



SCHOOL OF MUSIC

Presents

“The Frogmen of Note”

Featuring:

Jakab Macias

Coleman Kading

Lukas Sweeney

Jeff Kean

Ken Nguyen

Friday, April 21st

5:30 PM

Van Cliburn Concert Hall at TCU

Program

Quatour pour Saxophones

I. Brillante

II. Doloroso

III. Spirituoso

IV. Andante

Pierre Max Dubois

(1930-1995)

Quatour pour Saxophones

I. Allegro no Troppo

II. Andante

Alfred Desenclos

(1912-1971)

Quartet I

I. Slow

II. Slow & Quiet

III. Lively

Russell S. Howland

(1908-1995)

Jeff Kean, Tenor Saxophone

Iberia Suite

Siesta

Ed Calle

(B.1959)

Intermission

“Fly Me to the Moon” for Saxophone Quintet

Bart Howard, Arr. Kenneth Abeling
(1915-2004) (B.1961)

All performers are students 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

Quator Pour Saxophone (1962)

Pierre Max Dubois (1930-1995)

Pierre Max Dubois was a French composer, arranger, and music educator who studied at the Paris Conservatory with famous composer Darius Milhaud. Dubois has won several awards for his music including a piano piece he wrote when he was 15 as well as the Grand Prix de Rome in 1955. He has written music for several instruments including trombone, flute, oboe, clarinet, and bassoon although most of his compositions are for the saxophone.

Dubois' *Quator Pour Saxophone* (originally called *Concertino*) is a four movement piece that was originally written for four saxophones and small orchestra. The work is four movements. The first movement, *Brillante*, introduces the piece with a speedy tempo in duple time. With no set key signature, each part contains several accidentals. The first movement also has a light-bouncy melody that is passed through each player's part. The second movement (*Doloroso*) also has a melody that is passed through each player, but the tempo is a lot slower throughout. The movement opens with the tenor saxophone playing the passed around melody. Although the movement is in a simple time signature, it's easier to feel the eighth note while performing rather than the quarter note. *Spiritoso* (the third movement) picks the tempo back up and also returns the melody to a circus-like feel. The movement incorporates several different time signatures that are both compound and simple. Lastly, the tempo is ramped up to its fastest speed in the fourth movement, having several players performing on the off beats while others play on the beat. Because all of the parts are on different sections of the beat, the movement requires intense concentration to have perfect syncopation.

Quator Pour Saxophone (1956)

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.

Quartet no. 1 (1961)

Robert S. Howland (1908-1995)

Robert S. Howland was an American composer born in Kirksville, Missouri. After high school, Howland moved to New York to serve as a local woodwind specialist but would later attend The University of Illinois for his bachelors in music as well as a masters in music. He spent many years in the teaching profession in states like Colorado and Wisconsin and retired after 27 years of teaching at California State University in Fresno.

Quartet no. 1 is the first of two quartets Howland composed for the saxophone. In an interview on the idea for saxophone quartets, Howland expressed his love for the chamber group by saying “I feel that the saxophone quartet is a very rewarding medium for that instrument that its potential more nearly approaches the string quartet than any other woodwind ensemble.” The piece is three movements with the first movement beginning slow before ramping up the tempo as the alto saxophone introduces the main theme that is passed through each of the instruments. The first movement tends to separate the instruments by having each play a particular part of the music in unison with one other person in the group. The second movement opens with a baritone saxophone solo to introduce a mostly slow and melodic movement until halfway through where the tempo becomes waltz like. The music does resolve back to the original slow tempo it had in the beginning to end the movement, though. The final movement, *Lively*, is faster in terms of tempo than the other two movements. The main theme is introduced by a unison line in all four instruments at the beginning of the movement. Like the second movement, *Lively* also has a tempo change halfway through but this time it is to a slower tempo where the soprano plays a smooth melody that is supported by the other three saxophones. Lastly, the unison line from the beginning is once again introduced to increase the tempo but is then drastically increased even more as a way to demonstrate a final push to the end of the piece.

Iberia Suite (2005)

Ed Calle (1959)

Dr. Ed Calle is a Latin Grammy Award winner from Caracas, Venezuela. From an early age, Calle has been connected to music. He has played saxophone on over 1700 albums. Currently living in Florida, he has appeared in several clinics for universities like the University of Florida, Florida State University, The University of Miami, and so on. Calle has played jazz music across the world and is sponsored by companies like JodyJazz, D’Addario, and AMT microphone. He currently serves as a professor of music business and production at Miami Dade University.

Siesta from *The Iberia Suite* is the second of three movements from Calle’s saxophone quartet piece. Calle wrote this piece to pay tribute to his Spanish heritage. *Siesta* was

written as a “rest” for the players as well as the listeners after the intense first movement, *Midnight Rumba*. The movement is slow/lyrical and depicts a Spanish lullaby. The main solo melody is passed through each saxophone part.

“Fly Me to the Moon” For Saxophone Quintet (Original 1954)

Bart Howard (1915-2004), Arr. Kenneth Abeling (1961)

Bart Howard was an American composer known for his song writing in Jazz. He was from Burlington, Iowa and began his musical career as a piano accompanist at the age of 16 years old, playing for performers like Mabel Mercer and Johnny Mathis. He moved to Los Angeles shortly after this in hopes of writing songs for hit movies that were debuting at the time.

Kenneth Abeling graduated from Fredonia State University in 1980 with a degree in music education and with additional focus on orchestration and jazz arranging. He taught high school band for two years before joining the US Army as a saxophonist in 1982. Abeling served as Staff Arranger for five US Army bands during his 33 year military career including The 392nd Army Band, The 2nd Infantry Division Band, "The Army Band of New York City", The 42nd Infantry Division Band and the 85th Army Band. During this time, he also wrote several military arrangements for concert band and jazz ensemble.

Fly Me to the Moon was originally sung by Felicia Sanders at the Blue Angel night club in Manhattan in 1954. The song was made popular to a wide audience when it was performed on the Ed Sullivan Show years later. Although he has written several other notable songs, Howard practically lived off of this song for the rest of his life. Some notable singers who have performed the song include Frank Sinatra, Tony Bennett, and Judy Garland.