

The D'Angelo Department of Music
at
Mercyhurst University
Presents
the
Junior Recital
of
Tristan Yeagle, composer
featuring

Courtney Brown, percussion

Jacob Hollo, percussion

Joel Hunt, alto saxophone

Dominic Loader, percussion

Scott Meier, baritone saxophone

Keegan Petrick, horn

Aaron Podorson, bass trombone

Joel Robinette, percussion

Kent Tucker, tenor trombone

Gary Viebranz, tuba

Chris Wise, trumpet

Rebecca Wunch, tenor saxophone

Tristan Yeagle, bass clarinet and effects

Allen Zurcher, soprano saxophone

Walker Recital Hall
Sunday, October 18, 2026
2:00pm



MERCYHURST
UNIVERSITY

D'ANGELO DEPARTMENT OF MUSIC

PROGRAM

Scenic Reflections (May 2025)

Tristan Yeagle (b. 2004)

Courtney Brown vibraphone and marimba

Jacob Hollo marimba

Dominic Loader crotales and drum set

Joel Robinette glockenspiel, vibraphone,
bowed crotales, and marimba

Sonata (April 2026)

Allen Zurcher soprano saxophone

Joel Hunt alto saxophone

Rebecca Wunch tenor saxophone

Scott Meier baritone saxophone

Execution (November 2025)

Chris Wise trumpet

Keegan Petrick horn

Kent Tucker tenor trombone

Aaron Podorson bass trombone

Gary Viebranz tuba

Lethal Rhythm (March 2025)

Dominic Loader marimba

Joel Robinette marimba

A Perspective of Motherhood (May 2026)

Tristan Yeagle bass clarinet and effects

The use of recording devices is discouraged. Please turn off or silence all electronic devices. Thank you.

NOTES

Scenic Reflections is a single movement percussion quartet written for marimba, vibraphone, glockenspiel, crotales, and drum set. The piece is dedicated to the National Park Service and alludes to this through its shimmering cascades, scenic, contrasting sections, and use of arch form (ABCBA). The piece opens with a flourishing cascade spanning from the marimba through to the top of the crotales. The A section features a 16th note pattern that goes over the barline and a sparse drum accompaniment that provides the groove. A sequential figure modulates us from Bb major to D major and a metric modulation increases the tempo to start the B section. In 3, opposed to the A's 4, a mellower legato section provides contrast. To add to the feel, an extended technique, in which the crotales are bowed with a cello or bass bow, is used. After yet another metric modulation, the C section begins at tempo 1. This section is when the drum set player finally gets their moment. In 5 now, the drum set gets a solo with sparse chord stabs using another extended technique, dead strokes, in which the mallet percussionists keep the mallet on the bar after striking them, deadening the resonance. Then, through similar techniques as before the sections transition backwards through B and A with slight variances until we get to the coda. In true arch form, the coda takes heavy inspiration from the intro, but it also attempts to reference each section too. Just like it opens, a wide cascading flourish marks the end of the piece.

Sonata was written as absolute music, or music for music's sake, with no program or story. It is written for saxophone quartet and utilizes extended techniques such as slap tongue, a form of percussive articulation, and multiphonics, the simultaneous production of multiple pitches. The piece opens with an ostinato in the baritone saxophone, over which the alto and tenor layer an accompaniment before the soprano presents the first theme. The A section continues with an accompaniment change featuring parallel fifths in the lower two voices. The alto carries the melody while the soprano interjects with brief figures. The B section begins with a brief shift in meter, featuring a more motivic thematic idea and introducing the extended techniques. The development then draws on material from both the A and B sections in new ways. The recapitulation concludes with a modified version of the B section in which all four players employ slap tongue before the piece ends abruptly.

Taking inspiration from Berlioz's "Symphonie Fantastique" and Beethoven's "Overture to *Egmont*," **Execution** is an aptly named programmatic piece, written for brass quintet, following the story of a wrongdoer's final march. To achieve this dark mood, the instrumentation is altered slightly from the norm, opting for two trombones, one tenor and one bass, rather than two trumpets. The weight and gravitas of the low brass lend the work a somber, foreboding quality. Yeagle employs a through-composed structure, allowing the unfolding narrative to dictate the music's form rather than adhering to any predetermined mold. The piece opens with a fanfare of octaves reminiscent of tolling bells. With steadiness the convicted is marched along until tension builds through increased movement and drama before the tempo suddenly leaps forward. Now, the wrongdoer has escaped their

hold and is running off, pursued by their captors. They flee and find themselves alone with their thoughts. Introspection leads to doubt, doubt yields to guilt, until suddenly they are spotted, and the chase starts again. This time, they don't make it out alive.

Lethal Rhythm is a duet composed for two marimbists performing on a single 4-octave (or larger) marimba. Written for the 12th annual Warren County Summer Music School's Promising Young Composers competition, the piece adheres to the contest's guidelines by limiting each performer to two mallets, keeping the difficulty level accessible. The title *Lethal Rhythm* is a play on words, referencing both the piece's driving, syncopated rhythms and the medical term for heart arrhythmia—an irregular heartbeat that can, in some cases, be fatal. This dual meaning is reflected musically through unexpected accents, shifting patterns, and pulsing energy that mimics the unpredictability of an erratic pulse. Despite the constraints, the piece maintains a sense of momentum and expressive intensity, making it as fun to perform as it is to hear.

A Perspective of Motherhood was originally written for and premiered at the Woman's Club of Erie 2026 Spring Banquet. This piece is dedicated to the most important woman in my life, my mom. Scored for bass clarinet and electronics, the piece traces the story of motherhood as seen from the child's side, from the first cries to the present day. Delay, looping, and harmonization let a single instrument become many voices at once. The piece opens with the first cries represented by a short, repeated figure, followed by a sparse, lullaby-like melody in the bass clarinet's unstable altissimo register. Repeated arpeggios represent self-doubt and the process of gaining confidence. Then the talking starts, represented by a looped delay-based motive. Endless questions need endless answers before the piece calms into an improvisatory section representing the turbulence presented in the teenage years.

BIOGRAPHY

Tristan Yeagle (b. 2004) is a fourth-year music composition student studying under Dr. Albert Glinsky at Mercyhurst University. In addition to composition, Yeagle has studied saxophone with Dr. Scott Meier. While at Mercyhurst, he participates in the wind ensemble, jazz ensemble, civic orchestra, saxophone quartet, clarinet choir, marching band, and pep band. Yeagle can also often be found playing reeds with the Erie Playhouse. In his free time, he enjoys learning new skills, collecting and repairing instruments, discovering new music, CAD, and computer programming.