

### ...For What We Give Program Notes

This work for featured saxophone quartet and wind ensemble is inspired by and dedicated to the memory of Ray Gonzalez, a Houston-area saxophonist, private saxophone teacher, and alumnus of Sam Houston State University who tragically lost his life too soon in August of 2024. Ray was a member of the Houston Jazz Orchestra and was a pit orchestra musician for countless musical theatre productions in the Houston area and at SHSU. A few months after Ray's passing, I attended a jazz ensembles concert tribute to Ray at SHSU, directed by Aric Schneller, who asked Ray's former private saxophone students to stand and be recognized. Not realizing the profoundly prolific nature of his studio teaching in the region, I was surprised and moved by the number of his former students who had come to SHSU and who were making music in our bands.

"Two kinds of gratitude: The sudden kind we feel for what we take; the larger kind we feel for what we give." –Edwin Arlington Robinson. I found this quote in a National Association for Music Education article from 2023 called "A Teacher's Legacy: The Influence of Gratitude" by Lori Schwartz Reichl who writes about the important influence, impact, and connection created between teacher and student (<https://nafme.org/blog/a-teachers-legacy-the-influence-of-gratitude/>). We are grateful for the positive and lasting impact Ray has had on our community, and the gifts with which it has left us. For What We Give was commissioned in 2024 by the SHSU University Bands and Matthew McInturf, conductor.

### Performance Notes

The simple spatial and staging aspects of this tribute piece are designed to symbolize the impact of a music educator such as Ray on their students. In the final minutes of performance, the featured saxophone quartet is asked to move to positions within the house (audience seating area). At this time, the saxophone within the ensemble are asked to stand, play briefly in place, and move to the front of the stage to take the former positions of the featured saxophone quartet, symbolizing the transfer of knowledge, skill, experience, and humanity from teacher to student as the featured quartet quietly exits the back of the audience seating area.

All "trilling" woodwinds in mm.84-90 must change to the new pattern precisely on any downbeat where their pattern changes. The "trilling" within each measure need not be precise.

Suggested "trill" fingerings for clarinets (mm.84-90):

- Cl. 1 F#5 to G#5 finger the F#, leave this fingering in place, trill the third finger of the left hand  
E5 to G#5 finger the E, leave in place but trill the 3rd finger in the left hand
- Cl. 2 C#5 to E5 finger C# in the left hand, leave fingering in place but trill the 3rd finger in the right hand
- Cl. 3 C#5 to B4 Finger B, leaving this fingering in place and trill with the C# key
- Cl. 4 F#4 to G#4 finger F# using the thumb and two lower side keys, leave this fingering in place and trill the throat tone G# key  
E4 to G#4 finger the E, leave this fingering in place and trill the 3rd side key (2nd side key from the top, 3rd from the bottom)

If there is a second alto saxophone player in the ensemble, the second alto may stand and play the second phrase of the alto solo from mm.140 to 142. The first alto would remain standing as the second player plays.

At m.150, it may be efficient and effective to have the ensemble saxes move directly to the front of the stage; the players in the row or rows in front of them might turn their stands 90 degrees to allow them room to move through. Ahead of the performance, some strategic unnoticeable extra space might be created in the setup in the appropriate seats in front of the ensemble saxes.

### Instrumentation: (at least one player per part for all ensemble winds)

Solo Soprano Saxophone  
Solo Alto Saxophone  
Solo Tenor Saxophone  
Solo Baritone Saxophone

Flute 1-2  
Oboe 1-2  
Bassoon 1-2  
Clarinet in Bb 1-4  
Bass Clarinet  
Soprano Saxophone  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

Trumpet in Bb 1-6\* \*\*  
Horn in F 1-4  
Trombone 1-4  
Euphonium 1-2  
Tuba 1-2

Piano

### Percussion (one player per part)

Timpani  
Crotales  
Glockenspiel  
Vibraphone  
Suspended Cymbal

\*Tpt. 1 calls for an optional flugel horn solo near the end of the piece.

\*\*Tpts. 2-6 require cup mutes

**Kyle Kindred (b. 1978)** is Professor and Director of Composition Studies at the Sam Houston State University School of Music in Huntsville, Texas. His ensemble works have been performed throughout the US and Japan. Kindred's original music currently serves as the score for the LEGO Harry Potter and the Transgender Witch series available on YouTube. His Symphony No. 1 for Winds and Percussion: The Remnant won the 2021 American Prize (professional band composers division). Kindred recently created a full-length musical, Ruffled Flourishes, with former Deputy White House Spokesman, the late Peter Roussel (based on Roussel's novel of the same name). He is a featured composer in the GIA Teaching Music Through Performance in Band series as well as a contributing author for GIA Publications' Composers on Composing for Band, Volume 4, edited by Mark Camphouse. His composition teachers include Kevin Puts (2012 Pulitzer Prize winner), Donald Grantham, and Walter Mays.

...For What We Give

for saxophone quartet and wind ensemble

In Memory of Ray Gonzalez

Kyle Kindred (2025)

"Two kinds of gratitude: The sudden  
kind we feel for what we take;  
the larger kind we feel for what we  
give." -Edwin Arlington Robinson

Quiet, free, reflective ♩ = c. 56

9

Solo Soprano Sax

Solo Alto Sax

Solo Tenor Sax

Solo Baritone Sax

Piano 1-2

Oboe 1-2

Bassoon 1-2

Clarinet in Bb 1-2

Clarinet in Bb 3-4

Bass Clarinet

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

Trumpet in Bb 1-2

Trumpet in Bb 3-4

Trumpet in Bb 5-6

Horn in F 1-2

Horn in F 3-4

Euphonium 1-2

Euphonium 3-4

Euphonium 5-6

Tuba 1-2

Piano

Timpani

Cymbals

Glockenspiel

Vibraphone

Suspended Cymbal

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

17 Moving forward

25

Solo S. Su. *p molto espress.* *mp* *p* *mf*

Solo A. Su. *p molto espress.* *mp* *p* *mf*

Solo T. Su. *p molto espress.* *mp* *p* *mf*

Solo B. Su. *p molto espress.* *mp* *p* *mf*

Fl. 1-2

Ob. 1-2

Hrn. 1-2

B♭ Cl. 1-2

B♭ Cl. 3-4

B. Cl.

S. Su.

A. Su.

T. Su.

B. Su.

B♭ Tpt. 1-2

B♭ Tpt. 3-4

B♭ Tpt. 5-6

Hr. 1-2

Hr. 3-4

Tbn. 1-2

Tbn. 3-4

Euph. 1-2

Tuba 1-2

17 Moving forward

25

Pno.

Timp.

Cm.

Gk.

Wb.

Strp. Cym.

33

Solo S. Su. *p* *mf* *f* *mp*

Solo A. Su. *p* *mf* *f* *mp*

Solo T. Su. *p* *mf* *f* *mp*

Solo B. Su. *p* *mf* *f* *mp*

H. 1-2

Ob. 1-2

Bsn. 1-2

B♭ Cl. 1-2

B♭ Cl. 3-4

B. Cl.

S. Su.

A. Su.

T. Su.

B. Su.

B♭ Tpt. 1-2

B♭ Tpt. 3-4

B♭ Tpt. 5-6

Bsn. 1-2

Bsn. 3-4

Tbn. 1-2

Tbn. 3-4

Euph. 1-2

Tuba 1-2

33

Pan.

Temp.

Ctr.

Gtr.

Wd.

Strap. Cym.

29 30 31 32 33 34 35 36 37

38

Solo S. Su. *pp*

Solo A. Su. *pp* *mp* *solo*

Solo T. Su. *pp*

Solo B. Su. *pp*

H. 1-2

Ob. 1-2

Hrn. 1-2 *p*

B<sup>1</sup> Cl. 1-2 *p*

B<sup>1</sup> Cl. 3-4 *p*

B. Cl. *p*

S. Su. *p*

A. Su. *p*

T. Su. *p*

B. Su. *p*

Bb Tpt. 1-2

Bb Tpt. 3-4

Bb Tpt. 5-6

Hr. 1-2

Hr. 3-4

Trbn. 1-2

Trbn. 3-4

Euph. 1-2

Tuba 1-2

38

Pan.

Timp.

Ctr.

Gk.

Vib.

Susp. Cym.

46 55

Solo S. Su.

Solo A. Su.

Solo T. Su.

Solo B. Su.

H. 1-2

Ob. 1-2

Bsn. 1-2

Hi Cl. 1-2

Hi Cl. 3-4

B. Cl.

S. Su.

A. Su.

T. Su.

B. Su.

Hi Tpt. 1-2

Hi Tpt. 3-4

Hi Tpt. 5-6

Hr. 1-2

Hr. 3-4

Tbn. 1-2

Tbn. 3-4

Euph. 1-2

Tuba 1-2

46 55

Pan.

Timp.

Ctr.

Gk.

Wb.

Strp. Cym.

46 47 48 49 50 51 52 53 54 55 56 57

63

Solo S. Su. 

Solo A. Su. 

Solo T. Su. 

Solo B. Su. 

Hr. 1-2 

Ob. 1-2 

Bsn. 1-2 

Bs Cl. 1-2 

Bs Cl. 3-4 


B. Cl. 


S. Su. 


A. Su. 


T. Su. 


B. Su. 


Bb Tpt. 1-2 


Bb Tpt. 3-4 


Bb Tpt. 5-6 

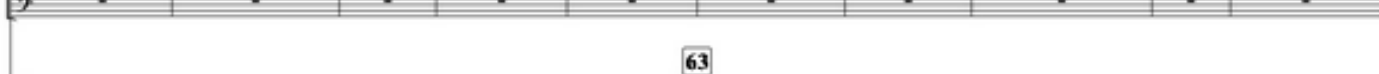
Bn. 1-2 

Bn. 3-4 

Tbn. 1-2 

Tbn. 3-4 

Euph. 1-2 

Tuba 1-2 

63

Perc. 

Timp. 

Crt. 

Glb. 

Vib. 

Sup. Cym. 

71

71

71