



XVIII. SVJETSKI KONGRES SAKSO FONISTA ODRŽAVA SE POD POKROVITELJSTVOM
MILANA BANDIĆA, GRADONAČELNIKA GRADA ZAGREBA | THE XVIII WSC IS HELD UNDER THE
PATRONAGE OF MR MILAN BANDIĆ, MAYOR OF THE CITY OF ZAGREB

9:00

ACADEMY OF MUSIC
Svetislav Stančić Hall

SEAN MIX, AMELIA GOULD AND LARRY BELL



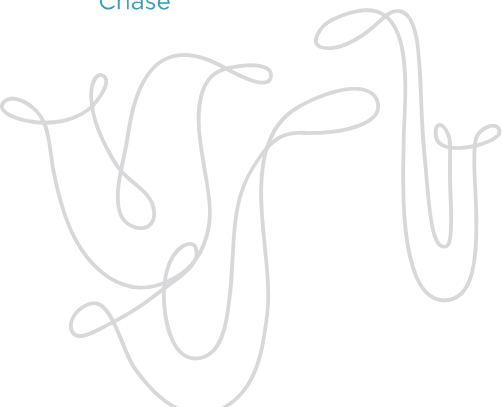
Sean Mix, saxophone
Larry Bell, piano
Amelia Gould, trumpet

Larry Bell (1952): *Dazzling Duo*
for tenor saxophone and piano

- A little improv
- Don't tease me!
- Anna's Song
- Run With It

Larry Bell (1952): *Serenade No. 3* for
tenor saxophone, trumpet and piano

- Overture
- Interlude
- Duet
- Chase



ACADEMY OF MUSIC
Fran Lhotka Hall

ASHLEY KELLY AND ASHLYN HARRINGTON



Ashley Kelly, saxophone
Ashlyn Harrington, piano

Augusta Read Thomas (1964): *Chant*

Lori Laitman (1955): *Journey*

Ida Gotkovsky (1933): *Brilliance*

- Declame
- Desinvolte
- Dolcissimo
- Final

9:15

ACADEMY OF MUSIC
Vaclav Huml Hall

JESÚS NÚÑEZ



Jordi Orts (1962): *Sevilla* (premiere performance)

Juan de Dios García Aguilera (1959): *Rebote-Rueda II* (premiere performance)

Alfonso Romero-Ramírez (1968): *Connecting people*

About the Program

Sevilla is a work for alto saxophone, composed in 2017 and dedicated to the composer and saxophonist Alfonso Romero-Ramírez. It is written using the notes of the inferred scale B7 of Base Variants, 7b44 / 69, (Lepsis, J. Darias), on several axes: Mi, Fa #, La and Si. It is structured in four main sections, contrasting by the application of different materials, where continuity control makes the composition evolve through various motivational resources, creating at the same time a continuous dialogue between the registers and a displacement through the whole range. *Rebote-Rueda II* takes its name from the particular way in which the initial and final sections are strung together. One is progressively contracted by adopting the natural damping model of a series of rebounds, and the other one expands in the same way imitating the progressive stop of the spin of a roulette wheel. The first section (rebound) shows a series of bipartite episodes (elongation and fall) that are reducing their dimensions in such a way that each one becomes 0.55 times smaller than the previous one, until they come to collapse. The second section is the freest in form and content, although its main tonal material comes from a frequency modulation in which the most serious note of the first sequence acts as a carrier, while the more serious of the second acts as a modulator. The third section (wheel) presents a series of episodes, increasingly dilated, in which the tonic component is definitively lost, imposing the sonorities of a complex type. The rate of dilation of these episodes is 1.33. *Connecting people* by Alfonso Romero-Ramírez for baritone

saxophone was dedicated to Jesús Núñez, composer's student. Scale in Base Variants. Hexaphone with upper and lower sensitive. Distribution model (123321). Transpositions between Connective Variants of the essential scale B 6 with three common notes, from the Var. A: Fa #, Mi, Re, Do, Si b, Sol #. (completing Cycle) and from the Var. B: Do #, Mi b, Fa, Sol, La, Si (completing Cycle).

10:00

CROATIAN NATIONAL THEATRE

INTERNATIONAL YOUTH SAXOPHONE ORCHESTRA



Juan Pedro Luna Agudo, conductor

STUDENT CENTRE MM

PAULA VAN GOES AND CASEY DIERLAM



Marc Mellits (1966): *Mara's Lullaby*

Ingrid Stölzel (1971): *With Eyes Open*

SATURDAY