changes that show off lyrical and technical passages.

### ***Petite Quatuor for Saxophone Quartet (1935)***

#### **Jean Françaix (1912-1997)**

Jean Françaix was a neoclassical French composer in the beginning of the 20<sup>th</sup> century. He was also a musicologist and a concert pianist. Françaix began composing at the age of six years old. His love for composing would lead to him having his first publication at just 10 years old (1922). He wrote for many musical settings like small orchestra, saxophone quartet, and choir. Françaix also wrote concertos for oboe, bassoon, flute, and violin.

Françaix's *Petite Quatuor* follows the standard "fast, slow, fast" format in terms of tempo. The first movement, *Gaguenardise*, uses short eighth note passages through each instrument that feels like it could have been written in a previous musical era, specifically classical. The second movement, *Cantilène*, is lyrical and only uses three of the 4 instruments (soprano tacets). The movement also features the alto saxophone as the melody and driving force. The final movement, known as *Sérénade comique*, uses short off-beat rhythms to create a bouncy melody. It uses various double meters to create a difficult reading for anyone who wishes to play the piece.

### ***Andante et Scherzo (1938)***

#### **Eugène Bozza (1905-1991)**

Eugène Bozza was a French composer who is known for writing multiple works for instruments. In addition to his instrumental works, Bozza also wrote for choirs, orchestras, as well as ballets. The composer studied at the Paris Conservatoire where he won several awards for violin (his main performing instrument), conducting, and composition. Today in France, Bozza is widely known for all of his accomplishments, while being known mainly for his wind compositions outside of the country.

As for the saxophone, Bozza wrote a majority of his works on the instrument in dedication to another Paris Conservatoire graduate, Marcel Mule. Some of his most famous dedicated saxophone pieces to Mule are *Aria: for Alto Saxophone and Piano* (1936), *Nuages* (1946), and *Improvisation et Caprice* (1952). These including many others are considered to be “staples” in the saxophone repertoire today.

Bozza’s *Andante et Scherzo* is a two movement piece that characterizes the spirit of French music at the turn of the century. The piece is dedicated to Marcel Mule’s saxophone quartet and is known for being a romantic piece of literature. *Andante* is a lyrical movement that features multiple tenor saxophone solos. Various moving parts of the movement are connected through each saxophone, with one instrument starting the phrase and another finishing it. *Scherzo* is a fast paced movement that consists of short eighth note patterns over compound meter. The melody of the movement is passed throughout each instrument. Like *Andante*, *Scherzo* also has moving passages that start in one instrument and finish in another.

### ***Celtic Suite* (2000)**

#### **Gavin Whitlock (1977)**

Whitlock is a British composer who was born in Salisbury, England in 1977. He has composed mainly saxophone quartet pieces like *Sax in the City* but is known mainly for the piece, *Celtic Suite*.

*Celtic Suite* is a three movement arrangement that follows the “fast, slow, fast” tempo preset for three movement pieces. It features a contemporary style mixed with jazz-like harmonies. The movements each represent some form of Scottish or Irish heritage (like its name). The first movement, *Midnight in Kinsdale* (a town in Scotland), is in simple duple meter but feels like it is in a fast 4/4. It features various runs that are shared by each instrument. Whitlock also uses an offbeat melody for the backgrounds that can be heard when the bari saxophone has the melody in the beginning. The second movement, *Love Song*, starts very soft and slow until it reaches a powerful peak halfway towards its ending. Each instrument begins to return to the same dynamic, tempo, and rhythms that were used in the beginning to create a soft finish to the movement. Whitlock finishes the piece with a movement called *Ceilidh*, a type of Irish/Scottish storytelling song that is danced to. Whitlock’s third movement represents a type of dance by using a fast tempo with compound meter and eighth note runs for the melody. The melody is passed from the soprano to the tenor saxophone in the beginning before everyone playing a version of it towards the end.

### ***Iberia Suite* (2005)**

#### **Ed Calle (1959)**

Dr. Ed Calle is a Latin Grammy Award winner from Caracas, Venezuela. From an early age, Calle has been connected to music. He has played saxophone on over 1700 albums. Currently living in Florida, he has appeared in several clinics for universities like the University of Florida, Florida State University, The University of Miami, and so on. Calle has played jazz music across the world and is sponsored by companies like

JodyJazz, D'Addario, and AMT microphone. He currently serves as a professor of music business and production at Miami Dade University.

*Midnight Rumba* from *The Iberia Suite* is the first of four movements from Calle's saxophone quartet piece. Calle wrote this piece to pay tribute to his Spanish heritage. *Midnight Rumba* is described by Calle to have the feeling of not living to work but working to live. It uses a mix of Latin jazz rhythms through each saxophone. The movement features solos in both the tenor and bari parts. The tenor's solo is said by Calle to use some of the harmonies from Coltrane's *Giant Steps* infused with Afro-Cuban Songo. When writing this, he really wanted the first piece to be described as "Coltrane meeting Songo" in terms of its harmonies and rhythmic complexity.

### ***"Quiet Now" For Saxophone Quintet (1966)***

#### **Denny Zeitlin (1938), Mike Crotty (1941)**

Denny Zeitlin is an American Jazz pianist who was born in Chicago in 1938. He has recorded over 35 albums and has collaborated with composers like Alexander Tcherepnin, Robert Muczynski, and George Russell. He is known for combining jazz with traditional music theory. Currently he is a psychiatrist in private practice in San Francisco and Marin County. He is an award-winning Clinical Professor of Psychiatry at the University of California, San Francisco. Zeitlin is still a freelance musician today, releasing albums (his latest in 2017).

Mike Crotty is a tenor saxophone player who is mainly known for arranging for big bands. After graduating from the Berklee College of Music he joined the Airmen of Note, the premiere jazz ensemble of the U.S. Air Force. During his time with the Airmen of Note, he became recognized as one of the top composer/arrangers in the jazz field today. Crotty has served as faculty at multiple institutions including Towson University, Bowie State College, and Arizona State University. Besides his arranging skills, he is known for being musically fluent in various instruments like flute, oboe, clarinet, trumpet, and fluegelhorn.

*Quiet Now* is a jazz ballad originally written by Zeitlin. The chart was arranged for saxophone quintet by Crotty, who originally arranged it for the Airmen of Note. The piece uses soprano, alto, two tenors, and a bari. The piece is exactly how the title describes it: consistently soft throughout with a slow moving tempo. The soprano part plays the lead. The piece has various spots where the dynamic level will rise and fall. Overall, the ballad sounds like a lullaby.

### ***"Segment" For Saxophone Quintet (1949)***

#### **Charlie Parker (1920-1955), Mike Crotty (1941)**

Charlie "Yardbird" Parker was an African American saxophonist who was known for being an important figure in the creation of bebop. He was born in Kansas City and began his music career in the 1930s. During the early stages of his career, Parker would practice saxophone for up to 15 hours a day. This allowed him to master the art of improvisation and create ideas that would lead to the development of bebop. Charlie Parker had played

with various jazz legends including Dizzy Gillespie, Thelonious Monk, Charlie Christian, and Kenny Clarke. Although Parker is known mainly for his influence on jazz, he had spent time in multiple classical settings of music. It was said that he was very interested in Igor Stravinsky's music.

*"Segment" For Saxophone Quintet* is arranged by Mike Crotty and features the same saxophone lineup as *Quiet Now* (soprano, alto, two tenors, and bari). The arrangement takes the main melody from Parker's original chart and adds accompanying melodies throughout. The tempo is upbeat with multiple voices playing the same licks as well as finishing each other's parts. The chart features a soprano saxophone solo and was originally arranged for the Airmen of Note.