



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Thursday, November 13, 2025 • 7:00 PM

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# HAMED BARBARJI

*Graduate Recital*

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Brennan Family Recital Hall  
2330 North Halsted Street • Chicago

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Thursday, November 13, 2025 • 7:00 PM

Brennan Recital Hall

# HAMED BARBARJI, TRUMPET

*Graduate Recital*

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## PROGRAM

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Georg Friedrich Händel (1685–1759); arr. Edward H. Tarr  
**Suite in D Major from “Water Music”, HWV 341 (1717/1733)**

I. Overture

II. Gigue

III. Aire (Menuetto)

IV. March (Bourée)

V. March

Yoko Yamada, piano

Tōru Takemitsu (1930–1996)

**Paths (1994)**

André Jolivet (1905–1974)

**Concertino (1948)**

Yoko Yamada, piano

– Intermission –

Hamed Barbarji (b. 1998)

**A Day in the Life (2020)**

Sean Whitworth, trumpet

Momo Seko, horn

Brian Entwistle, trombone

Tim Warner, bass trombone

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*Hamed Barbarji is from the studios of Stephen Burns and Esteban Batallán.*

*This recital is presented in partial fulfillment of the degree Master of Music.*

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

Hamed Barbarji (b. 1998)

**Of Fire and Smoke (2024)**

I. Chaos and Devastation

II. A Sketch for Peace

III. What a Wonderful World?

Rufus Parenti, saxophone

Sammy Fodor, guitar

Anthony D'Agostino, bass

Mason Lampa, drums

Pat Metheny (b. 1954); arr. Justin Williams

**Always and Forever (1992)**

Justine Teo & Jenny Choi, violins

Sava Velkoff, viola

J Holzen, cello

Sammy Fodor, guitar

Anthony D'Agostino, bass

Mason Lampa, drums

Cat (Yusuf) Stevens (b. 1948)

**The Wind (1971)**

Justine Teo & Jenny Choi, violins

Sava Velkoff, viola

J Holzen, cello

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## PROGRAM NOTES

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Georg Friedrich Händel (1685–1759); arr. Edward H. Tarr  
**Suite in D Major from “Water Music”, HWV 341 (1717/1733)**

*Duration: 7 minutes*

German-born English composer Georg Friedrich Händel was commissioned by King George I to write music for a concert on the River Thames. Handel assembled fifty musicians on a floating barge to premiere his new work in front of the king and various aristocrats. Though there is uncertainty about the order of movements in which the full Water Music was presented, the movements have been grouped together posthumously into suites by key. Originally written for chamber orchestra, the Suite in D Major was arranged for trumpet and piano.

Tōru Takemitsu (1930–1996)

**Paths (1994)**

*Duration: 7 minutes*

After the death of Witold Lutoslawski, Japanese composer Tōru Takemitsu was commissioned by the Warsaw Autumn Festival to write a piece in memoriam of Lutoslawski. A “duet” between muted and unmuted trumpet, *Paths* is a fanfare lamenting the death of the famous composer. Takemitsu writes, “in *Paths*, simple (melodic) motives walk through subtle changes of the scenery just like paths of a garden.” *Paths* was dedicated to and premiered by Håkan Hardenberger on September 21, 1994.

André Jolivet (1905–1974)

**Concertino (1948)**

*Duration: 9 minutes*

French composer André Jolivet’s Concertino is considered a “ballet for trumpet.” Around nine minutes long, the piece is divided into three major interconnected sections (Vif, Lent, Vif), and subdivided into seven sections containing an introduction, cadenza, theme and variations, and a coda. These subsections can be characterized by expressive and lyrical themes, technical lines, and a great deal of rhythmic excitement and drama. Originally commissioned as a competition piece by the Paris Conservatoire, the Concertino continues to be a staple in the trumpet repertoire. The Concertino was premiered on June 10, 1950 at the Abbaye de Royaumont, in a performance conducted by Jolivet himself.

Hamed Barbarji (b. 1998)

**A Day in the Life (2020)**

*Duration: 7 minutes*

Premiered in 2021 at the Aspen Music Festival by the Braeburn Brass Quintet, *A Day in the Life* was a project I took on to communicate my feelings through music. This piece portrays the daily ups and downs we experience as humans, and how we inevitably find the light through darkness. What started as a persistent melody stuck in my head quickly developed into a piece I am proud of.

Hamed Barbarji (b. 1998)

**Of Fire and Smoke (2024)**

*Duration: 15 minutes*

*Of Fire and Smoke* is a suite of music I wrote during the height of the violence in Palestine. Inspired by the music of Ornette Coleman, Ron Miles, Charles Mingus, Anouar Brahem, and others, "Chaos and Devastation" takes place immediately after an explosion and is portrayed by the use of 12-tone rows and extended techniques. The piece ends with a faint, traditional Palestinian folk melody, and is immediately interrupted by the sound of marching troops. "A Sketch for Peace," the second movement of the suite, is an open form tune containing a bass ostinato and improvisational conversation between trumpet and saxophone. "What a Wonderful World?," the final movement of the suite, is my take on the popular tune and the state of our world.

Pat Metheny (b. 1954); arr. Justin Williams

**Always and Forever (1992)**

*Duration: 5 minutes*

*Always and Forever* is a ballad by the legendary jazz guitarist Pat Metheny from his 1992 record, *Secret Story*. In 2000, trumpeter Roy Hargrove recorded this tune with strings on his record *Moment to Moment*, which, in my opinion, is one of the most beautiful tunes ever written and recorded.

Cat (Yusuf) Stevens (b. 1948)

**The Wind (1971)**

*Duration: 2 minutes*

*The Wind* is an introspective song by Cat Stevens from his 1971 album *Teaser and the Firecat*. I have listened to this song on repeat through different stages of my life, and recently arranged it for strings and trumpet. The lyrics are as follows:

I listen to the wind, to the wind of my soul.

Where I'll end up well I think, only God really knows. I've sat upon the setting sun.

But never, never, never, never,

I never wanted water once.

No, never, never, never.

I listen to my words, but they fall far below.

I let my music take me where my heart wants to go. I've swum upon the devil's lake.

But never, never, never, never.

I'll never make the same mistake.

No, never, never, never.

*Notes by Hamed Barbarji*



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