

Joint Student Recital
Olivia Franco, tuba
Kendan Powers, horn

May 5, 2025
5:30pm

All Faiths Chapel, Kansas State University

PROGRAM

Introduction and Dance.....J.E. Barat
Olivia Franco, tuba (1882-1963)
**Amanda Arrington, Piano*

Tuba Rhapsody.....Clare Grundman
(1913-1996)
**Amanda Arrington, Piano*

AiguilleLara Poe
(b.1993)
**Amanda Arrington, Piano*

Dancing With Myself.....Barbara York
(1949-2020)
I.
V.
Olivia Franco, tuba
Kendan Powers, horn
**Amanda Arrington, Piano*

Fat Belly BluesRichard Bissill
(b.1960)
Kendan Powers, horn

Bach Minuet 1 and 2 for CelloJ. S. Bach
(1685-1750)

Sonata no.3 for French Horn.....Alec Wilder
(1907-1980)
**Amanda Arrington, Piano*

*Indicates K-State Faculty

KANSAS STATE
UNIVERSITY

School of Music,
Theatre, and Dance

Program Notes

Introduction and Dance Introduction and Dance was written in 1963 by Jonathan Edouard Barat. This work is one of the most widely played openers in the repertoire because of its dramatic yet fanfare-esque introduction. The first section of the dance is a light yet acrobatic dance which can show the flexibility of the tuba. The second section is reminiscent of a torero (bullfighter). The first section then returns in an altered form to end the work.

Tuba Rhapsody is a captivating solo work written for tuba and wind band, but will be showcased with piano this evening. Composed in 1965, Grundman's piece showcases the tuba's rich tonal palette and expressive capabilities. The piece is structured as a rhapsodic journey, blending lyrical passages with dynamic contrasts. Its intricate collaboration between the tuba and piano offers performers a platform to demonstrate both technical prowess and emotional depth.

Aiguille is a compositional work by composer Lara Poe and is featured in Diversify the Stand's *Winds of Change: 12 Progressive Solos for Tuba and Piano*. This is a collaborative book of solos built of works from underrepresented composers. In the description of the piece, Lara Poe describes an aiguille as a needle-sharp mountain peak. Her piece *Aiguille* has long melodic lines with a jagged quality. The piece should feel distant, as if it is being heard from far away, carrying over mountains and valleys.

Barbara York was a Canadian-born female composer. York had a long and fruitful career of over forty works for tuba and euphonium among other works. Her trio for tuba, horn, and piano titled, "**Dancing with Myself**" represents how Barbara describes her youthful days as "Bohemian Barbara," calling back to her time living in Montréal. Her piece is inspired by dance styles including jazz, tango, and polka. The piece interweaves all three instruments to great effect, creating a conversation between the performers. Today we will be showcasing the first and the final movement, of which Barbara described as the most introspective of the five total movements.

Fat Belly Blues, composed by the English horn player Richard Bissill, utilizes the rich and warm lower register of the horn as well as blues vocabulary to create a unique musical experience. Originally composed for Horn Sextet and Rhythm section, this piece has also been arranged for solo horn and piano. Richard Bissill worked as the Principal Horn of the London Philharmonic Orchestra for 25 years and is now in the Orchestra of the Royal Opera House, Covent Garden where from 2009-2017 he served as Section Principal Horn. He has also taught at London's Guildhall School of Music and Drama since 1983.

Johann Sebastian Bach's **Minuet 1 and 2**, from Cello Suite No.1, BWV 1007, are suites originally composed for unaccompanied cello. **Cello Suite No.1** is commonly transcribed and performed by horn players due to the instrument's similarities in range and tone. Bach's **Minuet 1 and 2** provide a unique challenge due to their large leaps and musical ability. J. S. Bach is a prominent composer from the Baroque era prominent for his many works including the orchestral Brandenburg Concertos; solo instrumental works such as the cello suites and sonatas and partitas for solo violin, as well as many others.

Sonata No.3 for French Horn, composed by Alec Wilder, is not a typical sonata. It deviates from classical sonata through its blend of classical, jazz, and pop elements and can be described as lyrical, jazzy and always idiomatic. It starts with a tranquil triplet melody in the piano and horn, but quickly devolves into fast, scalar patterns. Wilder, a prolific composer who worked out of New York, collaborated with many famous musicians such as Frank Sinatra, Peggy Lee, and Tony Bennett. Wilder liked to compose and incorporate many different styles of American Popular Music as well as European Classical Music. He even arranged a series of carols for Tuba Christmas.