



SCHOOL OF MUSIC

Presents

**Tommy Pusateri, double bass
Elijah Ong, piano**

Saturday, December 4, 2021

11:00 am

PepsiCo Recital Hall

Program

Symphony No. 9

Mvt. IV, Recitative

Otello

Act IV, Soli Passage

Symphony No.1

Mvt. III, Bass Solo

Symphony No. 1

Mvt. I, Letter E

Music for Strings, Percussion and Celesta

Mvt. I

Symphonie fantastique

Mvt. V, Dream of a witches' Sabbath

Ludwig van Beethoven

(1770-1827)

Giuseppe Verdi

(1813-1901)

Gustav Mahler

(1860-1911)

Johannes Brahms

(1833-1897)

Béla Viktor János Bartók

(1881-1945)

Louis-Hector Berlioz

(1803-1869)

14 Romances, Op. 34

Vocalise (No. 14)

Sergei Rachmaninoff

(1873-1943)

Love You Madly, from Live at Starbucks

Ray Brown

(1926-2022)

Sonata for double bass and piano

I. Allegretto

II. Scherzo

Paul Hindemith

(1895-1963)

This recital is given in partial fulfillment of the requirements for a Bachelor of Music (Junior Recital) in Double Bass Performance. Tommy Pusateri is a student of Professor Yuan Lu.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

Standards for Orchestral Bass is a collection of six double bass excerpts from the standard orchestral repertoire. This music provides a glimpse into some of the most interesting, expressive, and exciting moments in the double bass repertoire.

Ludwig van Beethoven (1770 – 1827) was a German composer and pianist. His Symphony, No. 9 in D minor was composed between 1822 and 1824, nearly a decade after he lost the ability to hear. His ninth symphony is one of the earliest instances of a choral symphony; he composed for full orchestra, choir, and four vocal soloists. This excerpt, taken from the fourth movement, is a recitative for the double basses and cellos. It is performed in the recitative style of operatic singing, imitating the rhythms and accents of spoken language. The musical ideas of this excerpt return later in the movement, performed instead by the baritone. In context of the movement, this recitative is preceded by tremendous chaos and tension in the music, and is followed by the famous Ode to Joy section.

Lyrics:

<i>O Freunde, nicht diese Töne!</i>	<i>Oh friends, not these sounds!</i>
<i>Sondern laßt uns angenehmere anstimmen,</i>	<i>Let us instead strike up more pleasing</i>
<i>und freudenvollere.</i>	<i>and more joyful ones!</i>

Giuseppe Fortunino Francesco Verdi (1813 – 1901) was an Italian composer born renowned for his operas. This excerpt is a famous double bass soli from his opera, *Otello*, premiered in 1887. The opera is based on William Shakespeare's, *Othello*. The scene accompanied by this haunting melody takes place in the fourth act of the opera, in which Otello murders his wife, Desdemona, after the treacherous Iago convinces him that she has been having an affair. Otello kisses her three times and takes her life.

Gustav Mahler (1860 – 1911) was an Austro-Bohemian composer well known for connecting the musical tradition of his home and the modernism that was gaining popularity in the early 20th century. He composed his Symphony, No. 1 in D major in 1888. This famous double bass solo is excerpted from the third movement. The solo is accompanied by faraway timpani, alternating the pitches D and A. Depicted by this solo is a hunter's funeral, and a procession of animals. Based on a familiar theme, "Frère Jacques," Mahler writes the solo instead in a minor key, played first by solo bass, then developed by the orchestra throughout movement.

Johannes Brahms (1833 – 1897) was a German composer, pianist, and conductor. He is frequently grouped with Johann Sebastian Bach and Ludwig van Beethoven as three of the greatest composers, called colloquially the "Three B's." His Symphony No. 1 in C minor was composed between 1855 and 1876, and was premiered in Germany, 1876. Under the heavy expectation to live up to the great symphonic composition of Beethoven, Brahms destroyed many of his early works, premiering his first symphony after roughly 20 years working on it. This always exciting excerpt is from the first movement.

Béla Viktor János Bartók (1881 – 1945) was a Hungarian composer, pianist, and ethnomusicologist. He composed his work, *Music for Strings, Percussion and Celesta* in 1936. This excerpt is taken from the first movement of the work, in which the time signature is constantly changing. Not only is Bartók considered Hungary's greatest composer (alongside Franz Liszt), he is also thought to be one of the foremost composers of the 20th century.

Louis-Hector Berlioz (1803 – 1869) was a French composer and conductor. *Symphonie fantastique: Épisode de la vie d'un artiste ... en cinq parties* (*Fantastical Symphony: Episode in the Life of an Artist ... in Five Sections*) Op. 14 tells an episodic story of a young artist with a gifted imagination. He finds his love spurned, subsequently poisons himself with opium, and is subjected to nightmarish visions. This excerpt is from the fifth movement, titled, "Songe d'une nuit du sabbat" - "Dream of a witches' Sabbath." In the young artist's vision, he witnesses a witches' sabbath. Dancing and laughing hideously all around him are all sorts of horrible witches, sorcerers, and monsters—gathered there to celebrate *his* funeral.

"**Vocalise**" is a song composed by Sergei Rachmaninoff around the year 1915, as the final song of his *14 Romances*, Op. 34. Initially thought to be composed for voice, the earliest premiere of the work occurred on double bass, in Moscow. The premier was performed by legendary double bass virtuoso, Serge Koussevitzky; it's rumored that Rachmaninoff heard Koussevitzky practicing in another room and was inspired to compose this song.

Love You Madly is a jazz standard, with music and lyrics written by Duke Ellington and Billy Strayhorn in 1950. It was famously performed on the 1957 Ella Fitzgerald record, *Ella Fitzgerald Sings the Duke Ellington Songbook* (1957, Verve). This double bass solo is a transcription of Ray Brown's rendition of the tune, taken from his 2001 Ray Brown Trio record, *Live at Starbucks*. In his recording, he asks the audience to snap along, playing over their beat.

Paul Hindemith composed his Sonata for double bass and piano in 1949, during a period in which he composed 21 sonatas, one for each of the orchestral instruments, and a few outside the orchestra. This composition began a rapid expansion of the solo double bass literature. Along with virtuoso Gary Karr's countless contributions to the solo bass, Hindemith's Sonata for double bass and piano began a new era for the instrument. This sonata highlights the great capabilities for richness and driving rhythmic intensity in the double bass.