



June 24, 2022
The Untapped Sonorities of the Saxophone

Kenari Quartet

Bob Eason – soprano saxophone
Kyle Baldwin – alto saxophone
Corey Dundee – tenor saxophone
Steven Banks – baritone saxophone

A Schumann Bouquet (1848/2015)

Robert Schumann / arr. William Bolcom

- I. Lieber Mai (Beloved Maytime)
- II. Knecht Ruprecht (The Bogeyman)
- III. Sheherazade
- IV. Laendler
- V. Sehr Langsam
- VI. Lied italienischer Marinari

A Schumann Bouquet, a re-imagined suite of six of Robert Schumann's piano pieces for the young transcribed for saxophone quartet, retains the sweet innocence of the originals. Meandering through titles that reflect springtime meditation, children's tales, and an Italian sailor's ballad, Bolcom's *Schumann Bouquet* is an effective selection of the older composer's most charming, childlike-wonder moments, and translates beautifully to the dulcet tones of four saxophones.

Quantum Shift (2017)

Mischa Zupko

As the title suggests, *Quantum Shift* draws inspiration from the world of physics. The result of a joint commission of the Kenari Quartet and other ensembles, the piece is a frenetic *tour de force* that demonstrates group agility in musical textures that dart and weave, just like the orbit of an electron.

Italian Concerto, BWV 971

J. S. Bach / arr. K. Toch/Kenari Quartet

1. Allegro
2. Andante
3. Presto

Intermission

Short Stories (1996)

Jennifer Higdon

1. Splashing the Canvas
2. Lullaby
3. Chase

Short Stories, for saxophone quartet, comprises six flexibly numbered movements that can be rearranged in performance, embedding an interesting element of dynamism in the work's structure. The selections from *Short Stories* presented in this program variously seek to evoke the warmth of a pleasant summer evening, the lyrical qualities of a lullaby, and the energetic tension of a game of tag.

Capriccio from Op. 81 (1843/2017)

Felix Mendelssohn / arr. Bob Eason

A selection from a group of individual movements originally composed for string quartet, collected and published following Mendelssohn's death in 1847, the *Capriccio* is more complicated than its title might suggest. Essentially a brisk, strict fugue prefaced by a terse prelude, the piece is another one of the composer's brilliant celebrations of Bach polyphony.

Mountain Roads (1997)

David Maslanka

- I. Overture
- II. Chorale: *Wo soll ich fliehen*
- III. Aria (in the style of a chorale prelude)
- IV. Chorale
- V. Aria
- VI. Lied italienischer Marinari

Mountain Roads pays homage to J.S. Bach in a different way. The multi-movement work unfolds according to the plan of a Baroque cantata and is steeped in influence drawn from the tradition of the Bach chorale, revolving entirely around two melodies "*Alle menschen müssen sterben*" ("All men must die") and "*Wo soll ich fliehen hin*" ("Where shall I run to?"). The work's title came to composer David Maslanka in a dream of road construction in the high mountain country, and the music paints a compelling picture of rebirth during an alpine spring.

Program Notes by Morgan Luethe