department of music
EASTERN ILLINOIS UNIVERSITY

STUDENT RECITAL SERIES

presents a

*Senior and a Sophomore Recital

featuring

*Mac Beadles, euphonium
Aiden Payer, flute

with

Yetong Tang, piano
Shichao Zhang, piano

October 25, 2025, 12:30 p.m.
Doudna Fine Arts Center
Recital Hall

Program

Andante and Rondo from *Concerto for Double Bass.*   Antonio Capuzzi
(1755-1818)

Mac Beadles, euphonium
Shichao Zhang, piano

Piece pour flûte seule   Jacques Ibert
(1850-1962)

Aiden Payer, flute
Yetong Tang, piano

How Beautiful   Barbara York
(1949-2020)

Mac Beadles, euphonium
Shichao Zhang, piano

Flute Concerto in D Major   Carl Reinecke
(1824-1910)

I. Lento e Mesto
II. Moderato

Aiden Payer, flute
Yetong Tang, piano

Five Songs, Op. 104   Johannes Brahms
(1833-1897)
trans. Donald C. Little

I. Ständchen
II. O kühler Wald
III. Minnelied
IV. Sonntag
V. Vergebliches Ständchen

Mac Beadles, euphonium
Shichao Zhang, piano

Andante and rondo-Giuseppe A. Capuzzi

       Giuseppe Antonio Capuzzi, born on August 1, 1755, in Breno near Brescia, Italy. He was a violinist and composer of the Classical era whose works, though celebrated in his lifetime, largely faded into obscurity after his death. Trained in Venice under violinist Antonio Nazari and composer Ferdinando Bertoni (a prominent figure in Venetian opera), Capuzzi emerged as a skilled performer and orchestral leader. From 1780, he served as concertmaster of the orchestra at Venice's Teatro di San Samuele, eventually becoming the director. His Venetian years (roughly 1770s–1800) produced all his known compositions, including operas, ballets, string quartets, and chamber music. Making music that reflected the city's vibrant theatrical and musical scene.

       His work _Andante and Rondo_ was set for euphonium or tuba and piano by British tubist Philip Catelinet, who famously premiered the Vaughn Williams tuba concerto in 1954. This Andante movement allows the soloist to perform in a lyrical style out of the classical era. This is very important for low brass, especially considering that the tuba and euphonium were not invented until midway through the Romantic era.

How Beautiful- Barbara York

       Barbara York was born in Winnipeg, Canada, and started playing piano and composing music at a young age. She began her professional career in Toronto, working in theater as a composer, arranger, and director. She gained recognition in 1981 when her score for the musical _Colette_ won a Dora Mavor Moore Award. Over her 40-year career in Canada and the U.S., she worked as a concert accompanist, choral and theater music director, and composer. Her music was featured at international events, including the World Saxophone Congress and the International Double Reed Symposium. Her children's piece _A Butterfly in Time_ was nominated for a Canadian Juno Award in 2006. Her tuba work, _Sea Dreams,_ was selected for an international competition in Budapest in 2004. That same year, she won the Harvey Phillips Award for Euphonium in Chamber Music. One of her major works, _Concerto for Tuba and Orchestra_, was recorded by Tim Buzbee with the Iceland Symphony Orchestra. After battling pulmonary fibrosis for a year, York passed away in 2020 at age 71.

       How Beautiful was composed in memory of Eli Reuben Brown, who passed away shortly after birth on May 19, 2008. The piece was commissioned by his parents, Matt and Kristy Brown, who shared their personal reflections with the composer. Inspired by Isaiah 52:7, "How beautiful upon the mountains are the feet of him who brings glad tidings of peace; who publishes good tidings of good, and who declares salvation; who says to Zion, Your God reigns!" (Isaiah 52:7) the work honors their deep faith, hope, and love but most of all their ever enduring power of love.

Five songs- Johannes Brahms

       Johannes Brahms, born May 7, 1833, in Hamburg, Germany, is one of the more important figures of the Romantic era, known for his meticulous detail and emotional depth. Raised in a modest musical family, his father, a double bassist, Brahms showed incredible talent from an

early age, studying piano and composition. As well, he supported his family through performances in Hamburg's taverns. By his twenties, he began to work with Robert and Clara Schumann, forging a lifelong friendship with Clara that shaped his personal and artistic life. A true classicist in a Romantic age, Brahms blended forms inspired by Beethoven and Bach with expressive, introspective lyricism. His output spans symphonies, chamber music, piano works, and choral masterpieces, culminating in a legacy that balanced tradition with innovation until he died in Vienna on April 3, 1897.

These Five Songs set for tuba do come from several different song sets by Brahms and have been set by tubist Donald Little. Little has notably performed with the Boston Symphony and enjoyed a long career teaching at the University of North Texas, where he will retire at the end of the 2026 school year. Each of these songs allows the soloist to showcase a romantic style while also imitating the breath of a vocalist. This is something important for brass musicians as they share so much in common with singers.

Aiden Payer Sophomore Recital, October 25, 2025

Concerto in D Major, Op 283 – Carl Reinecke (1824-1910)

Carl Reinecke was a Romantic Era German pianist, conductor, and classical composer whose mission was to keep classical era music alive. He was born on June 24, 1824, and lived until March 10, 1910. Reinecke continued to help evolve the compositional traditions of the Classical Era, making him more conservative in style than other composers of his era. Reinecke studied with heavy hitters such as Felix Mendelsohn and Robert Schumann at the Leipzig University of Music and Art. Reinecke continued the lineage of greatness with one of his students being Edvard Grieg, best known for his work *'In the Hall of the Mountain King'*. Reinecke leaves behind a legacy not only as a composer, but as a teacher and conductor when he started teaching at Leipzig.

The concerto was written for a flute player by the name of Maximillian Scwedler, who also happened to be professor of flute at Leipzig. The piece debuted with the orchestra at Leipzig and was met with critical acclaim, specifically to do with the lyrical and technical contrast. The second movement is marked "con dolore" meaning "with sorrow" as Reinecke's lyricism shines through. The third movement being a much more energetic and spunky rondo, where every new idea just builds on the confidence of the last.

When Tchaikovsky came to visit, he had the following to say about Reinecke, "Reinecke enjoys in Germany and indeed in all Europe the reputation of being an outstanding musician, a talented composer and an experienced conductor, who has succeeded with great dignity… However that may be, there is no doubt that Reinecke is one of the most influential and prominent figures in the German music world.", In other words, he was your favorite composer's favorite composer.

Piéce pour flûte seule – Jacques Ibert (1890-1962)

Jacques Ibert was a 20th century French composer who studied at the Paris Conservatory and earned the school's top award, the Prix de Rome which funded his stay. Here, Ibert decided that his compositional style would be uniquely his, combining elements of classical and baroque music with modern French romantic style. Ibert composed regularly lasted until he was drafted for World War 1 in 1914, which he went on to survive.

Sometime after the war, he composed '*Piéce pour flûte seule,'* with famous flutist Marcel Moyse in mind. Additionally, he did the same when composing his Flute Concerto. Within '*Piéce pour flûte seule,'* the audience can hear ideas that are from the Concerto. In '*Piéce pour flûte seule,'* Ibert introduces a slow and lyrical, yet lopsided and uneven theme. Eventually, the piece continues to a faster and wittier theme, giving a nice playful feeling to the composition. The beginning theme then returns with ornamentations inserted between the original ideas. The compositions unique wit and fusion of different styles gives great insight into Ibert's unique compositional approach and why he is still a highly regarded composer to this day.