

Pittsburg State University  
Pittsburg, Kansas

DEPARTMENT OF MUSIC

*Graduate Recital*

*Joel Dodd, Tuba*  
*assisted by*  
*Lori Kehle, Piano*

Tuesday, April 1, 1997  
McCray Recital Hall  
7:30 p.m.

PROGRAM

- Sonata V in C Major, 1732 ..... Benedetto Marcello  
(Trans. by Don C. Little) (1686-1739)  
Adagio  
Allegro  
Largo  
Allegro
- Variations In Olden Style, 1989 ..... Thomas Stevens  
Theme (1938- )  
Variations 1-5
- Vier Ernste Gesange, Opus 121, 1896 ..... Johannes Brahms  
(Trans. by Joel Dodd) (1833-1897)  
Andante  
Andante  
Grave  
Andante con moto ed anima
- Perpetuum Mobile, from 12 Miniatures for Violin @ 1900 ..... Cesar Cui  
(Trans. by Joel Dodd) (1835-1918)

INTERMISSION

- Concerto #3 for Horn in Eb Major, K. 447 ..... W.A. Mozart  
(Trans. by Joel Dodd) (1756-1791)  
Allegro  
Romance  
Rondo
- Sonata for Tuba, 1977 ..... Frank Lynn Payne  
Fast (1936- )  
Slow  
Quick  
Fast

This recital partially fulfills performance requirements for the  
Master of Music degree program for Mr. Dodd.

## Program Notes

### Benedetto Marcello (1686-1739)

Benedetto Marcello was born in Venice in 1686 and died in Brescia in 1739. He studied violin with his father but favored singing and counterpoint. Having prepared for a legal career, he accepted a number of distinguished positions in public life. He was a member of the Grand Council of the Republic, Council of Forty, and his highest position, the Governor of Pola. Marcello's health deteriorated from 1730 due to the climate and he died of consumption in Brescia in 1739.

Marcello lived in Venice and was highly respected. Although he was active in public life, he was known as a composer. His works include: stage works, oratorios, cantatas, madrigals, canzone, and various instrumental sonatas.

Marcello's Sonata V in C is from a collection of violincello sonatas that were composed in 1732. Marcello's sonatas helped to fill the void in lower string literature. The Sonata V in C is a four movement work and is for the most part, binary in structure.

### Thomas Stevens (1938- )

Thomas Stevens was born in Atascadero, California in 1938. Stevens studied trumpet and composition at U.S.C. in Los Angeles. After having studied trumpet with William Vacchiano in New York at the Julliard School, he enlisted in the US Military Band at West Point. One year after his engagement with the Dallas Symphony in 1964, he was offered the position of assistant trumpet with the Los Angeles Philharmonic Orchestra, and in 1972, was given the principal chair.

Of Variations in Olden Style, the composer states: "The tuba solo literature has always lacked an essential element which we trumpeters have always taken for granted. The incidental eighteenth century sonatas and/or ceremonial music which form an integral part of any brass recitalists repertoire."

Variations in Olden Style (1989) consist of a theme with five strict variations. The theme is based on the following Bach Polonaise from his French Suite #6, BWV 817.

The variations are based compositionally, on the late violin sonata style of Corelli. More specifically, the sonata da camera style, which is a simple introduction followed by two to four dances. The sonata da camera style evolves into the dance suite of the classical period.

### Johannes Brahms (1833-1897)

Johannes Brahms was the son of a humble musician in Hamburg, Germany. He studied piano and composition with Eduard Marxsen(1806-1887). After meeting the Schumanns in 1853, he stayed in Dusseldorf until Roberts death in 1854. It was during this time Brahms developed a strong attachment to Clara Schumann, and spent the years 1854-1859 wandering restlessly between her home in Dusseldorf, his native Hamburg, and the cities where one or the other of them was appearing as pianist.

Brahms works are characterized by an astonishing sensitivity toward instrumental, vocal and harmonic color. Also, Brahms put every ounce of his character and personality into his works. He considered his feelings to be his own and nobody elses. Clara Schumann was quoted as saying in 1880: "To me he is as much a riddle-I might almost say as much a stranger-as he was 25 years ago." When Brahms dedicated the Vier Ernste Gesange to Max Klinger and not to Clara, whose final illness inspired their composition, he betrayed his deep

Mozart's Horn Concerto in Eb, K447 is the third of the four horn concertos that were composed for Ignatz Joseph Leutgeb (1745-1811), a french horn virtuoso and former member of the Archiepiscopal Court Orchestra of Salzburg. Like Mozart, Leutgeb had gone on tours before he settled in Vienna. In Vienna, Leutgeb found that he could not make a living from his music, so with the help of Leopold, he opened a cheesemongers shop.

K.447 was originally scored for natural horn, two clarinets, two bassoons, and strings. The horn at this time was a coiled instrument of brass tubing with a slight conical expansion on which all the open harmonic notes could be produced. Around 1770 though, it was discovered that the notes in between could be produced by inserting the hand into the bell of the instrument, by which the tone could be lowered as much as a whole tone.

The first movement (Allegro) opens with a call, or horn entrance in the fifth measure. Then after the finish of the introduction, the a section occurs. In the development, the horn is in Db major. This development is short since the valveless horn could only play a limited number of altered pitches. The A section melodic line is restated until the cadenza. The movement closes with tutti in tonic (Eb).

Movement two, a Romance in barred common time, give the soloist an opportunity to display his finest cantabile. This movement is very legato and smooth in texture. The opening melody is slightly altered at the end to indicate closure.

Movement three (Rondo) is built on a simple fanfare theme: an imitation of the traditional hunting signals played upon the hunting horn. This theme heard first in the solo horn is a rondo refrain which keeps returning throughout the movement. Contrasts to this theme include short fermatas, grace notes, and a surprise flowing melodic section about halfway through this movement. A final call signifies closure in Eb major.

#### Frank Lynn Payne (1936- )

Frank Lynn Payne was born in Asheville, NC. on November 29th, 1936. He has a BM degree from the University of Arkansas and a MM and DMA from the University of North Texas. Since 1967, Payne has been a music professor at Oklahoma City University. Dr. Payne currently resides in Oklahoma City.

The Sonata for Tuba and Piano (1977) is a four movement work that has a duration of 8 1/3 minutes. Payne says, "the motivation for this work was and continuous to be my hope that the lasting music of our time consists of works written for specific individuals or situations and is devoid of the ethnic and political pressures too often found in the major art centers of the United States."

The first movement derives it's energy from the use of ostinato, occasional meter changes, and a limited use of asymmetry. The second movement explores various pedal points in the piano and some aleatory writings for the tuba. Dotted rhythms are scattered throughout this movement. The third movement is a short, fast, scherzo like piece with a prolonged keyboard ostinato middle section. The final movement is very difficult in rhythmic motion. This movement shows how cyclical the work is because of the borrowed motivic elements of the previous movements.

Frank Lynn Payne's Sonata for Tuba was premiered on March 27, 1978 at Oklahoma City University by Mark Mordue, who was tubist in the Oklahoma City Symphony Orchestra. While in Oklahoma City, I had the opportunity to study with Mark. In a recent interview, Mark quoted, "Frank Payne's sonata is challenging and a rewarding piece for both the tubist and the pianist. It makes great technical demands of the performers, treating both parts equally. Preparing this piece for performance is always like seeing an old friend again."

rooted reluctance to reveal his inner self.

Brahms composed in many musical genres. Some of which include the symphony, piano compositions, and various string pieces. Brahms's contributions to vocal literature are many. More than half of his 122 opus numbers incorporate the voice in one form or another. His interest in the solo song was lifelong, the earliest songs, published as opuses 6 and 7, date from 1851-1853. The last, Opus 121, *Vier Ernste Gesänge* (4 Serious Songs), was published in 1896, one year before his death. All together, he wrote about 250 songs.

*Vier Ernste Gesänge Op. 121 (1896)* was one of Brahms's greatest vocal works. It is four movement work that is based on biblical scripture. Brahms himself compiled to text passages from Ecclesiastes and Corinthians. The songs are not in stanza form and are musically harsh and austere which in turn makes them more effective. The first two songs show an agonizing yet resigned outlook of man. Only in the third does Brahms welcome death as a comfort from man's woes. Beginning the last song optimistically, Brahms concludes that without love there is nothing.

#### Cesar Cui (1835-1918)

Cesar Cui was a Russian composer and critic of French Descent. Cui received his early general education in Vilnius, Poland. He also studied piano, harmony, and counterpoint with Moniuszko at Vilnius. Cui entered the engineering school at St. Petersburg in 1851. He later studied at the Academy of Military Engineering. About the same time he finished his formal studies, he met Balakireff. It was at this time Cui became a member of the mighty hand full better known as the Russian Five. Cui was also active as a music critic. In 1864 he began to submit criticism and music reviews to various Russian publications. He also spread the news of Russia's new musical developments by his writings in French and Belgium Journals. Most of Cui's works were published during his lifetime. Some of the musical genres he composed in were the mixed choir, string quartets, and opera. Cui is known chiefly as a miniaturist. By far, the largest part of his music consist of songs and short piano pieces, in which he displayed fascination he had with chopin since his childhood.

*Perpetuum Mobile Opus 20 (@1900)* comes from the Twelve Miniatures for violin with piano. The piece is one minute in length and consists of quick ascending and descending staccato passages. Generally, a perpetual mobile is a compositional style in which rhythmic motion, often in a single note-value at rapid tempo, is continuous from beginning to end. But Cui deviates from the norm by adding a slow 6 measure passage before the ending motive.

#### Wolfgang Amadeus Mozart (1756-1791)

Wolfgang Amadeus Mozart was born in Salzburg, Austria in 1756 and died in Vienna in 1791. W.A. Mozart was considered a child musical prodigy. Before the age of four, he had exhibited extraordinary powers of musical memory and ear-sophistication that his father, Leopold, decided to sign young Wolfgang up for harpsichord lessons. At five, he was composing music and at six he was a piano virtuoso.

In 1781, W.A. Mozart moved to Vienna. He was in great demand as a performer and composition teacher. But life was not easy, he was a poor businessman and his finances were always tight. Political infighting at the Vienna court kept him from the patronage that composers of the period so relied on, and he descended to a life of genteel poverty. In 1788, he stopped performing in public, preferring to compose. But fortune never turned, and when he died in 1791 at the age of thirty-five, he was buried in a paupers grave. In Mozart's short life, he composed over 600 works.