

23rd APRIL, MONDAY
1800 HOURS, YST CONSERVATORY CONCERT HALL

SENIOR RECITAL:
NGIAM XING HAO, TUBA

ARMAND RUSSELL

Suite Concertante

- I. Capriccio
- II. Ballade
- III. Scherzo
- IV. Burlesca

JAMES MEADOR

Six-Pack for Solo Tuba

- I. Blowing Off Steam
- II. Discotheque
- III. Melancholy
- IV. Angry
- V. Inebriated
- VI. Invincible

ROLAND SZENTPALI

Allegro Fuoco

GARY ZIEK

Concerto for Tuba

- I. Soaring
- II. Romance
- III. Riot!

PROGRAM NOTES

Suite Concertante

Armand Russell

Suite Concertante is a piece written for solo Tuba and Woodwind Quintet. The strange pairing of a Tuba and Woodwind Quintet is often unheard of. However, the piece explores the different colours that the Tuba can produce. Often, the Tuba is thought of as a low and heavy instrument, however the suite enables the soloist to take on different roles and personalities such as those of the instruments of the woodwind family, the soloist is able to showcase characteristics and virtuosity through the suite.

The first movement, Capriccio is a lively movement in free form in which the soloist and the ensemble converse in a whimsical fashion, taking turns to be in the spotlight. The tuba is often interrupted by the woodwinds through playful interjections. The piece evolves into a compound meter and there is a play on the meter where hemiolas are introduced. The movement moves back into the simple meter, the ensemble concludes on a mystifying note. The second movement, titled Ballade, is set in an atonal fashion and the movement highlights the colours of the ensemble individually, more often in a perplexed fashion.

The third movement, Scherzo is a playful movement set in a rondo form, with the Tuba setting the theme that recurs through the movement, the middle of the movement enters through a metric modulation when the Horn plays a duet with the soloist, finally acknowledging the relationship of the brass family connection between the soloist and ensemble. The final movement, Burlesca is a caricature that captures the hilarity of the strange pairing between the Tuba and the Woodwind Quintet, the movement sounds almost theatrical and one would be able to hear the dramatic effect in the conversations, the piece comes to a rousing conclusion as the soloist and ensemble rapidly ends off with a flourish of sound.

Six-Pack for Solo Tuba

James M. Meador

James Meador Six-Pack was written in 2007 at the request of Tim Buzbee. During the initial brainstorming discussions, Buzbee said he had always had an idea for a theatrical piece with six different movements where the performer would drink a beer between each movement. Aside from exploiting his monstrous low register and beautiful lyrical playing, his only other requirement was that it be somewhat flashy, if not virtuosic, and that it could be used to close out a recital on a positive and powerful note.

The first movement, entitled *Blowing Off Steam*, derives its frantic character from a minimalistic driving and even pulsating rhythm, with the flow occasionally being disrupted by jolting 'horn blows' followed by an even faster pulse, then grinding to a halt. *Discotheque*, which starts with a simple thumping techno beat and gets progressively more complex as new elements are added to the mix. *Melancholy* explores the lyrical style and somewhat reminiscent of the second movement.

The fourth movement, *Anger* features the lower registers of the tuba, especially the extreme pedal register at outrageously loud dynamic levels. *Inebriated* is harmonically based on the famous tuba solo *Tubby* but with a slightly altered state of consciousness. The sixth movement, *Invincible* is powerful and heroic in nature but with an underlying sense of silliness, and the piece closes out with a reference to Prokofiev's *Montagues and Capulets*, highlighting the invulnerability of the music and the performer.

Allegro Fuoco

Roland Szentpali

Allegro Fuoco was written for the Final of Hungarian Brass Competition 2006. The piece is short, compact, and is written in Eastern European folklore music style. When Szentpali started to work on the piece, he wanted to "write a "simple" tuba and piano recital piece, but after a few bars he had decided to make an additional version for tuba, string quartet and piano, to give the piece even more power."

As the title of the piece suggests, there is a constant fiery movement in the piece which is shown through the energy and running notes that are played by both Tuba and Piano. The middle section which is slow and reflective, momentarily extinguishes the flames as it leads into an *Angosciosamente* (agonizing) section - emphasizing the pain and suffering of the secondary theme. The flame is once again re-ignited as the Tuba and Piano both displays fiery passages of virtuosic turns of speed, pushing with unrelenting energy towards the conclusion of the piece.

Concerto for Tuba

Gary Ziek

The Concerto for Tuba and Wind Ensemble was written for Alan Baer in the January of 2011. It was written for Baer's appearance with the Emporia State University Wind Ensemble. The work is in three movements, each reflecting different facets of the tuba as a solo instrument.

Movement 1, *Soaring*, starts with a series of tuba fanfares, alternating with responses from the accompaniment. The mood becomes increasingly agitated leading to the first full impact. The music gradually transforms to a slower, more lyrical statement of the initial tuba melody. The passage abruptly segues into a faster section comprising the majority of the first movement. This section utilizes a sonata form (ABA). The movement comes to a rousing conclusion with final statements of the melody being sounded in the piano.

Movement 2, *Romance*, begins with a gentle, flowing *Siciliano*. This leads to a waltz which encapsulates lyricism and agility from the soloist. The *Siciliano* returns as the movement ends in a moment of quiet repose. This contemplative mood is shattered by the beginning of the 3rd movement, *Riot!* Dissonant pyramids of sound, based on the *Dies Irae*, set the stage for this movement, which can be best described as a five part "blues rondo". Driving rhythms and furious challenging tuba lines are found throughout this movement. The soloist has a short cadenza and coda, bringing the piece to a rousing conclusion.