



SCHOOL OF MUSIC

Presents

Drew Pesina, euphonium
Dr. Maria Guenette, piano

April 1, 2025

5:30pm

PepsiCo Recital Hall

Program

Party Piece (1996)

Philip Sparke
(b. 1951)

Partita in A Minor BWV 1013 (1723)
IV. *Bouree Angloise*

Johann Sebastian Bach
(1685-1750)

Nocturne No. 2 (1832)

Frédéric Chopin
(1810-1849)
arr. Fennell

Intermission

Partita Veneziana (1999)

Philip Wilby
(b. 1949)

- I. *At Vivaldi's Church*
- II. *A Cold Mist over the Cypress Trees*
- III. *Tarantella: Plaza San Marco*

Suite Española No. 1 (1886)

Isaac Albéniz
(1860-1909)
arr. Pesina

- I. *Granada*

Drew Pesina, euphonium
Marshall Turner, euphonium
Knox Stroman, euphonium
Tyler Pham, euphonium

Azucar! (2008)

Alice Gomez
(b. 1960)

- I. *Bomba*
- II. *Cha-Cha Suave*
- III. *Mambo*

Adam Mackey, timbales

This recital is given in partial fulfillment of the requirements for a Bachelor's Degree in music education. Drew Pesina 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

Party Piece (1996)

Philip Sparke (b. 1951) is a British composer known for his extensive contributions to wind and brass band repertoire. He studied composition at the Royal College of Music in London and quickly gained recognition for his works that blend technical passages with lyrical expressiveness. His compositions range from solo pieces to large-scale works for brass and wind bands. Sparke's music is widely performed internationally, and he has written numerous works that have become staples in the repertoire for brass players and ensembles.

Party Piece is a solo composition for euphonium, showcasing the instrument's versatility and expressive range. The piece combines lighthearted, playful passages along with lyrical and melodic sections, making it both engaging for performers and enjoyable for audiences. The piece features fast-moving runs and rhythmic variety while demanding a warm, singing tone in its more expressive moments. *Party Piece* is popular for euphonium soloists as it offers a well-balanced mix of technical challenges and musical lyricism.

Partita in A Minor BWV 1013 (1723)

Johann Sebastian Bach (1685–1750) was a German composer and musician of the Baroque period. His music is known for its intricate counterpoint, harmonic depth, and structural brilliance. His compositions, such as *The Well-Tempered Clavier*, the *Brandenburg Concertos*, and the *Mass in B Minor*, showcase his unparalleled skill in blending technical mastery with deep expressiveness.

Partita in A Minor is a solo flute work composed in the early 18th century. This partita is an unaccompanied suite consisting of four dance movements: Allemande, Corrente, Sarabande, and Bourrée Angloise. While initially intended for the flute, the piece has been adapted for other instruments, including violin, oboe, and even euphonium.

This partita exemplifies Bach's mastery of counterpoint and implied polyphony, where the melodic line creates the illusion of multiple voices through arpeggiated and stepwise motion. The Bourrée Angloise concludes the suite with an energetic and rhythmically engaging feel. This partita is a staple in the flute repertoire and a prime example of Bach's ability to compose intricate, expressive music for a solo melodic instrument.

Nocturne No.2 (1832)

Frédéric Chopin (1810–1849) was a Polish composer and virtuoso pianist. He is known for his deeply expressive and technically refined piano works. He spent much of his career in France, where he became a leading figure of the Romantic era. Chopin's music is characterized by its lyrical melodies, intricate ornamentation, and rich harmonies, often inspired by Polish folk elements and the bel canto style of opera. Many of his works

showcase both technical brilliance and poetic sensitivity. His works remain among the most performed and cherished pieces in the classical piano repertoire.

Nocturne No. 2 in E-flat Major, Op. 9, is one of his most famous and beloved piano compositions. Written between 1830 and 1832, it is part of a set of three nocturnes in his Opus. 9, dedicated to Madame Marie Pleyel, a pianist and the wife of the famous piano maker Camille Pleyel. The piece exemplifies Chopin's lyrical and expressive style, characterized by its singing melody, delicate ornamentation, and pleasing harmonic progressions.

The nocturne follows an ABA (ternary) form, with a flowing, cantabile melody in the right hand supported by arpeggiated chords in the left. The main theme is highly ornamented with elegant trills and runs, giving it a vocal-like quality reminiscent of bel canto opera. The middle section introduces a slightly more dramatic character before returning to the serene main theme, which builds in intensity with elaborate embellishments before fading into a gentle, dreamy conclusion. This nocturne exemplifies Chopin's ability to capture immense emotional depth, making it a staple of the Romantic piano repertoire.

Partita Veneziana (1999)

Philip Wilby (b. 1949) is a British composer renowned for contributing to brass band and wind ensemble music. His works frequently showcase a deep understanding of instrumental capabilities, combining lyrical expressiveness with virtuosic flourishes. Wilby has been a prominent figure in the brass band world, writing numerous contest pieces, concert works, and solo compositions that are widely performed by leading ensembles and soloists.

Partita Veneziana for euphonium is a multi-movement work inspired by the rich musical and cultural heritage of Venice. Structured as a *partita*, a form that traditionally consists of a suite of contrasting movements, the piece evokes different aspects of Venetian life and history. The first movement, *At Vivaldi's Church*, opens with a regal and stately character, setting the stage for the buoyancy of the movement. The following movement, *A Cold Mist over the Cypress Trees*, is a lyrical movement that conveys the strikingly atmospheric and evocative section within the work. It conjures an image of a tranquil and somewhat mysterious scene where a cold mist envelops the cypress trees, often symbolic in Italian landscapes, particularly in Venice and its surrounding areas. The third movement, *Tarantella: Plaza San Marco*, is an energetic and vibrant finale. The *Tarantella* is a traditional Italian dance characterized by fast tempos, lively rhythms, and infectious energy. In the context of this movement, the title refers to the famous Piazza San Marco in Venice, a bustling hub of activity and social life, making it the perfect setting for a fast-paced, celebratory dance. The triple meter and quick articulation give the movement a spirited, festive character, evoking the lively atmosphere of the plaza. The euphonium's role here is to display virtuosic skill with frequent flourishes, swift runs, and dynamic contrasts that demand precision and control.

Suite Española No. 1 (1886)

Isaac Albéniz (1860–1909) was a Spanish composer and virtuoso pianist. He was known for his innovative blending of folk elements with classical traditions. Albéniz's works often evoke the rhythms and colors of Spain's diverse regions. His compositions, mainly for piano, such as *Iberia* and *Suite Española*, are celebrated for their intricate harmonies, rhythmic complexity, and evocative portrayal of Spanish landscapes and culture.

Suite Española No. 1, Op. 47, is a suite of pieces written in 1886. This work is one of Albéniz's most famous compositions. It is a vibrant depiction of Spanish folk music and dance forms, showcasing his deep connection to Spain's rhythms and cultural traditions. The suite is often performed on the piano but has been transcribed for various instruments, including guitar and orchestra. It is structured in multiple movements, each inspired by different regions of Spain, and demonstrates Albéniz's mastery of evoking a vivid sense of place through music. The first movement is titled *Granada*, and it was named after the city in southern Spain, which is known for its rich history, Moorish architecture, and flamenco traditions. *Granada* is a lyrical piece that evokes the charm and elegance of the city, with a sense of romance and mystery. The movement is written in the style of a serenade and features flowing, sweeping melodies accompanied by delicate, often syncopated, chordal figures in the left hand. The piece's atmosphere is lush and expressive, with Albéniz drawing on the influences of Spanish folk music to create a sense of timeless beauty.

Azucar! (2008)

Alice Gomez (b.1960) is an American composer and educator known for her diverse works that blend contemporary classical music with Latin American influences. Her compositions often incorporate vibrant rhythms, rich textures, and cultural elements drawn from her Mexican heritage. She has written music for a variety of ensembles, including brass, percussion, and wind ensembles.

Azúcar! is an energetic and vibrant composition originally written for tuba and percussion. The title, *Azúcar!*, meaning "sugar" in Spanish, reflects the piece's lively, rhythmic, and festive nature. The composition pays tribute to the late Queen of Salsa, Celia Cruz. Gomez stated, "Once the music really started grooving hard and those Latin rhythms would intoxicate the dancers and listeners, Ms. Cruz would shout out, 'Azucar!'" This piece was commissioned by George Palton and Shaman Returns. It was premiered at ITEC 2008 in Cincinnati, Ohio. This composition features a combination of Latin-tinged melodic lines and traditional Salsa bass patterns performed by the tuba soloist. The timbale player compliments the tuba part using a variety of Latin rhythms in the accompaniment.