



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, May 9, 2026 • 4:00 PM

LAWSON

QUESINBERRY

Graduate Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

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Brennan Recital Hall

LAWSON QUESINBERRY, TROMBONE

Graduate Recital

PROGRAM

Jacques Castérède (1926–2014)

Sonatine (1957)

- I. Allegro vivo
- II. Andante sostenuto
- III. Allegro

John Prescott (b. 1959)

Suite, Op. 18 (1985)

- I. Fanfare
- II. March
- III. Chanson
- IV. Pastorale
- V. Rondo

- Intermission -

Harald Genzmer (1909–2007)

Sonate (1909–2007)

- I. Allegro
- II. Adagio
- III. Finale

Léon Stekke (1904–1970)

Variations (1942)

Lawson Quesinberry is from the studio of Mark Fisher. This recital is presented in partial fulfillment of the degree Master of Music.

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

PROGRAM NOTES

Jacques Castérède (1926–2014)

Sonatine (1957)

Duration: 12 minutes

Jacques Castérède was born in Paris, France, on April 10, 1926. After receiving a degree at age 17 from the Lycée Buffon, he went on to study piano and composition at the Paris Conservatory. At the conservatory, he spent a year in an analysis class taught by Messiaen. He would then go on to win the Grand Prix de Rome in 1953, not long before the prize was abolished in 1968.

The Sonatina for Trombone and Piano was composed in 1957. It has three movements, with perky outer movements contrasted by a slower, melodic middle movement. The rhythmic and harmonic writing are distinctly of the Paris Conservatory style, placing this piece among the works of other mid-century French composers such as Eugène Bozza, Roger Boutry, and Jean-Michel Defaye.

John Prescott (b. 1959)

Suite, Op. 18 (1985)

Duration: 15 minutes

John Prescott is an American composer and Professor of Music at Missouri State University. His compositions span a variety of mediums including band, orchestra, choral, chamber, solo, and multimedia. He has received degrees in music theory and composition from Florida State University and the University of Kansas. His primary teachers were John Pozdro and James Barnes. Since 1988, Prescott is a member of the American Society of Composers, Authors, and Publishers (ASCAP).

The five movement Suite for Alto Trombone and Piano was composed in 1985. Movements I and II are played together without pause. The piece is contemporary in style, with a freely atonal harmonic approach and starkly contrasting moods from movement to movement. There is some continuity of melodic material, with the third movement “Chanson” clearly borrowing from the opening “Fanfare”.

Harald Genzmer (1909–2007)

Sonate (1909–2007)

Duration: 8 minutes

Harald Genzmer was a German composer born in 1909 in Blumenthal, Germany. He was most notably a student of fellow German composer Paul Hindemith, with whom he began studies in 1929 in Berlin.

Genzmer was an accomplished teacher himself, holding positions at the Musikhochschule Freiburg after World War II, and eventually the Musikhochschule München from 1957–1974.

Those familiar with Hindemith's own trombone sonata, or his music more broadly, will surely hear the influence he had on his student. Genzmer's harmonic scoring is very dense, alternating between clusters of related tones in a manner characteristic of his teacher. Contrastingly, Genzmer's counterpoint is simpler and sparser than Hindemith's, leaving his work less likely to overwhelm an unprepared listener.

Léon Stekke (1904–1970)

Variations (1942)

Duration: 14 minutes

Léon Stekke was a Belgian composer and teacher. He was born in Soignies, Belgium, in 1904. He studied composition in Brussels with Joseph Jongen and Paul Gilson. He would go on to teach at the Royal Conservatory of Brussels from 1942 through his death in 1970.

The Variations is, as the title suggests, a set of variations on a theme in F# minor. There are five variations in total. The first two variations closely mirror the theme in form and harmony, while the third, fourth, and fifth variations progressively diverge from it. The theme returns at the end of the piece.

Notes by Lawson Quesinberry