



SCHOOL OF MUSIC

Presents

Brayden Loosier, euphonium
Dr. Huan Yang, piano

November 4th, 2023

12:00 PM

PepsiCo Recital Hall

Program

Concerto for Euphonium “Heritage” (2014)

Building the Pyramids

The Nile

Thutmose III

Anthony Barfield

(b. 1983)

Intermission

Auburn is the Color (1995)

Michael Forbes

(b. 1972)

Josh Crossman, euphonium

Ricardo Gonzalez Jr., tuba

Brian Clark, tuba

Concerto for Tenor Tuba and Orchestra (1954)

Prelude, Allegro moderato

Ralph Vaughan Williams

(1872-1958)

arr. David Childs

Pearls (1999)

My one and only love

Roland Szentpáli

(b. 1977)

This recital is given in partial fulfillment of the requirements for a Bachelor
In Music Education. Brayden Loosier 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.

Program Notes

Concerto for Euphonium “Heritage”: The Heritage Concerto was written by Anthony Barfield and commissioned by Don Winston and Chashama for Demondrae Thurmon. Premiered in 2014 by Demondrae Thurman himself, The Heritage Concerto is focused on Egyptian culture. The first movement *Building the Pyramids* is a grand opening that has beautiful moving melodic lines as well as rapid technical sections that depict both the challenge of building the pyramids and the beauty that follows their completion. The lyrical second movement, *The Nile*, focuses on the beauty of the Nile River in Egypt, as well as the respect for the powerful life force that the river represents to those communities. Finally, *Thutmose III* brings the work to a close by focusing on the life of someone who was considered the greatest ruler in the history of Egypt. This thrilling finale combines themes from the first movement with new ideas to create an homage to one of the world’s strongest empires.

Pearls: Pearls was written by Roland Szentpáli in 1999 as a way to provide euphonium players with an opportunity to develop the jazz style and showcase the Euphonium as a solo instrument. The second movement, *My one and only love*, was written about Cornejo-Garas Denisse, who was the composer’s girlfriend for over nine years. This movement is written in the style of a traditional jazz ballad and features many embellishments and out-of-time figures.

Concerto for Tenor Tuba and Orchestra: (Program Notes by Arranger) Vaughan Williams’ Concerto for Bass Tuba and Orchestra was the first major Concerto to be written for the instrument. It was composed in 1953-54 to mark the 50th anniversary of the London Symphony Orchestra, and was premiered by the orchestra’s principal tuba player, Philip Catelinet. The original plan to transpose it for euphonium was not realized during the composer’s lifetime, and only now, in this transcription by David Childs, has that goal been attained, with Vaughan Williams’ orchestration deftly transposed and rearranged by Rodney Newton to allow this characteristic work to enter the repertoire of many more players.

Auburn is the Color: This tuba/euphonium quartet was written by Michael Forbes in 1995. Forbes says about the work, “This quasi-rock ballad was written with the intent of representing a visual color with an aural art form. In addition to the lush harmonies, pointillistic entrances, and eloquent solo passages, the sonority of the conical instruments adds color to the placid texture.” This piece explores some of the ranges and colors of both the euphonium and tuba by expanding some of the standard ranges, and it creates a beautiful backdrop on which soloistic lines are painted.