



SCHOOL OF MUSIC

Presents

**Coleman Kading, Alto Saxophone**  
**Dr. Cecilia Lo-Chien Kao, Piano**

Sunday, April 2nd , 2023

5:30 PM

PepsiCo Recital Hall

**Program**

**MHP**

Andy Scott  
(1966-Present)

**Prélude, Cadence, et Finale (1956)**

Alfred Desenclos  
(1912-1971)

Brief pause

**Duo Concertant Pour Saxophone (1858)**

Jean Baptiste Singelée  
(1812-1875)

**Concerto pour Saxophone Alto et Orchestre (1949)**

Henri Tomasi  
(1901–1971)

- I. Andante et Allegro
- II. Final: Giration

This recital is given in partial fulfillment of the requirements for a Bachelor in Saxophone Performance. Coleman Kading is a student of Joseph Eckert. The use of recording equipment or taking photographs is prohibited Please silence all electronic devices including watches, pagers, and phones.

## Program Notes

### **MHP by Andy Scott**

Born in 1966, Andy Scott is a Saxophonist and Composer who teaches at the Royal Northern College of Music. In addition, he leads a big band and plays the tenor saxophone in quartets regularly. *MHP* was commissioned and performed by Mike Hall, originally written for tenor saxophone and piano. This was adjusted for alto saxophone and piano being recorded and premiered by the Grammy Award winning saxophonist, Tim McAllister and pianist, Liz Ames on the album *Westland*. “A high energy romp (as equally influenced by Bulgarian folk music as by Michael Brecker), *MHP* is a virtuosic journey through a highly rhythmic landscape.”

### **Prelude Cadence et Finale by Alfred Desenclos**

Alfred Desenclos was a French composer who began his studies at the Conservatory in Roubaix, where he studied piano. By the age of 20 he was admitted to the Conservatoire de Paris where he won prizes in composition, harmony, and accompaniment. In 1943, he began directing the Conservatory in Roubaix and later taught composition at the Conservatoire de Paris in 1967. Desenclos began writing for saxophone in 1956 with *Prelude Cadence et Finale* and *Quatuor pour Saxophones* in 1964.

*Prelude Cadence et Finale* was written in 1956 as a Paris Conservatoire Contest piece for Marcel Mule and the Paris Conservatoire saxophone studio. As suggested by the name, this piece is divided into three sections: a prelude, a cadenza, and a finale. The first section introduces a recurring arpeggiated melody and develops the theme that will reappear throughout the piece. The cadenza contains dynamic sweeping melodic gestures and flurries of grouped notes. This leads to an exciting and dramatic ending that uses similar motifs from the prelude section.

### **Duo Concertant Pour Saxophone by Jean Baptiste Singelée**

J. B. Singelée was a romantic era composer who was based in Belgium during the 1800s. He is known for being one of the first composers to think of the saxophone as being a serious classical instrument, writing over 30 works for classical saxophone in his lifetime. Meeting at The Royal School of Music, Singelée's lifetime friend, Adolphe Sax (inventor of the saxophone) was actually encouraged by Singelee to create the four principal members of the saxophone family: the soprano, alto, tenor, and baritone. This led to Singelée's first saxophone composition being a quartet piece dedicated to Adolphe Sax.

Singelée's second piece written for saxophone, *Duo Concertant Pour Deux Saxophone*, is a duet written for soprano and alto saxophone with piano accompaniment. Although written in the romantic era of music, the piece sounds like it could fit in the

baroque era with its scale runs throughout the work. The piece is a total of three movements, with the first consisting of various sixteenth note runs at a moderate tempo for both the soprano and alto saxophonists. The movement plays various melodies that bounce back and forth between both performers. The second movement is in the compound meter of 6/8, starting off with a solo by the alto performer. Singelée transitions the second movement into the minor key halfway through to add a bit of contrast to the work. This particular movement is also slow in tempo, allowing the performers a rest before the brisk third movement. Like the second movement, the third movement begins with a solo this time written for the soprano saxophone. Singelée incorporates various sixteenth note melodies of the first movement towards the end of the third movement, signaling that the work is coming to a close.

### **Concerto by Henri Tomasi**

Born 1901 in Marseille, France, Henri Tomasi began his music studies at the Conservatoire de Musique de Marseille when he was seven years old. By the age of twenty, he enrolled in studies at the Conservatoire de Paris, where he grew into an accomplished composer. *Concerto by Henri Tomasi* was composed in 1949 for Marcel Mule and the Paris Conservatoire saxophone studio. This Concerto is made up of two movements, “*Andante et Allegro*” and “*Giration*”.

The first movement begins with a lyrical rubato section before a small cadenza. After the cadenza there is a quick allegro section that features driving and accented rhythms. Within this section there are driving 16th notes along with meter changes that keeps this section's energy high. Then there is a large cadenza that gives the performer the ability to show their technical skills and the conversation element written in the cadenza. The final section of this movement is very intense using repetitive 16th note patterns and unexpected rhythms and articulation. The movement ends with a sudden recap to a previous lyrical melody.

Movement two is entitled “Giration” due to the turning and spinning motion throughout the movement. The melody at the beginning is repeated in different key centers twice before going into a spinning sounding section with a whirlwind of trills and sixteenth notes. Then there is a progressive building using triplets to reach the Largo tempo for a dramatic finish.