



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC
JUNIOR RECITAL

Rachel Lewis, saxophone

John Cozza, piano

Concerto in E Minor, Op. 102 (1925)

Jascha Gurewich (1896-1938)

- I. Maestoso
- II. Andante sostenuto
- III. Presto

Fantaisie sur un thème original

Jules Demersseman (1833-1866)

INTERMISSION

Black (2008/11)

Marc Mellits (b. 1966)

with Kevin Le, bass clarinet

Recitation Book (2007)

David Maslanka (1943-2017)

- V. Fanfare/Variations on "Durch Adams Fall"

Alyssa Abbott, soprano saxophone; Bany Villarreal Hernandez, alto saxophone
Jeffrey Grexton, tenor saxophone; Rachel Lewis, baritone saxophone

*This recital is presented in partial fulfillment of the
requirements for the degree of Bachelor of Music in Saxophone.
Rachel Lewis is a student of Dr. Keith Bohm.*



FRIDAY, 7:00 P.M.
FEBRUARY 23, 2024
CAPISTRANO HALL 151

PROGRAM NOTES

Concerto in E Minor, Op. 102, by Jascha Gurewich

Jascha Gurewich was an American composer originally from Russia. In his early years, he was urged by his parents to become a violinist. However, when he emigrated to the United States, he began studying the saxophone. He became a well-known saxophonist during his solo career with the John Philip Sousa Band.

Gurewich wrote this concerto in 1923 and dedicated it to Sousa. It was premiered later that year by Gurewich, accompanied by his wife, Ida, at Carnegie Hall as part of the first American saxophone recital of serious literature. Although it was given the title "Concerto", the only version that was published was for alto saxophone and piano. While Gurewich performed with symphony orchestras as a soloist, it is unclear if he ever played this piece with an orchestra or if he may have intended to perform it with the Sousa Band. Recently, arrangements for wind band and orchestra have been published by composer Daniel Powers.

The first movement features a range of character and tempo changes which display the saxophone's virtuosic capabilities. The second movement is slow and lyrical, and the third movement is fast and upbeat, sounding almost circus-like.

Fantaisie Sur un thème original by Jules Demersseman

A virtuoso of his time, Jules Demersseman was a French flutist and composer of the 19th century. He studied at the Paris Conservatory at the age of 11 and won a first-place prize in flute performance the following year. Demersseman was a friend of Adolphe Sax and composed works for his new instruments such as the saxophone, saxhorn, and Sax's valve trombone.

Dedicated to Henri Wuille, a clarinetist who became one of the earliest concert saxophonists, this piece added to the limited repertoire of the newly invented saxophone. After its composition, it quickly became a staple in the saxophone repertoire as a contest piece.

Black by Marc Mellits

Inspired by musical and non-musical sounds alike, Marc Mellits is an American composer known for his minimalistic style and works for chamber ensembles. He is currently a professor of composition and theory at the University of Illinois at Chicago. He also is the leader and keyboard player of his ensemble, The Mellits Consort.

Black was composed for Jonathan Russell and Jeff Anderle, who make up the bass clarinet duo Sqwonk. It has been arranged by Mellits for over 20 different chamber ensemble instrumentations and is the most performed duet for low instruments. The piece features two layers of ostinati that complete each other when put together, creating a strong and funky groove.

Recitation Book-V. Fanfare/Variations by David Maslanka

David Maslanka was an American Neo-Romantic composer known for his compositions for wind ensemble and affinity for writing for the classical saxophone. His compositions are influenced by meditation and his interest in psychology. He received his Ph. D. in Music Theory and Composition at Michigan State University studying under Herbert Owen Reed.

Recitation Book was commissioned and premiered by the Masato Kumoi Saxophone Quartet, one of Japan's preeminent saxophone ensembles. After hearing the quartet's recording of his composition, *Mountain Roads*, Maslanka was impressed by their sound and decided to write more for them.

The final movement, Fanfare/Variations, is based on a chorale called "Durch Adams Fall" from Johann Sebastian Bach's Chorale in D minor, BWV 637. The chorale is a part of Bach's *Orgelbüchlein*, a compilation of his chorale preludes for organ. The full title of the chorale this movement is based on is "Durch Adams Fall ist ganz verderbt menschlich Natur und Wesen", which translates as "Through Adam's fall human nature and essence are thoroughly corrupted."