



SCHOOL OF MUSIC

Presents

**Allen Cordingley, saxophone**  
**Dr. Cecilia Lo-Chien Kao, piano**

October 20, 2024

3:00PM

PepsiCo Recital Hall

**Program**

The Manitou Incline (2021)

Joel Love (b.1982)

*I. Beckoning*

*II. Broken*

*III. Determined*

Sonata (1967)

James Di Pasquale (b.1941)

*I. Andante/Allegro moderato*

*II. Adagio non troppo*

*III. Allegro con brio*

Sweet Tooth (2021)

Stacy Garrop (b.1969)

*I. Key Lime Pie*

*II. Salted Caramel Gelato*

*III. Chocolate Lava Cake*

Feast of Memory (2023)

JoAnne M. Harris (b.1984)



In August of 2019, I decided on a whim to try and climb the infamous **Manitou Incline** in Manitou Springs, CO. I set out on to the trail in the mid-to-late morning on a particularly hot day for Colorado and when I was about halfway up, I stopped for a moment to take a break. I realized I had no water left, was already quite hot, and my heart was not slowing down, even when I completely stopped to rest. I then had a series of panic attacks that made my heart rate spike to 200 bpm. Long story short, I was suffering from severe dehydration and a fireman came up the Incline to deliver a liter of saline to get me back up and running. I spent the next two days at home recuperating and decided that I would adequately prepare myself and would try it again. Facing my fear, I climbed it again, but was overprepared the second time. About a third-of-the-way up I had another panic attack, but through patience and perseverance was able to surmount my fear, pushing through and finishing the climb. It was exhilarating to best a goal that had beaten me just days before.

This piece follows my experience and is an expression of the emotions I felt. The first movement has a beckoning melody in the saxophone with bell-like sounds in the piano, followed by a bit of a playful “jam” that is reflective of the optimism I had heading to the trailhead. The first movement closes with screaming, urgent sounds, reflective of my panicked state while on the mountain. The second movement mirrors the devastation but lifts in the end to bring back a reprise of the first movement’s beckoning melody, calling back to the mountain. The third movement has a new section with a determined, break-neck feel that leads into another climb. This time, however, the climb results in conquering the mountain rather than it conquering the climber.

-Notes by composer

With the heritage of the tenor saxophone in jazz one would expect to find some reference to jazz music in the contemporary compositions for the instrument. Indeed, much of the saxophone repertoire is influenced to a greater or lesser extent by the usage of the tenor saxophone among jazz musicians, as well as by the harmonic and rhythmic elements of this music. James DiPasquale, himself a saxophonist and jazz musician, displays in his **Sonata for Tenor Saxophone and Piano** both rhythmic and harmonic techniques derived from existing jazz practices. DiPasquale has been able to blend into his Sonata the formal elements of traditional music with the flavour and technique of jazz. Many of the Sonata's first and last movement "licks" are direct quotes from jazz great's artistry. Much in the same way that Karlins' Music for Tenor Saxophone and Piano second movement included sub-tone and breath attacks, DiPasquale effectively employs similar techniques in his second movement. The results of his writing provide a crossover freshness to the typical standard sonata form.

-Notes by Frederick Hemke



When Joseph Lulloff and I began discussing details for a new solo saxophone work, I noticed how much we talked about food. Joe wanted a suite of virtuosic short movements in which one movement would be a barn-burner. As our discussions went along, I realized that a trio of desserts would nicely (and deliciously!) fit the bill. For **Sweet Tooth**, we selected three desserts that we both find highly appealing.

For my research, I sampled (okay, devoured) each dessert, wrote down my impressions, and then composed music to match my gastronomic experience:

### I. Key Lime Pie

The bottom graham cracker crust gives the pie piece a dense, solid foundation and has a slightly grainy quality. The middle key lime layer is thick, creamy, and very tangy. The top whipped cream layer is light and sweet. Both the graham cracker and whipped cream layers aid in mitigating the tartness of the key lime layer. A benefit of this pie is that you can direct each forkful to consist of one, two, or all three layers. This gives you six different possible tastes, as well as helps you choose how much tartness you want per bite, especially if there's a lot of whipped cream on top.

### II. Salted Caramel Gelato

The gelato is smooth and very creamy. The caramel adds to this creaminess, while the salt adds unexpected and fun moments of punch. If the grains of salt are small enough to blend seamlessly into the gelato, there is no way of knowing when you're going to experience that punch. This dessert is mostly a single-taste experience, with an occasional salty spike. The gelato melts so swiftly on the tongue that the taste fades rapidly after each spoonful, which leads to speedily consuming the entire bowl.

### III. Chocolate Lava Cake

The entire exterior consists of a light and moist milk chocolate cake, which has a pleasingly sweet quality. A fine dusting of powdered sugar on top doesn't greatly impact the taste, but it is visually appealing against the chocolate. Once the fork breaches the middle of the cake, a rich, dense liquid of deliciously bitter dark chocolate oozes from the center. Light versus dense, sweet versus bitter...this dessert is a study in contrasts. Consuming this dessert too quickly leads to a sugar rush.

-Notes by composer



**Feast of Memory (for Chance Stine)** Shortly after Chance and I started work on this piece, he was offered a job with the United States Army Band “Pershing’s Own”. Saying yes meant ten weeks of basic training, but to play in a wind ensemble of world renown — few say no! After several weeks at basic he was allowed certain reading material and letters from family and friends. From his correspondence, I gathered that the mental game needed to meet the challenges of army initiation had to be much, much sharper. I found that surprising, considering Chance has spent most of his young adult life honing musical skills that are among the best in our country; a feat that requires more than your average dose of bullheaded determination. The extreme physical and mental effort of basic training was compounded by the fact that he had to go without music of his choosing — or without practicing — for SEVENTY days. Chance explained that he was coping by sourcing work that had been etched indelibly on his brain. Remembering music sparked memories, treasures enough to fill a banquet hall, providing nourishment to endure. He wrote that I should listen to Joni Mitchell’s “The Sire of Sorrow (Job’s Sad Song)”. As I listened to recordings when he could not, my own memories took hold. We found in Joni’s music profound reflections of our grandmothers. I wanted to write something to honor the many gifts we’ve received from these five incredible women. They have instilled in us a shared love of the outdoors, the value of a quick wit, an insatiable need to read, and an admiration of well made movies. Mostly, this a work of gratitude for their enduring lessons about resilience and love.

-Notes by composer