



SCHOOL OF MUSIC

Presents

Felicity Constance Mazur-Park, composer

Friday, October 1, 2021

7:00PM

PepsiCo Recital Hall

Program

A Temporary Solution Until the Final Judgment (2021)

Felicity Mazur-Park
b. 1988

Jonathan Hunda, trumpet; Felicity Mazur-Park, piano

Chekhov's *The Seagull*: A Musical Sketch (2020)

Felicity Mazur-Park

Reed Mullican - Trigorin
Felicity Mazur-Park - Nina
Elijah Un-Hao Ong - piano

The Aspen (2007 rev. 2021)

Felicity Mazur-Park

Aubrey Bosse, soprano; Jacob Dyksterhouse, baritone
Felicity Mazur-Park, piano

Chromatic Water (2020)

Felicity Mazur-Park

1. *Chromatic Spring*
2. *Chromatic Waterfall*
3. *Chromatic Estuary*

Trey Isenberg, trumpet in C; Nicolas John Vincent Mirabile, viola
Felicity Mazur-Park, piano

Jazz, Lightning, and Paradise (2013)

Felicity Mazur-Park

Jainer Hoyos Bermudez, clarinet in Bb; Santiago Ariza Rodríguez, violin
Felicity Mazur-Park, piano

Creation Through Conflict (2010 rev. 2021)

Felicity Mazur-Park

Ethan Hight, drum set

A Musical Reflection: Chekhov's *Uncle Vanya* (2021)

Felicity Mazur-Park

Reed Mullican - Uncle Vanya
Felicity Mazur-Park - Professor Serebryakov
Elijah Un-Hao Ong - piano

This recital is given in partial fulfillment of the requirements for a Master of Music degree in Music Composition. Mrs. Mazur-Park is a student of Dr. Blaise Ferrandino.
The use of flash photography is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

A Temporary Solution Until the Final Judgment (2021)

This evening's program takes us on a philosophical journey through nature. The journey begins with us questioning our existence and purpose. The original violin and piano version of *A Temporary Solution Until the Final Judgement* was written for violinist, Nanako Takata, in 2008 during my freshman year at the Boston Conservatory. In 2021, I arranged the first movement for trumpet and piano. This composition demonstrates the power of titles. It invokes images of the final judgment of mankind at the same time as sounding improvisational and rhapsodic. The trumpeter has two minutes to convey a life changing message but hesitates. Another title would arguably not invoke such an image.

Chekhov's The Seagull: A Musical Sketch (2020)

Anton Chekhov was a Russian playwright, famous for his tragicomedies. *The Seagull* is one of his most successful tragicomedies. It has been adapted for many other mediums including ballets, operas, and musicals. In this play, Chekhov uses the symbol of the seagull to represent the doomed fate of many of the characters. This scene features Nina and Trigorin. Trigorin, a successful writer, seduces Nina with promises of acting fame. In the first part of the dialogue, which occurs at the lake on Nina's family's property, Trigorin foreshadows the demise of their doomed relationship before it even begins. Trigorin's last line, "I don't remember," is taken from the end of the play. Trigorin is viewing the stuffed seagull, from the lake scene, which he mounted on the wall. He can not remember its significance or the day at the lake. Scenes from Dartmoor National Park in England are featured as a visual background.

Dialogue from Act Two:

Trigorin: *It's so wonderful here! What's this?*

Nina: *A seagull, Konstantin shot it.*

Trigorin: *It's a beautiful bird. Oh how I don't want to leave. Try to convince Irina Nikolaevna to stay.*

Nina: *What are you writing?*

Trigorin: *Just making a note...An idea came to me...An idea for a short story: Once upon a time there lived a young girl, on the shore of a lake, a young girl like you; she loved the lake, like a seagull, and she was happy and free, like a seagull. But one day by chance there came a man, who saw her, and for lack of anything better to do, destroyed her, just like this seagull.*

Dialogue from Act Three:

Trigorin: *I don't remember.*

The Aspen (2007 rev. 2021)

The Aspen was written in a Neo-Classical style to reflect the classic scene portrayed in the poem of the same name by A.E. Housman. Its form can be identified as sonata-allegro which gives it a logical harmonic structure. It is rhythmically simple when compared to my other compositions. This, also, reflects the Classical influences. As the poem unfolds its true subject, which concerns the inevitable death of the narrator, is revealed. As the logic which leads us to this conclusion unfolds, the harmony gradually becomes more dissonant and moves away from the tonic, G minor. The piano introduction is the most dissonant and rhythmically complex section of the piece. This might seem illogical in relation to the progression of logic within the poem. The audience is confronted with extreme dissonance and rhythmic complexity before they have been fully prepared. This makes the listener aware of the sinister nature of the poem.

Text by A.E. Housman:

*Along the field as we came by
A year ago, my love and I,
The aspen over stile and stone
Was talking to itself alone.
'Oh who are these that kiss and pass?
A country lover and his lass;
Two lovers looking to be wed;
And time shall put them both to bed,
But she shall lie with earth above,
And he beside another love.'*

*And sure enough beneath the tree
There walks another love with me,
And overhead the aspen heaves
Its rainy-sounding silver leaves;
And I spell nothing in their stir,
But now perhaps they speak to her,
And plain for her to understand
They talk about a time at hand
When I shall sleep with clover clad,
And she beside another lad.*

Chromatic Water (2020)

Many philosophical and spiritual insights can be gained from water, which is never created or destroyed and merely just changes form. *Chromatic Water* tells the story of the journey of a river. The river originates from a peaceful spring. It has a tumultuous and active mid-life as it progresses through rapids and waterfalls. Finally, it travels through an estuary to join the ocean and ends just as peacefully as it began. The composition is a palindrome. The material starts its retrograde form halfway through the fugato (the middle movement). Therefore, the middle movement is a palindrome even when performed alone. There are many parallels between human life and the water cycle.

Jazz, Lightning, and Paradise (2013)

Jazz, Lightning, and Paradise portrays the musical games of lightning. It was originally written for and premiered at my wedding in 2013 and is divided into three movements: “Jazz with Lightning”, “An Exploration of Paradise”, and “View from the Restaurant Across the Street.” Every action of the hero of this composition is directed towards achieving his dream.

“Jazz with Lightning” portrays his dream. The dream is interrupted and propelled onto tangents by unexpected events. During the first statement of the theme the time signature rarely changes. However, during the second statement, the regular nature of the theme is metrically interrupted. The second movement, “An Exploration of Paradise”, tells of the hero's fascination with a vision of paradise that is unattainable during his earthly life. The third movement, “A View from the Restaurant Across the Street”, is a portrait of the thoughts and emotions entering the hero's mind, as he enjoys time away from his earthly pursuits. The third movement contains an improvisatory passage. The piece ends with a coda taken from the interrupted second statement of the theme in the first movement.

Creation Through Conflict (2010 rev. 2021)

Creation Through Conflict has taken many forms over the past decade after originally being scored for drum set and orchestra. This piece was conceptualized in 2010 while I was pregnant with my first son. It was a magical yet tumultuous period of my life and this is reflected in the music. There are rapidly shifting time signatures, virtuosic triplet and quintuplet figures, and continuous utilization of all parts of the drum kit.

A Musical Reflection: Chekhov's *Uncle Vanya* (2021)

Uncle Vanya is a play which explores many social and political issues. The play is set in the early 1900's in Russia before the Russian Revolution. It is a time of great social inequality and resultant growing tensions within society. The main theme in the music of this video is a waltz. Traditionally, the waltz has been used by composers to represent the world of the upper class. I twist the waltz form by adding dissonance and loosening the phrase structure. This reflects the uneasy tone of the play. Most of the tension, as seen in this performance, is caused by the relationship between Uncle Vanya and his sophisticated brother-in-law, Serebryakov, who is a retired professor and established academic. Uncle Vanya has managed the family's estate and, throughout his life, has sent most of the money earned from the estate to his brother-in-law. To Uncle Vanya's dismay, Serebryakov now wants to sell the family's estate which he believes belongs to him. This scene documents the most explosive episode of this conflict.