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Robby Schranze, Tuba and Composition: Senior Honors Recital

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

Presents in Concert

Robby Schranze
tuba and composition

Senior Honors Recital

Monday, April 7, 2014
7:30 p.m.
Perkinson Recital Hall



PROGRAM

Magnolia

Hale A. VanderCook
(1864 – 1949)

Robby Schranze, *tuba*
Dr. Mary Beth Bennett, *piano*

Concerto No. 1 for Tuba

Alexei Lebedev
(1924 – 1993)

Robby Schranze, *tuba*
Dr. Mary Beth Bennett, *piano*

Partita in A Minor, BWV 1013

Johann Sebastian Bach
(1685 – 1750)

iv. *Bourée angloise*

Robby Schranze, *tuba*

Suite for Tuba and Piano

Vaclav Nelhybel
(1919 – 1996)

iii. *Allegretto*

iv. *Slow*

v. *Allegro con bravura*

Robby Schranze, *tuba*
Dr. Mary Beth Bennett, *piano*

Intermission

Deep End for Tuba and Electronics

Schranze
(b. 1992)

Robby Schranze, *tuba*
Evan Wilber, *electronics*

Shift for sextet

Schranze

i. *open*

ii. *rush*

iii. *clusters*

iv. *vista*

v. *tangle*

eighth blackbird
Tim Munro, *flute*
Michael J. Maccaferri, *clarinet*
Yvonne Lam, *violin*
Nicholas Photinos, *cello*
Lisa Kaplan, *piano*
Justin Alexander, *percussion*

Virginia Spring for sextet

Schranze

eighth blackbird

Please silence cell phones, digital watches, and paging devices before the concert.

BIOGRAPHY



A native of Memphis, Tennessee, Robby Schranze is a senior at the University of Richmond, majoring in psychology and music. He plays the tuba and bass trombone in the University Orchestra, Wind Ensemble, Jazz Ensemble, and New Orleans Funk Ensemble. Robby has studied tuba with Stephanie Ycaza, Phillip Sinder, Charles Guy, and Kevin Sanders.

Robby studies composition with Dr. Benjamin Broening, and his pieces have been performed by eighth blackbird and members of the Ceruti Quartet. He has participated as a technical assistant at the Third Practice Electroacoustic Festival from 2012 - 2014, and served as composer/arranger for the Memphis Wedding Quartet from 2010 - 2014.

Acknowledgement

I am very thankful for my parents, who have inspired my love for music and given me unconditional love and support. I would not be where I am today without the help of my family and friends. I would also like to thank eighth blackbird, UR's music department, Dr. Broening, Dr. Anderson, Ms. Ycaza, and Dr. Bennett for helping me put everything together.

PROGRAM NOTES

Hale A. VanderCook was a composer, conductor, and cornetist best known for his solo works for brass and marches for wind ensemble. VanderCook conducted theatre and circus bands in the late nineteenth century and founded the VanderCook Cornet School in 1909. Composing over 70 marches and exercises for cornet performance and teaching, VanderCook has three dedicated marches in the United States Naval Band's *Heritage of the March* series. *Magnolia* was composed in 1911 for solo cornet and piano, and transcribed for tuba by Forrest L. Butchel in 1980.

Alexei Lebedev was a Russian composer and tuba player who taught at the Moscow Tchaikovsky Conservatory from 1949 to 1993. Before his teaching career, Lebedev performed with the Bolshoi Theater Orchestra and Brass Quintet and wrote numerous exercises and etudes for the tuba, many of which were posthumously published. Concerto No. 1 for Tuba, Lebedev's most widely performed piece, was originally written for tuba and piano and later adapted for tuba and orchestra.

Johann Sebastian Bach, one of the most influential composers of all time, was known during his lifetime primarily as a keyboard and organ virtuoso. Bach's music today is performed all over the world and revered for its technical complexity and depth. Bach's Partita in A minor, BWV 1013, was originally composed for solo flute in 1722. This piece was one of Bach's first works for flute, and it is widely believed that he wrote it for the French flutist Pierre Buffardin. While the flute and tuba vary drastically in range, both instruments require a similar type of deep breathing, making the phrasing of flute pieces translatable to tuba. Many tuba performers play pieces originally written for flute to showcase the flexibility of the tuba.

Vaclav Nelhybel, a Czech-American composer, is known mainly for his pieces for wind instruments and concert band. He studied composition in Prague and Switzerland, and moved to the United States in 1947. Nelhybel wrote many pieces focused on modal relationships and pandiatonicism (using the diatonic scale without the framework of functional tonality). Suite for Tuba and Piano was composed in 1966, and it explores mixed metered passages and syncopation with sudden tempo changes.

Deep End for tuba and electronics explores the overtone series of the tuba. I started writing this piece at Interlochen Center for the Arts in Michigan, where I recorded many sounds of water and waves. I combined these sounds with recorded tuba notes for the electronics, complemented by solo tuba. The piece evokes the deep blue waves of Green Lake in Interlochen, Michigan.

Shift for sextet includes five short movements, each exploring a different tonal and timbral vocabulary. The first movement, "open," begins with a repeating chord of fifths and sixths in the piano and xylophone, layered with sustained notes of the strings and winds. The second movement, "rush," explores pointillism and rhythmic intensification among overlapping instrumental parts. The third movement, "clusters," is the dissonant climax of the piece, including tone clusters in the piano with accented double-stops and multiphonics (an extended technique where more than one note is produced at once) in the strings and winds. In movement four, "vista," a slow-moving piano line is followed and sustained by complementing instruments, creating a thin, atmospheric texture. Finally, the last movement, "tangle," combines techniques and themes of movements one through four in an overlapping, dramatic conclusion.

Virginia Spring for sextet was my first major work at the University of Richmond. The piece opens with a pizzicato figure in the violin and cello that gradually grows to form a melody in the Lydian mode. The piece explores this melody in each instrument and remains relatively static tonally while subtle texture changes occur.

