

Washington Saxophone Quartet Program

Reg Jackson, Soprano
James Steele, Alto
Rich Kleinfeldt, Tenor
Rick Parrell, Baritone

Tocatta and Fugue in D minor, BWV 565 (1708)

J. S. Bach (1685-1750)
R. Greenberg-arr.

Celtic Suite (2000)
Midnight at Kinsale
Love Song
Ceilidh

Gavin Whitlock (b. 1977)

A Gaelic Blessing (1978)

John Rutter (b. 1945)
R. Parrell-arr.

Great Americans: The Composers Who Helped Create the "American Sound"

Leonard Bernstein (1918 -1990)

Overture to Candide (1956)

Johann van der Linden-arr.

"Make Our Garden Grow" (1956)

Robert Page – choral arr.
R. Kleinfeldt – arr.

George Gershwin (1898-1937)

Three Preludes (1926)
Allegro ben ritmato
Andante con moto
Allegro ben ritmato

Bill Grossman-arr.

Duke Ellington (1899-1974)

Happy Go Lucky Local (1946)

Gary Fagin-arr.

Scenes from "Cinema Paradiso" (1990)

Ennio Morricone (1928-2020)
David Klemm-arr.

Aaron Copland (1900-1990)

Simple Gifts (1950)
from Appalachian Spring

Paul Cohen-arr.

Rodeo: "Four Dance Episodes" (1942)
Hoedown

Linda Waid-arr.

Nutcracker Suite (1892)
Dance of the Sugar-Plum Fairy
Russian Dance

P.I. Tchaikovsky (1840-1893)

Program Notes

The Toccata and Fugue in D minor is a masterpiece and one of J.S. Bach's most recognizable works. While some experts contend that it may have been conceived originally for solo violin, it is the organ version that is most familiar. This music gained wide popularity in America during the 1940s with the Leopold Stokowski orchestration, as part of the soundtrack for the film "Fantasia." Though much of Bach's music was written for the church, the Toccata, with its free and showy style, is well suited to the concert hall. The four-voice Fugue, which builds to moments of almost rhapsodic feeling, ideally fits the saxophone quartet.

Gavin Whitlock, born in Salisbury, England composed his Celtic Suite in 2000 and incorporated both Scottish and Irish dance themes. It begins slowly and romantically but within a few measures things get very busy. It's clear that Midnight at Kinsale is party time. The Love Song suggests that a couple might have met in the dance floor. The third movement Ceilidh is a traditional Irish Gig, complete with the repetitive bouncing rhythm.

A Gaelic Blessing by John Rutter is a perfect musical toast for the new year...for the text, Rutter chose lines from William Sharp's 1895 novel *The Dominion of Dreams: Under the Dark Star - Deep peace of the running wave to you; Deep peace of the flowing air to you; Deep peace of the quiet earth to you; Deep peace of the shining stars to you; Deep peace of the gentle night to you ...* The words are sensitive, and Rutter creates a wave of delicate music to accompany. For our arrangement by Rick Parrell, the "choir" of four saxophones conveys that sensitivity.

Leonard Bernstein doesn't need much explanation. When it came to music, he was an omnivore. No genre was left out. And his lasting legacy of recordings as conductor, pianist and composer, will be enjoyed for generations to come. He was simply a quintessential American musician. And, his efforts as a teacher during the early years of television helped millions understand the often complex world of classical music. Bernstein's *Candide* has one of the most glorious scores ever heard on Broadway. The operetta was first performed 1956, based on the novella of the same name by Voltaire. "All is for the best, in the best of all possible worlds." The final piece of optimism is the wonderful song, "Make Our Garden Grow."

George Gershwin helped create the exciting and ever changing world of Broadway and Tin Pan Alley. Fascinating Rhythm comes from 1924. It was introduced in the 1926 musical "Lady Be Good" with lyrics by Ira Gershwin. The jazz influenced piano *Preludes* by Gershwin is part of a collection thought to be only a sampling of many more similar unpublished works composed in 1926, first played at an informal gathering in the Roosevelt Hotel in New York City.

Happy Go Lucky Local is from Duke Ellington's Deep South Suite, composed in 1946. It is a somewhat realistic portrayal of a train, puffing and wheezing and squeaking along. It is one of many pieces Duke wrote about trains, in part because he spent so much time riding and composing on them. We're very pleased to have this arrangement done especially for us by Gary Fagin.

Ennio Morricone was an Italian composer, orchestrator, conductor, and former trumpet player, writing in a wide range of musical styles. Morricone composed more than 400 scores for cinema and television, as well as over 100 classical works. His score to the 1966 *The Good the Bad and the Ugly* is considered one of the most influential soundtracks in history and is one of the most successful of the so-called spaghetti western genre of films. Morricone had an uncanny ability to create melodic magic with some of his films, with tunes that stay with you long after the film credits have finished. From *Gabriel's Oboe*, the main theme has been recorded dozens of times and *Cinema Paradiso* from 1988 is filled with some of the most beautiful examples of music by Morricone that draws in players from the popular, jazz and classical worlds.

Aaron Copland is best remembered as the first composer to forge a distinctly American sound in classical music. He is often referred to as the "Dean of American Composers." One of the most memorable melodies from his ballet score *Appalachian Spring* is "Simple Gifts," which is based on a Shaker song written and composed in 1848 by Elder Joseph Bracket. Copland's *Variations* was composed in the 1950s. The quartet is pleased to perform one of Copland's most rhythmically exciting work: the *Hoe-down* from the Ballet "Rodeo". The Four Dance Episodes suite was created after the 1942 ballet production.

The Nutcracker Suite continues in the holiday spirit and helps us get ready for the season. There is something almost unexplainable about the way in which music communicates so directly, and in this case, so festively as well. The Nutcracker Ballet is based on the story, "The Nutcracker and the King of Mice" of a young girl who dreams of a Nutcracker Prince. The ballet's first complete United States performance was on 24 December 1944 by the San Francisco Ballet.