



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC
JUNIOR RECITAL

Alyssa Abbott, saxophone
John Cozza, piano

Prélude et Saltarelle (1957)	Robert Planel (1908-1994)
Sonata for E-flat Alto Saxophone and Piano, Op. 19 (1939) II. With tranquility	Paul Creston (1906-1985)
Improvisation I (1975)	Ryo Noda (b. 1948)
Scaramouche: Suite for Alto Saxophone and Orchestra (1937) I. Vif II. Modéré III. Brazileria	Darius Milhaud (1892-1974)

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.
Alyssa Abbott is a student of Dr. Keith Bohm.*



FRIDAY, 4:00 P.M.
APRIL 19, 2024
CAPISTRANO HALL 151

PROGRAM NOTES

Prélude et Saltarelle by Robert Planel

French composer and violinist Robert Planel was a strong advocate for the promotion of music education for underprivileged children and the disabled. He won the *Premier Grand Prix de Rome* in 1933, a prestigious competition held by the Paris Conservatory.

The dark, yet hopeful *prélude* is followed by a calm and contemplative *cadenza*. The *saltarelle* is a quick Italian dance in a compound meter, featuring rapid hops throughout. Its name comes from the Italian verb *saltare*, which means "to jump."

Sonata for E-flat Alto Saxophone and Piano, Op. 19 by Paul Creston

Paul Creston was an Italian-American composer and pianist. Despite not having formal training in composition, he was one of the most widely performed American composers in the mid-twentieth century. His works contributed to instruments with limited repertoire, such as the harp, accordion, marimba, trombone, and saxophone.

This sonata was written for Cecil Leeson, a saxophonist who changed Creston's opinion on the instrument. Its composition was the beginning of the development of saxophone repertoire. The second movement, *With tranquility*, is gentle with a sense of longing.

Improvisation 1 by Ryo Noda

Ryo Noda composes works for the saxophone inspired by elements of Japanese music. *Improvisation 1* was written in 1972 and dedicated it to Jean-Marie Londeix, one of his saxophone teachers. It, along with several other of his works, has become a staple piece in the contemporary repertoire for saxophone.

This piece uses extended techniques that imitate the sounds of the shakuhachi, a Japanese bamboo flute. *Meri* and *kari* are techniques on the shakuhachi that flatten and sharpen notes. The use of quarter tones in this piece emulates this. Other special effects include wide and uneven pitch bends called *nayashi*, harsh "cutting tone" articulations, and portamenti.

Scaramouche: Suite for Alto Saxophone and Orchestra by Darius Milhaud

Inspired by both jazz and Brazilian music, Darius Milhaud was a French composer of the twentieth century. He composed *Scaramouche* for two pianos in 1937 and arranged it for alto saxophone and orchestra/piano after it gained popularity. Like many of his other works, *Scaramouche* features polytonality.

Utilizing the nursery rhyme "Ten Green Bottles" as one of its themes, the first movement, *Vif*, is jolly and playful. It also features different kinds of syncopation used in Latin American music, such as a *tresillo* and three-against-four polymeter. The second movement, *Modéré*, is similar to a *modinha*, a Brazilian love song. The final movement, *Brazileira*, is a fast and bright samba, using the same syncopations as the *Vif*.

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."