



SCHOOL OF MUSIC

Presents

**Coleman Kading, Alto Saxophone  
Dr. Cecilia Lo-Chien Kao, Piano**

Saturday, April 27, 2024

2:30 pm

PepsiCo Recital Hall

**Program**

**Fantaisie (1995)**

Denis Bédard  
(1950 - Present)

**Concerto for Saxophone and String Orchestra Op. 14 (1934)**

Lars-Erik Larsson  
(1908 - 1986)

*Intermission*

**Rondo Alla Turca from Sonata K. 331. For Clarinet & Alto Saxophone  
(1738)**

W. A. Mozart  
(1756-1791)  
arr. by David Bussick

Leah Ramirez, Clarinet

**In Transit (1999 - 2000)**

Mischa Zupko  
(1971 - Present)

- I. Red Walls of Fog
- II. Mango Café
- III. So Alone am I
- IV. Rush Hour!
- V. The Dream

This recital is given in partial fulfillment of the requirements for a Bachelor in Saxophone Performance. Coleman Kading is a student of Allen Cordingley. The use of recording equipment or taking photographs is prohibited. Please silence all electronic devices including watches, pagers, and phones.

## Program Notes

### **Fantaisie by Denis Bédard**

Born in 1950 in Quebec City, Quebec, Denis Bédard began his music training at the Conservatoire de musique du Québec à Québec. During his studies, he won over six prizes for compositions, building his reputation as a composer for organ and choral pieces. Bédard continued his studies in Paris from 1973 - 1975 and finished his studies in the Netherlands in 1977. While working as the organist for the Church of Saint-Coeur-de-Marie in Quebec City, Bédard composed *Fantaisie* in 1984, the piece was premiered in Quebec City in 1986 by Claude Brisson and Cecil Gobeil.

Bédard's *Fantaisie* is a short piece in a predictable ternary form with a coda (ABA-Coda). The *A* sections are very lively featuring staccato eighth-note passages and glorious lyrical phrases. The *B* section, on the other hand, is very sorrowful, with the soprano saxophones simple melody blending into the deep chords of the piano. After the return of the *A* section, the piece concludes with the coda, featuring small sixteenth-note patterns in a playful manner similar to the beginning.

### **Concerto for Saxophone and String Orchestra Op. 14 by Lars-Erik Larsson**

Born in Åkarp in 1908, Lars-Erik Larsson was a Swedish composer and conductor. Larsson studied at the Stockholm Conservatory with Ernst Ellberg from 1925 - 1929, then he moved to Vienna and Leipzig to study with Alban Berg and Fritz Reuter. Due to Larsson's variety of teachers, his musical compositions vary in style from romantic to twelve-tone serialism and neo-classical. While most known for his symphonies and Swedish art music, Larsson was fairly prolific as a composer for solo instruments, writing twelve concertinos for solo instruments.

Dedicated to German saxophonist Sigurd Raschèr, the Saxophone Concerto, Op. 14, is a three-movement composition for alto saxophone and string orchestra written in 1934. Sigurd Raschèr premiered the piece in 1934 featuring many extended techniques that he helped develop like extreme altissimo and slap tonguing. While altissimo is used throughout the whole piece, at times there are altissimo passages that peak at one octave above the standard range which was one Raschèr specialties. Another specialty that Raschèr developed was slap tonguing, originally slap tonguing was written throughout the first and third movements. Larsson decided in 1980 to remove this technique in the first movement because the difficulty made it unobtainable, but the technique is still written in the last few notes of the third movement.

The Saxophone Concerto is in three movements, Allegro molto moderato, Adagio and Allegro scherzando. The first movement begins with long chromatic eighth-note phrases that travel throughout the whole range of the saxophone, this section is short as the character of the piece changes very soon after. The next section can be recognized by the back-and-forth conversation between the saxophone and orchestra, with a more simple musical line. Within this section, you will notice that the piece seems always to be moving forward because anytime the saxophone does not have a moving line the accompaniment fills the space which gives the impression that the music never settles. The next section is the cadenza, which allows the musician to take musical liberty in shaping the progressive build-in intensity written into the cadenza with complex rhythmic passages and extreme altissimo. The movement ends soon after with a playful triplet passage reminiscent of musical lines heard earlier in the movement.

The second movement begins with a simple quarter-note melody, this melody occurs three times before the climax of the movement. Each time the melody occurs it increases in intensity with a louder dynamic. Additionally, every time the melody occurs the piece gradually builds in intensity due to the complex rhythmic passages that are written. This compositional technique is very effective because the composer makes the listener wait for the climax which happens near the very end of the movement.

The third movement is the shortest of all three, in a simple form (A, A, cadenza) and fast tempo; the third movement is an exciting movement to end a concerto. This movement features chromatic arpeggiated passages, putting a neo spin on classical-sounding musical lines; which repeat once before the cadenza. The cadenza is the last section of the movement, allowing the performer to interpret the musical lines heard before with freedom. Ending with an eighth-note slap-tonguing line, Larsson writes a playful ending to an exciting movement.

### **Rondo Alla Turca from Sonata K. 331. by W. A. Mozart arr. by David Bussick**

Originally written for piano, the third movement marked as *Alla Turca* from Piano Sonata No. 11 in A major, K. 331, is one of Mozart's best-known works. Often referred to as Turkish March, this music imitates the music of Turkish Janissary bands. Janissary music was popular in Vienna at the time due to its relationship with the Ottoman Empire, and this popularity can be seen in the use of Turkish musical characteristics in other classical composers' music like Joseph Haydn and Ludwig van Beethoven. Characteristics of Turkish music can be heard in the use of a lively tempo and march style, additionally, repeated notes and ornamentation are also characteristics of Turkish music. The famous melody of this piece is meant to imitate the rhythm of a soldier marching (Left, Left, Left, Right Left), this rhythm is emphasized by the use of grace notes which makes the rhythmic cadence very clear.

While often referred to as *Rondo Alla Turca*, this movement is not in a simple rondo form, it is in a Sonata-Rondo form. This form is almost exclusive to finales of multi-movement works and is in three main sections like a sonata form (Exposition, Development, Recapitulation). The complete form of the movement is Exposition: A-B-A-C, Development: D-E-D-C, and Recapitulation: A-B-A-C. The combination of this form and alteration of themes creates a variety differing from the repetitive nature of a standard rondo.

### **In Transit by Mischa Zupko**

“Celebrated for compositions that are emotionally-charged and viscerally-engaging, composer Mischa Zupko writes music that excites both musicians and audiences.” Mr. Zupko serves on the faculty at DePaul University School of Music, additionally he serves as the composer-in-residence at the Music Institute of Chicago and teaches at the prestigious Academy program on Ravinia's campus. Zupko's works have been commissioned by leading U.S orchestras and chambers groups including the Minnesota Orchestra, the Aspen Contemporary Ensemble, Fulcrum Point New Music Project, American Modern Ensemble, Eighth Blackbird, Corigliano Quartet and the Lincoln Trio. Zupko's works have been performed in many famous prestigious concert halls including Carnegie Hall, Weill Hall, Merkin Hall, Ravinia, Minneapolis's Orchestra Hall, the Aspen Music Festival, the Moscow Conservatory, etc. An award winning composer, Zupko has been awarded first place in the Pacific Symphony Orchestra's

American Composer's Competition, the Lee Ettelson Composers Award from Composers Inc., three ASCAP Morton Gould Young Composer Awards, including the first prize Kaplan Award, the First Music Award from the New York Youth Symphony, the Jacob Druckman Prize from the Aspen Music Festival and finalist in the Rome Prize Competition. Zupko has collaborated with many soloists of different instruments like violin, cello, flute, piano, organ, harp and notably, saxophonist Fred Hemke and Timothy McAllister.

Commissioned by Timothy McAllister in 1999, *In Transit* acts as a travelogue with each movement representing a new sound environment, both stylistically and timbrally. The first movement is "inspired by the dense fogs of Seattle as a starting point followed by a trip to Miami with a little salsa influence, an elegy reviving a sad song written by my grandfather in the 40's, a cadenza movement resembling a drive down the busy streets of New York, ending with a contemporary jazz-like reverie on the journey gone by" (Zupko). Wanting to create a sense of unity throughout the piece, Zupko used elements of a song by his grandfather as the base material for each movement. The movements are structured so the most literal representation of his grandfather's song would come in the third movement, which allows each movement to lead into or away from the original song by using small motivic fragments taken from the song. When listening to the second movement you will hear small fragments of slow music which are quotes from the song in both melody and harmony. The song is presented entirely in the third movement which fills the gap of the missing fragments of music that are not in the second movement. The piece ends with a literal quote of the original tune, giving the listener an experience as if they were a "traveler whose new experiences came to be increasingly colored by past experiences as the journey drew to a close" (Zupko).