



SCHOOL OF MUSIC

Presents

Drew Pesina, euphonium
Syuzanna Kaszo, piano

April 21, 2024

5:00 PM

PepsiCo Recital Hall

Program

Meditations of Sound and Light (2007)

III. Light

Anthony Barfield

(b. 1983)

Sonatina for Euphonium (2013/2020)

I. Moderato deciso

II. Largo e misterioso

Etienne Crausaz

(b. 1981)

Cascades (1980)

Allen Vizzutti

(b. 1952)

Intermission

“Adagio” from Symphony No.3, “Organ” (1886)

Camille Saint-Saëns

(1835-1921)

arr. Murley

Mitchell Shulka, euphonium

Casey Stringer, tuba

Ricardo Gonzalez, tuba

Conversations (2006)

I. Allegretto

II. Lento

III. Jaunty

Barbara York

(1949-2020)

Ashley Tyson, alto saxophone

Drew 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

Meditations of Sound and Light (2007)

Anthony Barfield wanted to play the drums in his sixth-grade band, but the band director switched him to trombone. Barfield describes that encounter as “love at first sight.” He became so good that he was admitted to Juilliard, where he earned a Bachelor’s degree in trombone performance. He then went to the Manhattan School of Music, earning his Master’s. Barfield performed widely as a trombonist, including performances with the Malaysian Philharmonic and the Alabama Symphony, before deciding to devote himself to composition and music production. Barfield wrote “*Meditations of Sound and Light*” for trombone virtuoso Joseph Alessi. *Meditations* was premiered at the 2007 Alessi seminar at the University of New Mexico. In this work, Mr. Barfield aimed to create a piece emulating a person’s mind during their meditative state. “*Meditations of Sound and Light*” features three movements. I. Sound, II. Air, III. Light. “*Light*” is used to signify the person’s journey after they have reached their enlightenment. “Once a person has meditated, usually he/she has been elevated to a new level”- Anthony Barfield.

Sonatina for Euphonium (2013/2020)

“*Sonatina for Euphonium*” was written by Swiss composer and tubist Etienne Crausaz. Initially playing baritone at age 11, Crausaz began his professional tuba studies at the University of the Arts Bern in Switzerland in 2002. Holding his teaching qualification and concert diploma by 2007, Crausaz regularly plays in several chamber groups and composes and arranges for diverse orchestrations (Brass Band, Wind Ensemble, Solo). *Sonatina* is a contemporary work written in 2013 and revised in 2020. Each of the three movements in *Sonatina*, Moderato deciso, Largo e misterioso, and Allegro con fuoco, stand alone as independent sections. Each movement is not too long in duration and easy for the listener to follow.

Cascades (1980)

“*Cascades*” is a fun, unaccompanied piece initially written for the trumpet by trumpet icon Allen Vizzutti but has been arranged for many instruments. The piece was a gift to the International Trumpet Guild in 1981. The opening 2 bars of the piece present a motif Vizzutti used to play for fun in high school. Compositionally, three basic ideas are presented: the angular and intervallic opening, the valve pattern/cross accent 16th note phrases, and the cantabile section. The three ideas are developed and recapitulated throughout. The name “*Cascades*” comes from the picture of water sliding down a rock escarpment and the mountains visible outside Vizzutti’s window in the American Pacific Northwest.

“Adagio” from Symphony No.3, “Organ” (1886)

Camille Saint-Saëns, born in France, began his career as a child prodigy who could famously play any of Beethoven’s 32 piano sonatas from memory; however, his career as a composer was slower to take off. *Symphony No.3, “Organ,”* premiered in London in 1886, commissioned by the Royal Philharmonic Society. Saint-Saëns dedicated the Symphony to the memory of Franz Liszt after his death in the middle of 1886. This romantic symphony may be his most famous composition, as orchestras still play it frequently. This arrangement of the adagio movement by Ken Murley recreates the warm sound of the organ and features the emotional melody created by Saint-Saëns.

***Conversations* (2006)**

Barbara York worked in Canada and the U.S. for over 40 years as a concert accompanist, choral and theatrical music director, and composer. As an accompanist, York played regularly at school, university, and professional concert venues throughout the United States and Canada, recorded for CBC Radio, and premiered numerous works for other composers at International congresses. "*Conversations*" was initially written for euphonium player Adam Frey and saxophonist Scott Stewart. York states, "When I began this piece, I had recently returned from a trip to Canada, during which I had the opportunity to visit with family members I had not seen in several years. Each of the movements depicts some sort of conversational and/or family interaction- the type one might experience at such a reunion." The first movement is inspired by images of her teenage stepson, who loved to ride on his skateboard. The second movement is reminiscent of a conversation with her sisters about her deceased mother. The third movement is different to York personally. She includes her son, whom she frequently wrote most of her cheerful, energetic, and humorous pieces. However, it also reflects a comment that his new bride made when she met York's Canadian relations for the first time. She remarked, "Now I finally understand what happens when we get together as a family at Christmas or Thanksgiving! I have always thought you were just like a bunch of chickens, all talking at once and yet still keeping track of what everyone else was saying in the same room!" York wrote the third movement with her love, which included her son, bride, and a flock of chickens, all talking and laughing simultaneously.