



SCHOOL OF MUSIC

Presents

Knox Stroman, Euphonium
Dr. Cecilia Lo-Chien Kao, Piano

Wednesday, March 11th, 2026

8:30 PM

PepsiCo Recital Hall

Program

Pantomime (1988)

Philip Sparke
(b. 1951)

The Swan (1886)

Camille Saint-Saëns
(1835-1921)
arr. Steven Mead

Cascades (1980)

Allen Vizzutti
(b. 1952)

Intermission

Fugue in G Minor (1703-1707)

Johann Sebastian Bach
(1685-1750)
arr. Drew Fennell

Tyler Pham, euphonium
Zoie Pilate, tuba
Monica Sanchez, tuba

Pearls (1999)

- I. Ducati SPS 916
- II. My one and only love
- III. Susi

Roland Szentpali
(b. 1977)

Program Notes

Pantomime (1988) - Philip Sparke (b. 1951)

Philip Sparke's *Pantomime* (1988) is a concise and expressive work that has become a valued addition to the brass repertoire. True to its title, the piece unfolds as a wordless drama, moving between playful, animated passages and moments of lyrical reflection. Sparke's melodic writing is clear and direct, allowing contrasting moods to emerge naturally within a compact form. The shifting character and theatrical nuance give the work a sense of narrative motion, making it both engaging and expressive without the need for text.

The Swan (1886) - Camille Saint-Saëns (1835-1921), arr. Steven Mead

Originally composed as part of *The Carnival of the Animals* (1886), Camille Saint-Saëns's *The Swan* remains one of the most enduring lyrical melodies in the classical canon. Written for cello and piano, the piece evokes the serene image of a swan gliding effortlessly across still water, supported by gently rippling accompaniment. In Steven Mead's arrangement, the solo line retains its smooth, arching phrases and understated elegance. The simplicity of the melody, combined with its quiet emotional depth, allows the music's natural grace and poise to speak clearly to audiences more than a century after its creation.

Cascades (1980) - Allen Vizzutti (b. 1952)

Allen Vizzutti's *Cascades* (1980) draws its inspiration from the continuous motion and brilliance of flowing water. Known internationally as both a composer and performer, Vizzutti writes with a keen sense of momentum and color. The music moves in sweeping, fluid lines that surge forward before giving way to more expansive melodic moments, creating contrast within an overall sense of propulsion. The interplay between rhythmic drive and lyricism gives the piece a vivid, almost cinematic quality.

Fugue in G Minor (1703-1707) - Johann Sebastian Bach (1685-1750), arr. Drew Fennell

Johann Sebastian Bach's *Fugue in G Minor*, often referred to as the "Little" Fugue, is one of the most recognizable examples of Baroque counterpoint. Built upon a distinctive and memorable subject, the fugue unfolds through successive imitative entrances, weaving independent lines into a cohesive musical structure. In this quartet arrangement by Drew Fennell, the interplay between voices brings clarity to Bach's intricate design, allowing each line to contribute equally to the overall texture. The result highlights the balance, symmetry, and expressive depth that define Bach's enduring legacy.

Pearls (1999) - Roland Szentpali (b. 1977)

Roland Szentpali's *Pearls* (1999) is a three-movement work that reflects the composer's wide-ranging musical influences and imaginative voice. Each movement presents a distinct character while maintaining a unifying sense of vitality and contrast. Inspired in part by the sleek energy of a Ducati SPS 916 motorcycle, the opening movement conveys motion and momentum through bold rhythmic gestures. The second movement, titled *My One and Only Love*, shifts into a more lyrical and intimate atmosphere, drawing on the expressive warmth associated with jazz ballads. The final movement, *Susi*, concludes the work with lively rhythms and playful character. Together, the movements form a colorful and varied suite that balances energy, lyricism, and charm.

This recital is given in partial fulfillment of the requirements for a Bachelor's of Music Education. Knox Stroman is a student of Dr. Clay Garrett.

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