CASON CLOUD

Junior Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago
Sunday, May 22, 2022 • 12:00 PM  
Brennan Recital Hall

**Cason Cloud, Trombone**  
*Junior Recital*

**Yoko Yamada, Piano**

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**Program**

Eric Ewazen (b. 1954)  
Sonata for Trombone and Piano (1992)  
  I. Allegro maestoso  
  II. Adagio  
  III. Allegro giocoso

- Intermission -

Barbara York (b. 1949)  
A Caged Bird (2014)

Astor Piazzolla (1921-1992)  
Oblivion (1984)  
  McKayla Fetters, cello

Ludwig Van Beethoven (1770-1827); arr. Cason Cloud  
Piano Sonata No. 8 in C Minor, Op. 13 (1798)  
  II. Adagio Cantabile

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*Cason Cloud is from the studio of Mark Fisher & Charles Vernon. This recital is presented in partial fulfillment of the degree Bachelor of Music.*

*Masks must be worn at all times. As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.*
**Program Notes**

Eric Ewazen (b. 1954)  
**Sonata for Trombone and Piano (1992)**  
*Duration: 20 minutes*  
Eric Ewazen was born in 1954 in Cleveland, Ohio. He holds degrees from the Eastman School of Music and the Juilliard School, where he has been on faculty since 1980. Written in 1992, the Sonata for Trombone and Piano was written in the tradition of the large scale, 19th century sonatas in a fast-slow-fast format. The melodic material emphasizes the intervals characteristic of the five-note pentatonic scale, but the harmonies draw upon a wider tonal vocabulary, freely and playfully skipping from key to key. Ewazen stated that one of his main reasons for composing this work was to explore the many facets of the trombone’s expression.

Barbara York (b. 1949)  
**A Caged Bird (2014)**  
*Duration: 10 minutes*  
Scored for trombone (or euphonium) and piano, this piece was not written specifically in response to either the poem by Maya Angelou or that by Paul Dunbar, which both refer to “the caged bird.” However, there is no doubt that both poems have inspired my own further exploration and now musical extrapolation on the subject of being “caged” and of still “singing” in spite of this. With all due respect and admiration for Ms. Angelou and Mr. Dunbar, I have attempted here in my own concept of “cagedness” to include, beyond racial references, also those issues that include gender, sexuality, economic status, medical/physical problems, and any number of other situations that create restrictive and even imprisoning boundaries from which we and all others struggle to break free and find fully human, creative and even spiritual expression within ourselves. Even within the many bonds and restrictive boundaries that we often find ourselves, it still seems to be a fundamental part of our nature as both human and spiritual beings that we cannot help but “sing” in joy and praise both from ourselves and to our own creator, despite the sometimes insurmountable obstacles we encounter. For me, this piece is not so much an exploration as to “why the caged bird sings” as it is simply a comment, even with some measure of wonderment, on its remarkable inevitability.
Astor Piazzolla (1921-1992)
Oblivion (1984)

Duration: 5 minutes
Born in Argentina and raised in the musical melting pot of New York City before returning to his native country, Astor Piazzolla revolutionized the tango as a compositional form, incorporating jazz and classical idioms into what he called nuevo tango. Piazzolla lived in Italy periodically during the Argentine dictatorship of the 1970s and 1980s, and in 1984 composed Oblivion as music for a film by Mario Bellochio entitled Enrico IV. Oblivion is written in the style of a milonga, a song form that predates the tango. It has become one of Piazzolla’s most popular works, and has been adapted for performance by a variety of solo instruments.

Ludwig Van Beethoven (1770-1827); arr. Cason Cloud
Piano Sonata No. 8 in C Minor, Op. 13 (1798)

Duration: 5 minutes
This arrangement for trombone and piano from Beethoven’s “Pathetique” Sonata exemplifies the expressive Adagio style of many slow movements in the Classical period. The famous cantabile melody is played three times, always in A-flat major, separated by two modulating episodes; the movement is thus a simple rondo rather than the sonata form more common for movements of this seriousness. The first episode is set in F minor (the relative minor of A-flat major), further modulating to E-flat major before returning to the main theme. The second episode begins in A-flat minor and modulates to E major. With the final return of the main theme, the accompaniment becomes richer and takes on the triplet rhythm of the second episode.

Notes by Cason Cloud