

Caprice no. 3 in D Minor by David Salleras

David Salleras is a Spanish saxophonist and composer based in Barcelona, Spain. He studied at the Superior Music Conservatory of Barcelona and at the age of 18 graduated with the highest qualifications. Earning a scholarship from his studies, Salleras further pursued his education in Paris, France where he started his career as a composer studying under renowned saxophonists Jean-Yves Fourmeau and Nicolas Prost. His compositions show heavy influence from tango, flamenco, jazz, and classical styles. Salleras's caprices in particular are based largely around his improvisations and virtuosic playing. Salleras's Caprice no. 3 in D Minor specifically features two sections, the first being a slow expressivo section meant to showcase lyricism, while the following section contrasts with virtuosic technique demonstrated through scales and arpeggios centered around D minor.

Sonata for Alto Saxophone and Piano, Op. 29 by Robert Muczynski

Based in Tucson, Arizona, Robert Muczynski is an American composer who is well known for his use of vigorous rhythms and transparent textures. Muczynski studied at DePaul University in Chicago where he earned a bachelor's and master's in piano performance. Taught by a multitude of people such as Alexander Tcherepnin and Walter Knupfer; who himself was taught by Franz Liszt, Muczynski credits his composition teacher Tcherepnin for inspiring his career. Muczynski's compositions mostly revolve around piano, however his compositions for saxophone have become staples within saxophone repertoire. Muczynski's Sonata for Alto Saxophone and Piano features two distinct movements. The first movement, titled *Andante maestoso*, encourages a dignified and stately expression with careful attention to detail in the contrast of both the dynamics and character of the piece. In the second movement, titled *Allegro energico*, the character of the piece is turned on its head as the tempo and articulation become forefront. Movement two calls for precise phrasing and articulation in order to capture the contrast in intensity transitioning from the first to second movement.

Mai by Ryo Noda

Ryo Noda is a Japanese composer who is well known for melding both Japanese and Western art forms. He studied at Osaka College of Music under Arata Sakaguchi before

moving on to study with Frederick Hemke and Jean-Marie Londeix. Noda's composition for saxophone utilizes many extended techniques. Mai in particular calls for techniques such as pitch bends, quarter tones, Japanese cutting tones, and more. This piece follows the narrative of a poem revolving around a general's dilemma and the consequences of his choices. The poem translated reads as follows:

*At dusk of an Autumn evening,
As the moon reflects its silver light on the surface of the waves,
General Kiyotsun Taira plays his flute.
Standing at the bow of his ship,
He seizes his dagger and slices a braid(knot) from his head,
Places it by his feet,
And disappears into the sea.
At the threshold of his house,
The ghost of the Samurai appears.
Confronting him his wife asks:
"Why did you leave?"
"To save my army", he answered... "Because I knew in advance that the battle was lost, and
thus, I saved the lives of my men and their families".
"And me", she said, "Did you think of me"?*

Saxophone Concerto, Op. 26 by Paul Creston

Paul Creston is an American composer based in New York City born from an Italian family. Originally named Giuseppe Guttovveglio, Creston changed his name with the goal of having his compositions be more accessible as he felt his name by birth was too foreign for people to consider his works. With the exception of piano and organ lessons in his youth, Creston is an entirely self taught musician and composer. Even without formal education, Creston considered his teachers to be iconic composers such as Bach, Scarlatti, Chopin, Debussy, and Ravel. His compositions reflect the neo-romantic era with strong rhythmic elements and lush harmonies. Creston's saxophone concerto was dedicated to Cecil Leeson after he commissioned the piece. Leeson's involvement in Creston's life enlightened Creston to classical saxophone sound as he once considered the saxophone to be strictly for jazz. Within the concerto, Creston utilizes dramatic phrases to carefully section moments and contrasting characters within the piece. This piece in particular calls for a palate of characters ranging from dramatic to playful with each section being marked by dramatic tempo changes.