

The D'Angelo Department of Music
at
Mercyhurst University

Presents

Senior Recital

Tyler Ruhe, tuba/sousaphone

Dr. Sarah Kahl, piano

Dr. Gary Viebranz, tuba

Walker Recital Hall

Sunday, April 26, 2026

1:00pm



MERCYHURST
UNIVERSITY

D'ANGELO DEPARTMENT OF MUSIC

www.mercyhurst.edu/music

PROGRAM

- Concerto in B-flat, Op. 4, RV 383
I. Allegro
- Antonio Vivaldi (1678-1741)
arr. Tyler Ruhe
- Czardas
- Vittorio Monti (1868-1922)
- Concerto for Tuba and Orchestra
II. Romanza
- Ralph Vaughan Williams (1872-1958)
- The Warrior Comes Out to Play
for unaccompanied sousaphone
- Nat McIntosh (b. 1978)
- Journey for Tuba & Orchestra
III. Finale
- Brian Sadler (b. 1982)

INTERMISSION

- Hijinks
- Anthony O' Toole (b. 1988)
- Inferno
- Jose Flores (b. 1997)
- I. Limbus
- II. Chaos
- III. Sacrifice
- New Kid
- Anna Baadsvik (b. 1966)
- Flight of the Tuba Bee
- Rimsky-Korsakov Nikolai (1844-1908)
with Dr. Gary Viebranz, tuba
- arr. Howard Cable

Please silence all electronic devices. The use of recording devices is allowed but no flash photography.

NOTES

Antonio Vivaldi, born on March 4th, 1678, in Venice Italy, was an Italian violin virtuoso and composer. His best-known violin concertos are *The Four Seasons*. Vivaldi made a significant contribution to the evolution of instrumental music, influencing Johann Sebastian Bach amongst many others, particularly in the concerto form. He wrote over 300 concertos for piccolo, flute, oboe, bassoon, violin, and cello. At the age of 15, Vivaldi began studying to become a priest. At 25, he was named master of violin at the Ospedale della Pieta (Devout Hospital of Mercy) in Venice. In 1716, he was promoted to music director. He composed most of his major work in this position over three decades. The Ospedale was an institution where orphans received instruction; the boys in trades and the girls in music. The most talented musicians joined an orchestra that played Vivaldi's compositions. Under his leadership, the orchestra gained international attention. He died in Vienna on July 28, 1741.

This movement, originally from **Concerto in Bb, Op. 4, RV 383** is a lively, cheerful piece in the home key of B-flat major. In this adaptation tuba players can develop techniques such as flexibility slurs, articulation, and pitch clarity. The piece has a recurrent four note pattern, modulating through several minor dominant and diminished arpeggios. The middle section of the movement has descending scales from the 4th degree to 7th degree in B flat major. Towards the end of the work there is a cadenza-like style in minor mode. This movement brings majesty and brilliance to the audience due to its lively tempo and majestic chord progressions.

Czardas is a rhapsodical concert piece written by the Italian composer **Vittorio Monti** in 1904. Czardas is Monti's most famous piece. Vittorio Monti was born on January 6, 1868, in Naples, Italy. Monti studied violin and composition at the Conservatorio di San Pietro a Majella. When he was just 18 years old, he moved to Paris to master his violin playing and then many years later he was the leader of the Lamoureux Orchestra. As time went by, several of his operettas enjoyed great success in Paris, but everything he wrote has fallen into oblivion except for the Czardas, which is hugely popular. Monti died on June 20, 1922, in Naples Italy which was the same place he was born.

The main reason that Monti wrote Czardas was for people to understand that music is not only sounds, but also emotions and feelings. This was a very popular Hungarian folk dance at that time which was played by gypsy bands at village weddings. It is a dance for couples that starts out with a slow

section and then it is followed by an exhilarating fast section where the dancers improvise a simple fundamental step where their feet snap inward and outward and the couples are whirling.

The piece has 7 different sections, usually different tempos. The piece starts out in the key of d minor with a lyrical and beautiful melody with a gloomy feel to it. The first half of the piece the tuba produces grace notes which are very rare to hear on a tuba because grace notes are written towards high wind and string players which are unique to hear from a lower instrument. Then the 2nd half becomes very technical while the tuba gets to show off playing 16th notes at a very high tempo with some octave jumps. Then it's slow again and modulates to D major and has a calmer feeling to it after the technical section an overwhelming rushed feeling to it. The tuba gets to show off its extreme range, at first singing its beautiful gentle upper register, then back to the soothing resonant normal register. The piece modulates back to d minor in the dance section and then finishes frantically in a *prestissimo* tempo in D major.

Ralph Vaughan Williams was an English composer and conductor born on October 12, 1872, in Gloucestershire, England. He started learning the piano when he was five and composed his first piece a few months later. The violin soon followed, and music played a big part in his life from then on, particularly when he was at Charterhouse School. His compositions are known for folk music, the English countryside, and moments of transcendent beauty.

His *Concerto in F minor for Bass Tuba and Orchestra* was composed in 1954 for Philip Catelinet and the London Symphony Orchestra. It is the most well-known tuba concerto. The second movement of the work is titled Romanza. The piece demands control of players particularly due to its expressive and slow lyrical character. The Romanza starts out in the home key of D major then modulates into the relative minor before proceeding through a series of tonal shifts. The ending is unusual because of its harmonic ambiguity, in a state of flux between major and minor. This movement is a piece of lyrical beauty, demonstrating the vocal quality of the tuba, notably in its upper register.

Nat McIntosh is an American tubist and composer born in 1978, at Longmont, Colorado. He is perhaps best known as co-founder and sousaphone player with the Youngblood Brass Band, an eight-piece brass and drum ensemble that is based in the tradition of a New- Orleans-style brass band. Throughout his nine years as leader of the group, Nat garnered critical and public acclaim for his many compositions, blending intense brass

music with hip-hop, afro Cuban, Brazilian, and jazz-funk styles. Serving as the centerpiece of the ensemble was Nat's innovative sousaphone playing, which served as the dynamic bass voice in the group as well as the "acoustic DJ." His mastery of numerous extended techniques and the infusion of these with simulated DJ cuts and scratches, pseudo-electronic effects, and the imitation of instruments ranging from an electric guitar to a didgeridoo created an entirely new and inimitable approach to the instrument. He served as producer of Youngblood's five albums. He has been featured on National Public Radio's "All Things Considered," where he performed one of his solo sousaphone features entitled *The Warrior Comes Out to Play*.

This piece possesses a variety of styles including funk and beat box. This piece starts out with a freestyle opening of sound effects and spoken word before moving into a deep bass groove. The groove is blended with a variety of unusual techniques, including multiphonics in which the player sings and buzzes the lips at the same time to create chords, as well as vocal sound effects. Among the unique challenges of the piece is an unusual crazy four octave slur glissando from a Bb0 to a Bb4 which is nearly the entire range of the instrument.

Brian Sadler is an American composer, trombonist, and Musician First Class in the United States Navy Fleet Bands. A Pennsylvania native, he graduated from Pocono Mountain High School in Swiftwater in 2001 and enlisted in the U.S. Navy as a musician only a few months later.

Sadler's naval career has taken him around the world. He served with the CINC South Band in Naples, Italy from 2002 to 2004, followed by Navy Band Northwest in Silverdale, Washington from 2005 to 2006. He later joined the U.S. Fleet Forces Band in Norfolk, Virginia from 2009 to 2010, then spent four years with the 7th Fleet Band in Yokosuka, Japan from 2010 to 2014. From 2014 to 2017 he was assigned to Navy Band Southeast in Jacksonville, Florida, and from 2017 to 2020 he returned to Naples as a member of the U.S. Naval Forces Europe Band. He currently serves as the Arranging Instructor at the Naval School of Music.

As a composer and arranger, Sadler has written more than two hundred works for concert band, brass ensemble, brass quintet, woodwind quintet, jazz big band, and marching band. After completing his first five-year enlistment, he studied music composition at Arizona State University from 2006 to 2009. Although he returned to the Navy before finishing his degree, he later completed his B.A. in Music through Charter Oak State College.

Sadler's music has earned numerous accolades. His piece *Action Brass* received the Excellence in Composition Award at the 2008 International Brass Music Festival, while *Action Fanfare* and *Unveiling* earned second place in the National Federation of Music Clubs' 2011 U.S. Armed Forces Composition Contest. In 2015, he was commissioned by the Harrisburg Symphony Orchestra to compose *Journey for Tuba and Orchestra*, featuring tubist Eric Henry.

He is especially well known for his distinctive solos for low brass with digital accompaniment, which have become some of his most widely recognized works. In addition to his concert music, Sadler composes for animation, contributing to popular projects such as *Helluva Boss*, *Starbarians*, and *Maker vs. Marker*.

From the composer's website, *Journey for Tuba and Orchestra* is presented in 3 movements: The finale goes through several variations of a new melody with 2 cadenzas and a triumphant closing." The closing movement represents a dramatic conclusion to an extended adventure. Perhaps it suggests the culmination of a four-year college career, closing with an epic senior recital.

Anthony O'Toole is an American composer known for his contemporary contributions to the wind band repertoire. He holds a Bachelor of Arts in Music Theory and Composition from Indiana University of Pennsylvania and a Master of Music in Composition from George Mason University, where he was recognized as a distinguished graduate for his achievements as both a composer and musician.

O'Toole began composing in his teens and has since written more than one hundred works across the past decade, creating music for virtually every major idiom and instrument. Although primarily self-taught, he credits mentors Jack Stamp and Mark Camphouse as pivotal influences in his development as a composer and musician.

His wind band music has been performed and recorded by many of the nation's and world's leading ensembles, including the United States Coast Guard Band, the Kansas State University Wind Ensemble, "The President's Own" United States Marine Band, the University of North Texas Wind Symphony, the St. Olaf Band, the Singapore Wind Symphony, the West Point Academy Band, the Alabama Winds, and numerous All-State and festival ensembles.

O'Toole has received several awards for his compositions, among them the Grand Prize in the 2012 Garritan Composition Contest and Second Place in the 2014 Van Galen Prize for wind chamber music.

He currently resides in Los Angeles, California, where he fulfills commissions for new works and works as a freelance orchestrator and arranger. He also serves as Composer-in-Residence for the Carson Symphony Orchestra and as Staff Arranger for the Southern California Brass Consortium.

HiJinks is a single-movement composition with six sections. The first section begins with a flowing accompaniment, with a free and heroic melody. The second section takes the listener on a playful journey as the tubist introduces the main theme of the piece. The third section demonstrates the lyrical ability of the tuba. The fourth section features a piano interlude with a heroic statement for the soloist, which also leads into the cadenza. The cadenza is one of comedic relief. The soloist has had too much fun on his or her journey and starts to become slightly disoriented. The sixth section acts as a recapitulation of the main theme from section two, while simultaneously pushing the music towards the end. As a composer, O'Toole combines his deep love for music and people to create engaging art. He believes that one should treat people like gold because they are the true measure of wealth.

Jose Flores is an assistant band director at Akins High School in Austin, TX. A native of San Antonio, he is a graduate of G.W Brackenridge High School where he performed with several community ensembles including the San Antonio Youth Wind Ensemble, Heart of Texas Concert Band, and the San Antonio Wind Symphony.

While studying Music Education at The University of Texas at Austin, Flores studied composition with Dr. Bruce Pennycook. Flores has been commissioned by professionals from academic institutions such as St. Mary's University, California State Fullerton, Texas A&M Kingsville, University of North Georgia, Mary Hardin-Baylor, Temple College, Teupha Camp, and Akins Early College High School. Jose served as the President of the Alpha Iota Chapter of Phi Mu Alpha at the University of Texas at Austin.

Inferno is a piece written originally for tuba and piano. The first movement is called Limbus. It starts out with a very cool intro of the piano playing triplets in the extremely low register, after which the tuba plays a melodic and lyrical solo. The movement incorporates 20th century tonal techniques, including tone clusters, atonality, and polychords to create a distinctive

sound. The second movement, Chaos, is very fast and technical. There are call and response triplets and 16th note runs that alternate between the tuba and the piano. The tuba also uses an unusual "growling" technique. There is an attacca at the end of the second movement, moving directly into the third movement, Sacrifice. Here, there is a return to lyrical playing. An agitato ensues and the tempo speeds up, perhaps a powerful beg to our Lord, the ending slows, bringing with it relief. The story, inspired by Dante Alighieri's "Divine Comedy," a lost sinner's journey through the pits of Hell, the labors of Purgatory, and finally the beauty of Paradise. The tale embodies fear itself, as if we were looking at something so horrible that we could not comprehend it. It features harsh, wide intervals, dissonant harmonies and inverted melodies throughout. It is easy for both the performers and the listeners to become lost and overwhelmed-

Anna Baadsvik was born in 1966 in Sweden and wrote her first music, for solo piano, at the age of five. She went on to study the violin at the Royal Academy of Music in Stockholm and composition and arranging at the Trondheim Conservatory of Music in Norway. As a violinist she has played Swedish, Irish, and Norwegian folk music, rock, and jazz, as well as the classical repertoire, thereby displaying a musical curiosity that has greatly influenced her own music. Her catalogue includes compositions and arrangements for symphony orchestra and smaller ensembles as well as numerous chamber works.

New Kid was premiered, recorded, and popularized by Anna's husband Oystein Baadsvik, one of the premiere tuba soloists in the world. Regarding her composition, Anna Baadsvik writes:

"The title of the piece comes from its birth process. When starting a new score in Sibelius, it is necessary to find a name to save the file. In my case, writing a new piece is like a journey into the unknown... you never really know from the start what will happen and what the journey will turn out to be all about, after all! *New Kid* is only a name from the birth process, but personally I am convinced that the piece and all pieces ever have always existed, they may just have not been perceived yet. From my own point of view, *New Kid* has a strong connection to a river and to the associations that it can give, like thousands of human lives and destinies, here and now, and in all times. Sometimes the river is strong and powerful or sparkling and beautiful, sometimes bright and playful and other times dark and quiet, but it never stops. Everything and everyone in it will always continue to pass through and finally be swept away and forgotten. New life and new clear water to come. Sometimes when listening to the river, I can imagine hearing echoes of whispering voices from a long time ago..." <https://share.google/dQd5M5dU1ZmUGBupd>

Nikolai Rimsky-Korsakov was born in 1844 in Tikhvin, east of St. Petersburg, Russia. Though Nikolai showed a talent for music at an early age, he pursued an education at the School for Mathematical and Navigational Sciences in St. Petersburg and later joined the Imperial Russian Navy. It was not until he met Mily Balakirev in 1861 that he decided to concentrate on developing his musical skills. When Rimsky-Korsakov was not at sea, Balakirev encouraged and taught him how to compose music. It also was through Balakirev that Rimsky-Korsakov met four other composers who later became known as The Five. In 1871, Rimsky-Korsakov took a post as the professor of composition and orchestration at the St. Petersburg Conservatory. Rimsky-Korsakov died in 1908, having written some of Russia's most celebrated music.

Rimsky-Korsakov composed the *Flight of the Bumblebee* as an orchestral interlude for his opera *The Tale of Tsar Saltan*, composed in 1899. Its composition is intended to musically evoke the seemingly chaotic and rapidly changing flying pattern of a bumblebee. Despite the piece being a rather incidental part of the opera, it is today one of the more familiar classical works because of its frequent use in popular culture.

The solo being performed today, *Flight of the Tuba Bee*, was adapted and arranged by Howard Cable for performances by the Canadian Brass and their tubist Charles Dallenbach. The Canadian Brass are renowned worldwide for their engaging showmanship and comedic takes on the classics. It is in this spirit that Mr. Ruhe is joined today by Dr. Gary Viebranz, adjunct professor of tuba at Mercyhurst and Tyler's teacher throughout his collegiate career. Dr. Viebranz has adapted Cable's arrangement, condensing the quintet version into a single accompanying voice for today's duet performance.

SPECIAL THANKS

Mom & Dad: Thank you so much for persevering for me so that I can strive to reach my highest potential. I have loved attending Mercyhurst & thank God for giving me parents who could provide this opportunity for me. Mom, you have always believed in me, and nothing ever gets in your way and how you expect more from me. Dad, I have always felt unconditional love from you.

Taylin: I love all the good times we've had laughing together. You were my first friend & will always be my best friend. I love your bold personality and the fact that you're never afraid to be real with me.

Pappap Lenny & Grandma Liz: Thank you for inspiring me to be closer to God and for coming to so many of my performances.

Aunt Chelesa: Thank you for always listening to me & for accepting me when I shared my intense passion for music.

Gabby: I'll never forget giving you lessons on French horn. That really helped me to see that I could help others.

Dr. Viebranz: I feel that God brought us together & you have been the perfect fit for me to grow personally & musically. I will cherish your kindness & your dedication to help me become a stronger musician. Your attitude about life has been a great model for me & everyone around you. You always smile & want the best for me. I'm so honored to be featured in your orchestra.

Dr. Meier: You've made me grow so much musically in your ensemble. I will always miss being the bass bus driver boy in jazz ensemble. Plus keep doing your silly Friday Meier speeches, it's so useful. I'm so honored to be featured into your wind ensemble.

Kent Tucker: My experience playing in brass ensemble for the past three years has been incredible. I'm so incredibly thankful and honored to be featured in your brass ensemble.

Dr. Kahl: I cannot thank you enough for your time and dedication to help prepare my senior recital. It has been such a pleasure working with you throughout my time at Mercyhurst.

Becky: Thank you for your dedication to help me develop as a student. Please know that my success at Mercyhurst has a lot to do with your dedication towards seeing me succeed.

Dr. Hess: I really appreciate your dedication and patience to help me continue to reach my full potential. I know that I've needed a lot of help, and I appreciate that you took so much time to make sure I was prepared.

Dr. Petit: I have appreciated so deeply having the opportunity to sing in your choir. Many times, I found myself lost in the music and finding a place of peace.

Clark: I love playing string bass and I really appreciate our time together so that I can continue to have more opportunities in the performance world.

Laurie Baker: Your patience and positivity about my ability has given me the confidence to persevere each week. I hope to help others in the same way you've helped me.

Rob Chase: I appreciate you giving me a leadership opportunity in marching band as section leader. This was a very complex role for me, but it helped me to develop more & I know this will help me in my life.

To my Friends and Family who are in attendance today: You all hold special memories for me in my heart. Some of you were here when I was a baby and were a part of my childhood, while others I've had the privilege to meet at Mercyhurst. All of you believed in me and accepted me and it meant so much on days when I felt alone.

My early music teachers gave me a chance despite my challenges. I was afforded the opportunity to attend college studying music because of their early hard work & belief in me. Thank you to: Mrs. Turpin in Walhalla SC, Mr. Anthony in Savannah, GA. Thank you Mr. & Mrs. Varn in North Canton OH for supporting me and giving me the opportunity to play string bass. I'd like to dedicate my program to the late Jerry Byers. Though he had a stroke, he dedicated the last years of his life to me so that I could have a chance. He always dreamed that I could play in a symphony someday & I will work hard to accomplish all that I can.