

ACKNOWLEDGMENTS

- I would like to thank Dr. Sandberg for guiding me through the past six years of saxophone study. His coaching and insight throughout this program have been eye-opening and an invaluable part of my development as a musician. I am deeply grateful for everything I have learned under his mentorship.
- Thank you to my collaborative pianist, Dr. Lo, for working with me on this recital. This program has been quite challenging, and it has been a truly rewarding process to collaborate with her. I am incredibly appreciative of her musicianship, flexibility, and dedication. I have learned so much from working with her, and I am grateful to have had her as part of this recital.
- My mother and father have been instrumental in making my musical career a reality. For giving me the space (and grace) to make noise in the house, for encouraging me to pursue my goals, and for being the wonderful people you are—thank you. P.S. Thank you, grandma, for coming to the concerts too!
- Thank you Christopher Dasovick, my high school band director who pushed me to a place I felt I could make this my career.
- Thank you to all of the staff and faculty in the UND Music Department. Your work—both seen and unseen—has made this experience possible, and I am sincerely grateful for everything you do for your students.
- A special thank you to Dr. Bost, Prof. Harlow, and Dr. Popejoy for expanding my musicianship through the study of flute, clarinet, and conducting. I have greatly valued these opportunities to grow from new perspectives and challenges.
- A special note of thanks to Thomas Anderson. Thank you for taking the time (and mileage) to make this recital possible!
- Finally, thank you to the audience for being here today. Your support means a great deal to me. Whether or not this music is familiar, your presence and willingness to listen are deeply appreciated.

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UND UNIVERSITY OF
NORTH DAKOTA



ISAAC ANDERSON, SAXOPHONE

DR. LING LO, PIANO

SARAH HARLOW, CLARINET

THOMAS ANDERSON, GUITAR

SENIOR RECITAL

April 26, 2026 | 7:30 pm

Josephine Campbell Recital Hall | Hughes Fine Arts Center

PROGRAM

Three Letter Word

Andy Scott
(b. 1966)

Sonata for Two Clarinets

- I. Presto
- II. Andante
- III. Vif

Francis Poulenc
(1899 - 1963)

Sarah Harlow, clarinet

Nocturne

Lily Boulanger
(1893 - 1918)

Melbourne Sonata

- I. Go
- II. Slow
- III. Blow

Barry Cockroft
(b. 1972)

INTERMISSION

Carnyx

Șerban Nichifor
(b. 1954)

Paçoca

Celso Machado
(b. 1953)
Arr. Farrell Vernon

Thomas Anderson, guitar

Concerto for Alto Saxophone

1. Moderato con moto
2. Andante cantabile
3. Presto

Derek Bourgeois
(1941 - 2017)

Pequeña Czarda

Pedro Iturralde
(1929 - 2020)

**THIS RECITAL IS IN PARTIAL FULFILLMENT OF THE
BACHELOR OF MUSIC - MUSIC PERFORMANCE DEGREE**

PROGRAM NOTES

Three Letter Word was written in dedication to the music and memory of the Swedish composer and pianist Esbjorn Svensson. From the composer, "I have taken two sound worlds: one is rhythmically free with virtuosic saxophone lines and an underlying tremolo based around four notes from the piano, the second is based around a two-bar piano riff over which the saxophone explores different musical possibilities." This is a demanding piece for the saxophonist. The arpeggiated figures show off the entire range of the instrument at blistering speeds. This piece will take you on an emotional journey from the highest highs, to the lowest lows.

Sonata for Two Clarinets was written in the aftershocks of Stravinsky's Rite of Spring. With its brash dissonances and stark atonality, Poulenc was testing the limits of what music could be in this time period. Finally, for a last fun touch, the first clarinet is written in B \flat , whereas the second is written in A.

Nocturne for flute (or violin) is a brief, expressive work characterized by fluid phrasing, subtle harmonies, and an intimate, atmospheric feel. It unfolds in long, lyrical lines that favor nuance and restraint over virtuosity.

Melbourne Sonata requires the saxophonist and pianist to be incredibly attentive to the other. There are times that the saxophone and piano are virtually indistinguishable from each other. This is a very rhythmic piece, driving forward to the end.

Carnyx is actually the name of an ancient Celtic instrument. Like a brass instrument, it was played by buzzing into the mouthpiece at one end. It had no valves or slides, so it was entirely based its fundamental pitch. This piece reimagines what the Carnyx would sound like today, with a hint of jazz influence thrown in for good measure.

Paçoca is a traditional Brazilian candy made from ground peanuts, cassava flour, and sugar. The word "paçoca" comes from the now extinct Tupi language, and translates as "to crumble." One might imagine themselves eating this tasty treat while listening to the music, as it crumbles in their fingers. The timbre of the guitar mixed with that of the soprano saxophone is a delight and a delicious musical 'snack'.

Concerto for Alto Saxophone is a large scale work for alto saxophone and wind band. As a whole, the piece is light, playful, and a joy to play through. However, that does not make it easy. The first movement is characterized by its complex time signature changes, syncopations, and cadenza. The second movement, starts out as a standard slow movement, then abruptly transitions into a light march feel before returning back to a more reflective tone at the close. The final movement features a fluid $\frac{3}{4}$ feel, but with its quick tempo, things stay interesting. To cap it all off, there are more changing time signatures, before it all crescendos to the finish.

Pequeña Czarda The "czarda" is a popular Hungarian dance in binary form, often characterized by a wide variation in tempo -- it starts out slowly and ends in a very fast tempo. It is danced by a male and female, with the female wearing a traditional wide skirt which takes on a distinctive shape as it twirls. Iturralde was a Spanish saxophonist, saxophone teacher and composer, and a pioneer of Spanish jazz music. This piece, with its Spanish jazz and quick tempo, is sure get blood pumping and hearts racing to the final downbeat.