

DAN WILHELM
TUBA

GRADUATE RECITAL
RECITAL HALL
THURSDAY, APRIL 16, 2015 • 5:00PM

ASU Herberger Institute
FOR DESIGN AND THE ARTS

ARIZONA STATE UNIVERSITY

School of Music

Joined by:
Gail Novak, piano
Danielle VanTuinen, euphonium

Program

Sonata for Tuba and Piano

Frank Lynn Payne

I. Fast with energy

(b. 1938)

II. Slow and deliberate

III. Very quick and light

IV. Fast

Diversive Elements

David R. Gillingham

I. Intrada

(b. 1947)

II. Jazz Walk

III. Euphony

IV. Caccia

V. Fanfare & March

There will be a 10-minute intermission

Concerto del Garda

Elizabeth Raum

I. Moderato grandioso

(b. 1945)

II. Lento

III. Allegretto con anima

Clouds

Dave Ihlenfeld

(b.1973)

Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.

Program Notes

Frank Lynn Payne was born in Asheville, North Carolina and attended Little Rock Central High School in the state of Arkansas. Payne taught at the Oklahoma City University. He recently retired from the University of Oklahoma City as Professor Emeritus of Music after 35 years of service. Payne was also the composer of the first piece to be considered a tuba quartet (4 tubas) entitled, appropriately, "Quartet for Tubas." His **Sonata for Tuba and Piano (1979)** was dedicated to and inspired by Mark Mordue, then tubist with the Oklahoma Symphony Orchestra. The Sonata is a technically challenging piece for both the soloist and accompanist, and includes a lot of interplay and unison thematic material between both musicians. (Bio and program notes provided by composer.)

David R. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in the repertoire. Much of his music is driven by rhythm and highlights accented figures and syncopation. **Diversive Elements** is no exception, as the euphonium and piano are often scored together, while the tuba must survive by their own volition. The piece is a very high energy work encompassing many different styles and textures, and is a great addition to any recital or concert. (Bio provided by composer.)

It is difficult to talk about **Elizabeth Raum** without also mentioning the name John Griffiths. The tuba world owes much to this friendship, as much of her solo music for tuba came out of requests or inspiration from John. Raum's music for tuba is very reminiscent of older styles, but has that touch of modern harmony that keeps the music from being too trite or clichéd. **Concerto del Garda** was written for John Griffiths as a sonata for tuba and piano and premiered by him at the 1997 ITEC conference in Riva del Garda, Italy. The three movements, moderato grandioso, lento, and allegretto con anima recall an earlier era of clarity and balance much as though a modern day Mozart might have written it. In the outer movements, the solo part uses extensive range and alternates between expansive melodic passages and scalar and arpeggiated sequences much like concerti of the eighteenth and early nineteenth centuries. The middle movement is full of expressive melodic sequences and stays much of the time in the high F tuba register. In fact, the range is so extensive for this concerto that Raum also wrote adaptations for euphonium as well as the CC tuba. (Notes on the piece provided by composer.)