



COLLEGE of
FINE ARTS

School of Music

Presents
Tyler Pham, Euphonium
Dr. Cecilia Lo-Chien Kao, Piano

October 25th, 2026

11:30am

PepsiCo Recital Hall

Program

Rhapsody for Euphonium

James Curnow
(b. 1943)

Euphonium Concerto

I. Moderato

II. Lento

Joseph Horowitz
(1926-2022)

Nocturne No. 2 (1832)

Frédéric Chopin
(1810-1849)
arr. Drew Fennell

Intermission

In Modo Humano (2020)

I. La fantasia

II. La gioia

III. L'amore

IV. La curiosità

Thomas Rüedi
(b.1969)

Batipopo Duo

Xavier Denis
arr. Drew Pesina

Jaden Guinto, Marimba

Take Five

Paul Desmond
(1924-1977)
arr. Tsuyoshi Yoroiguma

Zoie Pilate, Euphonium
Monica Sanchez, Tuba
Benne Lindley, Tuba

This recital is given in partial fulfillment of the requirements for a Bachelor's
in Instrumental Music Education. Mr. Pham 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

Rhapsody for Euphonium (1978)

James Curnow (b. 1943)

Originally written by the composer as a teaching piece for his own euphonium students, Rhapsody for Euphonium is dedicated to the memory of the composer's teacher, Leonard Falcone. Since its first release in 1978, Rhapsody for Euphonium has gone on to become a very important part of euphonium literature. The composition begins with an unaccompanied soliloquy by the soloist. This beautiful melody, set in the Dorian mode, establishes the molto espressivo style of the first third of the composition. Six measures later, the accompaniment enters, playing undulating rhythmic patterns that help to create intensity. The solo continues with the euphonium presenting musical material, which is imitated and answered by the accompanying ensemble. The second third of the composition features an exciting scherzo that presents call and response type statements between the soloist and the ensemble. Contrasting dynamics, exciting syncopation and fast-paced sixteenth passages also highlight this portion of the solo. The last section of the solo features the extremely melodious tone of the euphonium in a lovely obbligato passage. This obbligato flows over melodic material from the first third of the piece. Via a rapid accelerando, the solo moves into a brilliant coda, which recapitulates many of the thematic ideas from earlier passages.

Euphonium Concerto (1972)

Joseph Horowitz (1926-2022)

The three-movement structure reflects a classical outlook concerning concertos. Traditionally, this design favours the listener, first in the head, then the heart and finally in the toes. In the first movement, the soloist combines clear strong phrases with gentle melismatic meandering as well as negotiating many acute-angled leaps which justify themselves by enharmonic changes beneath. The slow movement has a long main melody and contains the only cadenza element in the work: two pastoral passages, homage to the mysteriously beautiful Border Country. The finale opens with a driving, motoric introduction followed by a cheeky rondo theme. Repeated quotations of this are elaborated with increasingly intricate variations until an unaccompanied whole-tone version of the theme brings the work to a fast close.

Nocturne No.2 (1832)

Frédéric Chopin (1810-1849)

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.

In Modo Humano (2020)

Thomas Rüedi (b. 1969)

In Modo Humano (In a Human Way) is the selected winning composition for the 35th Falcone Competition - euphonium student division. The music sets out to explore some of the characteristics which define us as human beings. The first movement, La Fantasia (Fantasy) plays with the imagination and creativity through the means of different sound colours, textures and motions. The spirit is calm and thoughtful, but also has a sense of daring optimism through trying out different ideas. The second movement, La gioia (Joy), explores the feeling of great pleasure and happiness. In the middle section, Beethoven sends his regards with a quote from the Pastoral Symphony, entitled Scene by the bank of a stream. The third movement, L'amore (Love), freely follows the feeling of warm personal attachment or deep affection, as for a parent, child, or friend. The music flows gently in the form of a Sicilienne. The fourth movement, La curiosità (Curiosity) plays with the characteristics of inquisitiveness - the desire to learn or know about anything.

Batipopo Duo (2020)

Xavier Denis

Batipopo Duo is an energetic work that has been played by a variety of combinations of instruments. It features a driving marimba ostinato and virtuosic euphonium playing, as well as moments of syncopated synthesis between the two instruments. Jaden and Tyler found this composition whilst scrolling on Spotify to find something to play for their senior recital. They found a recording of Thomas Rüedi and Raphael Christen playing it in their album Dúo Synthesis. Jaden and Tyler then commissioned Drew Pesina to transcribe this piece.

Take Five (1959)

Paul Desmond (1924-1977)

Originally composed by jazz saxophonist and composer Paul Desmond, Take Five is one of the most recognizable pieces in jazz history. Written in 1959 and famously performed by the Dave Brubeck Quartet, the piece is known for its unusual 5/4 meter, giving it its distinctive rhythmic feel and its title. Unlike the more traditional swing rhythms common in jazz at the time, Take Five combines a cool, relaxed character with an asymmetrical five-beat pulse. This arrangement for tuba and euphonium brings Desmond's iconic melody and jazz-inspired rhythms into the low brass ensemble.