

Lila Searls
saxophone

Recital in partial fulfillment of the
Bachelor of Music degree, 2023
Student of Kenneth Radnofsky

with
Julien Rollins, bassoon
Elli Sol Strich French horn
Lingbo Ma, piano

Saturday, March 4, 2023
8:00 p.m.
Pierce Hall

PROGRAM

David Amram

(b. 1930)

Trio for Tenor Saxophone, Horn, and Bassoon

Allegro moderato

Andante, quasi un poco adagio

Allegro con brio

Epilogue

Julien Rollins, bassoon

Elli Sol Strich, French horn

John Harbison

(b. 1938)

San Antonio,

Sonata for Alto Saxophone and Piano

The Summons

Line Dance

Couples Dance

Lingbo Ma, piano

Benjamin Britten

(1913–1976)

Six Metamorphoses after Ovid, op. 49

*Pan, who played upon the reed pipe which was
Syrinx, his beloved.*

*Phaeton, who rode upon the chariot of the
sun for one day and was hurled into the river
Padus by a thunderbolt.*

*Niobe, who, lamenting the death of her fourteen
children, was turned into stone.*

*Bacchus, at whose feasts is heard the noise of
gagging women's tattling tongues and
shouting out of boys.*

*Narcissus, who fell in love with his own image
and became a flower.*

*Arethusa, who, flying from the love of Alpheus
the river god, was turned into a fountain*

Ingolf Dahl
(1912–1970)

Concerto for Alto Saxophone

Recitative

Adagio

Rondo alla Marcia: Allegro brioso

Lingbo Ma, piano

*Special thanks to:
my parents, Owen, and Ned,
for all of the love and support;*

*to Ken Radnofsky,
for the last six years of brilliant education and for always believing in me.*

Harbison San Antonio

I. The traveler has a free afternoon in San Antonio. It is August, 105 degrees. Expecting to start with the cool promenade along the river, he is instead lured by a sound. He follows it up a long stairway and finds himself in a little fiesta: a hot square, many people, no shade, a few people dancing to a fast beat, the band playing and singing in Spanish.

II. The first dancers finish, exhausted. Then, as if on cue, the whole crowd gets into a line of people of all ages, nine to ninety. They all know the steps, which change with the phrases.

III. The music changes again, becoming slower. The people continue on in couples. No one seems to feel the heat and the band hardly stops. Everyone, the traveler included, sinks into it. Towards the end, a young girl asks the traveler to dance. He declines.

But a year later, when the tourist puts down the memory of the sounds, something about a saxophone, and a few rhythms in his distorted memory, he accepts.

– John Harbison

Dahl *Concerto for Alto Saxophone*

Dahl's saxophone concerto was written for Sigurd Rascher in 1949 and revised four years later. It is both a large-scale and an important work, but, because of the difficulty of the solo, as well as the accompaniment, has not been performed often. The scoring of the piece is specifically for "wind orchestra," therefore implying a one-on-a-part performance.

The concerto is tonally somewhat traditional, but the treatment of rhythm is not, revealing much inspiration from jazz and the works of Igor Stravinsky—with whom Dahl sometimes worked during this period. Dahl proves himself and his style capable of both melancholy and passionate expression in the first two movements, followed by carefree wit (the kind of abandon which Beethoven calls "unbuttoned") in the last. Both kinds of writing are well suited to the unique tone of the saxophone.

In form, the concerto is unusual, forming a kind of binary unit. The first is made up of the first two movements, both of them slow and connected without a pause; the second is more of a complicated rondo finale. Near the end, in a gesture of deference to classical practice, there is a brief saxophone cadenza, leading to a brilliant prestissimo coda on the rondo theme.

— *from Program Notes for Band,*
Norman E. Smith

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