

Spring 3-1-2013

## Emily Lavins, saxophone

University of Connecticut. Department of Music. Recitals and Concerts  
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**UPCOMING EVENTS**  
*see the complete list on facebook*

**Choral Concert**

Sunday, March 3rd, 2013 at 3:00 p.m.

**Aaron Price, composition**

Sunday, March 3rd, 2013 at 6:00 p.m.

**Symphonic Band**

Tuesday, March 5th, 2013 at 7:30 p.m.

**Marissa Levy, piano**

**Mitchell Bernier, tuba**

Friday, March 8th, 2013 at 7:30 p.m.

**For the courtesy of the artists and your fellow patrons, kindly turn off cell phones and other electronic devices for the duration of the performance.**

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*music*  
at UConn

Friday, March 1st, 2013 at 7:30 p.m.  
von der Mehden Recital Hall

**Emily Lavins, saxophone**

**Annette Shapiro, piano**

Emily Lavins, *saxophone*  
Annette Shapiro, *piano*

Divertimento	Roger Boutry (b. 1932)
I. Allegro ma non troppo	
II. Andante	
III. Presto	
Lamento et Rondo	Pierre Sancan (1916-2008)
24 Caprices, Op. 1	Niccolò Paganini (1782-1840) arr. Raaf Hekkema
No. 2 in B minor: Moderato	
No. 3 in E minor: Sostenuto - Presto - Sostenuto	
No. 1 in E major: Andante	

### Intermission

Buku	Jacob ter Veldhuis (b. 1951)
Klonos	Piet Swerts (b. 1960)

**Emily Lavins**, *saxophone*, is a 6th semester Music major at the University of Connecticut. She currently studies under Greg Case and performs with the UConn Saxophone Quartet, Jazz Ensemble and Wind Ensemble. In the past she has performed with the Jazz Lab Band, Symphonic Band (on oboe) and various jazz combos. While attending Norwalk High school she performed with the jazz band, wind symphony, pit orchestra and marching band on both oboe and saxophone. She placed in the CMEA Western Regionals for three years, including two in jazz. Emily has earned numerous awards including the Woody Herman Award, Kevin Eidt Jazz Scholarship and Judge's Choice awards from the Berklee Jazz Festival.

**Annette Shapiro**, *piano*, received her Master of Music from the University of Connecticut where she studied with Joseph Villa and Neal Larrabee. Ms. Shapiro has been a member of the Hop River Chamber Players since 1981, and continues to freelance as an accompanist and in chamber music performances at UConn and throughout the eastern Connecticut and Hartford areas. She has taught piano as a lecturer at UConn, for its Community School of the Arts, and for the Hartford Conservatory of Music and Dance. Annette, her husband Paul and son Sam reside in Storrs.

The title BUKU refers to a remark by Charlie Parker about Dizzy Gillespie in an interview by Paul Desmond. Nobody seemed to know to what Parker is referring. Probably he's using the French word 'beaucoup,' which means: 'a lot,' so Dizzy was playing a lot. Buku is based on very short musical sound bytes: a hit, a roll or a lick, from numerous jazz performances: moments of great intensity, energy and beauty. Buku is about the soul of the alto saxophone and is also a tribute to three alto giants: Charlie Parker, Cannonball Adderley and Art Pepper. (JacobTV)

**Desmond:** When did you first meet Dizzy Gillespie?

**Parker:** Well, the first time, our official meeting I might say, was on the bandstand of the Savoy Ballroom in New York City in 1939. ... Dizzy came by one night- I think he was working with Cab Calloway's band- and he sat in on the band and I was quite fascinated by the fellow, and we became very good friends and until this day we are, you know. And that was the first time I ever had the pleasure to meet Dizzy Gillespie.

**Desmond:** Was he playing the same way then, before he played with you?

**Parker:** I don't remember precisely. I just know he was playing, what you might call, in the vernacular of the streets of Buku of horn, you know?

**Desmond:** Buku?

**Parker:** Yeah...

**Desmond:** Okay.

**Parker:** You know, just like all of the horns packed up in one, you know.

**Desmond:** Right.

ΚΛΟΝΟΣ, or KLONOS, is a Greek word that refers to a type of convulsion characterized by rapid contraction and relaxation of a muscle. Swerts associates it with the intense spasm-like movements some saxophonists make while playing a technical or fiery passage (such as in a free jazz solo).



