

Tuba Casserole

Anastasia Golden - tuba

Sonatina

Ben Miles (b. 1974)

Ben Miles is a tuba player and educator and has composed multiple intermediate and advanced pieces for the tuba. His style has been described as having a lot of extra-musical character and pedagogical intent. This particular piece as well as *Perspectives for Solo Tuba* were both composed as part of his dissertation project studying intermediate tuba composition, aiming to fill the gap in tuba literature between high school and undergraduate players. It features faster technical passages as well as slower lyrical sections. The piece has a delightful blend of quirky melodies and low, rumbly tuba and piano.

Lamento

Sofia Gubaidulina (b. 1931)

Sofia Gubaidulina is considered one of the foremost Russian composers of the 20th century and she is an internationally established figure. She studied composition and piano during a time where western contemporary music was banned from study. To her, music was an escape from the political atmosphere as well as a form of mystical spiritualism and transcendence. She was influenced by electronic music, improvisational techniques, non-traditional sound production, and percussion. Her fascination with improvisational elements and the indeterminate nature of percussion are shown in this piece. While most of the rhythms are notated, the performer is given a lot of freedom in time and the unaccompanied sections are often cadenza-like. The various swells and rapid, jarring dynamic changes create a tense mood in combination with the rumbly, dissonant piano. The short moments of consonance scattered through the piece are a welcome sigh of relief and create a stunning contrast to the rest of the work.

The Robots are Taking Over

Brooke Pierson (b. 1987)

Brooke Pierson is an award winning composer, conductor, and teacher whose work has been featured in various contests and festivals. He has written several pieces for tuba that explore elements of various genres and styles. This is the first piece I have performed with electronic accompaniment, and I thought the fun and programmatic elements would be a great ending to the recital. The piece begins with an intense and almost frantic opening, with many short and syncopated elements. The middle is a more melodic section that contributes to the tense and adventurous mood. It ends with a much more inspirational and hopeful feeling to finish the program.