



University of
Lethbridge

Faculty of
Fine Arts
Piiksinnaasin

Presents

Macy Lyon, trumpet

In a

Graduation Recital

Assisted by

Greg Knight, piano

Tyler Houlihan, euphonium

Bente Hansen, piano

ULeth brass studio ensemble

From the Studio of

Dr. Josh Davies

7:30 PM

March 22, 2026

Recital Hall

PROGRAM

Gemini Concerto for cornet and euphonium

Ritmico

Lento

Vivace

Philip Sparke

(b. 1951)

Macy Lyon, cornet
Tyler Houlihan, euphonium
Greg Knight, Piano

Three Songs

In the Silent Night, Op. 4, No. 3

Oh, never sing to me again, Op. 4, No. 4

Arion, Op. 34, No. 5

Sergei Rachmaninoff

(1873-1943)

Arr. Thomas Hooten

Macy Lyon, Bb trumpet
Greg Knight, piano

INTERMISSION

Variations for trumpet

Adolphus Hailstork

(b. 1941)

Macy Lyon, C trumpet

Caprice for C trumpet and piano

Joseph Turrin

(b. 1947)

Macy Lyon, C trumpet
Greg Knight, piano

Klezmer Fantasy for trumpet and piano

Marcel Saurer

(b. 1969)

Arr. Bertrand Moren

Macy Lyon, trumpet
Bente Hansen, piano

Oblivion for solo flugelhorn and brass ensemble

Astor Piazzolla
(1921-1992)
Arr. Macy Lyon

Macy Lyon, flugelhorn

Alex Harlos, flugelhorn; Jenna Petker, flugelhorn; Caleb Bell, flugelhorn

Ty Bahl, French horn

Larissa Wright, trombone; Gavin Quiring, trombone

Tavis Dueck, bass trombone; Luke Povhe, bass trombone

Tyler Houlihan, euphonium

David Rollick, tuba; Life Yulo-Tamana, tuba

PROGRAM NOTES

Gemini Concerto

This three-movement work aims to explore the relationship between the cornet and euphonium. The first movement is rhythmic and conversational, with fast moving passages being shared between all three performers. The lyrical nature of the second movement is contrasted with technical passages that are meant to feel improvisatory, and a joint cadenza leads into the final movement. It is a light ‘caccia’ (meaning chase). This is showcased through overlapping themes, and material that seems to interrupt the end of one phrase with the start of another.

Three Songs

“In the Silent Night”

Oh, for a long while, in the silence of the mysterious night,

Your beguiling murmur, smile, fleeting glance,

A luscious strand of your hair, obedient to my fingers,

Will I banish from my thoughts - but then recall again;

Breathing impulsively, alone, unseen by anyone,

Blushing and burning with vexation and shame,

I will search for secret messages

In the words you uttered;

Whisper and reconsider the phrases

Of my embarrassed conversations with you,

And, as if intoxicated, against all reason,

With your cherished name awaken the nightly [haze]

“Oh, never sing to me again”

*Do not sing, my beauty, to me
your sad songs of Georgia;
they remind me
of that other life and distant shore.*

*Alas, They remind me,
your cruel melodies,
of the steppe, the night and moonlit
features of a poor, distant maiden!*

*That sweet and fateful apparition
I forget when you appear;
but you sing, and before me
I picture that image anew.*

*Do not sing, my beauty, to me
your sad songs of Georgia;
they remind me
of that other life and distant shore.*

“Arion”

*There were several of us on board :
While some were tightening the sails,
Others drove the powerful oars
Through the water.
Calmly at the tiller
Our skillful helmsman
Steered the ship in silence ;
And I, in innocent faith,
Sang to the crew... But suddenly waves
Were whipped up by a storm,
Both helmsman and crew were drowned,
I alone, the mysterious singer,
Was cast ashore by the storm.
I still sing my former hymns,
While my wet clothes are drying
On a rock in the sunshine.*

Variations

Commissioned by William Doyle in 1981, this piece is characterized by irregular rhythms that shift between moods throughout the piece. The opening theme is played with vigor and clarity. Featured next is a section of wildly shifting tempos before repeating the theme. The middle section is stylized by slow gestures and scooping into notes which is described in the music as a ‘smear’. Playing this section reminds me of a smoky jazz club. With a triumphant fanfare waking us from our smoky intoxication, the piece brings back the theme, and we press forward to the end.

Caprice

“This work was written for cornet soloist Derek Smith. First recorded by his son, Philip Smith (Principal Trumpet in the NY Philharmonic) with the composer at the piano. Later recorded by Dave Hickman for Crystal Records. The piece has become a standard in the repertoire and has been included on many recommended solo lists.”

Klezmer Fantasy

Klezmer is a style of instrumental music that dates to the sixteenth century, originating from Ashkenazi Jews in Eastern Europe. It is a joyful, danceable style often characterized by over-the-top virtuosic solo lines. Klezmer Fantasy brings a light-hearted and celebratory style, so feel free to tap your toes or playfully bob your heads. This is dancing music after all!

Oblivion

The melody for this piece is full of passion and melancholy, different than a typical tango. It is better described as a slow song with jazz influences noticeable in the harmonic structure. The idea to arrange this for solo flugelhorn was inspired by a recording of HAUSER’s performance with the Zagreb Philharmonic Orchestra, conducted by Ivo Lipanovic. The warmth and depth the solo cello gives the melody was something I wanted to recreate. I am most familiar with writing for brass instruments, so when I came across S. Sager’s arrangement for the Munich Opera Horns I knew I wanted to challenge myself to create something for a full brass ensemble. The musicians in this ensemble have been incredible to work with, and without their support this project would not have been possible.