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Free Performances Every Day at 6 p.m.

As part of its effort to make the performing arts available to everyone, the Kennedy Center offers a free performance every day on the Millennium Stage in the Grand Foyer. These performances of music, theater, and dance feature emerging and established artists from the Washington area, across the nation, and around the world.

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HAPPY HOUR 5-6 P.M. NIGHTLY!

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Free tours of the Kennedy Center are given daily by the Friends of the Kennedy Center volunteers Monday-Friday 10 a.m. to 5 p.m., with the last tour starting at approximately 4:45 p.m.

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Use the Kennedy Center Shuttle to and from the METRO subway. Free every day.

Ride METRO Blue or Orange Line to the Foggy Bottom/GWU Station, and take the Kennedy Center Shuttle—departing every 15 minutes every day 8 a.m. to midnight.



The Kennedy Center welcomes persons with disabilities. For information on services, contact the Office of Accessibility at (202) 416-8727 or access@kennedy-center.org

For information on all Kennedy Center performances, call (202) 467-4600 (toll free 800-444-1324) or visit kennedy-center.org.

The Millennium Stage was created and underwritten by James A. Johnson and Maxine Isaacs to make the performing arts accessible to everyone in fulfillment of the Kennedy Center's mission to its community and the nation.

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The Isadore and Bertha Gudelsky Family Foundation, Inc., The Meredith Foundation, The Morris and Gwendolyn Cafritz Foundation, Dr. Deborah Rose and Dr. Jan A.J. Stolwijk, U.S. Department of Education, and the Millennium Stage Endowment Fund.

Millennium Stage Endowment Fund Contributors

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And other anonymous gifts to secure the future of the Millennium Stage.

Education and related artistic programs are also made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.



THE KENNEDY CENTER

Millennium Stage

★ *Performing Arts for Everyone* ★

Live Internet Broadcast at kennedy-center.org/millennium
Every Day at 6 p.m. Eastern Time

Millennium Stage is brought to you by



MARRIOTT
FOUNDATION

Wednesday, April 27, 2016 at 6:00 p.m.

The John F. Kennedy Center for the Performing Arts
DAVID M. RUBENSTEIN, Chairman
DEBORAH F. RUTTER, President

Presented in cooperation with the Embassy of Slovenia to honor
the 25th anniversary of the independence of the Republic of
Slovenia.

4 Saxess

Lev Pupis, *soprano saxophone*

Oskar Laznik, *alto saxophone*

Primož Fleischman, *tenor saxophone*

Dejan Prešiček, *baritone saxophone*

Presented as part of the 2016 International Jazz Day Celebration.

Program

Igor Lunder
(Slovenian, b. 1969)

Philip Glass
(American, b. 1937)

George Gershwin
(American, 1898-1937)
Arr. Slyvain Dedenon

Prejazz Trilogy
Work Song & Spiritual
Ragtime
Charleston

Saxophone Quartet
Movement I
Movement II
Movement III
Movement IV

Porgy and Bess
Jasbo Brown
Summertime
There's a Boat Leaving Soon
It Ain't Necessarily So
Final

About 4Saxess

4Saxess Saxophone Quartet is primarily a contemporary classical music ensemble. However, its repertoire frequently includes genres beyond classical and avant-garde music, such as ethno, jazz, and crossover. The ensemble was formed in 2002 and has since established a reputation for excellence and versatility. The group performs recitals, concerts, and master classes throughout Europe and the U.S.

By commissioning and premiering numerous works dedicated to the 4Saxess quartet, the ensemble has made a big contribution to the saxophone quartet repertoire. This genre leading quartet regularly collaborates with several composers with the aim of performing original music that has been created and arranged exclusively for them. These compositions have also become regular features of concert programs by similar ensembles, both in Slovenia and elsewhere in Europe. So far, the group has released two CDs—*4 Folk* in 2007 and *4 US* in 2011, both produced by RTV Slovenia.

About the Pieces

In **Prejazz Trilogy** the composer Igor Lunder uses various traditional musical styles, from which jazz emerged. Through these styles he expresses and illustrates his own approach to the instrument of saxophone, which appears extremely powerful, yet adaptive and daring. “Work Song & Spiritual” is inspired by the Deep South and combines untempered chords with humming, singing, and improvisation; in “Ragtime” the composer uses syncopated, accented rhythms; and in “Charleston” he combines a repetitive rhythmical pattern with a turbulent melody and its loud culmination. (by Tomislav Žužak)

Igor Lunder studied jazz at the Ljubljana Conservatory of Music in Slovenia, the University of Music and Dramatic Arts in Graz (Austria), and Sibelius Academy in Helsinki (Finland). He holds master's degrees in jazz-guitar, jazz-composition, and arranging. He performed with different jazz bands at festivals in Slovenia, Croatia, Serbia, Greece, Slovakia, and Poland. So far he has released three CD's: *Igor Lunder with Reeds - Jazz Menu* (2003), *Igor Lunder Sextet* (2004), and *Igor Lunder with Zagreb Saxophone Quartet & Guests - Reeeeeeeeds* (2006). His official website can be located at igorlunder.com.

Philip Glass composed his **Concerto for Saxophone Quartet and Orchestra** at the behest of the Rascher Saxophone Quartet. The group specifically requested a work that could be played either with or without an orchestra, and the composer responded accordingly with two versions of the piece. Glass believed that the unorchestrated version would be the more complicated of the pair, as all of the musical layers would need to be carried by just four players, so he wrote the piece first for the quartet only. In the orchestral setting that followed, he distributed notes throughout the orchestral parts while retaining the most intricate lines for the four saxophone soloists. The Rascher Saxophone Quartet premiered both versions of the piece.

Whether performed with or without the orchestra, each of the four movements of the **Concerto for Saxophone Quartet and Orchestra** highlights one of the members of the quartet. In the gently swaying first movement, the soprano saxophone spins a sinuous melody atop the repeated undulating motifs of the lower-pitched instruments. The jazzy second movement features a lively ascending figure, laid out by the baritone saxophone and later picked up by the other members of the quartet and the orchestra. The tenor instrument carries a relaxed and soulful solo

in the graceful third movement, and in the finale, all four saxophones are whipped into a frenzy of continually shifting metres and motifs before charging abruptly into the closing cadence. (by Betsy Schwarm)

Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Woody Allen to David Bowie.

He was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, the Juilliard School, and in Aspen with Darius Milhaud. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger and worked closely with the sitar virtuoso and composer Ravi Shankar. In the past decades, Glass has composed more than twenty operas, large and small; eight symphonies; two piano concertos and concertos for violin, piano, timpani, and saxophone quartet and orchestra; soundtracks to films ranging from new scores for the stylized classics of Jean Cocteau to Errol Morris's documentary about former defense secretary Robert McNamara;

string quartets; a growing body of work for solo piano and organ. He has collaborated with Paul Simon, Linda Ronstadt, Yo-Yo Ma, and Doris Lessing, among many others. He presents lectures, workshops, and solo keyboard performances around the world, and continues to appear regularly with the Philip Glass Ensemble. His official website can be found at philipglass.com,

Gershwin's usage of saxophone in his scores does not surprise us at all. It was not before long when some themes from the *Porgy and Bess* opera started their musical life and were performed in jazz clubs. Thus the bold project of converting such musical textures into the medium of saxophone quartet is logical and justified. The version performed tonight is the work of composer and arranger Sylvain Dedenon, who has reached for the original composer solutions and enabled Gershwin's music not to lose its vivacity by converting it into a piece for a smaller number of performers, without any singers or stage performance. The "Jasbo Brown" movement, started by "Allegro con brio" overture, is actually honky-tonk blues merging into a lullaby "Summertime," a musical monument of the world heritage like Beethoven's "Ode to Joy." The "There's a Boat" movement is illuminated by asymmetrical splashing of waves, whereas hymn responses in "It Ain't Necessarily So" show a

grotesque dialogue between the character of Sporting Life and the choir.

George Gershwin, born in Brooklyn, New York in 1898, was the second son of Russian immigrants. As a boy, Gershwin was anything but studious, and it came as a wonderful surprise to his family that he had secretly been learning to play the piano. In 1914, Gershwin left high school to work as a Tin Pan Alley song plugger and within three years, "When You Want 'Em, You Can't Get 'Em; When You Have 'Em, You Don't Want 'Em," was published. Though this initial effort created little interest, "Swanee" (lyrics by Irving Caesar)—turned into a smash hit by Al Jolson in 1919—brought Gershwin his first real fame.

In 1924, when Gershwin teamed up with his older brother Ira, "the Gershwins" became the dominant Broadway songwriters, creating infectious rhythmic numbers and poignant ballads, fashioning the words to fit the melodies with a "glove-like" fidelity. This extraordinary combination created a succession of musical comedies, including *Lady, Be Good!* (1924), *Oh, Kay!* (1926), *Funny Face* (1927), *Strike Up the Band* (1927 and 1930), *Girl Crazy* (1930), and *Of Thee I Sing* (1931), the first musical comedy to win a Pulitzer Prize. Over the years, Gershwin songs have also

been used in numerous films, including *Shall We Dance* (1937), *A Damsel in Distress* (1937), and *An American In Paris* (1951). Later years produced the award-winning "new" stage musicals *My One and Only* (1983) and *Crazy For You* (1992), which ran for four years on Broadway. The official website can be found at gershwin.com.

Programmatic Partners



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SEATING IS ON A FIRST COME, FIRST SERVED BASIS.

We regret that as the theater reaches capacity, seats cannot be saved for patrons who have not arrived or are not next in line.

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Please refrain from using audio or video recording equipment during the performance.

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please refrain from standing in the aisles during the performance.
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*Artist Liaison and Multimedia Broadcaster volunteers,
part of the Friends of the Kennedy Center volunteer program,
assist staff at the Millennium Stage every night of the year.*

Tonight at the Kennedy Center

8:00 PM

Shear Madness

Theater Lab

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