



SCHOOL OF MUSIC

Presents

**Jeff Kean, Saxophone**  
**Alexander Jaime, Cello**  
**Cecilia Kao, Piano**  
**The Lotus Jazz Quintet**  
Sebastian Marin, Trumpet  
Alfredo Ortiz, Piano  
Tommy Pusateri, Bass  
Gabe Sanchez, Drumset

April 16<sup>th</sup>, 2023

5:00 PM

PepsiCo Recital Hall

### Program

Sonata In Bb Major K.292 for Bassoon and Violoncello (1775) <i>Rondo</i>	W. A. Mozart (1756 – 1791)
Concerto for Alto Saxophone and Piano (1949) <i>Andante et Allegro</i> <i>Finale: Giration</i>	Henri Tomasi (1901 - 1971)
<i>Short Break</i>	
On the Sunny Side of the Street (1930)	Jimmy McHugh (1894 - 1969)
Aqua (2023)	Jeff Kean (2001)
Inner Urge (1966)	Joe Henderson (1937 – 2001)

This recital is given in partial fulfillment of the requirements for a BME in Music Education. Jeff Kean is a student of Joe Eckert.  
The use of recording equipment or taking photographs is prohibited.  
Please silence all electronic devices including watches, pagers, and phones.

# Program Notes

## ***Sonata in Bb Major K.292 for Bassoon and Violoncello (1775)*** **Wolfgang Amadeus Mozart (1756 – 1791)**

One of the defining composers of the Classical period in Western music, Wolfgang Amadeus Mozart was a Viennese-born musical prodigy. From the age of five, he began writing music and spent his life touring Central Europe composing for high courts and aristocrats, mastering nearly all known musical genres at that time and place. His roughly 800 surviving works include symphonies, concertos, chamber pieces, operas, and choral music, with a style that represents the archetype of the Classical sound. His employment was mainly as a court composer, most notably for the court in Salzburg.

*Sonata in Bb Major for Bassoon and Violoncello* is a chamber duet composed during the early years of Mozart's employment at the Salzburg court. It is likely that this piece was played for formal gatherings, dinners, and events for the aristocracy and nobles, and was performed by two of the court's musicians. Three movements make up this work, although the *Rondo* will be the only one performed tonight. Since music from the Classical period has no original expressive markings (ornamentation, dynamics, articulations, etc.), the performers have great freedom to express the music in many different ways. A *Rondo* is a type of musical form that works in a cyclical fashion. An opening musical statement returns multiple times, with new material between each iteration. This can best be represented as A B A C A D... As the work's third movement, this *Rondo* is light, bouncy, and full of energy, serving as the lively conclusion to this three-part dance. In the case of this performance, the saxophone and cello playfully alternate between the exchange of melodies and the joining of harmonies to create a light-hearted and driving momentum. From beginning to end, the music gets more and more technical, finishing with a call-and-response of sixteenth-note runs between the duo that ends with a climactic resolution.

Being originally written for the bassoon, the saxophonist must concentrate on fitting into the sound of the cello; the saxophone's tone can be considered more "live" or "brighter" than that of the bassoon. It is easy for the cello's sound to be overshadowed, prompting the saxophonist to be informed and knowledgeable of the Classical style and how it can be best translated to the instrument.

## ***Concerto for Alto Saxophone and Piano (1949)***

**Henri Tomasi (1901 – 1971)**

Henri Tomasi was a French composer and conductor of the 20<sup>th</sup> century, widely known for his lyricism and his musical expression of the human heart and senses. Born in Marseille, he experienced a childhood of poverty, which prompted him to work and play piano for local theatres at a young age, uncovering his talent for writing music. His abilities took him to the Paris Conservatory and many conducting and composing awards. After conducting some of the greatest European ensembles of the time, he withdrew from the profession due to growing deafness but carried on composing until the end of his life.

His music can be said to be inspired by that of Debussy and Ravel, two of French Impressionism's greatest composers and atonalism.

*Concerto for Alto Saxophone and Piano* is a staple of Tomasi's works and the standard saxophone repertoire and was written for Marcel Mule, a renowned saxophonist at the Paris Conservatory. Its two movements are the *Andante et Allegro* (some argue that these can be seen as two sub-movements) and the *Finale: Giration*. Whereas many Romantic period compositions of the 19<sup>th</sup> century consisted of three or four (sometimes even five) movements of contrasting style, Impressionists of Tomasi's time commonly disregarded this structure. This piece begins with the *Andante*, a lyrical, walking-paced movement that sets an eerie tone to the Concerto. It is like the calm before the storm; lamenting melodies alternate with aggressive cadenzas that foretell what is to come. The *Allegro* is mainly in 5/4, feeling almost like a staggered waltz. The saxophone and piano alternate variations of reoccurring themes. Singing melodies, technical sixteenth-note passages, chromaticism, and multiple time changes create a feeling of angst and uncertainty in this movement. Its middle portion contains a cadenza that is like an argument between two personalities, one quiet and collected and the other loud and aggressive, before joining again with the piano for a climactic build to a conclusion that fades into nothing. The *Finale* opens with a frantic piano melody at a tempo, not unlike that of the previous movement. The saxophone and piano trade long phrases of aggressive ideas in a marcato style and with harmonic dissonance, akin to the *Allegro*. A common theme is heard throughout, utilizing a rhythmic technique known as "hemiola," in which one musician plays a different meter from another. Around the middle of the movement, the tempo picks up and the rhythmic feel migrates from sixteenth notes to triplets. The intensity, displayed by increasing tempos and dynamics, builds steadily before it erupts into a Largo that restates the theme from the *Andante* with a drama that can unmistakably mark the conclusion.

## ***On the Sunny Side of the Street* (1930)**

### **Jimmy McHugh (1894 – 1969)**

One of the great American songwriters of the early to mid-20<sup>th</sup> century, Jimmy McHugh was highly prolific in his work, being credited with around 500 songs. Although he had a rocky start to his publishing in his hometown of Boston, he moved to New York City to find greater success writing for shows such as those on Broadway. His greatest partnership was with poet and teacher Dorothy Fields, the lyricist for a great many of his songs.

*On the Sunny Side of the Street* is one such song that came from this dynamic duo. Written for Lew Leslie's *International Revue*, it became a tremendous hit on and off the stage. The tune soon became a standard for Jazz musicians, with many famous arrangements and recordings done by artists like Dizzy Gillespie, Frank Sinatra, Billie Holiday, Lester Young, and many more. It is typically taken at an easy, strolling tempo, and has a typical AABA, 32-bar form that many Jazz standards have as well. The lyrics tell a story of a character choosing optimism after a period of sadness and nihilism, stating that life can be so much better when we make the choice to walk in the light and avoid dwelling in darkness. With its leisurely feel and light-hearted message, it's easy to see why it became a favorite of many and a staple of the genre.

## ***Aqua* (2023)**

### **Jeff Kean (2001)**

Writing Jazz tunes has been a recent hobby that I've enjoyed learning more about. With the college hustle, it has been one of my favorite ways to relax and exercise my musicianship. I began trying to analyze Jazz standards with the piano to understand them better on a harmonic level, evolving into more experimenting until I could tie some ideas together into form and melody. This tune is one I made fairly recently and was named *Aqua* since the opening statement closely resembles (or rips off) the great Miles Davis ballad, *Blue in Green*. The form is a short 16 bars and can be represented as ABAC. The spaciousness of the melody and the use of the ocean drum can remind the listener of water and the ocean, although the tune's meaning is up for interpretation – I hope you enjoy it!

## ***Inner Urge* (1966)**

### **Joe Henderson (1937 – 2001)**

Joe Henderson is considered to be one of the titans of the Jazz tenor sax world. He could play aggressively and rhythmically, before using his melodic and lyrical touch in a ballad, all with a distinctive tone that immediately lets you know it's him. One of his first steady gigs was alongside fellow saxophonist Sonny Stitt, before leading his own band in Detroit in 1960 and then playing in the Army Band until 1962. After his time in the

military, Henderson moved to New York City, beginning a long and successful recording and performing career. Recording with famous labels like Blue Note and Milestone, he performed with countless big-name players, such as Horace Silver, Paul Chambers, Kenny Dorham, Herbie Hancock, Miles Davis, Wynton Marsalis, and so on.

*Inner Urge* is the title track to the album of the same name by Henderson and is considered to be within the realms of hard bop and modal Jazz. It features pianist McCoy Tyner, drummer Elvin Jones, and bassist Bob Cranshaw, and was created when Henderson was still somewhat new to New York City. *Inner Urge* reflects his frustrations and confusion with living and adjusting to the hustle and bustle of the city, containing abstract harmonic movements that provide little resolution. The form itself is unique; 16 bars of Lydian and Locrian scales with an 8-bar tag of chords moving in mediant and half-step motion. Melodically, it starts relatively repetitively and becomes progressively more athletic as the tag approaches. I fell in love with the tune after hearing it performed at a jam session at the Scat Lounge in downtown Fort Worth. The creative harmonies and funky melody immediately made me think “I have to learn that,” and it has become one of my favorite standards since then.