



SCHOOL OF MUSIC

Presents

Lukas A. Sweeney, Saxophone
Dr. Cecilia Lo-Chien Kao, Piano

Tuesday, April 4th

7:00 PM

PepsiCo. Recital Hall

Program

Violin Sonata No.3 in E Major (BWV 1016)

Adagio

Allegro

Adagio ma non Tato

Allegro

J.S. Bach
(1685-1750)

Duo Concertant Pour Deux Saxophones

I. Resoluto

II. Andante

III. Allegretto

J.B. Singelée
(1812-1875)

Coleman Kading, Alto Saxophone

Quatour pour Saxophones

I. Allegro non Troppo

II. Andante

Alfred Desenclos
(1912-1971)

Jakab Macias, Soprano Saxophone
Coleman Kading, Alto Saxophone
Ken Nguyen, Baritone Saxophone

Brief Pause

Divertimento: For Alto Saxophone and Marimba

Akira Yuyama
(B.1932)

Josh Foust, Marimba

This recital is given in partial fulfillment of the requirements for a Master's of Music
in Saxophone Performance. Mr. Sweeney is a student of Prof. Joe Eckert.

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones..

PROGRAM NOTES

BWV 1016: Violin Sonata no.3 in E Major (1717-21) **Johann Sebastian Bach (1685-1750)**

Johann Sebastian Bach was a German baroque era composer known for his display of advanced composition skills in his works. During his lifetime, Bach wrote for almost every musical instrument including harpsichord, organ, string quartet, choir, solo voice, and small orchestra. To go along with the instruments, Bach wrote in various musical forms like passions, cantatas, masses, and fugues. He is also known for his work as a music director at a Luthern church in Leipzig, Germany.

Violin Sonata No.3 in E major, is a violin work that was transcribed for saxophone by Professor Joe Eckert. The work has four movements: *Adagio*, *Allegro*, *Adagio ma non Tato*, and *Allegro*. As for the tempo, the movements can simply be described as being moderately timed, fast, slow, and fast. *Adagio*, opens with a chance for the performer to express themselves with the pushing and pulling of the tempo throughout. The first movement also teases the minor key halfway through it. *Allegro* is in 2/2 time that starts off with the pianists playing a light, bouncy melody that the saxophone responds with 8 measures after the beginning. The melody grows into an eighth note run that carries the rest of the movement. Since the work was written for violin, there is realistically no break in the movement for the saxophonist to breathe, making it a challenge for any wind performer that plays the piece. *Adagio ma non Tato* breaks the duple time written in the second movement with the triplet feel now in the relative minor key for E major. The slow yet lyrical movement ends on a V chord which Bach could've made as a way to show that the piece was not over yet. Like the second movement *Allegro*, the fourth movement *Allegro* is fast in tempo with very little places to breathe. The last movement allows the saxophonist to shine by performing sixteenth note runs while the pianist plays accompanied chords. The piece ends with a I chord in both performer's parts, making a clear resolution to the work.

As stated previously, since the work was originally written for violin the performer must try and think about how a violinist might sound and perform on various notes throughout each movement. The goal of a saxophone performer playing baroque music is to be informed about music that was performed and written before the saxophone was created and also to get an idea as to how the saxophonist can perform this style in the modern age with a modern instrument.

Duo Concertant Pour Saxophone (1858) **Jean Baptiste Singelée (1812-1875)**

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 Singelée 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.

Quator Pour Saxophone (1964) **Alfred Desenclos (1912-1971)**

Alfred Desenclos was a French composer during the 20th century. Because he was one of ten children, Desenclos was an industrial designer to support his family until he was in his twenties. He was an amateur musician "on the side" during his time in the textile industry until joining The Paris Conservatory in 1932. During his time there, Desenclos won multiple awards for his fugues, harmonies, as well as accompaniment music. He has composed for many instruments including trumpet, horn, stringed bass, and harp.

Quator Pour Saxophone was written for the great French saxophone player Marcel Mule and his quartet in 1964. The piece uses traditional 20th century musical trends to create a very complex work designed to be played by serious saxophone players. There are three movements (two being performed today) with the first piece involving several spots where each saxophone player is performing something completely different than their counterparts. Each saxophonist tends to enter the piece on offbeats, with the baritone player starting the piece on the offbeat of 3. The first movement also incorporates various simple and compound time signatures. The second movement once again begins with the baritone saxophone, playing a slow eighth note line before passing it to the tenor and then soprano. The overall tempo starts slow, Desenclos has the music speed up bit by bit until it reaches a speed almost 30 BPM faster in three measures before rehearsal F. This build up happens with the soprano playing a melody over unison sixteenth note runs in the alto, tenor, and baritone parts. The main melody by the baritone makes its return after a ritard at F to bring back the original tempo and release the tension that was created. The return of the main melody shows familiarity to close the second movement.

Divertimento For Alto Saxophone and Marimba (1968)
Akira Yuyama (B.1932)

Akira Yuyama is a Japanese composer from Kanagawa Prefecture. He graduated from Tokyo University of the Arts in 1955, studying composition under Professor Tomojiro Ikenouchi. He has written in many musical styles including violin sonatas, piano sonatinas and sonatas, as well as choral ballads. Yuyama is currently on the Committee of the Japan Composer's Association, and the Director of the Tokyo Choral Association. He has won multiple awards for his music in various competitions like Japan's Music Contest of Composition, The Japan Nursery Song Prize, and The National Arts Festival (one of the first music contests that was broadcasted throughout Japan).

Divertimento was written at the request of the famous Japanese marimba player Keiko Abe in the summer of 1968. It is said that Yuyama wasn't a fan of the marimba until he saw one of Abe's recitals prior to writing the piece. Her recital gave him heavy inspiration to write something for saxophone and marimba. When the piece was completed, Abe and a rising saxophonist named Motoe Miyajima, performed the piece in October of that same year for one of Abe's recitals. They both would later record the piece for the Nippon Columbia recording company which Yuyama has said to be the finest performance of the piece he's ever heard. *Divertimento* would go on to win the honor prize at the Japan Art Festival in 1969.

Overall, *Divertimento* is set in a rondo form, with various tempo changes throughout the piece. The work opens with Marimba setting the time and pace before the saxophone enters with an ascending riff of notes to begin a mini cadenza. Throughout *Divertimento*, the listener can hear various musical motifs being shared between the marimbaist and saxophonist. *Divertimento* also transitions between various simple and compound times like 4/4, 3/4, 7/8, and 9/8. It's important to mention that this work, more known in saxophone literature than in marimba literature, is not a saxophone solo with marimba accompaniment. *Divertimento* is a duet between two unique instruments in a classical setting.