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Joseph Morris, Senior Tuba Recital

Joseph Morris

Cedarville University, jmorris@cedarville.edu

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR TUBA RECITAL

OF

JOSEPH MORRIS

ANDREA ARESE-ELIAS
PIANO

SATURDAY, APRIL 21, 2018
7 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

Concert Duet No. 1 Wolfgang Amadeus Mozart (1756–1791)
arr. Jim Self (b. 1943)

Assisted by John Hardisky, tuba

Tuba Sonata, IPH 160 Paul Hindemith (1895–1963)

- I. Allegro pesante
- II. Allegro assai
- III. Variationen

Vocalise from 14 ROMANCES, Op. 34

..... Sergei Rachmaninoff (1873–1943)
arr. Alan Lourens (b. 1966)

Tuba Concerto, IRV 92 Ralph Vaughan Williams (1872–1958)

- I. Prelude: Allegro moderato
- II. Romanza: Andante sostenuto
- III. Finale: Rondo alla Tedesca

Joseph is a student of John Hardisky.

This recital is presented in partial fulfillment
of the Bachelor of Music in performance degree.

Program Notes

Concert Duet No. 1 is from a collection of duets that Jim Self has transcribed and arranged for tuba. Jim Self, an accomplished session player and composer in Los Angeles, realized the lack of really good tuba duet literature. Over a 15-year period, he took prominent eighteenth-century compositions and arranged them for tuba, and even gifted them to his colleagues and friends for Christmas. This particular duet was taken from a duet written by Mozart for two flutes.

Tuba Sonata was written as part of a series of sonatas that Hindemith wrote for a variety of different instruments. Although it was written twelve years after the other nine sonatas, it stays in the same character as the other sonatas. The first movement, *Allegro pesante*, has a call and response between the piano and the tuba. The second movement, *Allegro assai*, features more call and response from the tuba and piano, but this time it is mostly displaced by one beat. The third movement is a variation, that has a strictly written cadenza and features a wide range of the horn.

Vocalise by Sergei Rachmaninoff is a prime example of the tuba community borrowing a piece of literature from another instrument. In this case, it was written originally for a soprano. The other thirteen songs in the same set are derived from poems written by Russian romantic poets like Pushkin, Polonsky, and Korinsky. But this last piece differs from the rest in that it has no lyric. In choosing this vocalise, Rachmaninoff hoped that his music would convey a special meaning to each individual. Through the limited range and abrupt changes in motion, he desired a number of different emotions to be conveyed, including, but not limited to, hopelessness, sorrow, confusion, love, hope, or contentment.

Composed by Vaughan Williams, **Tuba Concerto** is one of the most recognized and popular concertos written for the tuba. It was one of the first major works written for the instrument seen as a completely "serious" work. Even though it has its cute moments, it is not meant to be comedic.

The "Prelude" movement is a brisk and stately march that requires agility, accuracy, and entire range (F1-F4) of the instrument. The motif derived from the opening theme reoccurs throughout the entirety of the piece.

The "Romanza" has soaring melodies and it sounds as if it could be from one of Williams's collections of folksongs. This movement, especially, shows off the beautiful, tender, and powerful high range of the tuba.

The "Finale" is the most energetic of the three movements, featuring rocket-like arpeggios and nimble trills. In the notes taken from the first recording of this piece, it is said that in this movement "the tuba romps amid the dancing strings, like Falstaff among the Fairies in Windsor Forest."

