



University of North Texas
College of Music

Senior Recital | Saturday, March 29, 2025 | 3:30 p.m. | Recital Hall

Charlie Moats, tuba
Donna Meinecke, piano

Fantasiestücke, Op. 73 (1849)Robert Schumann
I. Zart und mit Ausdruck (1814–1856)
II. Lebhaft, leicht trans., ed. Floyd Cooley
III. Rasch und mit Feuer

Vier ernste Gesänge (Four Serious Songs), Op. 121 (1896) ... Johannes Brahms
I. Denn es gehet dem Menschen (1833–1897)
II. Ich wandte mich ed. Donald C. Little
III. O Tod
IV. Wenn ich mit Menschen

-INTERMISSION-

Concerto in F minor for Tuba and Orchestra (1954)Ralph Vaughn Williams
I. Prelude: Allegro moderato (1872–1958)
II. Romanza: Andante sostenuto
III. Finale - Rondo alla tedesca: Allegro

Program four hundred ninety-three of the 2024–2025 season
Photography and videography are prohibited

Program Notes

Fantasiestücke, Op. 73 (1849) | Robert Schumann (1814–1856)

Originally written for Clarinet and Piano, Fantasiestücke (Fantasy Pieces) was completed over two days in February 1849. This title can be found in many of Schumann's works, as he was a fan of the romantic imagery and freedom that the term fantasy creates. The first movement *Zart und mit Ausdruck* (Tender and with expression) has a dream like flow that begins slightly mournful but ends with on a positive note. The second movement *Ledhaft, Leicht* (Lively, light) is energetic and playful, and includes two major interweaving sections. The final movement *Rasch und mit Feuer* (Quick and with fire) picks up the energy and excitement even more and uses a mixture of original and previously played material. This piece continues to build into a climatic ending. Overall the full work acts as one giant crescendo, with the soloist and pianist creating equally until the end.

Vier ernste Gesänge (Four Serious Songs), Op. 121 (1896) Johannes Brahms (1833–1897)

Originally written for Vocalist and Piano, Vier Ernste Gesänge (Four Serious Songs) are based on texts from the Luther Bible. The first three movements come from the Old Testament and talk of death and oppression, while the fourth movement comes from the New Testament and talk of hope and faith. The first movement *Denn es gehet dem Menschen* (It is for a person as it is an animal) is sourced from Ecclesiastes 3:19-22 and speaks on the reality and nature of death. The second movement *Ich wandte Mich, und sahe an* (I turned and looked upon everyone) is sourced from Ecclesiastes 4:1-3 and speaks on the weight of oppression. The third movement *O Tod, wie bitter bist du* (O Death, how bitter you are) is sourced from Sirach 41:1-2 and speaks on the unavoidable nature of death. The fourth movement *Wenn ich mit Menschen* (If I speak with tongues of humans and angels) is sourced from 1st Corinthians 13:1-13 and speaks on the importance of action over words.

Concerto in F minor for Tuba and Orchestra (1954) Ralph Vaughn Williams (1872–1958)

The first concerto written for solo tuba, the concerto for tuba by Ralph Vaughn Williams is the most famous and performed work for tuba. Consisting of three movements, this work travels over numerous styles and covers nearly the entirety of a tubists technical arsenal. The first movement *Prelude: Allegro Moderato* opens up with the primary melodic motif and then proceeds to travel throughout the register while interplaying two different styles and ending with a cadenza that shows off the full register of the tuba. The second movement *Romanza: Andante Sostenuto* starts with of beautiful lyrical melodies and a softer, more intimate style than in the first movement. The third movement *Finale – Rondo alla Tedesca: Allegro* fires off with quick ascending lines and aggressive trills. This movement continues in this fashion throughout, showing off the tubas technical prowess, until a virtuosic cadenza that ends the piece.

Charlie Moats is a tubist and educator based in North Texas. A native of North Texas, he attended The Colony High School where he was first introduced to the wind band and symphony orchestra. Following this he started attending the University of North Texas and studies with Donald Little and Matthew Good. While at UNT Charlie has played with the Brass Band and Wind Orchestra, as well as the brass quintet Brassvenue C, who were semifinalists at the National Brass Quintet Competition. In addition to UNT, Charlie has spent time studying at the Brevard Music Center and Sewanee Music Festival. An avid performer of new works, Charlie has premiered many pieces for solo tuba, wind band, and orchestra.