



SCHOOL OF MUSIC

Presents

**Michaela Haskell, euphonium**  
**Taiko Pelick, piano**

Sunday, October 31, 2021

4:00 p.m.

PepsiCo Recital Hall

**Program**

Prophecies (2020)

Barbara York  
(1949-2020)

Three Pieces for cello and piano (1914)

*Modéré*

*Sans Vitesse et a l'aise*

*Vite et nerveusement rythmé*

Nadia Boulanger  
(1887-1979)  
trans. Haskell

*Intermission*

Unsheltered (2020)

*Invisible*

*...for six years*

*Homeless*

*One Person, Us*

Inez S. McComas  
(b. 1977)

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

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

## **Prophecies**

Barbara York, born in Winnipeg, Canada, began composing at the age of seven. She composed numerous works for low brass and is considered a canonized proponent of the tuba-euphonium repertoire. She spent her adulthood in Pittsburg working as an accompanist for the Pittsburg State University School of Music. Unfortunately, she lost her fight with pulmonary fibrosis in November of 2020, but her musical legacy lives on. *Prophecies* was commissioned in 2013 by the Washburn University Wind Ensemble and premiered at the Kansas Music Educators Conference by Demondrae Thurman in the same year.

## **Three Pieces for cello and piano**

Nadia Boulanger is one of the most famous music teachers from the twentieth century. Having been raised in a musically talented family, she began teaching at a young age and had notable pupils such as Aaron Copland and Philip Glass. She began composing *Three Pieces* in 1914. The first movement, in a simple ABA form, begins in E-flat minor. Through modal mixture within the B section, it then abandons the original melody and tonality before eventually returning to the calm motif of A. The second movement, marked “at a moderate speed and easy-going,” utilizes a similar form. The B section is more unsettled, using an increased level of chromaticism to propel the piece to its conclusion. The third and final movement, “fast and nervously rhythmic,” is significantly more complicated than the preceding movements, and remains harmonically and melodically more active throughout.

## **Unsheltered**

Written in 2020, *Unsheltered* highlights an often-ignored aspect of American society: homelessness. When discussing this piece, McComas said, “Unsheltered is the term used to describe those who dwell in spaces not designated for human habitation... This piece, by the same name, attempts to address this crack in our society.” Featuring an interview with Cynthia English, a woman that has the courage to share her experiences of being homeless on the streets of New York City, *Unsheltered* aims to confront this part of humanity that society tends to ignore in a thought-provoking way.