



FACULTY OF  
FINE ARTS

**Presents**

**Tyler Houlihan, Euphonium**

**In a**

**Graduation Recital**

**Assisted by**

**Bente Hansen, piano**

**Alex Ratcliffe, piano**

**Maria Watson, piano**

**Macy Lyon, trumpet**

**Jenna Petker, trumpet**

**Ty Bahl, horn**

**Madelyn Appleton, trombone**

**Life Yulo-Tamana, tuba**

**From the Studio of**

**Dr. Nick Sullivan**

**4:00pm**

**March 23, 2024**

**Recital Hall**

~~ **PROGRAM** ~~

Euphonium Concerto

*Moderato*

*Lento*

*Con moto*

Joseph Horowitz

(1926-2022)

*Maria Watson, piano*

Pastorale

Eric Ewazen

(b. 1954)

*Bente Hansen, piano*

*Macy Lyon, trumpet*

~~ **INTERMISSION** ~~

Rhapsody

James Curnow

(b. 1943)

*Bente Hansen, piano*

she danced in the rain

Cait Nishimura

(b. 1991)

*Alex Ratcliffe, piano*

ACES

Frank Gulino

(b. 1987)

*Macy Lyon, trumpet*

*Jenna Petker, trumpet*

*Ty Bahl, horn*

*Madelyn Appleton, trombone*

*Life Yulo-Tamana, tuba*

## ~~ PROGRAM NOTES ~~

### **Euphonium Concerto**

**Joseph Horovitz**

“This concerto is probably the first for the instrument and was written in 1972 as the result of a commission by the National Brass Band Festival with funds from the Arts Council of Great Britain.” – **Wise Music Classical**

The first movement, *Moderato*, the soloist highlights a lyric melody with multiple embellishments overtop of the contrasting melodic lines of the piano. Horovitz uses the second movement, *Lento*, to feature the only cadenza-like moments of the entire concerto, but also to showcase the influence of folk melodies in Horovitz’s writing. The finale of the concerto features strong rhythmic motives throughout the piano reduction of the original brass band orchestration, over which the soloist performs a recurring theme with ever increasing technical flourish.

### **Pastorale**

**Eric Ewazen**

This piece was originally written for flute, horn, and piano, but was later arranged for trumpet and trombone by the composer. The use trumpet and trombone similarly replicates voicing of the original instruments, but also highlights the distinctive characteristics of the two brass instruments.

For me, this piece sparked a new love for collaborative works, which is featured heavily in this recital; I have found that working in tandem with other players has given me a great sense joy and accomplishment in my musical development.

## **Rhapsody**

**James Curnow**

“Written in four sections of slow-fast-slow-fast, the Curnow Rhapsody remains a standard of the euphonium repertoire. It features an excellent balance of melodic playing and technical passages.” – **James Curnow**

For many euphonium players, myself included, this piece holds a special place, for it is often the first ever solo work for euphonium that they learn and perform, and it is often programmed in festival and competitions by low brass performers.

## **she danced in the rain**

**Cait Nishimura**

Originally written for tuba performer Caitlin Jodoin, this rendition was arranged for euphonium and piano by the composer. she danced in the rain was composed to show Caitlin’s positive energy and resilience when things in life may get hard.

"Life isn't about waiting for the storm to pass; it's about learning to dance in the rain." – **Cait Nishimura**

## **ACES**

**Frank Gulino**

Commissioned by virtuoso performer and educator Steven Mead, ACES was composed for solo euphonium with brass quintet. The euphonium is not traditionally used as part of what has become a standard instrumentation of a brass quintet, so this piece allows the euphonium to be the spotlight in one of the more popular brass chamber ensemble settings. ACES was premiered in Manchester at the Royal Northern College of Music where Steven Mead taught up until his recent retirement in 2023.