

A GRADUATE TUBA RECITAL

By

Ralph Jean Paul

SUPERVISORY COMMITTEE:

Art Jennings, Chair

Paul Basler, Member

James Jenkins, Special Member

A PERFORMANCE IN LIEU OF THESIS PRESENTED TO THE COLLEGE OF FINE ARTS
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF MUSIC

UNIVERSITY OF FLORIDA

2012

Summary of Performance in Lieu of Thesis
Presented to the College of Fine Arts of the University of Florida
in Partial Fulfillment of the Requirements for the
Degree of Master of Music

GRADUATE TUBA RECITAL

By

Ralph Jean-Paul

December 2012

Chair: Art Jennings
Major: Music

On November 16, 2012, I conducted a graduate recital in fulfillment of the requirements for the Master of Music in Music degree. The recital took place at the University of Florida on Friday, November 16, 2012 at 6:00 p.m. in the School of Music Building. I was assisted by Benny Plasencia and Breathe of Music Brass Quintet (Schelvin Robinson- trumpet, Fred Green- trumpet, Laura Weiss- french horn, and Matthew Varney- trombone). The program included:

Capriccio (1980)

Krzysztof Penderecki (1933-)

Partita BWV 1013 in A minor

Johann Sebastian Bach (1685-1750)
Transcribed and edited by Eric Ruske

- I. Allemande*
- II. Courante*
- III. Sarabande*
- IV. Bourrée Anglaise*

Intermission

The Concerto for Tuba and Strings

Arild Otto Plau (b.1920)

- I. Prologue*
- II. Canzone*
- III. Finale*

Czardas for Tuba and Piano

Vittorio Monti (1868-1922)
Arranged by Marc Reift

Quintet for Brass, Op. 73

Malcolm Arnold (1921– 2006)

- I. Allegro Vivace*
- II. Chaconne (Andante con motto)*
- III. Con Brio*

Ralph Jean-Paul, tuba
assisted by
Benny Plasencia, Piano

Capriccio (1980)

Krzysztof Penderecki (1933-)

From Penderecki's later period, this is a more melodic entry in this canon, though still including passages using extended techniques and requiring virtuosic playing. Capriccio for tuba was written in 1980 and was performed for the first time the same year at the "Warsaw Autumn", the annual festival devoted to Polish music. The Capriccio has been written in the traditional tuba idiom except for a sole fragment in which Penderecki uses the highest and the lowest sounds that can be extracted from the tuba. This is a short, one-movement piece easy to listen to but by no means easy for the performing tuba-player.

Partita in A minor BWV 1013

Johann Sebastian Bach (1685-1750)
Transcribed and edited by Eric Ruske

The Partita was written sometime during the 1720's and was first published in 1917. The work is baroque in style, and originally written for transverse flute. The *Allemande* first appeared in the 16th century as a duple meter dance and originated in Germany. Followed by Allemande is the *Courante*, which is a French court dance of the time. The *Sarabande* is a dance, originally from Spain, characterized by emphasis on the second beats of the triple meter, ***and Bouree Anglais*** is a joyful French dance. Bach's adding the term "Anglais" suggests that he gave it an "English" flavor.

Concerto for Tuba and Strings (1990)

Arild Otto Plau (b.1920)

The Concerto for Tuba and Strings was written in 1990. It is in the three movement sonata format with movements designated as Prologue, Canzone and Finale. The grief-ridden middle movement was composed in memory of the composer's wife, who had just passed away. Øystein Baadsvik gave the first performance of the concerto in 2001 at a concert in Poland with the Wratislava Chamber Orchestra conducted by Jan Stanienda. After being released on Baadsvik's solo CD *Tuba Carnival* in 2003, it soon became very popular among tubists and is now played on concerts and competitions all around the world. The concerto has been the finalist piece of the Markneukirchen Competition in Germany as well as the Falcone competition in the USA.

Czardas for Tuba and Piano

Vittorio Monti (1868-1922)
Arranged by Marc Reift

Italian composer Vittorio Monti's Csárdás is perhaps his most famous composition. The concert piece was written in 1904, portraying a rhapsodically well-known folk piece based on the Csárdás, the national dance of Hungary.

The Oxford Companion to Music defines *Czardas* as:

“A courting dance for couples, it begins with a slow section (lassu), followed by an exhilarating fast section (friss). The individual dancers carry themselves proudly and improvise on a simple fundamental step, their feet snapping inward and outward, the couples whirling. The music, often played by a Gypsy orchestra, is in 2/4 or 4/4 time with compelling, syncopated rhythms. The czardas developed in the 19th century from an earlier folk dance, the Magyar kör. A ballroom dance adapted from the czardas is popular in Eastern Europe. A theatrical czardas with complicated Slavic and Hungarian folk-dance steps appears in ballet, as in Léo Delibes’s *Coppélia*. Franz Liszt, in his *Hungarian Rhapsodies*, wrote music reminiscent of the czardas. Originally it was written for violin, mandolin or piano”.

Today, it is played on just about every instrument.

Quintet for Brass, Op. 73

Malcolm Arnold (1921– 2006)

Sir Malcolm Arnold’s *Quintet for Brass* remains one of the most widely played chamber works. It is one of the absolute classics of the genre, and established the instrumentation of two trumpets, French horn, trombone and tuba as the standard. The writing for brass is idiomatic yet ultimately challenging. There is always an element of danger in Arnold’s brass writing. The work was written for the New York Brass Quintet, the group which at that time was laying down the standard for the rest of the world to emulate, and the work had immediate impact and success.

In Malcolm Arnold describes the piece in his program notes as:

“The first movement pits a duet of trumpets who gallivant around like a pair of otters in the water, against a more sober trio of horn, trombone and tuba, who sound like three wise monkeys commenting on foolish behavior. However, it is not long before they decide to join in the fun themselves! The second movement inhabits that area of bleak cold-war atmosphere more commonly associated with Shostakovich, and reminds one of the sincere depths of expression of much of Arnold’s music. We are only a couple of steps away from the abyss. However the second movement resolves into an air of semi-tranquility, and the last movement quickly dispels any lingering atmosphere of tragedy with immediate and brilliant sunshine. Every instrument is given the chance to show off its virtuosic prowess in a challenging and exuberant rondo.”



Mr. Ralph Jean-Paul is a native of Miami, Fl, and a tuba graduate of Florida A&M University under the leadership of Dr. Julian E. White former Director of Bands with Assistant to the Director Dr. Shelby R. Chipman. After graduating he taught at R. Franks Nims Middle School located in Tallahassee, Fl for two year as the Band Director and After-School Program Coordinator. While teaching, he conducted The Mary Roberts Chamber Orchestra, played in the Big Bend Orchestra, Tallahassee Winds, and tutored at the Walker Ford Community Center. He is also a member of ITEA (International Tuba and Euphonium Association) FMEA (Florida Music Educators Association), MENC (National Association for Music Educators) and The Black Caucus. During Mr. Jean-Paul under-grad years, he served as Tuba Section Leader, Band Vice- President (2006- 08), Band President (2008- 09) and student conductor /staff assistant.

For those who are acquainted with Mr. Jean-Paul will know that he has a strong passion for music and tuba playing. His high energy creates an atmosphere of enjoyment from hard work for a greater purpose. In 2009, Jean-Paul was the recipient of the Fox Summer Music Experience Award where he traveled to Los Angeles, Ca and worked closely with Mr. Robert Kraft

President of Fox Music. That summer, Mr. Jean-Paul ambitions of becoming a tuba performer was clearer after witnessing the live orchestra recording session for the Movie G.I. Joe: The Rise of Cobra film that premiered in 2009.

Mr. Jean-Paul now resides in Gainesville, Fl where he attends The University of Florida to study with Mr. James Jenkins an outstanding tubist and teacher. Under the direction and leadership of Professor Jenkins, Ralph Jean-Paul had the opportunity to play with the UANL Symphony Orchestra in Monterey, Mexico as Visiting Principal Tuba Player during the Spring & Summer 2012 Concert Season, conducted the University of Florida Tuba/Euphonium Ensemble as well as providing teaching assistance to the under-graduate lower brass students. After completing his Master Degree in Tuba Performance, Mr. Jean-Paul will be seeking for a tuba/lower brass teaching position at the collegiate level. From there he has great aspirations to do original tuba works and attend music seminars as it relates to music/chamber ensemble literature.