



SCHOOL OF MUSIC

Presents

**Jose Perez, tuba**  
**Taiko Pelick, piano**

April 17<sup>th</sup>, 2021

3:00pm

PepsiCo Recital Hall

### **Program**

Concerto in One Movement

Alexander Lebedev arr. Ostrander  
(1924 - 1993)

Nocturne, Op. 9, No. 3

Frédéric Chopin arr. Perez  
(1810 - 1849)

### *Intermission*

Serenade No. 12 for Tuba

*I. Intrada*  
*II. Arietta*  
*III. Mascherata*  
*IV. Capriccio*  
*V. Intermezzo*  
*VI. Marcia*

Vincent Persichetti  
(1915 - 1987)

Adagio and Allegro, Op. 70

Robert Schumann  
(1810 - 1856)

This recital is given in partial fulfillment of the requirements for a Degree in Music Education. Jose Perez is a student of Richard Murrow.  
The use of recording equipment or taking photographs is prohibited.  
Please silence all electronic devices including watches, pagers, and phones.

## **Program Notes**

### **Concerto in One Movement – Alexander Lebedev (arr. Ostrander)**

Alexey Konstantinovich Lebedev was a Russian tuba player, teacher, and composer throughout the middle of the 20th century. While not much is known about his childhood, it is known that he served in the Russian army for a year in the 1940s, leaving after being wounded in the field of battle in what can be assumed is World War II. After recovering he would serve in the military band and later learn tuba and music theory in music school. He would then go on to graduate from the Ippolitov-Ivanov Musical College and study composition as well as teaching and playing tuba at the Moscow State Conservatory for many years. There he would compose original works and transcribe and arrange existing works for tuba, expanding tuba repertoire for tuba in the process.

His Concerto No. 1, better known as the Concerto in One Movement, condenses the usual three movement structure of a concerto to just one. Despite the shortened form, he still implements sonata form features throughout. The piece expresses soothing and mysterious melodic statements that are contrasted by technical and lyrical developments. This allows the performer to take many liberties in conveying ideas and statements to the audience and is a great piece for any tuba player to show off their interpretative skills and lyrical prowess. Sadness, worry, hope, and triumph are all moods that are explored in detail in this song-like piece.

### **Nocturne in Eb Major, Op. 9, No.2 – Frédéric Chopin (arr. Perez)**

Frédéric François Chopin was a Polish composer and virtuoso pianist of the Romantic era who wrote primarily for solo piano. He was renowned for pushing the technical and expressive limits of the piano, especially when he would perform works for the public. He struggled with maintaining healthy and happy relationships throughout his active years while also dealing with many health issues. He was quite the celebrity in his prime and was a textbook symbol of the Romantic era.

One of Chopin's most popular and recognizable works, this transcription of the popular piano work seeks to replicate the same level of melodic expression and grace as the original. The piece is in rounded binary form and in compound time. The A theme and B theme alternate with each repetition adding more ornamentation and bigger jumps with each time. The C section and coda at the end brings all the leading buildup to a conclusion with dramatic buildup to an eerie but resolute cadenza.

## **Serenade No. 12 for Tuba – Vincent Persichetti**

Standing atop the 20th century American composing scene, Vincent Persichetti was a very accomplished composer, teacher, and pianist. He started his music career at a young age despite both his parents not having any musical background. He would further develop his skills and talent as a performer and composer, leading to him attending, graduating, and teaching at the Combs College of Music. His works encompass a variety of instruments and ensembles and would become an influential figure in wind band literature down the road. His music is best described as switching between graceful and gritty moods, which would feature moments of expressive melodies and sharp and erratic rhythms, respectively.

This unaccompanied tuba work is no exception, as each movement can alternate between lyrical, technical, or even a mix of both. The first movement's opening statement draws the audience in with its smooth introduction, only to greet them to the fast paced and jumpy movement that features lots of syncopation. The second movement changes pace with a somber and expressive section of music that makes heavy use of dynamic contrast. The third movement switches moods again to convey a mixture of elusiveness and surprise that resolves to a slow halt. The fourth movement switches back to a much more technical and fast paced mood that requires complex rhythmic and technical requirements from the player. The fifth movement switches back to a pensive slower statement that harkens similar emotions to the second. The final movement finishes the serenade with bold and brash motifs that convey a sense of both triumph and mystery in an emphatic ending statement.

## **Adagio and Allegro – Robert Schumann**

Robert Schumann was a German composer and pianist of the Romantic era and is often considered one of the greatest composers of that era. He left his law study with hopes of becoming a virtuoso pianist, but a hand injury brought an end to his goal. His focus would shift to composing, where he would start exclusively for piano and later open up for orchestra and other chamber works. He would suffer from what is known now as bipolar disorder and other depressive and manic episodes in his active years, eventually leading him to a mental asylum at his own decision. He would die of pneumonia two years later.

Originally written for Horn and Piano, this rendition for Tuba captures the same moods and motifs of the original. The opening *Adagio* features lengthy and stretchy lyrical lines in the upper range that require plenty of strength and endurance. Powerful statements are followed up by contrasting phrases in which Schumann explores conflicting ideas and emotions. The *Allegro* is a triumphant and exciting rondo that contrasts the mood of the opening *Adagio* while also revisiting the original motifs of the former in the middle. The piece ends with a thrilling conclusion that wraps up the repeating motifs and accelerates to an emphatic ending statement.