

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

David Dytschkowskyj, Alto and Soprano saxophone

with Sharon Johnson, Piano

Matt Amedio, Soprano Saxophone

Jared Burch, Tenor Saxophone

Derek Chase, Baritone Saxophone

in

Junior Recital

Recital Hall

Center for the Arts

Monday, April 24th, 2018

8:00 p.m.

Program

Sonata for Soprano Saxophone

Lawson Lunde

III. Allegro moderato

(1935)

IV. Vivo

Concerto for Alto Saxophone

David Maslanka

II. Song: Fire in the Earth

(1905-1991)

Alto Saxophone Duet

David Dytschkowskyj

(1992)

Intermission

Sonata in D Major Op. 166

Camille Saint-Saens

IV. Andantino

(1835-1921)

V. Ad Libitum – Allegretto – Ad Libitum

VI. Molto Allegro

Spanish Café

Graham Lynch

Video Game Suite

Koji Kondo (arr. Matt Evans)

(1961)

A Bag of Tells

David Dytschkowskyj

(1992)

Sonata for Soprano Saxophone – Lawson Lunde

Lawson Lunde is an American composer who is very well known for his piano performing. He was the pianist in the Chicago Symphony orchestra when he was fourteen years old, and even studied with Vittorio Rieti and Robert Delaney. The first movement was originally sketched for flute. Later written for Soprano saxophone, the piece became popular and now is most commonly played with piano and soprano saxophone.

Concerto for Alto Saxophone First Movement: Fire in the Earth – David Maslanka

David Maslanka was born August 30th, 1943 and is accredited with making many well-known works of our time. Concerto for Alto Saxophone is Maslanka's perspective on Bach's style of writing. The whole work was much larger than Maslanka originally planned for. There are large connections to spiritual overtones with quotes to Bach Chorales. The first movement is meant to give a feeling of seeking or looking for something. This movement has very similar start and ending qualities, but the middle brings out much more emotion issues dealing with the idea of "fire" being the issue.

Alto Saxophone duet – David Dytschkowskyj

I was given the task of writing a piece that stretched outside of my normal writing styles, normally being strong major and minor chords with obvious chord progresses with little to no dissonance. The melody was derived from a set of rules that conducted what note would follow the last. Once the melody was designed, I was tasked with trying to use ideas that stretched across the page over time rather than worrying about the note for each chord. Near the end of working in this piece, I had grown sick of the work and decided it was not that high quality. I didn't like the work. By the end I did not put much thought into the notes and simply wrote what just fit, which ironically was exactly what my professor wanted from me originally. Once the piece was performed, I started to enjoy what the ideas of the whole piece, rather than getting caught up with specific notes and qualities.

Sonata in D Major Op. 166 – Camille Saint-Saëns

Sonata in D major Op. 166 was written in 1921, which was the year that Saint-Saëns died. Saint-Saëns was a French composer, organist, conductor, and pianist during the Romantic era. During his time, he was considered a musical prodigy; making his concert debut at the age of ten. There are three movements, which are not ordered according to the traditional fast-slow-fast sonata form. Each movement's tempo increases successively. The first movement is a pastoral kind of music in the ABA form. The opening theme is an echo of the oboe solo from Westminster Quarters. The second movement is romantic in style, having two sections marked as *ad libitum*. This is where the performer chooses exactly how the section should sound. The last movement is short, metered, and brilliant and is more difficult than the first two. The last movement was meant to show the structure that the first movement had set up with also keeping the entertaining features of the second movement, almost as to combine the first two movements.

Spanish Café – Graham Lynch

Lynch was born in London and completed his PhD in composition while attending the King's College in London. He also worked for a year with the Royal College of Music and privately studied with Oliver Knussen. Spanish Café is a tango written for the higher extremes of the alto saxophone. Many of the notes are outside of the normal playing range of the alto, giving this tango more flavor than other saxophone music. Lynch wrote Spanish Café so that he can keep his style of writing, but work towards older rhythms and dances, which he felt is missed in a lot of contemporary classical music. Strictly speaking these may not be tangos, they do show a musical world that sounds very much like tango, but through the lens of Graham Lynch.

Video Game Suite – Koji Kondo (arr. Matt Evans)

This work is a collection of video game music from many popular games throughout the mid and late 90's. Works from Super Mario Bros, Zelda, MegaMan, and Final Fantasy are featured to showcase many different styles and ideas that can be found in these video games.

A Bag of Tells – David Dytschkowskyj

This excerpt is the first section of a larger work aimed to accomplish more complicated composing techniques and a less structured style of music. The title reflects a joke about a misunderstanding. For a long while I had thought the word "bagatelle" was written and understood as "A bag of tells." I jokingly told a professor I would name my piece after this misunderstanding. After I learned what a bagatelle was, I noticed my work was more like this childish, quick, and short style of music than what I expected.