SCHOOL OF MUSIC
EASTERN ILLINOIS UNIVERSITY™

STUDENT RECITAL SERIES

presents a

Senior Recital

featuring

Jonathan Carley, tuba

with

Ethan Hayward, piano

Luke Ferris, trumpet
Karina Herrera Zambrano, horn
Atlas Akers, euphonium
Ross Oller, trombone
Karson Landsaw, tuba
Colin Lakatos, tuba

November 15, 2026, 2:00 p.m.
Doudna Fine Arts Center
Recital Hall

1860 7TH STREET | CHARLESTON, IL 61920 | (217)581-3110 | EIU.EDU/DOUDNA

EASTERN ILLINOIS UNIVERSITY

PROGRAM

Concerto for Bass Tuba — Ralph Vaughan Williams (1872-1958)

I. Allegro moderato
II. Romanza
III. Finale—Rondo alla tedesca

Jonathan Carley, tuba
Ethan Hayward, piano

Cappriccio — Krysztof Pendrecki (1833-2020(

Jonathan Carley, tuba

Prelude to Suite II — Johann Sebastian Bach (1685-1750)

Jonathan Carley, tuba

Concerto in One Movement — Alexy Lebedev (1924-1993)

Jonathan Carley, tuba
Ethan Hayward, piano

brief intermission

Three Miniatures

Anthony Plog
(b. 1947)

I. Allegro vivace
II. Slowly and freely
III. Allegro vivace

Jonathan Carley, tuba
Ethan Hayward, piano

Romance for Tuba

Elizabeth Raum
(b. 1947)

Jonathan Carley, tuba
Ethan Hayward, piano

With This Love

Peter Gabriel
(b. 1950)
Arr. Mike Forbes
(b. 1973)

Atlas Akers, euphonium
Colin Lakatos, euphonium
Karson Landsaw, tuba
Jonathan Carley, tuba

Whimises

Jim Self
(1943-2025)

Luke Ferris, trumpet
Ross Oller, trombone
Jonathan Carley, tuba

Devil's Waltz

Steven Verhelst
(b. 1981)

Karina Herrera Zambrano, horn
Jonathan Carley, tuba

Ralph Vaughan Williams – Concerto for Bass Tuba

The Vaughan Williams tuba concerto is one of the most famous standards in tuba repertoire. Composed in 1954, the piece premiered at the Golden Jubilee for the London Symphony Orchestra with solo tubist Philip Catelinet. This concerto is one of the first works written for solo tuba by an internationally renowned composer and is regarded as a pivotal moment for the tuba and its role as a serious soloistic instrument. Initial reviews of the concerto were mixed, referring to the piece as "humorous and Salty" or "elephantine romp", but as one listens to the piece, it becomes difficult to ignore the different techniques and sounds that the tuba is capable of.

Capriccio – Krzystof Penderecki

Penderecki's Capriccio is said to have been written in the span of one afternoon, having forgotten about the commission until only a few days before the deadline. Written without a key or meter, Penderecki's "throwaway" work for the tuba has been embraced as a cornerstone of the modern tubist's repertoire since its composition in 1980. The initial tempo marking "Scherzo alla Polacca" (in the Polish style) draws attention to the playful nature of the piece, and allows the performer to be free with their interpretation.

Prelude to Suite II – Johann Sebastian Bach

Bach's second cello suite is a stark contrast from the other pieces on today's program. Written in the key of D minor, this piece opens with a dark and serious color, immediately establishing a heavy atmosphere to complement the heavy use of chordal tension. The emphasis of the second beat throughout the opening of the prelude creates the illusion of the *sarabande,* a major musical form known for its slow, halting rhythms that are meant to convey deep emotion. This musical form was popularized in the Baroque era, but is still used in compositions today. Through his use of constant 16th-note arpeggio waves, Bach has created a piece that balances emotion with technicality.

Concerto in One Movement – Alexey Lebedev

Concerto in One Movement was written in 1950 by Russian composer Alexey Lebedev, and 'discovered' in the West after bass trombonist Allen Ostrander found a copy of this solo in the U.S. Library of Congress and published his own edition in 1960. This piece features horizontal phrasing between the tuba and piano, rather than traditional vertical chordal accompaniment. The composition shifts back and forth between dark, lyrical melodies and technical passages, which is characteristic of 20th-century Russian low brass works. Listen to how the tuba sings through the lyrical phrases as the concerto is performed, and think of a Russian bass-baritone singing through the aria-style passages.

Three Miniatures – Anthony Plog

Composed in 1990 by Anthony Plog, *Three Miniatures* is an excellent piece to demonstrate the importance of subdividing fast-paced phrases and singing through the instrument in order to execute different partial leaps in cadenza-like passages. This work requires technical agility in the first and third movements, as well as musical decision-making

and lyricism in the second. With constant sixteenth-note rhythms and an expressive dialogue between the tuba and piano to close the piece, *Three Miniatures* has solidified itself as a staple within modern tuba repertoire.

Romance for Tuba – Elizabeth Raum

Elizabeth Raum's *Romance for Tuba and Piano* was commissioned by Estelle Gravois-Murr in 2000 as a birthday gift for her husband, tubist Ray Murr. Listen to the lyrical portions of this work, and think of an oboe or bassoon playing through the phrases. Raum received her bachelor's in oboe performance from the Eastman School of Music in 1966, and her fast-paced melodic scoring is reminiscent of traditional soloistic oboe repertoire. These technical runs contrast with the broad and lyrical returning melody from the beginning. Thank you to Ethan Hayward for being my amazing accompanist for both my junior, and senior recitals. None of this music would have been possible without his collaboration.

With This Love – Peter Gabriel

With This Love is originally scored for oboe, English horn, violin, piano, and synthesizer for the film *The Last Temptation of Christ* (1988). After the film's release, Peter Gabriel spent months turning these film scores into a fully fledged musical album, entitled *Passion: Music for The Last Temptation of Christ*. The arrangement on today's program is a tuba and euphonium quartet edition of the piece, arranged by Mike Forbes. Thank you to Atlas Akers, Karson Landsaw, and Colin Lakatos for playing in our 'Tuba Euph Slaytet' for my final semester at EIU!

Whimsies – Jim Self

Originally, *Whimsies* was written by Jim Self in 2011 for his longtime friend, Burnette Dillon, for his at the time upcoming CD. However in 2013, euphonium player Gail Robertson requested a piece for her ensemble, Symbiosis, so Jim arranged the piece for trumpet, trombone, and tuba. This piece is just fun to perform with friends. The piece takes us through multiple statements of scherzo-like melodies, slower rhythmic passages, and finishes off with a reggae style groove (complete with stomps). Thank you to Luke Ferris and Ross Oller for joining me to play this piece for my recital! It has been a joy to work through this challenging piece and grow as musicians with you this semester.

Devil's Waltz – Steven Verhelst

The closer of my recital, *Devil's Waltz,* is a dance between two players through their instruments. Originally for two trombones, Karina Herrera Zambrano and I decided to tackle the waltz together for our respective recitals this semester on French horn and tuba. Steven Verhelst composed this piece as an opener to a recently completed trilogy. *Devil's Waltz (2010)* serves as the first chapter, moving then to *Angel's Tango (2016)* as the second chapter, and Verhelst closes the trilogy with *Limbo Dance (2025)*. This work opens with a

dance-like introduction that quickly moves into a waltz rhythm, trading the lead between the horn and the tuba. The piece finishes with a slower groove, tossing back and forth melodic ideas, before winding up into a jumping closing coda. Thank you to Karina for closing out my last degree performance at EIU, and for being the "oom to my pah" in chamber ensembles throughout our time together!