Andrew Yenzer Senior Recital
Andrew Yenzer, Bass Trombone
Michiyo Hattori, Piano

Saturday, October 16, 2021
1:30pm
Martha-Ellen Tye Recital Hall
Program

Drei Leichte Stücke  
Paul Hindemith (1895-1963)

I. Mäßig Schnell, munter
II. Langsam
III. Lebhaft

Concerto in One Movement  
Alexey Lebedev (1924-1993)

II. Langsam

Brief Pause

Vier ernste Gesänge  
Johannes Brahms (1833-1897)

II. Ich wandte mich
III. O Tod, wie bitter bist du
IV. Wenn ich mit Menschen und mit
Engelszungen redete

Suite for Tuba  
Don Haddad (b. 1935)

I. Allegro maestoso
II. Andante espressivo
III. Allegro con brio
Program Notes

Hindemith - Drei Leichte Stücke

Paul Hindemith (1895 - 1963) was a prolific German composer, violist, violinist, teacher, and conductor. Hindemith performed extensively during his early music career by touring Europe in chamber ensembles and becoming concertmaster in the Frankfurt Opera Orchestra in 1916. His music career paused because he was conscripted into the German Army as a sentry in 1917, which lasted for a few years. Upon his return to civilian life, Hindemith looked towards composition. He became a prominent advocate of the Neue Sachlichkeit (new objectivity) style of music. This also caused his music to be denounced and banned by the Nazi party since they did not care for the themes included in Hindemith's operas. Hindemith emigrated to Switzerland and soon after the U.S. since his wife was of Jewish ancestry. He returned to Europe in 1953, where he continued to teach, compose, and record music until he died in 1963.

Drei Leichte Stücke, (Three Easy Pieces) was published in 1938 for cello and piano and has become popular among trombonists, bassoonists, and euphoniumists. This piece was composed during the neoclassical period of Hindemith's compositions. However, he leaned more towards J.S. Bach when writing counterpoint rather than Mozart, which differs from Stravinsky's neoclassical period. This piece also falls under the classification of Gebrauchsmusik (Music for Use) compositions, since it was a social piece that amateurs often performed. Breathing is a challenge for wind instrumentalists performing this piece as well as emulating a cello's tone.

Lebedev - Concerto in One Movement

Alexey Lebedev (1924 - 1993) was an outstanding Russian tuba player, pedagogue, and professor. His music career started in 1943 when he joined a military band in Moscow after suffering a wound on the front lines of war. While in Moscow, Lebedev studied tuba and music theory at the Ippolitov-Ivanov Musical College. He continued his studies in 1945 at the Moscow State Conservatory, where he graduated early with honors. He then joined the faculty of the Conservatory, where he taught brass chamber music and continued studying composition. Lebedev was also employed as a soloist for several groups during his time as a professor. At the start of his compositional career, there were very few works for solo tuba. Hence, he broadened the repertoire by composing concerti, original etudes, and arranging older works.

Concerto in One Movement, also known as Concerto No.1, was first published in 1947 and has been revised several times by Lebedev. As the title suggests, Lebedev incorporates all of the compositional techniques of an entire concerto in one seven-minute movement. Several themes recur throughout the piece and are developed in different tonalities. Lebedev even requires the soloist to perform accompanying-like phrases while the pianist is performing the themes. Interestingly, there is some controversy surrounding the arrangement by Allen Ostrander. Ostrander was the bass trombonist for the New York Philharmonic Orchestra and found Lebedev's Concerto No.1 in the United States Library of Congress. Without authorization, Ostrander edited the tuba solo to be more accessible for bass trombonists by simplifying rhythms and changing pitches to be placed in a bass trombone's range.
Johannes Brahms (1833-1897) was a virtuosic pianist and talented musician from a young age. His first composition was a piano sonata composed in 1845 when Brahms was only 12. After studying music with Eduard Marxsen, Brahms supported his family by performing at remote locations, like inns, and giving recitals of his compositions. Brahms's rise to success can be attributed to Robert Schumann's review of Brahms as a performer and composer in Schumann’s newspaper. Brahms was a master of the symphonic and sonata styles. He wrote many works including symphonies, sonatas, concerti, and chamber pieces.

Vier ernste Gesänge, (Four Serious Songs) was the last of Brahms’ compositions published during his lifetime. It was initially written as a solo piece for bass voice with piano. The text comes from verses in the Lutheran Bible that discuss death and the afterlife. Brahms composed this piece in anticipation of his death, since he suffered from various diseases and illnesses and subsequently lost motivation to compose. This solo work is no exception to the standard compositional fingerprints of Brahms. There are many hemiolas where the time signature is uncertain to the listener. Other characteristics include modulations to uncommon key centers like Eb major to B major in the fourth movement and staccato articulations under a tie.

Dr. Don Haddad (b. 1935) is an American composer, educator, and French horn player. He holds fine arts degrees from Ohio University and the University of Colorado. Dr. Haddad has been an educator both at the high school level and university level. His career highlights include an NBC Today Show appearance with Hugh Downs, a Towne Hall Recital in New York City, a tour with the Henry Mancini Orchestra, and appearances as a C.G. Conn soloist and clinician. Dr. Haddad has composed many works for bands, orchestras, choirs, chamber ensembles, and solo works.

Suite for Tuba was published in 1966 and is a standard in the tuba repertoire. The three movements are vastly distinct, consisting of two rhythmic movements and one lyrical movement. This piece challenges the performer to have a dynamically changing approach to each movement. The first movement starts with a rhythmically technical section that leads into a majestic and more expressive theme. The movement ends with a return to the opening theme. The second movement is much more expressive and warm and has a delicate theme throughout. The final movement is also rhythmically challenging and alternates 3/4 and 4/4 meters every other measure.

This recital is given in partial fulfillment of a Bachelor of Music Degree in Music Education. Andrew is a student of Professor Nathan Dishman.

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