

Student Recital

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JUNIOR SAXOPHONE RECITAL

Tyler Trickey, saxophone

Sallie Hendrix, alto saxophone

7:30pm, Thursday, October 26 2023

Jim & Joyce Faulkner Performing Arts Center

University of Arkansas

PROGRAM

Concerto

Ingolf Dahl (1912-1970)

I. Recitative

II. Passacaglia

Hannah Law, piano

Mirage

Dorothy Chang (b.1970)

The Swan (The Carnival of the Animals)

Camille Saint-Saëns (1835-1921)

Hannah Laws, piano

INTERMISSION

Neon Flicker

Takuma Itoh (1984)

Sallie Hendrix, alto saxophone

Night Bird

Karen Tanaka (1961)

Rhapsody on Japanese Folk Songs

Ryota Ishikawa (b.1983)

Hannah Laws, piano

Tyler Trickey is student of Dr. Sarah Hetrick

This recital is given in partial fulfillment of the Bachelor of Music in Saxophone Performance

PROGRAM NOTES

Dahl Concerto: The Concerto for Alto Saxophone and Wind Orchestra is certainly one of Dahl's most celebrated works, but the story of its creation is quite unique. It was first conceived by Dahl in 1948 after receiving a letter from virtuoso saxophonist Sigurd Rascher expressing interest in a large scale work for saxophone. It was finished and premiered in May of 1949 by Rascher and the University of Illinois Concert Band. Henry Cowell told Dahl that it was "one of the most important and well-written band pieces he had ever seen." The piece was so moving that it brought tears to the eyes of Igor Stravinsky, one of Dahl's closest contemporaries. It soon dawned on Dahl, however, that Rascher was the only saxophonist in the world able to play the concerto due to its utilization of the very high "altissimo" register in many passages. This led to the concerto's first revision in 1954, in which the third movement was substantially rewritten to give the soloist an alternative to the altissimo passages. A third revision was made in 1959, which included the removal of several sections, shortening the piece to about three quarters its original length. As for the differences between the original and published versions, saxophone historian Paul Cohen writes: "When listening to the revised version of the concerto in comparison to the original, it is clear that Dahl was operating from a different compositional perspective. Neither better or worse, but certainly different." – Chris Rettie's dissertation entitled "A Performer's and Conductor's Analysis of Ingolf Dahl's Concerto for Alto Saxophone and Wind Orchestra"

Mirage: When I hear this piece, I imagine someone, or something, that is terribly lost. It can be incredibly difficult to find the right path after being led severely astray. This piece, to me, is about that difficulty-about the frustration and hopelessness that one can feel when they cannot find any sign of what once was. As if everything they are accustomed to was just a mirage.

The Swan: The Swan is the 13th and final movement of Carnival of the Animals. Saint-Saëns suppressed performances of Carnival while he was alive. It is speculated that he was concerned the piece was too frivolous and likely to harm his reputation as a serious composer.

The only movement he allowed published in 1887 was *The Swan*. After his death in 1921, Saint-Saëns had given permission in his will to publish the piece in its entirety, and it became one of his most popular and frequently performed pieces.
– Cornelia Watkins

Neon Flicker: The piece is full of short bursts of energy that – much like an old neon-lit sign that keeps stuttering on and off unpredictably – cannot seem to find a way to stay “on” for any extended period of time. The music tries to find its footing and gain momentum, but is usually thwarted before anything can be developed significantly. The frustration is eventually relieved when the music is allowed to blossom free of interruptions, but even that moment turns out to be fleeting, and the music eventually winds down to a stuttering halt. This piece was originally composed in 2012 for the Loeffert-Fukushima duo, and revised and rearranged in 2014 for the Post-Haste Reed Duo. – Takuma Itoh

Night Bird: *Night Bird* is a love song filled with tender whispers of lovers. I have tried to weave colors and scent into the sound of alto saxophone and tape. This piece was commissioned by and is dedicated to Claude Delangle. – Karen Tanaka

Rhapsody on Japanese Folk Songs: “I’d like to ask you to write a rhapsody which includes melodies of Japanese folk songs and also contains phrases that evoke the sound of the Tsugaru-jamisen. I would love to perform such music and present it to the world.”

That was a wonderful request from Nobuya Sugawa. In fact, writing works based on famous melodies had been my life’s work. I had always been delighted to add technical effects and romantic expressions to the well-known songs without losing their original feelings. The idea, which combines Japanese folk songs and Sugawa’s saxophone sound, made me very excited. Actually, once I thought about the piece, a lot of motifs came into my mind.

This is how I started to work on this rhapsody. Although it is based on Japanese folk songs, the way of development of them conforms to the style of Western music. Composing in such a way, I attempted to make the work more entertaining so that people in the world could easily understand it.

Let me introduce the Japanese folk songs used in this work. *Tsugaru Jongara Bushi*, a folk song of Aomori prefecture, often appears in the piece. At the beginning, *Shin Bushi* from *Tsugaru Jongara Bushi* is sonorously presented. It is followed by *Kyoku Biki*, which is also a part of *Tsugaru Jongara bushi* originally played by the *Shamisen*. To this part, I gave an indication that players should imitate the sound of the *Tsugaru-jamisen* and I also wrote some marks of articulation

But ultimately, players are allowed to perform with their free musical ideas. For Aizu Bandaisan, a folk song originated in Fukushima prefecture, I made an arrangement which has a totally different mood from the original song. Here I attempted not to imitate the folk song but to pursue its spirituality. Shika no Tone is one of the most popular pieces for the shakuhachi. At the performance, imitation not only of the shakuhachi sound but also of unique gestures of a shakuhachi player may provide an interesting stage. Takeda no Komoriuta, a folk song of Kyoto, is a really beautiful lullaby. I adopted lyric codes for it to enhance its charm. Subsequently, a cadenza based on Kuroda Bushi and festive passages derived from Awa Odori and Soran Bushi bring the finale of the rhapsody. – Ryota Ishikawa

PERSONNEL

Tyler Trickey is a saxophonist and educator based in Northwest Arkansas and has performed as a soloist and chamber musician throughout the United States. Tyler has been a prize winner for both the Senior and Young Artist state MTNA competitions, the University of Arkansas Honors Recital, and has premiered arrangements of Caroline Shaw's string quartets as a member of the Alpenglow Saxophone Quartet at the 2023 biennial NASA Conference in Hattiesburg, Mississippi. Tyler is devoted to exploring and showcasing Japanese saxophone repertoire, music by young emerging composers, and music by composers from marginalized communities. Tyler is currently an undergraduate student at the University of Arkansas pursuing degrees in Music Education and Saxophone Performance.