The University of New Hampshire Department of Music
Presents a Senior Recital
Stephanie Mailhot, saxophone
assisted by
Paul Merrill, piano

Program

Impromptu et Danse
Eugène Bozza (1905-1991)

String Quartet No. 1
Dmitri Shostakovich (1906-1975)
II. Moderato
trans. Stephanie Mailhot

Lindsay Crook, alto     Ian Nelson, tenor     Ian Mullins, baritone

Mystic Spring (North American Premiere)     Ross Edwards (b. 1943)

1. Jerry’s Dance Song
2. Mystic Spring
3. Chirrup
4. Ninnananna

Interval

Mystic Spring

5. Johannes’ Dance Song
6. Arabesque
7. Ngala
8. Yanada
9. Ulpirra

Concerto in E flat major     Alexander Glazounov (1865-1936)

Ms. Mailhot is a candidate for a Bachelor of Music
degree in Music Education and a student of David Seiler

Bratton Recital Hall
5 pm Sunday, April 14, 2013
Paul Creative Arts Center
Program Notes

The 20th century French composer Eugène Bozza was born in Nice and studied violin, conducting, and composition at the Paris Conservatoire. He was the conductor of L’Opéra Comique and was appointed Director of L’École Nationale de Musique, Valenciennes. While his three operas, two ballets and four symphonies are well-known in France, it is for the wind chamber music that he is better known internationally. He has made a particularly significant contribution to the saxophone repertoire. Bozza’s compositional style ranges from light and frolicking to dark and sarcastic, and the influence of French Impressionism is clearly discernable, especially the music of Debussy.

*Impromptu et Danse* for piano and saxophone is characterized by its dark, modal coloring. The expressive opening segment is of a capricious nature, perhaps conjuring the image of a snake charmer on a searing Arabian afternoon. The dance that follows twists and sneers, full of wit and play.

Immediately after the success of the *Fifth Symphony*, Dmitri Shostakovich went through a relatively quiet period of compositional output. In this brief hiatus, it is perhaps surprising that he turned his attention for the first time to the medium of the String Quartet. The first String Quartet was written between May 30th and July 17th, 1938, and – as the composer explains – was almost an accident: “The whole year after completing Symphony No. 5 I did nothing. I merely wrote the Quartet, consisting of four small sections. No special idea or emotions had stimulated me to write it, and I thought the effort would fail. [...] It would be foolish to seek anything profound in it.” Shostakovich goes on to say that in the music he “visualized childhood scenes, somewhat naïve and bright moods associated with spring.”

The second movement is a passacaglia based on a haunting folk-inflected minor-mode melody first introduced by the viola (here the tenor saxophone). The melody passes through different voices, colors, and textures, with touches of drama and even whimsy from time to time.

Ross Edwards is perhaps Australia’s most well-known living composer. His music features great vitality and humanity, often utilizing elements of dance as well as reminiscences of the sounds of the Australian bush as its point of departure. Edwards’ music seems to incorporate and embody that which springs from natural human history and deep cultural experiences: “Mystic Spring is a collection of nine short pieces for treble woodwind instruments, many of them composed for family and friends to help celebrate birthdays, weddings and the birth of children. I’ve described them as songs and dances. They’re mainly cheerful, a few are reflective and some have been used effectively as encores” – Ross Edwards

Alexander Glazounov was born in St. Petersburg on August 10, 1865, and was one of the most influential Russian composers of the period around the turn of the 20th century. Glazounov was a student of Nikolai Rimsky-Korsakov, and composed the first of his nine symphonies at the age of nine. In 1899 he became a Professor at the St. Petersburg School of Music. In 1928 Glazounov left the USSR to tour Europe and the United States, after which he settled in Paris, never again returning to the Russia. It was in Paris in 1934 that Glazounov wrote the *Concerto for Saxophone and String Orchestra*, and it seems the work’s first performer, Sigurd Rascher, almost badgered Glazounov to compose such a concerto. Steeped in romanticism, the work has become an indispensable part of the classical saxophone repertoire. The concerto does not conform to the usual three-movement model, and the thematic materials are introduced early and then subject to continuous development.

This piece has been very important in my musical career. I first began work on it in my freshman year of High School when it was set as audition material for the Massachusetts All State Music Festival. Since then I have revisited it often, without ever having the chance to actually perform it. Now, after eight years, it is perhaps fitting that it should close my Senior Recital; the culmination of my twelve years of saxophone and musical study so far.

_Smoking is prohibited at all times. Eating and drinking are not allowed in the recital hall. Please turn off all cell phones, “beepers” and watch alarms. You are invited to a reception in room M128 immediately following the performance._