



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, March 8, 2026 • 7:00 PM

**RYLIE PECK &
JOHN PEREZ**

Junior Recital

Murray and Michele Allen Recital
2330 North Halsted Street • Chicago

Sunday, March 8, 2026 • 7:00 PM
Allen Recital Hall

RYLIE PECK, SOPRANO & JOHN PEREZ, HORN

Junior Recital

YOKO YAMADA & LEO RADOSAVLJEVIC, PIANO

PROGRAM

Benjamin Britten (1913–1976)

Selections from Serenade for Tenor, Horn, and Strings, Op.31 (1943)

No. 3, Nocturne

No. 4, Elegy

No. 5, Dirge

Trygve Madsen (b. 1940)

Sonata for Horn and Piano, Op. 24 (1978)

I. Allegro

II. Quasi Menuetto

III. Moderato, e poco rubato

- Intermission -

Sergei Rachmaninoff (1873–1943)

Vocalise, Op.34, No.14 (1912)

Aaron Copland (1900–1990)

Twelve Poems of Emily Dickinson (1950)

1. Nature, the gentlest mother

4. The world feels dusty

6. Dear March, come in!

8. When they come back

9. I felt a funeral in my brain

11. Going to Heaven!

Rylie Peck is from the studio of Viktoria Vizin. John Perez is from the studio of Jim Smelser. This recital is presented in partial fulfillment of the degree Bachelor of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

Wolfgang Amadeus Mozart (1756–1791)
Zeffiretti Lusinghieri from *Idomeneo* (1781)

Oliver Messiaen (1908–1992)
Trois Melodies (1930)

1. Pourquoi
2. Le Sourire
3. La fiancée perdue

PROGRAM NOTES

Benjamin Britten (1913–1976)

Selections from Serenade for Tenor, Horn, and Strings, Op.31 (1943)

Duration: 12 minutes

Composed in 1943 for Dennis Brain and Peter Pears, Britten's *Serenade* explores the looming and ethereal aspects of the night found in the works of Early Modern poets. Virtuoso horn player Dennis Brain originally requested a work from Britten hoping for a solo piece—similar to the Richard Strauss horn concertos composed a few decades prior—but Britten took a different route, choosing to feature horn and tenor in equal parts within a song cycle. While Brain and Britten collaborated on the final composition, Brain requested hardly any alterations to the challenging horn part, which tested the limits of what the instrument could do.

The selections performed tonight trace a descent from twilight into the terrifying depths of the soul. The music opens with the Nocturne (text by Alfred, Lord Tennyson), capturing the “long light” on castle walls with the horn mimicking bugle calls that echo across the valley. This fades into the shadows of the Elegy (text by William Blake), a brooding lament where the horn's chromatic wanderings underscore themes of hidden decay. The suite culminates in the Dirge (text from an Anonymous 15th-century poem), a terrifying passacaglia where the vocalist sings a severe melody over a relentless, repetitive accompaniment to depict the soul's purgatorial journey.

Trygve Madsen (b. 1940)

Sonata for Horn and Piano, Op. 24 (1978)

Duration: 14 minutes

Norwegian composer Trygve Madsen is a pivotal figure in Scandinavian brass music, and his style was significantly shaped by his studies at the Vienna Academy of Music. This education grounded him in Viennese Classicism, which he fuses with jazz harmonies and Russian-influenced melodic flair. The work takes its listeners through three distinct moods: a bold and brash Allegro, a subdued Quasi Menuetto that twists traditional forms with modern harmony, and an energetic finale that drives the piece to a fiery ending.

Dedicated to legendary horn player Frøydis Ree Wekre, Madsen's *Sonata* pays homage to composer Franz Schubert, as its premiere marked the 150th anniversary of his death. Madsen takes this homage quite literally in the third movement, with the main theme deriving from Schubert's A Major and A Minor Piano Sonatas (D.

537 and D. 959). Madsen invites the performer to “sing” through the instrument, utilizing the most luscious and soulful ranges of the horn to bring his melodies alive.

Sergei Rachmaninoff (1873–1943)

Vocalise, Op.34, No.14 (1912)

Duration: 5 minutes

Sergei Rachmaninoff was an exceptional Russian composer. With great musical instincts, his compositions were beyond remarkable. They were clean, sharp, and precise, yet with such fluid motion. This Vocalise expresses intense melancholy often found in Romantic music. Composed in the way of traditional Russian art song, it is a continuous conversation between vocalist and pianist, not only in their musical line, but in their breaths: the anger, the fight, the sorrow, the hope that he will once again return to the comfort of what once was.

Aaron Copland (1900–1990)

Twelve Poems of Emily Dickinson (1950)

Duration: 14 minutes

Aaron Copland was born and raised in Brooklyn, New York, and a son to Russian–Jewish immigrant parents. At the age of 21, he moved for the first time to study at the Conservatoire Americain at the Palace of Fontainebleau. It was here where Copland made some great connections that, along with his incredible talent, started his career as a composer.

Throughout his career, Copland achieved a tasteful compositional style heavily utilizing atonal, twelve-tone, and modern compositional techniques. The styles of both Copland and Dickinson made this song cycle an exceptional creation—a piece of art that is beautifully haunting, and a true testament to the hard hitting questions everyone faces in life. Will I only know what is important in the face of death? How do I prepare for what’s to come when I don’t know when it’s coming? What if I am not ready? Where do we go when we pass? What is my purpose and role in life?

Wolfgang Amadeus Mozart (1756–1791)

Zeffiretti Lusinghieri from *Idomeneo* (1781)

Duration: 6 minutes

Wolfgang Amadeus Mozart is widely regarded as one of the most famous composers in Western music history. He started composing at a very young age, developing a compositional style of a mix of Classical and Baroque, often including a clean and clear sound.

Idomeneo, like many of Mozart operas, comes with a very complex storyline. Set after the Trojan War, Idomeneo captures Iliia, the daughter of the defeated Trojan King. Iliia and Idomeneo's son, Prince Idamante, fall in love. In this aria, she asks the breezes to bring her love to him as a testament of her faith and heart, bringing a calming presence within the chaos of schemes, sacrifice, and jealousy.

Oliver Messiaen (1908–1992)

Trois Melodies (1930)

Duration: 6 minutes

Oliver Messiaen was a very skilled French composer, organist, and teacher who served as organist at La Sainte Trinité from the age of 22 up until his death. Messiaen obtained a very sophisticated style throughout his career that often utilized rich colors and complex harmonic structures. In this first piece we start off with a question: Why? A question that, at first glance, seems so simple, yet holds the weight of the world in its hands. The second piece has music so soft and iridescent, you can feel the deep connection between him, his mother, and her words. We end with a song that is a powerful plea with Jesus to watch over a loved one as they have passed—that as she is gone, she may never know pain or suffering.

Notes by Rylie Peck and John Perez

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