



BARKADA  
Q U A R T E T  

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AVENTURA

# Music & Credits

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## David Salleras Quintana

(Edition Dinsic Publications)

### Quartets per a saxos, Volum 1

L'últim sospir..... 6'18"

Soñando una nana..... 5'26"

### Quartets per a saxos, Volum 2

Tango pour une princesse désespérée..... 6'02"

Il momento perduto..... 5'57"

## David Werfelmann

(ASCAP)

### Hypercolor

I. Colors at Blazing Speeds..... 4'57"

II. Spirals of Color..... 6'24"

III. Colors that Dance..... 4'42"

## David Maslanka

(Maslanka Press, ASCAP)

### Recitation Book for Saxophone Quartet

Broken Heart: Meditation on the chorale melody "Der du bist drei in Einigkeit" (You who are three in one).... 4'41"

Prelude/Chorale: Meditation on "Jesu meine Freude" (Jesus my joy).... 3'45"

Ecco morirò dunque (Look! My death is near!)

Cesualdo di Venosa, 1596... 1'22"

Meditation on "O Salutaris Hostia" (O Salvation's Victim) - Gregorian Chant..... 3'43"

Fanfare/Variations on "Durch Adams Fall" (Through Adam's Fall)..... 10'24"

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**Aventura was  
recorded May 31st  
and June 1st, 2014 at  
Immanuel Presbyterian  
Church in McLean,  
Virginia**

**Recording Engineers—Jim DeVaughn & Steven Lawton**

**Musical Supervisor—Dana Booher**

**Mixing & Mastering—Adam Beck**

**Artwork & Design—Joel Jackson**

**Photography—Josef Samuel**

**Executive Producers—Randy Still and Neil & Nancy Schaffel**

Cover Art Landmarks from Left to Right: Washington Monument—Washington, DC | Willis Tower—Chicago, Illinois

The Leaning Tower of Pisa—Pisa, Italy | Osaka Castle—Osaka, Japan | "Touchdown Jesus"—University of Notre Dame, South Bend, Indiana

# Three Davids... Six Incredible Works

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## David Salleras

**L'últim sospir (The last breath)** is a work which reflects extremely well the music of David Salleras. An accomplishment of themes which appear and disappear with intensity, virtuosity and exaggeration; melodies which are a counterpoint to each other, rhythmical combinations of deep popular roots, and without forgetting a constant counterpoint between the different voices of the quartet. Playing this can only be done viscerally, passionately and with a frenetic dynamism. Music for saxophone needs works of this nature. -Albert Julià, Concert musician and teacher at the Higher Liceu Conservatory.

**Sofnando una nana (Dreaming a lullaby)** was inspired by the Lullaby of Falla, with this piece David Salleras takes us to the world of dreams. With a disturbing and intense harmonious melody, dreaming a lullaby travels around the different nocturnal states, creating a unique atmosphere of magic. -Narcís Argemi, Saxophonist and teacher at the Conservatory of Terrassa

**Tango pour une princesse désespérée (Tango for a desperate princess)** is an extraordinary composition characterized by a strong melodic rhythmic tension, almost desperate, representing in its interior a movement of uneasiness: who plays it transforms contradictory feelings into music, and who listens to it feels constant sentimental unrest. All of this is thanks to the skill of the composer in knowing how to stress all the compositional elements, which make this work unique within its genre. -Vittorio Quinquennale, Italian saxophonist and international concert musician

**Il momento perduto (The time lost)** | Forming part of the Egoira Saxophone Quartet has allowed me to get to know and follow close at hand the work of David Salleras. His style is precise, clear, and harmonically developed. With influences from Spanish and Latin-American music, he has consolidated an easily recognizable style. In *Il momento perduto*, he shows the subtlety and expressiveness of this style in a slow andante of great melodic inspiration and strong rhythm, which leaves the listener with their five senses expectant until the piece ends with a final resonance. -Eric Masiera, Saxophonist and teacher at the Municipal School of Girona

## David Werfelmann

**Hypercolor** is a work in three movements that draws from a number of influences. One may immediately notice the presence of Reich, Adairts, and other post-minimalist American composers—especially in the first movement. Quickly repeated rhythmic patterns that advance through slowly changing harmonic fields provide the backdrop over which each member of the quartet plays melodies and grooves.

With its slow and solemn character, the second movement allows the listener to breathe as the quartet swells and fades in pensive, organ-like tones. Though undulating rhythms are present throughout, they are always at the service of a tender melody or ethereal chorale. Dynamic and emotional extremes challenge the quartet, beginning and ending with a ghostly hum and passionately singing at the movement's peak.

The final movement of this work returns once again to the minimalist sensibilities of the first. The quartet is more fragmented here, favoring counterpoint and texture over uniformity and line. Melodies emerge from each instrument, though often in tandem with another and in close imitation or overlap, creating a tightly-woven musical fabric. The quick, lilting rhythms suggest a dance, but more in the way light dances across the surface of water, or the way leaves seem to dance as they fall from the tree.

I want to thank the Barkado Quartet for their masterful performance of this work, and for their passionate support of new music. Their artistry is truly inspiring. -David Werfelmann

## David Maslanka

**Recitation Book I** A recitation book is a collection of writings, often of a sacred nature, used for readings by a community. The music of this piece draws on old sources for each movement—Bach Chorales, a Cesualdo madrigal, Gregorian Chant. A number of old variation techniques are employed throughout the piece. Recitation Book was composed for, premiered, and first recorded by, the Masata Kumoi Saxophone Quartet of Tokyo, Japan. -David Maslanka

**barkada (n.) 1. Filipino/Tagalog slang referring to a group of friends with common activities and interests 2. Another form of family.**

**Chris, Justin, Marti, and Steven would like to thank:**

Our families...whose undying support and personal influences allowed the four of us to come together in perfect cultural and musical harmony.

Every one of our teachers & mentors...there are too many names to name, but needless to say, our musical voice was shaped by your hands.

Members of the Indiana University saxophone studios...Barkada Quartet became what it is today through the support and guidance of our peers, and we will never forget this.

The Fischhoff National Chamber Music Association...we will always view each and every member of this organization's staff, board of directors, national advisory council, and financial support team as the impetus for the great journey that became Aventura. We will never forget.

Mother's Day...Sunday, May 13th, 2012.

Adam Beck, Dana Booher, Jim DeVaughn, and Joel Jackson...we may have played the notes, but these four individual's friendship & expertise are the sole reason this project looks and sounds the way it does.

Immanuel Presbyterian Church...Brian Wilhour and the rest of this community's staff opened their doors to our music, and without them, this project never would have happened.

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Christopher Elchico, soprano saxophone | Steven Lawhon, tenor saxophone  
Justin Polyblank, baritone saxophone | Marti Comas, alto saxophone

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## Quartets per a saxos, Volum 1

1. L'últim sospir
2. Soñando una nana

## Quartets per a saxos, Volum 2

3. Tango pour une princesse désespérée
4. Il momento perduto

## Hypercolor

5. Colors at Blazing Speeds
6. Spirals of Color
7. Colors that Dance



## Recitation Book for Saxophone Quartet

8. Broken Heart: Meditation on the chorale melody "Der du bist drei in Einigkeit" (You who are three in one)
9. Prelude/Chorale: Meditation on "Jesu meine Freude" (Jesus my joy)
10. Ecco morirò dunque (Look! My death is near!) Gesualdo di Venosa, 1596
11. Meditation on "O Salutaris Hostia" (O Salvation's Victim) - Gregorian Chant
12. Fanfare/Variations on "Durch Adams Fall" (Through Adam's Fall)

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