



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC
JUNIOR RECITAL

Bany Villarreal Hernandez, saxophone
John Cozza, piano

Adiós Nonino (1959)

Astor Piazzolla (1921-1992)
arr. by Nobuya Sugawa

Burn (2016)

with Ben Jilbert, marimba

Nathan Daughtrey (b. 1975)

Pequeña Czarda (1949)

Pedro Iturralde (1929-2020)

INTERMISSION

Recitation Book (2007)

V. Fanfare/Variations on "Durch Adams Fall"

David Maslanka (1943-2017)

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.
Bany Villarreal Hernandez is a student of Dr. Keith Bohm.*



FRIDAY, 7:00 P.M.
MARCH 15, 2024
CAPISTRANO HALL 151

PROGRAM NOTES

Adiós Nonino by Astor Piazzolla

Known for his tangos, Astor Piazzolla was an Argentinian composer and bandoneón player of Italian descent. Piazzolla began studying the bandoneón at the age of eight after receiving it as a gift from his father. He was initially upset because he did not like tango and got his hopes up for roller skates. Shortly after, he became a prodigy on the bandoneón and began composing in the very genre he disliked.

“Adiós Nonino” translates to English as “Farewell, Granddaddy”. In mourning the loss of his father, Piazzolla asked his family to leave him alone for a few hours. After only hearing sighs, his family heard him playing *Nonino*, a bright and rhythmic tango he had written a few years earlier. Following this, he began composing *Adiós Nonino* by adding a melancholic melody to *Nonino*. It has become a symbol for the Argentine diaspora due to being written far from his native country.

Burn by Nathan Daughtrey

Described as “fresh and imaginative”, Nathan Daughtrey is an American percussionist and composer. His desire to compose came from his initial experiences of being “bored in the back of a band room” as a young percussionist. Through this, Daughtrey aimed to create wind band literature with engaging percussion parts. He also enjoys performing with other chamber musicians on his works.

Burn was composed for Dr. Robert Faub, who teaches saxophone and composition at High Point University in North Carolina. It was premiered in 2016 at Texas Tech University by Daughtrey and Faub for the North American Saxophone Alliance Biennial Conference. Featuring lines with continuous sweeping motion that are passed between the marimba and saxophone, each new idea represents one of the many ways fire can burn.

Spark | Ignite | Dance | Scorch | Smolder | Incinerate | Extinguish

Pequeña Czarda by Pedro Iturralde

Pedro Iturralde was a Spanish saxophonist and composer well-versed in both classical and jazz music. Through the inspiration of Miles Davis, he was the first to incorporate multiple aspects of flamenco into jazz, creating a new genre.

Originally titled “Czárdás”, the *Pequeña Czarda* (Little Dance) was composed in 1949. His brother orchestrated this piece and it was dedicated to Theodore Kerkezos, a classical saxophonist and friend of Iturralde. It has also been arranged for different instrumentations, such as with a wind band, as a saxophone duet, and a saxophone quartet. This piece follows the form of a csárdás, a traditional Hungarian folk dance. The slow section, the lassú, is heart-wrenching while the contrasting fast *friss* is fiery and virtuosic. The cadenza features extended techniques such as false fingerings to change timbre and key clicks for a percussive sound. Since the composition of *Pequeña Czarda*, these two extended techniques have become popular with new composers.

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.”