

The D'Angelo Department of
Music at Mercyhurst University

Presents

Junior Recital

Tyler Ruhe, tuba

Sarah Kahl, piano

Walker Recital Hall
Saturday, April 12th, 2025
4:00PM.



MERCYHURST
UNIVERSITY

D'ANGELO DEPARTMENT OF MUSIC

www.mercyhurst.edu/music

PROGRAM

Tastebuds - Flavorful Vinaigrettes
(2024)

Kayla J. Holsopple
(b. 2001)

- I. Unami
- II. Salty
- III. Sour
- IV. Sweet
- V. Bitter

Introduction and Dance

Joseph Edouard Barat
(1882-1963)

Six Studies in English Folk Song

Ralph Vaughan Williams
(1872-1958)

- I. Adagio: Lovely on the Water
- II. Andante Sostenuto: Spurn Point
- III. Larghetto: Van Dieman's Land
- IV. Lento: The Lady and the Dragon
- V. Andante tranquillo: She Borrowed
Some of Her Mother's Gold
- VI. Allegro vivace: As I Walked Over
London Bridge

Ordner Seg (It'll Be Alright)

Oystein Baadsvik
(b. 1966)

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Please silence all electronic devices. No flash photography please.

ABOUT THE COMPOSERS AND WORKS

Tastebuds was written in 2024 by **Kayla Holsopple**. This piece is a musical exploration of the sensory experience of taste with each movement capturing the unique perspectives on the five major taste sensations we experience in everyday life. The tuba is able to play dark and sweet melodies while also being intense and flexibly virtuosic. This piece is also written for unaccompanied euphonium but has been transposed down an octave for tuba. Interesting musical techniques are found in the third movement that starts with a glissando into a trill. The listener also hears some falls throughout the piece where the pitch glides down. The first three movements of the piece are in A minor. Movement IV is in the relative major of C and Movement V is in D minor.

The first movement's slow, earthy, and contemplative beginning represents umami-rich foods such as mushrooms and aged cheeses. Umami is characterized in both cooked broths and meats. It then picks up to become lithe and lean to showcase the taste of strong seafood. A swampy land with fresh and salt water combined is the first thing that comes into mind playing the second movement. Soon, the writing includes wide interval jumps, such as minor 9th and 11th leaps, representing the temptation to smell the nastier odor in the swamp, making a dirty blues style piece. The third movement uses tritones and glissandi. This movement zips through the sensation of puckered lips and capturing sharp and tangy flavors, ending with a dissatisfied swallow and leaving the listener with a lingering sense of tartness. Another interesting technique shown in this movement is

that the player will press down on the valves halfway for the last two notes imitating a person hating the taste of the food making it a burpy sound. The fourth movement is about subtly sweet things which explore delicate flavors such as honey, fresh berries, and the richness of dark chocolate. The feeling of this piece in a social standpoint reminds me of someone being overly sweet in a fake way. While the 32nd notes should be played accurately and metrically, other melodies and musical ideas should be approached with rubato and a beautiful lyricism. The final movement tackles the intensity of bitter drinks, like coffee, and additives, such as vinegar. The strong accents and a confident ending contribute to a colorful and varied work. The movement starts out routinely then the tempo slows at the marking of “Add Cream and Sugar.” Imagine a person feeling soothed because of the yummy sugar taste. Then an accelerando speeds up the tempo representing someone getting hyper after drinking too much sugar. The dynamics can add some more tension to the piece.

Kayla Holsopple received her music education degree from the Indiana University of Pennsylvania and currently teaches in the Pittsburgh area. She earned a high ranking in the Artist Division Solo Competition at the International Tuba and Euphonium Festival in Atlanta Georgia in 2023. She was the only tubist to be selected in the final round. She started out on trumpet in the 5th grade and then switched to tuba later in her life. She is from Latrobe Pennsylvania and graduated from Greater Latrobe Senior High School becoming the conductor of the senior high marching band. She had experience playing in large and chamber ensembles including wind ensembles, tuba-euphonium large and chamber ensembles, and brass quintets.

Introduction and Dance is a piece written by a French composer named **Joseph Edouard Barat**. He was born in Paris, France on September 22, 1882. Through his musical career he played the saxophone and was also a soloist in the Republican Guard Band. The Paris Conservatory is where he studied piano with Paul Vidal, harmony with Emile Pessard and composition with Georges Caussade. He became a military bandmaster in Lyon and later in Paris. Barat retired in 1933 and became conductor of the renowned band La Sirene in Paris which he led until 1944. One of his most well known pieces is “Andante et Allegro” for trombone and piano. He passed away at Chelsea on September 10, 1963.

This piece was written in 1963. The cadenza of the piece helped musicians to show their creative side like the tempo changes and accelerando and ritardando. This piece was originally written for euphonium and piano and then later arranged for tuba and piano. The piece starts out in 4/4 time in F Minor with a fanfare theme, leading to a cadenza shortly thereafter, having an accelerando, that ends the introduction. Then the second section begins in a dance-like style. This piece is in ternary form, with Section A beginning in the tonic and then modulating to a different key for the B Section. The return of the A Section brings the listener back to the tonic key and a repetition of the main melody. This piece belongs to the 20th Century period. Heroism is the key character of this piece, which is evident from both the introduction and the meno mosso section. The piece ends with an accelerando.

The emotions behind this piece sound more like a passionate feel because of its fanfare quality. Changing dynamics throughout the piece make it sound more enthralling because it catches the audience's attention.

Octave jumps are the widest range of flexibility heard throughout the piece. This piece has a polyphonic texture because the accompaniment part is playing on and off beats underneath the tuba soloist. There are some cluster chords and non tertian chords, which are important 20th century composition techniques to observe.

Six Studies in English Folk Song is a piece that was originally written for cello and piano by English composer **Ralph Vaughan Williams**. He was born in 1872 at the Village of Down Ampney. He was related to Charles Darwin who is Ralph's great uncle. During his younger years he studied piano and violin and collected traditional folk songs. He studied at the Royal College of Music in London alongside Gustav Holst, then for three years at Trinity College, Cambridge, where he was a pupil of Charles Wood. Ralphs Vaughan Williams' first big public success came in 1910 at the premiere of his orchestral work Fantasia on a Theme of Thomas Tallis, before achieving even greater praise for A London Symphony. When he was around 70, he moved into a new genre of film music. He wrote the music for the film Scott of the Antarctica in 1948, from which he developed his Symphonia Antarctica. He also spent a short time continuing his studies in Berlin with Max Bruch. The English Folk Song Suite is one of his most well-known pieces he has ever written. Fun fact: Wind Ensemble and Civic Orchestra played this piece two years ago.

Vaughan Williams wrote this piece for the sisters May and Ann Mukle, cellist and pianist respectively, who gave the first performance in 1926. Vaughan Williams wrote these six studies, not as simple transcriptions of songs, but as short fantasies based on them. Vaughan Williams

sought to organically weave elements of his native music into all of his compositions rather than imitate it. He traveled through the British countryside just to record and transcribe folk music directly from its sources.

This piece has six movements with a piano accompaniment, largely displaying lyricism on the tuba. The dynamics vary throughout the piece creating more emotion and holding attention to the listeners in the audience. Movement I is called "Lovely on the Water" and the key is in E Dorian. This movement features mixed meters. Movement II is called "Spurn Point" and the key is in E flat major. The soloist and accompaniment sometimes are playing polyrhythms since the 8th notes and triplets are syncopated. Movement III is a Larghetto movement "Van Diemen's Land" in D Ionian. The movement starts out with a two and a half octave phrase ranging from the pedal register to the mid upper register. The most challenging part playing this movement is the phrasing because the player must play four-measure long phrases all in a single breath. Movement IV is called "She Borrowed Some of Her Mother's Gold" in G major. A tricky part from the players perspective is that the player must end a D above the staff. The triple pianissimo makes it even more difficult to control while keeping a full sustained sound in the upper register. Movement V is called "The Lady and the Dragoon" in G major. It exhibits hemiola, where Vaughan Williams creates a duple feel at times over a triple-meter pulse. Movement VI is called "As I walked over London Bridge" and is in A Dorian. By the end, it modulates to C Lydian. Staccatos are a common articulation, making the piece sound light and bouncy. All of the pieces are in triple meter except movements III and IV, which are in 4/4 time signature.

Oystein Baadsvik is a Norwegian tuba virtuoso, composer, and conductor. He was born in Trondheim Norway on August 14, 1966. He started playing euphonium in a school band of Spongdal near Trondheim at the age of 10. Four years later he began playing the tuba in another school brass band in Trondheim. In 2000 Oystein composed his most well known piece **Fnugg** for solo tuba. It included new techniques such as multi phonics and lip beats. It was first performed live at the Gala Concert of the European Brass Band Championship in Bergen in May 2003. It became tremendously popular worldwide.

Baadsvik was inspired to write **Ordner Seg** by the dark winter days in Norway when the sun is absent. One day in February 2014 he saw the sun shone through the window at his kitchen where darkness and light is the key theme to my piece. This piece is subtitled “**It’ll Be Alright**” because it expresses his feelings during the waking up hours in his native Norway. This song influenced my understanding of this music by expressing the beauty of the winter sunrise. This piece was originally written for tuba and piano but there are various arrangements for other instruments. This piece belongs to the contemporary period. There’s a pop sensibility to the melody but in a more classical style. This piece is written in free form based on the opening phrases. This piece was originally written for tuba and piano but there are various arrangements for other instruments. This piece belongs to the contemporary period. There’s a pop sensibility to the melody but in a more classical style. This piece is written in free form based on the opening phrases.

Ordner Seg is written in common time in a modified ABA form. The melody has some emotion behind this piece and sounds soulful due to

the amount of expressiveness. This piece starts with a lyrical theme and then it rhythmically varies throughout like adding grace notes and syncopations. Dynamically the beginning starts out at a mezzo piano and then crescendos to a triple fortissimo. The piece ends back down to a pianissimo. Some musical things that you'll notice throughout the piece is that they're some octave jumps, major 6th slurs and even 32nd note runs. The texture of this piece exhibits a thin piano accompaniment offering harmonic support. Ordner Seg is written in C Mixolydian. The piece sounds as if it is in C Major but having a "flat 7" of Bb in the scale.

Special Thanks