

Music

AT EASTERN

The EWU Department of Music presents

Sasha Beskid

&

Eric Gooler

in a performance recital

With Tomoko Kimura and Evan Wang

Thursday, May 29th, 2014

4:30 p.m.

Music Building Choir Room

Presented in partial fulfillment of the requirements for

Bachelor in Music Performance

Studio of Professor Danny Helseth

Program

Partita Op. 89

Prelude
Capriccio
Sarabande
Bourree
Scherzo

Arthur Butterworth
(1923-Present)

Sasha Beskid, euphonium
Tomoko Kimura, piano

Morceau Symphonique

Alexandre Guilmant
(1837 –1911)

Eric Gooler, euphonium
Tomoko Kimura, piano

Lyric Suite

Adagio Cantabile
Allegro Giusto
Andante Sostenuto
Allegro Energico

Donald H. White
(1921-Present)

Sasha Beskid, euphonium
Evan Wang, piano

Fantasia

Gordon Jacob
(1895 – 1984)

Eric Gooler, euphonium
Tomoko Kimura, piano

Napoli Variations

Theme
Variation I
Variation II

Herman Bellstedt
(1858-1926)

Sasha Beskid, euphonium
Tomoko Kimura, piano

Arthur Butterworth (1923- Present)- is an English composer, residing in Manchester. He attended the Royal Manchester College of Music where he studied composition with Richard Hall. During his time there, he learned the trumpet and conducting as well. He was a trumpeter with the Scottish National Orchestra. His works include seven symphonies, eight concertos, etc. The Partita, op. 89 is rather sporadic. Each movement has a very different and distinct character, none being like the other. This journey of moods takes the listener on a truly auditory exploration of music.

Alexandre Guilmant (1837-1911)- The lyrical opening is only one of the moods found in Morceau Symphonique by Alexandre Guilmant. This piece was composed as a trombone contest piece for the Paris Conservatory. Guilmant was a French romantic composer. The opening of the piece has two smaller sections in it; the start and end are flowing, wistful phrases, and in the middle there is an optimistic fanfare. Guilmant writes a cadenza that connects the slow and fast sections of the piece. The allegro section of the piece alternates between the march like theme, and iterations of previous themes, ending in an energetic race through scales and triplet runs to the end.

Donald H. White (1921- Present)- is a 20th century composer. He was born in Narberth, Pennsylvania and studied Music Education at Temple University in Philadelphia. That experience led him to study with Persichetti at The Philadelphia Conservatory of Music. From there, he studied with Bernard Rogers and Howard Hanson at Eastman School of Music. In 1980, he became the chairman of the music department at Central Washington University. The four movements of this piece encompass a deep emotional connectivity to the work. The first and third movements especially are hauntingly somber.

Gordon Jacob (1895-1984)- Fantasia by Gordon Jacob was one of the first major works written for Euphonium. Born in London, Jacob (July 5th, 1895 – June 8th, 1984) was a preeminent composer for band in the early 20th century. He was a contemporary of Gustav Holst and Ralph Vaughan Williams. The piece has many different sections; the first has long, mysterious phrases that stretch across long sections. The middle is fast, with many changes in mood throughout. This middle section is very angular with sudden shifts. A muted restatement of the opening theme eventually leads to a challenging, extended cadenza. The final stretch of the piece restates the top of the fast section and comes to a rapid close.

Herman Bellstedt (1858-1926)- A theme and variations, this indelible melody is one of the most well-known in a solo literature. A happy, upbeat, celebratory piece, the beginning theme is the melody we hear throughout as an audience. It's jubilant nature in 6/8 makes the piece dance. As the variations are played, the technical virtuosity of the player increases. We still hear the theme through the successive technical passages the rise to a roaring finish in the completion of the second variation.

A Special Thanks to:

Danny Helseth- Thank you for flying over countless times to teach us and work with us intensively on all of our literature before the recital. Your knowledge is unparalleled and we can't thank you enough.

Andy Plamondon- Thank you so much for being on my pre-recital jury and giving me incredible feedback.

Colleen Hegney- Thank you for helping schedule rehearsals and times to rehearse in the building. Without you, all of the planning would fall apart.

Ben Robertson- Thank you for taking the time out of your day to record the recital for us.

Evan Wang- I honestly can't thank you enough for playing Lyric Suite with me. I enjoyed playing with you on this piece and being able to collaborate with you. You're absolutely incredible.

Tomoko Kimura- Thank you for working with us tirelessly on all our music. Your expertise about playing helped us out tremendously. We both thank you, and enjoyed being able to play with you. A special thanks from Sasha- Thank you so much for taking the time spent with me on the Butterworth. It's one monster of a piece.