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SAXOPHONE

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DON-PAUL KAHL

JANUARY 18, 2026 | 3:00 PM



Don-Paul Kahl, *saxophone*
Hannah Creviston, *piano*
Jackie Glazier, *clarinet*

DON-PAUL KAHL

Renowned as an "artist beyond his time" by distinguished American composer John Corigliano and praised by *Brutal New Music Reviews* as possessing "the caliber of a soloist with whom composers dream to collaborate," saxophonist Don-Paul Kahl, PhD has performed throughout Europe, the United States, Australia, Japan, and South-East Asia. His performance record includes invitations to major music festivals such as the Klara Festival (BE), KURAIA Festival (ES), and Musica Nova Festival (US), among others.

Don-Paul has performed as a soloist with esteemed ensembles, including the Thailand Philharmonic Orchestra, Musa Horti, and the Leuven New Music Ensemble. A passionate advocate for contemporary music, he has commissioned over 100 new works for saxophone, contributing significantly to the evolution of modern musical expression in and through the saxophone. Recent commissions include works by Ramon Lazkano, Stratis Minakakis, María Eugenia Luc, Yotam Haber, Katarina Miljokovic, and Nicholas Tzortzis.

Among his competition accolades, Don-Paul was a prizewinner at the prestigious 4th Jean-Marie Londeix International Saxophone Competition in Bangkok, Thailand.

As a member of various international chamber ensembles, he won the grand prize at the Saint-Saëns International Music Competition and was a finalist at the Supernova Kamermuziek Wedstrijd (BE) in partnership with the Klara Festival. He also received third prize and a special prize at the International Chamber Music Competition (FR). In 2017, his ensemble was awarded first prize and the special prize at the Concours d'Interprétation de la Ville de Boulogne-Billancourt (FR).

As an in-demand chamber musician, Don-Paul is active with the internationally acclaimed saxophone quartet Ensemble du Bout du Monde, the clarinet–saxophone duo Duo Entre-Nous with Jackie Glazier, which has significantly expanded the repertoire through extensive commissioning and advocacy and released two full-length albums, and Woodwork, a dynamic reed quintet based in Belgium.

Don-Paul holds a Doctor of Philosophy in the Arts (Ph.D.) in Artistic Research from Universiteit Leiden (NL), completed through the DocARTES Program at the Orpheus Institute (BE). He previously earned a Master-na-masteropleidingen in Solo Performance and Research from LUCA School of Arts – Campus Lemmens (BE). He also completed an Artist's Diploma in Saxophone Performance at the Conservatoire à Rayonnement Régional, Boulogne-Billancourt (FR), with a concentration in modern, hybrid, and chamber music. He received his graduate and undergraduate degrees in saxophone performance in the United States.

Don-Paul has an extensive and growing discography. His debut solo album, *Go Within*, was released on the Equilibrium Label.

Don-Paul Kahl is a Henri Selmer Paris and Conn-Selmer performing artist and proudly performs on Selmer Paris saxophones and mouthpieces exclusively.

More information: donpaulkahl.com

PIANO & FRIENDS SERIES

HANNAH CREVISTON, PIANO

Praised as “impressive and expressive” (*Fanfare Magazine*) and “superb...with great dexterity, rhythm, and touch” (*American Record Guide*), Hannah Creviston is an accomplished pianist known for her dynamic performances and advocacy for contemporary music. As a soloist, she has won the Crane Annual Concerto Competition and was a finalist in the Arthur Fraser Piano Competition.

An active collaborator, Creviston has performed widely throughout the United States and internationally at major festivals and conferences, including the World Saxophone Congress and the North American Saxophone Alliance Biennial Conferences. She has premiered numerous contemporary works, including Stacy Garrop’s *Pieces of Sanity* at Carnegie Hall.

Creviston records and performs regularly as part of a duo with saxophonist Christopher Creviston. Their recordings have been described as “engrossing” (*Fanfare Magazine*) and “highly imaginative and expressive” (*Denis Bédard*). She is a member of the music faculty at Arizona State University.

JACKIE GLAZIER, CLARINET

Jackie Glazier is an internationally active clarinetist praised for her “robust playing and virtuosic performance” (*San Diego Tribune*) and “beautiful and clear tone” (*The Clarinet Journal*). She has performed throughout North America, Europe, and Asia at venues including Carnegie Hall’s Weill Recital Hall and the Guggenheim Museum Bilbao.

She is a founding member of Duo Entre-Nous with saxophonist Don-Paul Kahl, an ensemble dedicated to commissioning and performing new works for clarinet and saxophone. Glazier is principal clarinet of the Grammy-nominated True Concord Voices and Orchestra and serves as Associate Professor of Clarinet at the University of Arizona.

PROGRAM

FERNANDE DECRUCK (1896–1954)

Sonate en ut # pour saxophone alto et piano

Très modéré, expressif

Noël

Fileuse

Nocturne et Rondel

LIBBY LARSEN (B. 1950)

Holy Roller

DAVID BIEDENBENDER (B. 1984)

Between Us

with Jackie Glazier, clarinet

What is?

entre nous

Metaxy

INTERMISSION

CLAUDE DEBUSSY (1862–1918)

Rhapsodie pour saxophone alto et piano

STRATIS MINAKAKIS (B. 1979)

For Felipe M.

WILLIAM ALBRIGHT (1944–1998)

Sonata

Two-Part Invention

La follia nuova: a lament for George Cacioppo

Scherzo: “Will o’ the wisp”

Recitative and Dance

Decruck: *Sonate en ut # pour saxophone alto et piano*

Fernande Decruck's *Sonate en ut #* stands as one of the most important and enduring works in the classical saxophone repertoire. Written during the mid-20th century, the sonata exemplifies the French tradition's deep affinity for the instrument—an affinity rooted in the saxophone's invention in France and its early adoption by French conservatories.

Decruck, a prolific composer and organist, was trained at the Paris Conservatoire and spent part of her career in the United States. Her music blends the elegance and clarity of French neoclassicism with vivid color and expressive lyricism. The saxophone, with its vocal warmth and wide expressive range, serves as an ideal vehicle for her musical language.

The sonata speaks in a language that feels both familiar and freshly colored. Its shapes are clear and classically balanced, yet its harmony often leans toward an impressionistic palette, with luminous shifts of tone and occasional flashes of polytonality. Across four contrasting movements, Decruck treats the saxophone as a singer, a storyteller, and at times a virtuoso dancer.

The opening *Très modéré, expressif* unfolds like an intimate monologue, warm and searching, with long lines that invite a vocal kind of phrasing. *Noël* follows as a gently glowing meditation, evoking the calm simplicity of a Christmas scene. In *Fileuse* (literally “spinner”), the music turns agile and sparkling, driven by whirring, threadlike motion and playful rhythmic energy. The finale, *Nocturne et Rondel*, begins in twilight, lyrical and reflective, then moves into a spirited rondel that gathers momentum and brightness, bringing the sonata to an exuberant close.

Larsen: *Holy Roller*

Libby Larsen is one of the most performed and widely respected American composers of her generation. Her music often draws inspiration from American vernacular traditions, spoken language, and social history, blending accessibility with rhythmic vitality and structural sophistication.

Libby Larsen's *Holy Roller* draws its energy from the fervent world of early twentieth-century American Pentecostal revival meetings, where preaching became a physical, communal act and language itself seemed to ignite the body and spirit. Larsen does not recreate a specific event, but captures the urgency, rawness, and charged atmosphere of these gatherings.

The piece unfolds like a sermon without words. Insistent figures gather momentum through repetition and rhythmic drive, fracture into moments of stillness, then surge forward again, shaping tension and release as a preacher shapes a congregation's breath.

Here, the saxophone becomes a speaking body. Its wide expressive range suggests shouts, pleas, laughter, and whispers, while the piano anchors and provokes the discourse. *Holy Roller* is both a portrait of religious ecstasy and a meditation on music as persuasion: sound as language, rhythm as belief, and listening as a passage into altered states of feeling and attention.

Biedenbender: *Between Us*

Between Us was written during the pandemic, a period marked by shared global disruption and widely differing personal experiences, including fear, anxiety, loneliness, loss, social isolation, and political tension. While technology enabled new forms of connection, it also intensified social fragmentation, reinforcing separate realities and eroding empathetic communication.

Each movement explores a different meaning of “between us.” Chamber music, and especially the duo, centers on vulnerability and trust, making this theme both fragile and demanding.

The first movement, *What is?*, reflects the fracturing of social bonds and the sense of persistent separation. Clarinet and saxophone engage in a dissonant, absurd hocket, rapidly exchanging material and often talking past one another. The second movement draws on the French *entre nous*, evoking intimacy and privacy. Soft, searching, and melancholic lines intertwine, briefly converging before drifting apart.

The final movement, *Metaxy*, refers to the Greek concept of the “in-between” or middle ground, drawn from Plato and later developed by Eric Voegelin: the tension between time and eternity, the material realm (*apeiron*) and what lies beyond being (*epekeina*). The music becomes a playful, exuberant dance, rich in echoes and resonances of time and space.

Debussy: *Rhapsodie pour saxophone alto et piano*

Listeners who know Debussy through *La mer*, *Nocturnes*, or *Images* may be surprised to find him writing for saxophone. Yet the *Rhapsodie* is fully at home in his sound world: not a concerto showpiece, but an orchestral tableau in which the saxophone functions as a distinctive color rather than a vehicle for display. From its earliest reception, the work was valued less for virtuosity than for the instrument’s unique tone and Debussy’s refined sense of sonority.

A key to the piece lies in Debussy’s fascination with the everyday sonic life of Paris. He was attentive to the melodic “cries” of street vendors, a kind of spontaneous urban folk music that he absorbed and transformed into art. In the *Rhapsodie*, this influence emerges in narrow-ranged calls, ornamental turns, repeated motifs, and subtle shifts between duple and triple feeling, lending the music a quality that feels both improvised and carefully shaped. The work is often heard as unfolding in two broad panels, recalling the traditional slow–fast profile of the rhapsody. An opening of languid, sensuous atmosphere gives way to a more animated continuation, bringing Debussy’s orchestral imagination into dialogue with the saxophone’s supple, vocal character. In this performance, the orchestral part has been reduced to piano and revised by Vincent David.

Minakakis: *For Felipe M.*

Stratis Minakakis is a composer, conductor and pedagogue whose work engages with memory, cultural identity, and art as social testimony; it also explores the rich possibilities engendered by the interaction between arts and sciences.

“For Felipe M.” is a love song to ephemeral things.

It is composed of material that engages the margins of auditory perception: islands of fragile sound between pockets of silence, quasi-subliminal signals that disappear in the distance, streams of seemingly interminable melodies, and static sounds of delicate polarities. If there is one common thread that permeates the nature of this material, it is the predilection for minuscule gradations, particularly evident in the nano-microtonal melodies and delicate nuances of breath tones. By drawing attention to such esoteric nuances, the work aims to create an intimate space between performer and listener, inviting the latter to an inward journey of what the poet C.P. Cavafy calls “*indistinct sensations*.”

Felipe M. was a rescue cat that left too soon due to congenital heart disease. He was one of the most empathic, kind, and generous beings who, in the six short months of his life with the Minakakis’, blessed Dolores, Catalina, and Stratis with unconditional love and happiness.

Albright: *Sonata*

William Albright’s *Sonata for Alto Saxophone and Piano* stands as one of the landmark American chamber works for the instrument. Composed in 1984, the piece is often described as polystylistic: it can sound sharply modern one moment and knowingly historical the next, moving between austere counterpoint, ritual-like repetition, and bursts of high-voltage rhythmic energy.

The opening movement, “*Two-Part Invention*,” nods to Baroque models, especially the idea of interlocking lines, while speaking in Albright’s own contemporary language. The expressive center of the sonata is “*La follia nuova: a lament for George Cacioppo*,” written in memory of Albright’s fellow composer Cacioppo, who died in 1984. Here, Albright reimagines the traditional follia idea as a modern elegy, where lyric intensity can dissolve into spare resonance and unresolved harmony.

The third movement, “*Scherzo: Will o’ the Wisp*,” is mercurial and quicksilver, full of sudden turns and flickering gestures. The finale, “*Recitative and Dance*” (often listed as “*Recitative and Mad Dance*”), pulls the work into a theatrical close, juxtaposing speech-like declamation with driving motion and, in Albright’s broader stylistic palette, hinting at American popular idioms.

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Jasper String Quartet Wednesday, November 19, 2025 7:30 p.m.		
Amermet String Quartet with Rachel Calloway, mezzo-soprano Wednesday, December 10, 2025 7:30 p.m.		
Miró Quartet with Karen Slack, soprano Wednesday, January 28, 2026 7:30 p.m.		
Juilliard String Quartet Wednesday, February 18, 2026 7:30 p.m.		
Brentano Quartet Wednesday, March 25, 2026 7:30 p.m.		
PIANO & FRIENDS		
Benett Tsai, cello Sunday, November 9, 2025 3:00 p.m.		<i>Tickets online or at the box office.</i>
Don-Paul Kahl, saxophone Sunday, January 18, 2026 3:00 p.m.		<i>For program and artist information, please visit arizonachambermusic.org.</i>
Anran Qian, piano Sunday, April 12, 2026 3:00 p.m.	<i>If you are interested in sponsoring a concert or a musician, please contact Cathy Anderson in the box office or at arizonachambermusic.org.</i> <i>If you are interested in sponsoring a commissioned work, please contact Cathy Anderson at office@arizonachambermusic.org</i>	

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October 25 at 3 p.m. | St. Philip's in The Hills Episcopal Church

✿ KATHRYN COK, SOLO HARPSICHORD

Les Mademoiselles Jefferson, The musical lives of Jefferson's daughters

November 2 at 3 p.m. | Grace St. Paul's Episcopal Church

✿ THE GESUALDO SIX

Motets & Madrigals, Music of Palestrina and Gesualdo

January 10 at 3 p.m. | St. Philip's in The Hills Episcopal Church

✿ TROBÁR

Songbook for a King, Music from the age of troubadours and trouvères

February 8 at 3 p.m. | Grace St. Paul's Episcopal Church

✿ DAVÓNE TINES & RUCKUS

What is your Hand in This?, Musical reflections on the Semiquincentennial

March 1 at 3 p.m. | Grace St. Paul's Episcopal Church

✿ ACCADEMIA DE' DISSONANTI

The Art of Variation, Music of Corelli, Leo, Vivaldi, Tartini, and Dall'Abaco



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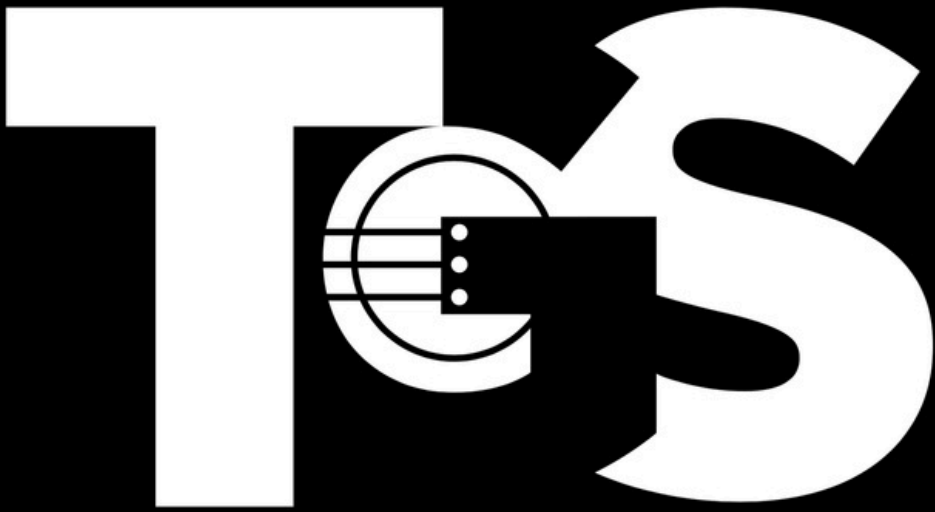
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Pictured: Dover Quartet, Will Liverman, Aiyun Huang
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John Millington Synge's
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