COLLEGE of FINE ARTS
School of Music

Presents

Senior Tuba Recital
Benjamin Lindley, tuba
Dr. Huan Yang, piano

November 12, 2026 | 7:00 PM | PepsiCo Recital Hall

Program

Sonata for Tuba and Piano (1955) — Paul Hindemith (1895–1963)

I. Allegro pesante

Concerto in One Movement (1947) — Alexey Lebedev (1924–1993)

Concerto for Tuba and Orchestra (2026) — Benjamin Lindley (b. 2004)

I. Prelude: "Journey"
II. Fantasy: "Consumed hath been my flesh, the rock of my heart..."
III. Finale: "Revelations Forevermore"

World Premiere

Suite Impromptu (1996) — André Lafosse (1890–1975)

I. Épithalame
II. Marche
III. Élégie
IV. Mouvement

Thatcher Ling, trumpet
Ben Pritchard, trumpet
Marina Reyna, horn
Dylan Sims, trombone

This recital is given in partial fulfillment of the requirements for a Bachelor's in Music Education. Mr. Lindley is currently a student of Dr. Clay Garrett.

PLEASE SILENCE ALL ELECTRONIC DEVICES.

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Program Notes

Sonata for Tuba and Piano (1955)

Composed in 1955, the Sonata for bass tuba and piano is the last in Hindemith's series of ten sonatas for wind instruments. Hindemith "compensates for the weight of the instrument by giving the piano a part animated with unusual humour and harmonic interest". The first movement adheres to a traditional sonata form through a 'neoclassical' lens; as such, Hindemith's use of sonata form is in some ways traditionalistic, yet in others strikingly modern. The movement can be divided into distinct sections which subscribe to traditional sonata form practices: an exposition of the main motivic material, a fugato which constitutes the entire development section, and a recapitulation. Its subject matter also conforms to convention insofar as the narrative roles of 'masculine protagonist' and 'feminine Other' can be observed explicitly in the movement's 'polarised' principal themes. Evidently it is, as David Neumeyer writes, 'a music which always has meaning, both intellectual and emotional, and brings that meaning forth clearly and cleanly', and not the 'extreme' and irrational music of 'disregard' which Payne took it to be.

- *Analysis by George K. Haggett, musicologist*

Concerto in One Movement (1947)

Alexey Lebedev was born on January 9th, 1924 in the town of Dankov in the Lipetsk region. His father was an Honorary Surgeon, he supervised the town hospital; his mother was a teacher of mathematics at a secondary school. Alexey Lebedev finished school in 1942 and joined the army. Upon finishing an infantry military college he went to the front where he was wounded in 1943 and underwent surgery for his wounds. Afterwards he was awarded the Order of the Patriotic War. After hospitalization he continued his service in a military band in Moscow. While in Moscow he also began study of tuba and music theory at the Ippolitov-Ivanov Musical College. After the army, in 1945 he studied tuba in the Orchestra Department of the Moscow State Conservatory named after Tchaikovsky. He graduated one year early, in 1949, with honors and his name is inscribed on the ²Marble Board of Honor² of the Conservatory. From 1950 to 1953 he also studied composition at the Conservatory. From 1953 until his death in 1993 he taught tuba and brass chamber music in the Conservatory's department of Wind Instruments.

- *Biography from International Tuba-Euphonium Association*

I decided to program this piece in honor of the late Dutch Ode. Dutch was a prominent trombone performer and low brass lesson teacher in the Dallas-Fort Worth area. Dutch was my private lesson teacher in high school and a great factor in my decision to pursue music as a carrer. *Concerto in One Movement* was the last piece I worked on with Mr. Ode before he passed; Alongside with being a staple piece of tuba repertoire, this piece holds deep meaning to me and my experiences with Dutch.

Concerto for Tuba and Orchestra (2026)

I. Prelude: "Journey"
II. Fantasy: "Consumed hath been my flesh, the rock of my heart..."
III. Finale: "Revelations Forevermore"

Concerto for Tuba encapsulates the zeitgeist the emotions I hold as I enter the professional world as a career musician. The piece evokes a sense of pride and ambition for my future by following this young, ambitious character through their own "hero's journey," exploring deep themes of self-discovery, inner turmoil, and excitement for the future. The first movement, presented in a loose rondo form, evokes a sense of grandeur through the Neoimpressionist harmonies and evolving leitmotifs. Each occurrence of the rondo in the prelude picks up in pace and virtuosity as the movement progresses, representing my ebb-and-flow relationship with music and my ongoing rediscovery of my love for the arts.

The fantasy, whose title references Psalm 73:26, immediately contrasts with outspoken longing and tragedy, mirroring my experiences dealing with the ramifications of my parents' divorce and how that loss of the relationship with my parents impacted my mental health. The quartal harmony and general tonality represent my loss of direction, while the growing polytonality outlines the grief and yearning I experienced, and only after the trauma is embraced in a brilliant climax does the music finally return to the warm sense of solace the first movement introduced.

The title of the final movement is in reference to the quote from Beethoven: "Music is a higher revelation than all wisdom and philosophy". The finale itself outlines the virtuosity of the tuba, the general whimsy music continues to bring to our lives, and symbolizes my ambition as I fully embrace the arts moving into this next chapter of my life.

Suite Impromptu (1996)

I. Épithalame
II. Marche
III. Élégie
IV. Mouvement

Suite Impromptu (1966) by André Lafosse is a cornerstone of 20th-century brass chamber music, celebrated for its intricate textures, technical brilliance, and elegant balance of French lyricism and rhythmic drive. Originally written for brass quintet (with variants for trio and sextet), the piece spans roughly eight and a half minutes across four alternating slow and fast movements.