Concert Program

Racquel Hackman, Euphonium
Mark Livshits, Piano

Degree Recital
Sunday, 22 October 2023 at 5:30 pm
Gore Recital Hall

Sonata for Euphonium and Piano--Child’s Play (2007)  
Barbara York (1949-2020)

Allegro
Dolce
Allegro non troppo

Music Is Our Call
From the Songs of Sigma Alpha Iota
Amy Inman (Iota Mu Chapter)
arr. Racquel Hackman

Natalie Kully, Tuba

Drei Leichte Stücke (1938)
Paul Hindemith (1895-1963)

Mäßig schnell, munter
Langsam
Lebhaft

Song for Ina (1995)
Phillip Sparke (1951-present)

Lento
Child’s Play

Child’s Play was commissioned by Bryan Doughty for Demondrae Thurman in honor of his son, Steffan Michel Thurman in 2007. York took into consideration influence from both of Steffan’s parents' heritages, with his mother being French-Canadian and his father being African American. In the first movement you hear a blend of these two styles, especially notable is a statement of the African American Spiritual “Go Down Moses”.

The first movement is meant to represent the feeling of childlike joy when expecting a child, but also reflect the anxiety accompanied with it. The second movement takes a drastic tempo cut and is meant to symbolize those first gentle moments with a newborn, while still showing the rollercoaster of emotions in those first moments. To conclude the piece, the third movement is meant to reflect that developing personality of a young child and all of the wonder and curiosity they approach the world with.

Barbara York stated in her composer's note, “The subtitle ‘Child’s Play’ is a joke in itself, because anyone who thinks that having a child, raising one, being one or even playing music about one is as easy as we might expect, is invariably in for some surprises”.

Music is Our Call

This piece is an arrangement of a song from the Sigma Alpha Iota song book. It was written by a Sister of the Iota Mu chapter. Sigma Alpha Iota is an International Music Fraternity that promotes interaction of individuals with a like interest and dedication to the art of music. Its membership consists of women and non-binary individuals and looks to support marginalized groups within music.

Music is Our Call was used as the theme of the most recent National Convention of Sigma Alpha Iota. It is a song that is meant to show the responsibility that all SAI’s have for music but also the way in which we are all drawn to music and seek to uphold this art to the highest standards. Originally intended for unison vocalists and piano, this piece has been adapted for euphonium and tuba duet. The original text of the song can be found below.

Sigma Alpha Iota, sisters one and all,
Rising to the challenge, Music is our call.
We study the beauty of out art, taking its wonder to each heart.
We sing the song of sincerity to listen and know the harmony of life.
My sisters speak only words that bless, give comfort and some happiness,
Never failing in our service, never failing in our practice
Of that wonderful magic we call music.
Sigma Alpha Iota, sisters one and all,
Rising to the challenge, Music is our call
**Drei Leichte Stücke**

Paul Hindemith was an extremely well-known German composer who lived until 1963. Hindemith was particularly known for the many solos he wrote for various instruments. There was unfortunately no solo written for euphonium, but fortunately many were written for instruments in close range to the euphonium.

*Drei Leichte Stücke* was originally written for *Violoncello und Klavier* (cello and piano). Its title means Three Easy Pieces, although this title may be a bit misleading. I learned a lot through the process of reading from sheet music written for a cello, with bow markings and all. The biggest take away from the process of adapting a piece meant for a string instrument to a brass instrument was deciding how to keep the piece’s musical integrity while being able to breathe. Finding moments, many that Hindemith did not intend, to turn into breaths proved to be a delightful challenge. I hope you will enjoy *Drei Leicht Stücke* adapted for euphonium.

**Song For Ina**

*Song For Ina* was commissioned in 1993 by Riki McDonnell for his dear friend, whose wife, Ina Williams, had recently passed. McDonnell, a professional euphonium player from New Zealand, wanted a song that would honor Ina Williams. He entrusted Philip Sparke with this project.

Philip Sparke, born December 1951 in London, is an English composer well known for his contributions to repertoire for concert and brass bands. Sparke composed *Song for Ina* not to be a song of mourning but “a work of quiet passion” intended to honor a loved one who has passed.

**Acknowledgements and Thanks**

First a thank you to everyone who came out (or tuned in!) to support me today. I appreciate each and every one of you and thank you for wanting to share this day with me!

To my family,
Thank you all for never doubting me, even when I was nine years old bringing home an instrument as big as me that I couldn’t carry the whole way home. There are not enough words in the world to thank you, and not enough apologies for all the hours you had to listen to me. So, I’ll just say I love you!

To the Tuba/Euph studio,
Thank you all for helping me grow for the last six years. I’ve become not only a better musician but a better person because of you all.

To BB,
Thank you for taking a chance on me even though I called you Professor Brown for the first two weeks I took lessons with you. You never gave up on me and well, I’ll leave it there…I don’t wanna get “too Julliard” about this.

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