

**Cameron Miller's First DMA Saxophone Recital**  
**Thursday, October 31, 2019**  
**Moore School of Music**  
**Room 129**  
**8:30 PM**

**Glazunov - Concerto in E-flat for Alto Saxophone op. 109**

Completed in 1934, Alexander Glazunov's Concerto in E-flat for Alto Saxophone op. 109 was premiered later that same year by German saxophonist Sigurd Rascher. The work was commissioned at the request of Rascher for a large-scale work scored for string orchestra and saxophone. Having already completed his quartet for saxophones in 1932, Glazunov was able to finish the concerto despite his declining health. The piece has become a staple of the classical saxophonist's repertoire and represents a high point in the achievement of early 20th century saxophonists and their efforts to further develop the repertoire.

**Muczynski - Sonata, Op. 29**

Robert Muczynski wrote a large number of chamber works for wind instruments, including another work for saxophone, his Concerto for Alto Saxophone and Chamber Orchestra, Op. 41. The Concerto was nominated for the Pulitzer Prize in 1982. Commissioned by saxophonist Trent Kynaston, the Sonata was completed in 1970 and premiered at the World Saxophone Congress later that year. In an interview with Michael Molloy in the March/April 1993 issue of Saxophone Journal, Kynaston recounts that the original titles considered by the composer were "Desert Sketches or Desert Serenade". Though these titles capture the stark contrasts and lyricism heard in the music, it was decided that a more traditional name such as "Sonata" would gain more interest and respect. The work has slowly become more prominent in the canon of saxophone repertoire and has been recorded commercially by numerous artists.

**Rogers - Lessons of the Sky**

This work for soprano saxophone and piano was written in 1985 by Rodney Rogers. The piece features many mixed meters to create a unique dialogue between the piano and saxophone lines. Influences of minimalism can be heard throughout the piece as well, with the composer utilizing small groups of notes repeated several times that change gradually. The piece is in three large sections, with a reflective slower middle section offering a respite from the rhythmic energy of the opening. The work then returns to the original tempo to lead us into the finale of the work, helping us to make sense of the lessons we have learned along the way. Rogers is currently professor of composition at Arizona State University.

### **Yoshimatsu - Fuzzy bird sonata**

Written by Japanese composer Takashi Yoshimatsu, the work is in three movements with each movement titled according to the character and mood of the music. The first movement, "Run, bird" features several extended techniques for the saxophone including slap tongue, glissandi, and notes in the altissimo range, which is the extended high range of the saxophone. The second movement "Sing, bird" features a slower, more expansive setting of the saxophone and piano with more extended techniques, this time including air sounds and timbre trills. The third and final movement, "Fly, bird" is a rousing finale featuring a combination of arpeggios and many of the extended techniques used earlier in the first movement.

### **Matitia - The Devil's Rag**

Dedicated to Dutch saxophonist Arno Bornkamp, this shows a new side to the saxophone during the vaudeville era in the United States. Jean Matitia is the pen name of Tunisian-born composer Christian Lauba. "The Devil's Rag" features the syncopation and light-hearted character of the music heard during the "Saxophone Craze" of the 1920s.