SCHOOL OF MUSIC

Presents

Monica Sanchez, tuba
Dr. Huan Yang, piano

November 12, 2026 | 8:30 PM | PepsiCo Recital Hall

Program

Fantasiestücke, Op. 73 (1849) — Robert Schumann (1810 - 1856)
- *I. Zart und mit Ausdruck*
- *II. Lebhaft, leicht*

Tuba Concerto (2012) — Todd Goodman (b. 1977)
- *II. Mysterious, slow and expressive*

Sonata for Tuba and Piano (1976) — Bruce Broughton (b. 1945)
- *I. Allegro Moderato*
- *II. Andante Moderato*

Intermission

Cat Affairs (2009) — Anna Baadsvik (b. 1966)

Take Five (1959) — Paul Desmond (1924 - 1977), arr. Tsuyoshi Yoroiguma

Tyler Pham, euphonium
Juan Najera, euphonium
Benjamin Lindley, tuba

This recital is given in partial fulfillment of the requirements for a Bachelor's in Music Education. Ms. Sanchez 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

***Fantasiestücke, Op. 73 (1849)* - Robert Schumann**
I. Zart und mit Ausdruck
II. Lebhaft, leicht

Robert Schumann's *Fantasiestücke*, Op. 73, captures how quickly a mood can change, moving between tenderness, playfulness, and excitement. Written in just a few days in February 1849 for clarinet and piano, these three short pieces offer moments of reflection alongside more spontaneous bursts of energy. The title, meaning "fantasy pieces," suggests the freedom and imagination heard throughout the music. The first piece begins with a quiet sadness that gradually gives way to warmth. Its lyrical phrases create a feeling of intimacy, as if the listener is hearing a private thought. The second feels lighter and more playful, while the third brings a restless energy, briefly softened by lyrical passages before building to an exuberant finish. Despite these changes, the pieces feel connected, as though each continues a thought left unfinished by the last. Together, they move from inward reflection toward a more open expression of joy.

***Tuba Concerto (2012)* - Todd Goodman**
II. Mysterious, slow and expressive

Todd Goodman's *Tuba Concerto* was commissioned by the 2012 Tuba Repertoire Initiative and premiered by Aaron Tindall in June 2012 at the International Tuba Euphonium Convention in Linz, Austria. Across three movements, the concerto explores the tuba's versatility, from its technical agility to its warm, lyrical sound. The second movement reveals a more reflective side of the instrument. Written as a lyrical aria, it gives the tuba a singing role over a gently shifting chord progression. A sustained A in the bass anchors the accompaniment while a three-note theme changes throughout the solo line. The movement follows an A–B–A form, with a more rhythmic, floating middle section before a brief return to the opening. Its simplicity leaves room to appreciate the warmth of the tuba's tone and the expression found in each phrase.

***Sonata for Tuba (1976)* - Bruce Broughton**
I. Allegro moderato
II. Andante moderato

Bruce Broughton is a ten-time Emmy award-winning composer known for his film and TV scores, including Silverado (1985), Homeward Bound: The Incredible Journey (1993), and Tiny Toon Adventures. He is a member of the Board of Directors for the American Society of Composers, Authors, and Publishers (ASCAP). Broughton composed his well-known Sonata for Tuba and Piano in 1976, and since then, it has become a staple of the tuba repertoire.

***Cat Affairs (2009)* - Anna Baadsvik**

Anna Baadsvik's *Cat Affairs* shows a lighthearted side of the tuba through its samba style. In the version for tuba and piano, the dance rhythm gives the music a sense of movement and an easygoing character. The score includes chord symbols, allowing performers to add an improvised repeat, though it can also be played entirely as written. This freedom gives the performer room to bring a personal touch to the music. The title invites listeners to imagine a cat's curiosity and playful confidence. Heard this way, the music becomes a small character portrait, giving the tuba a chance to be nimble, expressive, and a little mischievous.

***Take Five (1959)* - Paul Desmond**

Composed by jazz saxophonist Paul Desmond, *Take Five* became one of the most recognizable pieces in jazz through the Dave Brubeck Quartet's 1959 recording on *Time Out*. Its title refers to its unusual 5/4 meter, with five beats grouped into three plus two. This uneven pulse gives the piece its distinctive rhythmic feel, while the relaxed melody makes it sound surprisingly effortless. The piece was written to feature the quartet's drummer, Joe Morello, whose comfort with five-beat rhythms helped inspire its creation. The original recording pairs Desmond's alto saxophone melody with a repeating piano accompaniment and an extended drum solo. This arrangement for tuba and euphonium brings that familiar tune into a different sound world. The warmth of the low brass gives the melody a fuller character, while clear articulation and a steady pulse preserve the music's lightness and easygoing energy.