

Masters Recital
Joseph Horne, Euphonium and Tuba

April 24, 2025

7:30pm

Purple Masque, Kansas State University

PROGRAM

Brazilian Dance Fernando Morais
(b. 1966)

Dr. Song Hwa Chae, piano

Modal Suite Kayla Roth

- I. Mixolydian- Midsummer Fair
- II. Dorian- Voices Echoing in a Cathedral
- III. Lydian- Neon Lights
- IV. Locrian- Breathing
- V. Phrygian- Buleria

Fantasy Johann Nepomuk Hummel
(1778-1837)

Ed. Robert Childs and Philip Wilby

Dr. Song Hwa Chae, piano

Intermission

Serenade no. 12, op. 88 Vincent Persichetti
(1915-1987)

- I. Intrada
- II. Arrieta
- III. Masquerade
- IV. Capriccio
- V. Intermezzo
- VI. Marcia

KANSAS STATE
UNIVERSITY

School of Music,
Theatre, and Dance

Sonatine A4.....Alexander Potiyenko
I. Allegro giocoso (b. 1960)
II. Lento
III. Allegro

Drake Thompson, Euphonium
Lloyd Dodson III, Tuba
Chase Wassom, Tuba

Mazurka Nicholas D. Falcone
(1892-1981)

PROGRAM NOTES

Fernando Morais was born in Santos, Sao Paulo. He began his musical studies with conductor Roberto Farias, going on to be offered a scholarship from the Vitae Foundation to study horn and chamber music at the Hartt School for two years. He graduated with his degree in horn performance from the Faculdade Mozarteum, SP and UniCeub, Brasilia. While beginning to teach in the year 2000 at the Escola de Musica de Brasilia, Morais began to form his own chamber groups and begin composing for both chamber groups and solo instruments. Morais won second prize at the Instrumental Composition Contest hosted by SESC-Brasilia in 2003, as well as first prize in the Latin American Composition for Symphonic Bands Competition in 2009 in Colombia. His Brazilian Dance, subtitled “Xaxando no Cerrado”, features highly rhythmic writing with soaring and catchy melodies throughout different types of Brazilian dances.

Kayla Roth lives deep in East Texas and teaches music theory, ear-training, and music history at Stephen F. Austin State University and Tyler Junior College. Before she taught college, she taught primary-school music, and worked with middle- and high-school band programs after school; she can legitimately say she has taught every grade level from kindergarten through undergrad. She studied percussion performance in her bachelor's degree at SFASU, and music theory in her master's at Texas State University.

Modal Suite is written in five movements, each in a particular mode:

I. Mixolydian: Midsummer Fair *Tonal center: D (DEF#GABCD)*

A troubadour singing a lilting song for a maypole dance, reminiscent of a festive day in Middle-Ages Europe.

II. Dorian: Voices Echoing in a Cathedral *Tonal center: F (F G AbBbC D EbF)* Evoke

the style of an early-music singer. A quasi plainchant, in steady time with no strict form.

Melodies continue across barlines, which makes it somewhat difficult for a listener to tell the meter in which it is written, similar to early liturgical music.

III. Lydian: Neon Lights *Tonal center: B \flat (B \flat CDEFGA \flat)* Think New York City, Times Square: bright, intense lights surround you as you dodge through crowds of people with a haltering step, and the sounds of car horns blast at jaywalking pedestrians.

IV. Locrian: Breathing *Tonal center: B (BCDEFGAB)* Take a long breath in. Hold it, briefly. Breathe out. As you crescendo into silence, it is like taking a breath, and letting it go. The silence in the middle of the measure is a part of the phrase. Breath marks indicate lifts, but be sure not to clip the ends of notes. This form roughly follows the golden ratio: the “held breath” in each measure is at approximately 61.8%.

V. Phrygian: Bulería *Tonal center: C (C D \flat E \flat F G A \flat B \flat C)* Phrygian mode is often used in many Flamenco cantes, such as the bulería. This movement is in a triple meter, and calls to mind some of the stylistic traits of the bulería, such as hemiola cross rhythms and *poco a poco accelerando* throughout. The overall structure is one of gradually building momentum, pushing and pulling as it grows in intensity and ending with a dramatic flourish. During the cadenza, the Flamenco mode is used. Used extensively in Flamenco music, this is a modified Phrygian that includes a raised scale degree 3 (C D \flat E-natural F G A \flat B \flat C).

Johann Nepomuk Hummel (14 November 1778 – 17 October 1837) was an Austrian composer and virtuoso pianist. His music reflects the transition from the Classical to the Romantic musical era. He was a pupil of Mozart Salieri and Haydn. Hummel significantly influenced later piano music of the nineteenth century, particularly in the works of Chopin, Liszt and Mendelssohn. He wrote three Fantasies in total, with this version being an adaptation of the Fantasy he had originally written for viola. This version for euphonium was arranged and edited by Robert Childs and Philip Wilby, two pillars within the world of both euphonium and brass band. Throughout this Fantasy, you’ll hear both original melodies of Hummel’s and references to other pieces from his contemporaries, such as Mozart’s Don Giovanni.

Vincent Persichetti (6 June 1915, Philadelphia, Penn. – 14 August 1987, Philadelphia) was an American composer, music educator and pianist. Persichetti began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education and helping by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. Starting at the age of 20, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major with Olga Samaroff at the Philadelphia Conservatory. Serenade no. 12, op. 88 for Solo Tuba is one of over 120 works Persichetti had published across numerous musical mediums. It is a piece that conveys a variety of characters and challenges the ear musically, cycling through a series of specific pitches through each movement rather than operating in a specific tonal center.

Alexander Potiyenko (1960-) is a Ukrainian composer, trumpet player and organist who studied at the Gnesin Academy of Music and the Nationale Musikademie de Ukraine. Very little has been written about his Sonatine A 4 for Tuba-Euphonium Quartet, as it is his only published work for tuba or euphonium either soloistically or in a chamber setting. Potiyenko utilizes a variety of meters, tonalities and extended solos in all 4 parts to produce an exhilarating and musically satisfying work for tuba-euphonium quartet that will hopefully become a standard in years to come within our medium.

Nicholas D. Falcone (September 20th, 1892-February 11th, 1981) was a classically trained clarinet virtuoso who served as an educator, composer, conductor, and Director of Bands at the University of Michigan in the first half of the 20th century. He was also a soloist and assistant director of the Roseto Symphony Orchestra as well as a soloist with the Foggia Symphony in Italy, the Baltimore City Park Band, the Ford Band, the University of Michigan Symphony Orchestra, and the University of Michigan School of Music String Quartet. His brother, Leonard Falcone, was a virtuoso baritone player and Director of Bands at Michigan State University at the same time that Nicholas was at the U of M. While Leonard's proficiency on the baritone might've played a role in his writing the Mazurka, the piece is specifically dedicated to Glenn P. Smith, who served as Professor of Trombone at Michigan from 1950-1981. A mazurka is a Polish folk dance in triple meter (3/4 or 3/8 time) with a strong accent on the second beat, giving it a lively, dance-like feel. It's a key part of Polish musical heritage and has been incorporated into classical music many times.