



SCHOOL OF MUSIC

Presents

Josh Crossman, euphonium
Dr. Cecilia Lo-Chien Kao, piano

October 29th, 2023

3:30 pm

PepsiCo Recital Hall

Program

Histoire du Tango (1985)
II. *Café 1930*

Astor Piazzolla
(1921-1992)
arr. Vertommen

Concerto for Euphonium (2018)
I. *Machine*
II. *Feeling*
III. *Paradox*

Kevin Day
(b. 1996)

Intermission

Blind Spot (2020)

Gilles Rocha
(b. 1988)

Petites Litanies de Jésus (1922)

Gabriel Grovlez (1879-1944)
arr. Schulz

St. James Infirmary (1928)

Irving Mills (1894-1985)
arr. Forbes

Brayden Loosier, euphonium
Casey Stringer, tuba
Brian Clark, tuba

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

Josh Crossman 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

Histoire du Tango by Astor Piazzolla is a groundbreaking musical journey that traces the evolution of the tango, Argentina's most iconic dance and musical genre. Composed in the mid-20th century, this four-movement suite takes the listener on a captivating voyage through the tango's history, from its origins in the bordellos of Buenos Aires to its transformation into a globally celebrated art form. Each movement of "Histoire du Tango" represents a distinct era, capturing the changing cultural landscape and emotions associated with this genre. Piazzolla's innovative fusion of traditional tango elements with modern harmonies and rhythms in this work cemented his reputation as a pioneering force in tango music, and it continues to be celebrated for its evocative storytelling and virtuosic musicality. The second movement of this work, *Café 1930*, opens with a sultry, languid melody, instantly enveloping the audience in the atmosphere of an intimate café, where dimly lit tables are graced by passionate dancers. As the piece unfolds, it explores a rich tapestry of emotions, from nostalgia to longing, and from wistfulness to exuberance.

Concerto for Euphonium & Wind Ensemble was commissioned by Don Winston and dedicated to renowned soloist Demondrae Thurman, Professor of Euphonium at the Indiana University Jacobs School of Music. The composition is about 15 minutes long, three movements, and is a non-traditional concerto for the instrument. Being a euphonium player myself, I wanted to try to create something different, yet effective, for the repertoire. The work has a high technical and range demand and showcases all parts of the euphonium.

I really enjoyed this commission opportunity, and I want to thank Don Winston and Demondrae Thurman for helping me bring this composition to life. The movements are called Machine, Feeling, and Paradox, and so I sought the help of my friend and colleague Byron Myles to help me come up with a concept for the concerto. With his permission, I used his insight to the piece as the program note for the work and I hope you enjoy what he has written about the concerto. Here it is below:

"Kevin called me with his plot for what this piece is about. He explained that the first movement, Machine, is based on the machine sounds. The second movement Feeling is based on this machine developing human emotions and experiencing what it is like to feel on the level that we as humans do. The last movement, Paradox, is the embodiment of the internal conflict that presents itself as the machine battles what it is versus what it feels. When Kevin called me, he wasn't sure what to write for the last movement and how it was going to tie together this idea. So he asked my opinion on the matter. This is how I view it: This piece is a metaphor. Machine represents the idea of what others see us as and what society tells us to be. Feeling is what we believe ourselves to be. What we truly want and how we want to be perceived. But as we all know, those two concepts (what society sees us as and how we see ourselves) don't always mix. This brings us to Paradox. This represents the constant battle and inner conflict that we have with who we are as we see it and how others see us. This is something we all can relate to on some level. We struggle with this internal conflict of what we think we are, versus what others think we are, when in reality they are two sides of the same coin. We are a combination of both. There is no self without other, and there is no me without you."

- Program Note by Byron Myles and Kevin Day (both TCU alum)

Gilles Rocha (b. 1988) is a Swiss composer and euphoniumist. He is an award-winning musician and composer, and regularly performs as a soloist in Switzerland (Kultur und Kongresszentrum Lucerne, Auditorium Stravinsky Montreux) and abroad (International Convention Center Ghent in Belgium, Brucknerhaus Linz in Austria, etc.). ***Blind Spot*** is an energetic piece in three distinct sections – a driving rock section, a reflective, emotional middle section, and a virtuosic finale. This piece evokes images of driving, and features the extremes of the euphonium.

Petites Litanies de Jésus by Gabriel Grovlez is a captivating gem in the world of French choral music, and is the 8th and final movement of the larger choral work “L'Almanach aux Images”. Composed in the early 20th century, this evocative work transports the listener to a realm of profound spirituality and introspection. The piece is originally scored for a *cappella* choir, allowing the unadorned voices to shine in their purest form. Grovlez masterfully weaves intricate harmonies, delicate polyphonic textures, and a sense of reverence. Based on a poem, this work lends itself to the cadence of the French language. This transcription aims to encapsulate the purity and intricacy of the original harmonies to the tuba-euphonium ensemble.

St. James Infirmary, an iconic American blues standard, stands as a testament to the enduring power of melancholic storytelling through music. Rooted in the deep traditions of New Orleans jazz and the blues, this mournful ballad has traversed generations, its origins shrouded in mystery and adaptation. The song's haunting lyrics and smoky, soulful melody draw the listener into a shadowy world of lost love, despair, and the inevitability of death. With a slow, dirge-like tempo and mournful horn solos, “St. James Infirmary” immerses its audience in a vivid, almost cinematic atmosphere. Artists such as Louis Armstrong, Ella Fitzgerald, and Wynton Marsalis have recorded this song, and it continues to evoke the poignant, timeless theme of human suffering, making it a cornerstone of American musical history. Arranged for tuba-euphonium ensemble, the main melody is passed through solo voices and has frequent improvisation weaved throughout.