

Graduate Recital Series**Kaitlin Oresky, euphonium****Will Daniels, piano**

Tuesday, April 23, 2024

5:00 PM

UCF Rehearsal Hall

—Program—

Pantomime

Philip Sparke
(b.1951)

Art Song Cycle

*Laue Sommernacht*Alma Mahler
(1879-1964)*Nachtwanderer*Fanny Mendelssohn Hensel
(1805-1847)*Die Lorelei*Clara Schumann
(1819-1896)

Will Daniels, piano

Stutter Step

Benjamin Horne
(b.1997)**—Intermission—**

Echoes

Øystein and Anna Baadsvik
(b.1966)

Hiraeth

Cait Nishimura
(b.1991)

Pearls

Roland Szentpáli
(b.1977)II. *My one and only love*III. *Susi*

Will Daniels, piano

This recital is in partial fulfillment of the requirements for the Master of Arts in Music Performance Degree.

— Program Notes —

Pantomime (1986)

Philip Sparke (b.1951)

Pantomime was commissioned by euphonium virtuoso Nick Childs in 1986. In the program note from the publisher, it was stated that *Pantomime* was inspired by the characters of the Italian *Commedia dell'arte* tradition for its wide emotional range. *Commedia dell'arte*, or “comedy of players,” was a 16th century comedic theatric presentation performed by professional actors who traveled in troupes throughout Italy. *Commedia dell'arte* emphasized ensemble acting and relied heavily on the framework of stock characters, masks, and situations. Within these set scenarios, the actors would improvise their dialogue—thus able to tailor a performance to their audience. Despite its comedic and anarchic spirit, *Commedia dell'arte* was a highly disciplined art, requiring both virtuosity and a strong sense of ensemble interaction.

With a title such as *Pantomime*, I have to imagine that Philip Sparke was also referencing the tradition of British Pantomime in his *tour de force* for euphonium. The British Pantomime has been evolving for centuries, but in its modern form, it is a musical comedy production that takes place around Christmastime, often referred to as “Panto.” Similar to *Commedia dell'arte*, Panto relies on the framework of stock characters and situations as well as slapstick humor, but often takes its plots from fairy tales and fables, like *Peter Pan* or *The Little Mermaid*.

At the intersection of this demanding solo, the *Commedia dell'arte* tradition, and the British Panto, is a high performance quality and versatility required for the performance’s execution. Both Sparke’s *Pantomime* and the improvisational art of Panto asks the performer not to concentrate and hone one area of musicality or performance, but requires nearly every skill on display.

Within the timeframe of preparing this piece and beginning the final year of my master’s degree, I became familiar with the world of drag and the universe of *Ru Paul’s Drag Race*. I believe there is so much musicians can learn about performing music through immersing themselves in other art forms, and since my introduction to *Drag Race*, I have only built more and more parallels between the art of drag and being a musician; one of the most important being: drag is never about perfection, it is about self expression. Sparke’s *Pantomime* asks of the performer—asks of me—to wear a few different masks throughout its variety of sections. In the end, it is always me behind the mask. When my horn is up, I am Kaitlin, the euphonium player; I am learning to break away from the feeling that the player has to be a perfect character separate from myself. My performance is my drag, and behind it all, it is always uniquely me.

Art Song Cycle

Leading into the second year of my master’s degree, I became interested in the benefits of developing my voice as an instrumentalist and how it could potentially translate to my musicianship and technical ability as a euphonium player. I approached voice professor, Dr. Jeremy Hunt, about exploring the idea and we established an independent study in which he provided me with weekly voice lessons. Through this experience, I found so many commonalities and parallels between the fundamentals of vocal and brass performance, and I enjoyed the semester’s progress of learning to appreciate my voice.

One portion of our lessons that I found particularly beneficial was the study of art songs. Dr. Hunt was encouraging of my interest in programming works by female composers, so I chose the following three works to study and transcribe. For each song, I translated their text to understand their meanings, learned how to sing them in their German diction, and transcribed them for euphonium. This process made clear to me the importance of text interpretation and inspired me to share my experience through a conference presentation titled, “If You Can Sing It, You Can Play It: Text Interpretation and the Other Side of Bel Canto.” I gave the first performance of the presentation and these transcriptions at the Northwest Regional Tuba Euphonium Conference at the University of Oregon in March 2024.

Laue Sommernacht

Alma Mahler (1879-1964)

German

English

Laue Sommernacht,
Am Himmel stand kein Stern
Im weiten Walde suchten wir uns
Tief im Dunkel, und wir fanden uns.

Mild summer night,
In the sky stood no stars
In the vast forests we searched for each other
Deep in the darkness, and we found each other

Fanden uns im weiten Walde
In der Nacht, der sternenlosen,
Hielten staunend uns im Arme
In der dunklen Nacht.

Found each other in the vast forests
In the night, the starless one,
Held in amazement in each other’s arms
In the dark night.

War nicht unser ganzes Leben
Nur ein Tappen, nur ein Suchen,
Da in deine Finsternisse,
Liebe, fiel dein Licht!

Was not our whole life
Just a groping, just a seeking,
There into’s life’s darkness,
Love, feel your light!

Nachtwanderer

German

Ich wandre durch die stille Nacht,
Da schleicht der Mond so heimlich sacht
Oft aus der dunkeln Wolkenhülle.
Und hin und her im Tal,
Erwacht die Nachtigall dann wieder
Alles grau und stille.

O wunderbarer Nachtgesang,
Von fern im Land der Ströme Gang,
Leis Schauern in den dunkeln Bäumen—
Irrst die Gedanken mir,
Mein wirres Singen hier,
Ist wie ein Rufen nur aus Träumen.
Mein Singen ist ein Rufen,
Ein Rufen nur aus Träumen.

Die Lorelei

German

Ich weiß nicht, was soll es bedeuten,
Daß ich so traurig bin;
Ein Märchen aus uralten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,
Und ruhig fließt der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr gold'nes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme,
Und singt ein Lied dabei;
Das hat eine wundersame,
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe,
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn,
Und das hat mit ihrem Singen,
Die Lorelei getan.

Fanny Mendelssohn Hensel (1805-1847)

English

I wander through the quiet night,
There steals the moon so secretly gently
Often out of the dark cloud cover.
And here and there in the valley,
Awakens the Nightingale then again
All is gray and still.

Oh wonderful Nightingale,
From far off in the country the stream moves
Gentle trembling in the dark trees
My thoughts wander
My discovered singing here
Is like a cry only from dreams
My singing is a cry
A cry only from dreams.

Clara Schumann (1819-1896)

English

I know not, what shall it mean
That I am so sad;
A fairytale from olden times,
It comes from me not out of the mind.

The air is cool and it grows dark,
And peacefully flows the Rhine;
The top of the mountain sparkles
In the sunset.

The fairest maiden sits
There above mysteriously,
Her golden jewelry sparkles,
She combs her golden hair.

She combs it with a golden comb,
And sings a song with it;
It has a wondrously
Powerful melody.

The boatman in the small boat
Seized it with fierce sorrow
He sees not the rocky reef,
He looks only upwards into the heights.

I believe, the waves will devour
In the end boatman and small boat,
And that has with her singing
The Lorelei has done.

***Stutter Step* (2020)**

Benjamin Horne (b. 1997)

Stutter Step is an unaccompanied tango for euphonium, influenced by the music of Argentine composer, Astor Piazzolla. During the 20th century, Piazzolla's works revolutionized the traditional tango into a new style, nuevo tango, incorporating elements of jazz and classical music.

Stutter Step musically depicts a tango between two dancers, both demonstrating their virtuosity and interpretation throughout varying stylistic sections. The combination of the title, *Stutter Step*, with the tango-inspired composition is very curious—the stutter step in dance is a part of a larger style called the Shag. The Shag is a quick, upbeat dance, which originated in the African American community in the late 1930s and quickly rose in popularity with a broad audience in the 1940s. The Shag, specifically the Carolina Shag, has been called the “swing dance of the South.” Perhaps the title Horne used for his tango for euphonium is more a reference to the improvisational and imaginative nature of the Shag and stutter step style rather than a direct reference to the dance.

Since its publication, *Stutter Step* has been a popular piece for competitions, such as the Susan Slaughter IWBC Competition, the Leonard Falcone Solo Competition, and the ITEA Solo Competition. With the inclusion of *Stutter Step* in the Falcone competition, Benjamin Horne became the first black composer to have a solo work featured on the repertoire list. In addition to his commercial success as a composer, Horne is also an accomplished scholar, performer, and educator.

***Echoes* (2022)**

Øystein and Anna Baadsvik (b. 1966)

Husband and wife duo Øystein and Anna Baadsvik are internationally renowned musicians known for their extraordinary contributions to the world of tuba and euphonium. Øystein is hailed as one of the leading tuba soloists in the world, and the native Norwegian tubist has captivated audiences as a virtuosic soloist, recording artist, composer, and clinician. Anna, a gifted pianist, chamber musician, and composer, complements her husband's artistry with her own exceptional musical talents. Anna and Øystein both bring a unique sensitivity and depth to their collaborations, crafting works that blend classical elegance with contemporary flair.

I first encountered *Echoes* during its premiere by Øystein at the 2023 International Tuba Euphonium Conference at Arizona State University. *Echoes* is not necessarily a programmatic piece, but it calls to a child-like wonder, simplicity, and thoughtfulness. Throughout many moments, the work feels gentle and familiar, like clouded memories of time spent with a childhood friend. The simple melody and its echo mature into an elongated, beautiful phrase before withstanding ornamentations and transformations, only to return to its original, pensive state.

I fell in love with *Echoes* the first time I heard it and knew I wanted to share it as soon as I had the chance. During this performance, you may notice my euphonium has increased in size—but this is not a euphonium! I have had the opportunity to begin learning tuba throughout my degree, and performing a solo piece on tuba is quite a big milestone in my new journey with this instrument.

***Hiraeth* (2020)**

Cait Nishimura (b. 1991)

Hiraeth was composed by Japanese Canadian composer, Cait Nishimura, for baritone saxophone, and has since been transcribed for other low-voiced instruments, such as cello, bassoon, and euphonium. Over the last few years, Nishimura has begun to solidify herself as a prominent composer for wind band. Her pieces for band, chamber ensembles, and solo instruments are all tied together through a nature-inspired programmatic thread. The title of this piece, *Hiraeth*, is a Welsh word without an exact English translation. The word is used to describe a deep longing, or nostalgia, for something—especially one's home. *Hiraeth* was commissioned at the start of the COVID-19 pandemic and was deeply influenced by Nishimura's experience of moving to a new city and saying goodbye to Toronto, the city she called home for eleven years.

I have been experiencing hiraeth for as long as I can remember. I have called many different places and many different things “home” over the past decade. I feel hiraeth for my grandparents' house in Erie, Pennsylvania from the summer before 8th grade where I read *Harry Potter and the Goblet of Fire* and stayed up late calling my band friends on the phone. I feel hiraeth for a seat in the front of a charter bus—the place where I sat for five years next to my friends while we traveled the country each summer. *Hiraeth* feels a lot like grief for someone like me. Grief likes to find me in covert ways, coded softly in the background of the sweetest memories. I used to run from grief, but it would never go away, it always came back. I have learned to accept grief, because, if not, I could not accept love (thank you, Dan Hoffman).

When preparing this piece, I wrote down words and phrases for what each section meant to me. Beginning with the first slow section, I wrote “trust, train ride, windows, covert grief.” For the next livelier section, “It will always be a part of me,” and “kismet” for the calmer material that followed. For the final slow section, “shedding old skin, everything happens for a reason.” *Hiraeth* embodies my experience of leaving Orlando in 2019, but also my experience of returning for this degree.

“There are three words that convey the secret of the art of living, the secret of all success and happiness: One With Life. Being one with life is being one with Now. You then realize that you don't live your life, but life lives you. Life is the dancer, and you are the dance.” - Eckhart Tolle

***Pearls* (1999)**

Roland Szentpáli (b.1977)

Pearls was written in 1999 by Roland Szentpáli, a well-known tubist who has found major success as a soloist, composer, symphony performer, and collegiate professor. He has written numerous works for the tuba and euphonium, including *Pearls II* and *Pearls III*, further enriching the existing literature with diverse styles. *Pearls* is a suite of three latin-influenced movements.

The second movement, *My One and Only Love*, was written for Cornejo-Garas Denise—Szentpáli’s girlfriend for over nine years. Throughout this movement, Szentpáli references the idioms of improvisation within a standard jazz ballad through techniques such as grace notes and rubato passages marked as “freely.” The third movement is a lively samba, *Susi*, named after a dancer and close friend of Szentpáli. There are several compositional techniques throughout this movement that are borrowed from different jazz styles, including a hemiola effect and stop time.

Overall, *Pearls* provides ample opportunity for a euphonium player to dabble in styles not necessarily considered with its “classical” nature. I enjoyed learning this work because it allowed me to revisit my first love before music—dance. Long before the euphonium entered my hands, I connected to music through dancing in a company for nearly eight years. Though I never learned to specifically ballroom dance, there’s no music or dancing that weekly childhood viewings of *Dancing with the Stars* did not prepare me for.