

Petite Symphony for Nine Wind Instruments (1885) Charles Gounod (1818-1893)
Arr. Bruce Evans

1. Adagio–Allegro
2. Andante cantabile (quasi adagio) attacca
3. Scherzo. Allegro moderato
4. Finale. Allegretto

Commissioned by flutist Paul Taffanel founder of the Société de Musique de la Chambre pour Instruments à Vent (Chamber Music Society for Wind Instruments) in 1879 to promote Boehm system wind instruments. This short work in symphonic form employs standard Mozart serenade instrumentation of two oboes, two clarinets, two bassoons, and two horns, but Gounod also included a single flute part to showcase his friend Taffanel.

This piece is difficult for the sax quartet arranger because Gounod uses nine instruments... Five of those are definitely in the soprano range, while the sax quartet only has one instrument in that range. ... the arranger has to use triage to determine which notes must be played, and which can be omitted... Bruce Evans

Sinfonia for Winds in G minor, A 509 (1817) Gaetano Donizetti (1797-1848)
Arr. Bruce Evans

Gaetano Donizetti, the most significant figure in Italian opera after the death of Bellini (in 1835) and until the emergence of Verdi (with Nabucco in 1842), composed this work for two oboes, two clarinets, two bassoons, two horns and solo flute. While a very popular composer during his lifetime, some of his nearly 70 operas are still played today with *Lucia di Lammermoor* and the opera buffa *Don Pasquale* probably Donizetti's best-known operas.

Andante et Scherzo - Quatuor de Saxophones (1938) Eugene Bozza (1905-1991)

The *Andante et Scherzo* for saxophone quartet was composed in 1938 and was written for Marcel Mule's quartet. The music clearly follows the Impressionist spirit of French music at the turn of the century. As Norman Heim, professor of clarinet at the University of Maryland wrote:

"He is a performer's composer, in that the music is well written for the instrument, is challenging to play and enjoyable to rehearse. He is the listener's composer since the music is always interesting and has a familiarity of melody and tonality that even the untrained ear can enjoy."

Smile (1936)

Charlie Chaplin (1889-1977)

Arr. Ben Bran

Transcribed for saxes by Tim Trinter

This endearing song was composed by Chaplin as an instrumental tune for the film *Modern Times*. Unsurprisingly, Chaplin did not write lyrics for this mainly silent movie piece. John Turner and Geoffrey Parsons added lyrics in 1954 when Nat King Cole first recorded it and immediately revived the tune's popularity. No doubt, Turner and Parsons' lyrics were inspired by viewing the film which railed against the de-humanising effects of rampant industrialism and the Great Depression. In the final scene of the movie, the forlorn and despairing orphaned girl, the "Gamin" (Paulette Goddard) and the Little Tramp (Chaplin) walk off arm-in-arm into the sunset after the Little Tramp stirs her to smile "though your heart is aching."

Three Improvisations (1980)

Phil Woods (1931-2015)

There are three movements to this piece with ample changes in tempo, style, meter and rather ambiguous tonal centres in many places. We are including Wood's optional extension to the first movement to feature improvisations by Kym and Schmoie. The first movement segues virtually without a break into the second movement which is easily recognised by the distinct change of character. There is an obvious break before the final movement.

A truly legendary alto sax player, Phil Woods, inspired by Charlie Parker and Cannonball Adderley, played rhythmically complex and technically sophisticated bebop throughout his six-decade-long career. He earned the top alto sax player award almost 30 times in Downbeat magazine's annual readers' poll.

In September 2015, Woods performed a tribute to *Charlie Parker with Strings* at the Manchester Craftsmen's Guild and announced at the end of the show that he would be retiring. He died just four weeks later at the age of 83.

Sylvan "Schmoe" Elhay - Soprano Saxophone: During the 1960s and 1970s Schmoe played clarinet, on a casual contract, with the Adelaide Symphony Orchestra as well as flute and saxophone in jazz, funk and rock bands. His Jazz ensemble Schmoe & Co plays concerts, club gigs, radio and TV broadcasts and recordings. He enjoys playing in the Salt and Pepper Swing Band. Over more than four decades Schmoe has performed throughout Australia and in and around the San Francisco Bay Area, mostly at the Stanford Jazz Workshop, Stanford, California. For three decades he taught jazz at the Elder Conservatorium of Music. He has scored, produced and performed the music soundtracks for several short films and modern dance works. Schmoe was a founding member of both the SA Jazz Action Society and the SA Jazz Coordinator Program and served for more than three decades as a member of the Board of Jazz SA Inc. He served two terms on the Music Board of the Australia Council and was a member of the founding Board and now an Honorary Life Member of the Music Council of Australia. In 2012 he was honoured for fifty years Jazz service with a tribute by SA Jazz Archive.

Steve Eads - Alto Saxophone: Recently retired as an instrumental music teacher with thirty-five years in the SA Education Department Instrumental Music Service and ten years private teaching. He served as Musical Director of the Banksia Park Concert Band, Convenor of the Adelaide Band Festival, State Music Camp Tutor and Conductor, Woodwind Methodology Lecturer at the University of Adelaide, AMEB Examiner and as a Director for the JazzSA Super Band program. He led the Edgar Beck Big Band for many years and currently enjoys playing with the Salt and Pepper Big Band. Steve plays with the Uraidla and Payneham City concert bands, and though retired as a Technical Commissioner with the Council of Australian Baseball Scorers, still enjoys scoring for local baseball teams and the Adelaide Giants.

Kym Gluyas - Tenor Saxophone: Studied Jazz saxophone, Music Technology and Sound Arts at Elder Conservatorium of Music. He is a qualified music teacher very interested in many styles of music and in creating new approaches with a mixing of styles. He has performed with groups playing World Music such as traditional Indian music, flamenco, big band, classical, jazz, latin and funk. Kym composed the music and foley sounds for four short films, a very successful cabaret series (Kabaret Conspiracy) and many other live performances. For three years Kym was Artistic Director for the continuous concert series C.O.M.A (Creative Original Music Adelaide).

Lindsay Heesom - Baritone saxophone: Playing saxophone, clarinet, bassoon, flute and oboe, Lindsay studied clarinet at the Elder Conservatorium before joining the SA Police Band and later becoming a freelance player in 1976. He played for the Australian tours of Ray Charles, Kenny Rogers, Shirley Bassey, Andy Williams, Phil Wilson, Chuck Finlay, Arthur Greenslade and Harry Secombe amongst others. He has also played with James Morrison, Don Burrows, June Bronhill, the Adelaide Symphony Orchestra, the Adelaide Chamber Orchestra, the Adelaide Wind Orchestra as well as many Adelaide Big Bands such as the ABC Show Band, Errol Buddle Big Band, Bob Hower Big Band, DW Orchestra, the Our Thing Big Band, Salt and Pepper Swing Band and other local ensembles. His list of Festival Theatre productions includes Oh What A Lovely War, Pal Joey, Marriage of Figaro, High Society, Oklahoma, A Funny Thing Happened on the Way to the Forum, Hello Dolly, West Side Story, Forty Second Street, Boy from Oz, Hot Shoe Shuffle, Threepenny Opera, Chorus Line, Singing in the Rain and Wizard of Oz

SAXISM

2020 Adelaide Fringe

CLASSICS to Jazz

Sundays March 1st - 8th - 15th 4:30pm
The Spire – Clayton Wesley Uniting Church
Cnr Norwood Parade and Portrush Roads, Beulah Park

This is SAXISM's seventh Fringe season in which we have endeavoured to present the colours, moods, excitement and exquisite beauty of sax quartet music. We strive to provide an entertaining program of our favourite transcriptions of works not originally written for saxophone, well-known classic saxophone quartets and more contemporary selections, especially those with a jazz flavour.

SAXISM grew out of the *Corner Pocket Big Band* saxophone section in late 2008. Lindsay Heesom on baritone sax and Kym Gluyas on tenor sax, two of the original members, were joined in 2012 and 2013 by Steve Eads on alto sax and Sylvan Elhay on soprano sax. We come from varied backgrounds, but all enjoy performing the extensive repertoire available for the sax quartet. Our programs evolve out of what we are currently rehearsing and those charts that we really enjoy revisiting. We hope you enjoy this performance!

THANK YOU FOR YOUR ATTENDANCE AND SUPPORTING LIVE MUSIC!