



SCHOOL OF MUSIC

Presents

**Felicity Constance Mazur-Park, composer**

Thursday, November 9, 2023

7:00 PM

Ed Landreth Auditorium

**Program**

**The Red Shoes (2023)**

Nicolas John Vincent Mirabile, viola  
Felicity Constance Mazur-Park, piano

**A Melodic Sacrifice Upon Dawn (2009)**

David Diaz and Maddie Purvis, flutes

**Ancient, Modern Sounds (2023)**

*Q365*

Max Borah, soprano saxophone  
Mikayla Peterson, alto saxophone  
Dylan Pich, tenor saxophone  
Ben Facundo, baritone saxophone

**Midsummer Magic (2023)**

Diego Torres, bass clarinet  
Felicity Constance Mazur-Park, organ

**Fantasia on a Madrigal by Gesualdo (2023)**

Svetlana Eminova, piano/harpsichord  
Felicity Constance Mazur-Park, organ

**Gravitating Towards Pitch (2023)**

Reynaldo Miranda, percussion

**The Seagull - Act IV: A Tragic Finale (2022)**

Anton Chekhov (1860-1904)

*Nina* - Kamryn Wheeler  
Konstantin - David Carriaga Hobbs  
*Irina* - Felicity Mazur-Park  
*Dorn* - Jace Mankins

John David Cope, percussion  
Dr. Huan Yang, piano

Directed by Debbie Seitter

This recital is given in partial fulfillment of the requirements of a Doctor of Musical Arts 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

### **The Red Shoes (2023)**

*The Red Shoes* is based on the fairy tale of the same name. In the fairy tale a dancer puts on red shoes and dances herself to death. This fairy tale serves as a warning to any professional in the arts. When we give our whole soul to our art, which is often required, we risk losing our entire being and becoming completely emerged in our craft. The piece makes reference to one of my favorite hymns, *Living Lord* by Patrick Appleford. My long-time friend, virtuoso violist Nicolas Mirabile, has flown in especially for this premiere performance. I hope you all enjoy!

### **A Melodic Sacrifice Upon Dawn (2009)**

*A Melodic Sacrifice upon Dawn* is an auto-biography of a melody. There is a recurring melody which tries to establish itself but is unable to do so. It continually takes the same form but places itself in different situations. It is rejected as textures collapse around it and a paradox is created. The melody wishes to be developed thematically in order to establish itself as a fundamental part of the piece. However, by attempting this it is lost within the texture. This creates an epic contradiction within the first movement. This contradiction is commented upon by the formally strict palindrome of the second movement and the canon of the third movement.

### **Ancient, Modern Sounds (2022)**

*Ancient, Modern Sounds* was written specifically for The Estrella Consort for the 2022 Alba Composition Festival in Italy. In this piece, I realize neoclassical elements within a post-modern aesthetic. Chorale melodies are interweaved with contemporary countermelodies to produce a modern sound world with familiar undertones. One of the highlights of the quartet is the alto saxophone cadenza. The alto saxophonist is at liberty to improvise or follow what is on the page. As you listen, imagine the piece through two different lenses, a textural lens, and a timbral lens. Through the contrapuntal lens you will see the piece gradually depart from its traditional chorale focused language. Through the timbral lens multiple sound worlds can be heard.

### **Midsummer Magic (2023)**

*Midsummer Magic* was inspired by Shakespeare's *A Midsummer Night's Dream*, which I have been studying extensively for the past year. I use chromaticism and exotic marimba and bass clarinet cadenzas to paint the fairies and the magical forest. The playful nature of the fairies is depicted through repetitive, dotted figures.

### **Fantasia on a Madrigal by Gesualdo (2023)**

This fantasia is a duet for piano/harpsichord and organ. One of the two players alternating between harpsichord and piano. The duet is based on *Io pur respiro*, a madrigal by Gesualdo. As with many of his other madrigals, it makes reference to his wife's affair and Gesualdo's subsequent murder of her and her lover. The duet explores various genres, including Gesualdo's mannerist style, a Rococo keyboard style, jazz, and

traditional chorale forms, reminiscent of those of J.S. Bach. This work started as an experiment in adapting Gesualdo's music to organ but progressed to become an exploration into merging genres. I hope you enjoy!

### **Gravitating Towards Pitch (2023)**

*Gravitating Towards Pitch* is an energetic solo. Throughout its five movements, it progresses from a non-pitched environment dominated by snare drum to a predominately pitched environment featuring marimba. I hope you enjoy this five stage progression towards to the magical pitch world of the marimba!

### **The Seagull - Act IV: A Tragic Finale (2022)**



Act IV: A Tragic Finale is taken from my opera *The Seagull*, which is based on the Anton Chekhov (1860-1904) play of the same name. Chekhov was a Russian playwright, who was famous for his tragicomedies, including *The Seagull*. It has been adapted for many other mediums including ballet, opera, and musical theatre. In this play, Chekhov uses the symbol of the doomed seagull to represent the fate of the characters.

The younger characters, Konstantin, and Nina, who are aspiring artists, begin the opera as lovers, but by Act IV are estranged from the world and each other. The older lead characters, Irina and Trigorin, have a destructive effect upon Konstantin and Nina. The drama raises the question: what responsibility do experienced, professional artists have to their younger counterparts? In Act IV, we see the final deterioration of the younger characters, as well as Konstantin's tragic suicide.