

Wethersfield Chamber Concerts

23 April 2017 – 4pm

Jess Gillam

Saxophone

Steve Lodder

Piano

PROGRAMME

- i. Pedro Iturralde: Pequena Czarda
- ii. Dave Heath: The Celtic
- iii. Jeremy Wall: Elegy for Trane
- iv. Bela Bartok: Three Hungarian Folksongs from Csik
- v. Benedetto Marcello: Adagio from Oboe Concerto in D Minor
- vi. Chick Corea Arr. John Harle: Selection from "Children's Songs"
- vii. Claude Debussy: Syrinx
- viii. Maurice Ravel: Piece en forme de Haberna
- ix. Peter DeRose arr. Rudy Wiedoeft: Deep Purple
- x. John Williams: Escapades
- xi. Phil Woods: Sonata For Alto Sax And Piano (First Movement)

Jess will introduce each item.

The Saxophone : A History *from wikipedia*

The saxophone was developed in 1846 by Adolphe Sax, a Belgian instrument maker, flautist, and clarinetist. Born in Dinant and originally based in Brussels, he moved to Paris in 1842 to establish his musical instrument business. Prior to his work on the saxophone, he had made several improvements to the bass clarinet by improving its keywork and acoustics and extending its lower range. Sax was also a maker of the then-popular ophicleide, a large conical brass instrument in the bass register with keys similar to a woodwind instrument. His experience with these two instruments allowed him to develop the skills and technologies needed to make the first saxophones. As an outgrowth of his work improving the bass clarinet, Sax began developing an instrument with the projection of a brass instrument and the agility of a woodwind. He wanted it to overblow at the octave, unlike the clarinet, which rises in pitch by a twelfth when overblown. An instrument that overblows at the octave has identical fingering for both registers.

Sax created an instrument with a single-reed mouthpiece like a clarinet, conical brass body like an ophicleide, and some acoustic properties of both the horn and the clarinet.

Having constructed saxophones in several sizes in the early 1840s, Sax applied for, and received, a 15-year patent for the instrument on June 28, 1846. The patent

encompassed 14 versions of the fundamental design, split into two categories of seven instruments each, and ranging from sopranino to contrabass. Although the instruments transposed at either F or C have been considered "orchestral", there is no evidence that Sax intended this. As only three percent of Sax's surviving production were pitched in F and C, and as contemporary composers used the E \flat alto and B \flat bass saxophone freely in orchestral music, it is almost certain that Sax experimented to find the most suitable keys for these instruments, settling upon instruments alternating between E \flat and B \flat rather than those pitched in F or C, for reasons of tone and economy (the saxophones were the most expensive wind instruments of their day). The C soprano saxophone was the only instrument to sound at concert pitch. All the instruments were given an initial written range from the B below the treble staff to the F, one space above the three ledger lines above staff, giving each saxophone a range of two and a half octaves.

Sax's patent expired in 1866, thereafter numerous saxophonists and instrument manufacturers implemented their own improvements to the design and keywork. The first substantial modification was by a French manufacturer who extended the bell slightly and added an extra key to extend the range downwards by one semitone to B \flat . It is suspected that Sax himself may

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have attempted this modification. This extension is now commonplace in almost all modern designs, along with other minor changes such as added keys for alternate fingerings. Using alternate fingerings allows a player to play faster and more easily. A player may also use alternate fingerings to bend the pitch. Some of the alternate fingerings are good for trilling, scales, and big interval jumps.

Sax's original keywork, which was based on the Triebert system 3 oboe for the left hand and the Boehm clarinet for the right, was simplistic and made playing some legato

passages and wide intervals extremely difficult to finger, so numerous developers added extra keys and alternate fingerings to make chromatic playing less difficult. While early saxophones had two separate octave vents to assist in the playing of the upper registers just as modern instruments do, players of Sax's original design had to operate these via two separate octave keys operated by the left thumb. A substantial advancement in saxophone keywork was the development of a method by which the left thumb operates both tone holes with a single octave key, which is now universal on modern saxophones.

ARTIST BIOGRAPHY

Jess Gillam. 18 year old saxophonist Jess Gillam from Ulverston, Cumbria, began playing saxophone 11 years ago, aged 7.

Jess made history as the first ever saxophonist to win the Woodwind Final of BBC Young Musician of the Year and after competing in the Semi Final, she reached the Grand Final where she performed a concerto with the BBC Symphony Orchestra at London's Barbican to critical acclaim.

Jess was also recently awarded Musician of the Year at the Cumbria Culture Awards presented by Melvyn Bragg. She has a busy performance schedule and has made a guest appearance with Jools Holland and his Rhythm and Blues Orchestra and has performed as a concerto soloist with the Worthing Symphony Orchestra (in the same series as Nicola Benedetti, Emma Johnson and Julian Bliss). Upcoming concerto highlights include performances with the Southbank Sinfonia and the Northern Chamber Orchestra.

Recently, Jess was the youngest of 2,600 delegates to perform at the World Saxophone Congress in Strasbourg. She performed a recital consisting entirely of world premieres by some of the world's leading saxophonists: Barbara Thompson, John Harle and Rob Buckland as well as one of her own compositions.

This year, Jess is proud to be the Young Ambassador for the Ulverston International Music Festival.

Jess was accepted into the Junior Royal Northern College of Music in Manchester with the Associated Board of the Royal Schools of Music Scholarship in 2011 and has since won awards for demonstrating outstanding talent. She studies saxophone at JRNCM with Ruth Bourn and with Rob Buckland and gained an ABRSM Diploma aged 15. She will continue her studies full time in September at the RNCM with the ABRSM Scholarship.

Awards for Young Musicians have helped Jess greatly with her musical development and Jess has performed in concerts for AYM in venues from the Charterhouse London to Jon O'Groats. Jess was awarded a special award from AYM as the most promising young musician in the North West.

As well as having a passion for performance, Jess also has an interest in promoting live music and she has been running an annual concert series in her hometown of Ulverston for the past five years, bringing international names such as Courtney Pine, Snake Davis, Tommy Smith and the Apollo Saxophone Quartet. Aged 13, Jess became the youngest ever endorsee for Yanagisawa Saxophones, one of the finest saxophone manufacturers in the world. She is also a Vandoren UK Artist

Steve Lodder. Steve Lodder is a keyboardist, composer, and organist. He played piano as a child and took up organ at age 14. He studied organ at Gonville and Caius College, and after completing his studies he taught music and wrote for film and television.

Lodder became active in jazz music, playing with Maggie Nicols, John Etheridge, Harry Beckett, and Dierdre Cartwright. He toured with George Russell in the 1980s, and in 1989 accompanied Carol Grimes; later that year he toured with Simply Red.

Since 1989 Lodder has worked with Andy Sheppard, on several projects (including *Soft on the Inside*, *Co-Motion*, *Inclassifiable*, and *20th century Saxophones*). He plays synthesizer on some of Sheppard's work. He has led his own small ensembles since 1992. In 1994 he accompanied Ernestine Anderson and worked with Brazilian ensemble Nois.

From 1995 Lodder worked with Paul McCartney on his *Standing Stone* composition, which was premiered and recorded in 1997. In 1996 he recorded on church organ with saxophonist Mark Ramsden. He returned to tour with George Russell from 1997, and was with Carla Bley in 1998 for performances of *Escalator Over the Hill*. His first release under his own name was 2001's *Bout Time 2*.

A founding member of the 'Zappatistas', an outfit led by John Etheridge that reworks the catalogue of Frank Zappa, with arrangements mostly by Steve. Other notable projects include 'Above the Clouds' with Mark Ramsden, 'Threeway', a trio with trumpeter Steve Waterman and bassist Ben Crosland, touring and recording with the Sardinian singer Filomena Campus, drummer Dylan Howe's *Subterraneans*, and Alison Rayner's 5tet. Over the last 10 years Steve has had 3 books published; one on the '70's output of Stevie Wonder, one on the Hammond organ and it's players, and the latest, the 'Keyboard Handbook', [with Janette Mason]. A solo piano album, '...tied up with strings', was released Nov 2014 on the Sospiro noir label.

We hope that you will join us on 7 May 2017 when we welcome the Castalian Quartet