

Blake Ryall - Contemporaries

with Aida Olarte, piano
Doctoral Degree Recital
Recital Hall | March 30th, 2018 | 7:30 p.m.

Program

Visions (2012)

1. Running Wild
2. Prayer
3. Dance
4. Song
5. Fafner's Dream
6. Mephisto

Roland Szentpali

Tapestry III (1986)

James DeMars

Intermission

Encounters II (1967)

William Kraft

Concertino for Tuba and Piano (1967)

Eugene Bozza

- I. Allegro vivo
- II. Andante ma non troppo
- III. Allegro vivo

Shred!! (2018)

with Stephen Senseman, tuba

Blake Ryall

Program Notes

Visions (2012) by Roland Szentpali

Composed by the virtuoso Hungarian tubist Roland Szentpali, *Visions* is a six-movement solo piece with optional piano accompaniment. While consistently maintaining a high technical and musical demand, each movement explores a range of styles, extended techniques, and expressive gestures. The piece is dedicated to Roger Bobo, who encouraged Szentpali to write it.

Tapestry III (1986) by James DeMars

Tapestry III is the third entry in a series of compositions by ASU-based composer James DeMars. Written for tuba with electronic accompaniment provided by FM synthesizers, the piece was featured on former ASU tuba/euphonium professor Daniel Perantoni's solo album *Daniel in the Lion's Den*. It has since become a well-known staple in repertoire for tuba and electronics.

Encounters II (1967) by William Kraft

William Kraft's *Encounters II* is a highly progressive work for unaccompanied tuba that helped pioneer the use of extended techniques in the tuba literature. Originally written for virtuoso tubist Roger Bobo, the piece explores extremes of dynamics, register, and technicalities in a through-composed format across five distinctive sections. Featured extended techniques include half-valve glissandi, use of multiphonics, flutter tonguing, and half-valved pitches.

Concertino for Tuba and Piano (1967) by Eugene Bozza

French composer Eugene Bozza's Concertino for Tuba and Piano is a three movement work largely known for its musically demanding content. The first movement serves as a fast and technically challenging introduction with an extensive cadenza. The second movement begins with a temporally loose theme in the tuba before transitioning into a lyrical dialogue with the piano. The third movement returns to a brisk tempo, and showcases technical ability and agility in bringing the piece to an exciting conclusion.

Shred!! (2018) by Blake Ryall

I like to think this one speaks for itself... special thanks to the ASU Tuba/Euphonium studio, a group of incredible musicians and people who have never left me short on inspiration or laughs. Hopefully I can give you all some of both in return!



School of Music