

Master's Student Recital at Barnett Hall
Saturday, April 8th, 2023
7:30 p.m.

Melodie Peet, saxophones

Bop Jennifer Higdon
(b. 1962)

Out of the Deep Jenni Watson
(b. 1985)

Yíng Huǒ Chóng Quartet

Phoenix Rising Stacy Garrop
i. Dying in Embers (b. 1969)

1, 2, 3 Beata Moon
i. Driving; intense energy (b. 1977)
ii. Soulful; sincere
iii. Flowing

This Earthly Round Miriama Young
(b. 1975)

Angelique Po, piano

~ intermission ~

Cadenza Lucie Robert
(1936-2019)

Angelique Po, piano

Black Mary Shelley Washington
(b. 1991)

This recital is in partial fulfillment of the requirements for the
Master of Music degree with a major in Saxophone.

*We gratefully acknowledge that we are gathered together for this performance on the
traditional, ancestral, and unceded territory of the xʷməθkʷəyəm (Musqueam) people.*



Acclaimed American composer **Jennifer Higdon**, received the 2010 Pulitzer Prize and has won several Grammy awards. Higdon is one of the most frequently performed living composers and her works receive several hundred performances a year.¹

A part of a series of minute-long pieces written for Prism Quartet's 20th anniversary, **Bop** is a short burst of energy, taking the audience on a fast ride.

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Saxophonist, composer, and arranger **Jenni Watson** is the co-creator of the challenge #lockthesaxdown, a project that began during the pandemic. Watson wrote a series of pieces to encourage saxophonists to continue playing and sharing music throughout the pandemic. Each piece has its own technical and musical challenges, many of them with accompaniment backtracks.

Out of the Deep, adapted from the original choral version also by Watson, is based on the text from Psalm 130, A Song of Ascents:

Out of the depths I cry to you, O Lord!
O Lord, hear my voice!
Let your ears be attentive,
to the voice of my pleas for mercy!

If you, O Lord, should mark iniquities,
O Lord, who could stand?
But with you there is forgiveness,
that you may be feared.

I wait for the Lord, my soul waits,
and in his word I hope;
my soul waits for the Lord
more than watchmen for the morning,
more than watchmen for the morning.

O Israel, hope in the Lord!
For with the Lord there is steadfast love,
and with him is plentiful redemption.
And he will redeem Israel
from all his iniquities.

¹ "Short Biography," Jennifer Higdon, accessed March 26, 2023, <http://jenniferhigdon.com/biography.html>.

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Stacy Garrop's music, centered on dramatic and lyrical storytelling, shares experiences that define humanity. "She shares stories by taking audiences on sonic journeys – some simple and beautiful, while others are complicated and dark – depending on the needs and dramatic shape of the story."²

Many cultures have their own myths about the phoenix, but they all agree on the immortality of the bird. When a phoenix's body grows old it will somehow combust, turning to ash, but is it from these ashes that the bird is reborn. Inspired by these legends, **Dying in Embers** portrays a phoenix at the end of their lifespan, laying down in a nest of embers, breathing their last breath.

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Beata Moon is a Korean American pianist, composer, educator and activist who loves to engage with people, whether it be through giving piano recitals where she interacts with her audience or "facilitat[ing] conversations about race and restorative justice."³ Moon "believes in the power of music and the arts to heal and work towards social change."⁴

Moon is "acclaimed for her expressiveness and sincerity."⁵ She demonstrates this in **1, 2, 3** especially in the second movement which was written after Moon's uncle passed away. Inspired by New Orleans style funerals, the movement begins somberly before becoming celebratory.

1, 2, 3 was commissioned by Brian Sacawa, a saxophonist in the United States Army Field Band.

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Australian composer and sound artist **Miriama Young** has worked extensively with voice, film and sound art. She has "eclectic interests"⁶ which can be seen in her piece **This Earthy Round** through the use of extended techniques. The piece "was written as a musical response to climate change-deniers who choose to ignore scientific evidence to the contrary and continue to set policies that exacerbate environmental problems.

² "Biography," Stacy Garrop, Composer, accessed March 26, 2023, <https://www.garrop.com/About/Biography/>.

³ "About," Beata Moon, accessed April 1st, 2023, http://beatamoon.com/?page_id=102.

⁴ Moon, "About."

⁵ Moon, "About."

⁶ "Miriama Young: Represented Artist: New music that reaches for the Sublime." Australian Music Centre, accessed March 26, 2023, <https://www.australianmusiccentre.com.au/artist/young-miriama>.

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"The music attempts to capture a sense of planet Earth's beauty, fragility, and vulnerability. The 'round' slowly corrodes, becomes weaker and less hospitable, until the piece concludes with a bleak apocalyptic view of our possible future habitat.

"This is our earthly round - a musical round;
Our joyous, brief moment of habitation;
On a fragile sphere known as Planet Earth, held in the balance."⁷

Commissioned by HD Duo, the piece has a "slow, piercing, urgent mournfulness,"⁸ which, I believe, evokes reflection on the climate change crisis we face.

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Figure 1

Lucie Robert was a French pianist, and composer. Robert jointly won the Prix de Rome in 1965 with Thérèse Brenet. She wrote over 20 pieces for saxophone. Her numerous contributions to the saxophone repertoire can be attributed to her association with many saxophonists from France, Switzerland, and Japan.⁹

"Gum is the perfect metaphor for the American woman — chew her up, get what you want out of her, throw her out and pop in a new piece," - Hannah Wilke on her *S.O.S. Starification Object Series* (1974)¹⁰

Saxophonist Mafalda Oliveira connects this quote from painter Hannah Wilke to Robert's *Cadenza* because they are both from 1974 and express "extremely powerful, and a great celebration of feminine empowerment."¹¹

⁷ "This Earthly Round (Redux) : for alto saxophone and piano / Miriama Young," Australian Music Centre, accessed March 26, 2023, <https://www.australianmusiccentre.com.au/product/this-earthy-round-redux-for-alto-saxophone-and-piano>.

⁸ "Music & Sound," Miriama Young, accessed March 26, 2023, <https://miriamayoung.com/music-sound/>.

⁹ John Stephen Bleuel, "A descriptive catalog of the solo and chamber saxophone music of Lucie Robert" (PhD diss., University of Georgia, 1998), abstract.

¹⁰ Lara Delmage, "Chew Her up, Spit Her Out, She Endures," Metal magazine, accessed March 26, 2023, <https://metalmagazine.eu/en/post/article/hannah-wilke-chew-her-up-spit-her-out-she-endures>.

Fig. 1 Hannah Wilke, "S.O.S. Starification Object Series" Gelatin silver prints with chewing gum, 1974, United States, accessed March 26, 2023, <https://www.christies.com/features/Body-Language-Hannah-Wilke-8533-3.aspx>.

¹¹ Mafalda Oliveira, "Cadenza (1974) - Lucie Robert," Youtube, August 7, 2021, https://www.youtube.com/watch?v=dUPU_SsFDNg.

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“Shelley Washington writes music to fulfill one calling - to move. With an eclectic palette, Washington tells stories focusing on exploring emotions and intentions by finding their root cause. Using driving, rhythmic riffs paired with indelible melodies, she creates a sound dialogue for the public and personal discourse. [Washington] performs regularly as a vocalist and saxophonist, primarily on baritone saxophone.”¹² She writes for many instruments and draws inspiration from varying topics, from the communal experience of breathing, to writing as a response to the rape culture that female-identifying persons endure.

“I’ve always been fascinated by the incredible stories of the cowboys who tamed the Wild West. Mary Fields, also known as **“Black Mary”** and most famously, “Stagecoach Mary,” was a former slave born in Tennessee who was one of the first black women to be awarded a Star Route contract with the United States Post Office. In addition to that, Mary was the fastest to hitch a full team of six horses, liked to smoke cigars, curse, and fight, she carried two loaded guns, had a “foul reputation for a woman” with “the temperament of a grizzly bear,” and was the only woman allowed to drink publicly in the local saloons. Mary was a respected public figure who fearlessly created her own path during a time when many African-Americans were shamed for even trying, and the path she blazed for herself from liberated slave to celebrated local heroine is one of my all-time favorite true historic stories. She was a strong, powerful, and deeply multifaceted woman. Black Mary is a galloping, roiling jaunt with pumping twists and turns meant to engage the performers entire body throughout the piece.”¹³ - Washington.

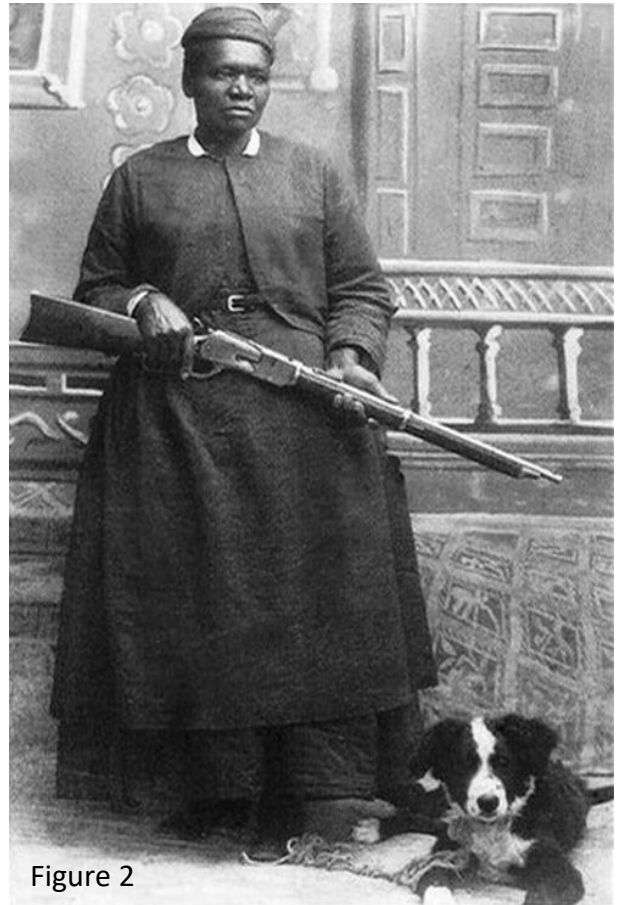


Figure 2

¹² Shelley Washington, accessed March 26, 2023, <https://www.shelleywashington.com/bio-cv-and-headshots>.

¹³ Shelley Washington, *Black Mary*, (Jersey City, New Jersey, People | Places | Records, 2018).

Fig. 2 Washington, *Black Mary*.

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Yíng Huǒ Chóng Quartet:

Melodie Peet, soprano saxophone
Baylie Adams, alto saxophone
Xinyu Zhang, tenor saxophone
Emma Porter, baritone saxophone

Yíng Huǒ Chóng (萤火虫) is mandarin for firefly. Individually, these bioluminescent insects do not emit much light, but when a group assembles, they can light up the dark sky. This is similar to humans. When we come together, we shine even brighter and achieve more than we ever could alone.

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Special thanks to:

All the musicians who shared the stage with me today for being my firefly posse and helping me shine.

Dr. Julia Nolan, my saxophone instructor, and my ensemble directors, Dr. Rob Taylor, Jaelem Bhate, and Fred Stride. I am proud of all progress I have made this year under your guidance.

The stage managers for helping this recital run smoothly.

Mia Gazely for her help making posters and running the live stream.

Dr. Allison Balcetis and Dr. Angela Schroeder, whose mentorship inspired me to create this recital theme.

And thank YOU for being here, in person or online. Your support means the world to me.

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