

Winding Pathway



David Earll, tuba
Gail Novak, piano

Sonata in E-flat Major for Flute BWV1031

Johann Sebastian Bach as arranged for Tuba by Floyd Cooley

Floyd Cooley's beautiful adaptation of one of Johann Sebastian Bach's classic sonatas for flute and harpsichord showcases both the lyrical and technical capacity of the tuba. The first movement, Allegro moderato, opens with an elegant introduction in the piano and is followed by a lyrical, yet acrobatic, melody in the tuba. This sonata's second movement, Siciliano, has a slow and morose melody that explores G minor – and this transition to the mediant minor key is quite unusual in Bach's sonatas. The final movement, Allegro, is a spritely musical dialogue between the tuba and the piano with many moments where the instruments often mirror each other's motion and beautifully imitate their partner's previous motives throughout.

Tapestry III for Tuba and Tape

Dr. James DeMars

Dan Perantoni commissioned this work from James DeMars in 1986 and then premiered *Tapestry III for Tuba and Tape* with choreographer Sybil Huskey. As the title indicates, this is one of a series of solo works, each of which uses continuous motivic variation to generate dramatic scenes. *Tapestry III*, which utilizes digitally synthesized accompaniment, provides an opportunity to evoke the spirit of southwestern magical realism. The melodic theme of the tuba emerges as a personal and organic voice in light-hearted dialogue with three superhuman and chatty trumpeters, a giant superhuman tuba, and synthetic wind shakers. The music and accompaniment can be purchased directly from James DeMars by contacting him through <https://jamesdemars.net/>.

Capriccio for Solo Tuba

Krzysztof Penderecki

Capriccio for Solo Tuba is a cornerstone of the tuba repertoire and showcases the extreme register and technical capabilities of the solo tuba. The Capriccio was written in the course of an

afternoon in 1980 after a commission from the Warsaw Symphony Orchestra. This exciting work opens with bold and often-cited cell of five pitches in a jocular “Scherzo alla Polacca” style. The solo gradually shifts into a somewhat humorous waltz-like section before returning to the opening theme with a sense of growing intensity until the end.

My Mountain Top

Music by Andy Scott, text by Lemn Sissay

In the words of the composer:

My Mountain Top commences with a crackle on the accompanying CD, representing lying under the gaze of the sun and feeling the heat on your skin. The rhythmically free opening tuba statements represent a mind that is active with thoughts but which gradually floats into a semi-conscious state. At this point the warm keyboard pads emerge and the stage is set for Lemn’s magical words. The solo tuba part weaves its way around the voice, gesturing and supporting, but never overpowering.

My Mountain Top was commissioned by the ISCM World Music Days and was originally written for the Apollo Saxophone Quartet with words and narration by Lemn Sissay. *My Mountain Top* has subsequently been arranged by the composer for a number of solo instruments including saxophone, tuba, euphonium, alto flute, and tenor horn.

Rumanian Dance No. 2

Dumitru Ionel

Dumitru Ionel was the principal tubist with the Romanian Radio Symphony Orchestra, the Romanian Army Orchestra, and the Teheran Opera. Throughout his career, Ionel became especially recognized for his outstanding virtuosity and commitment to generating new works for the tuba. This set of six Rumanian Dances were written between 1946 and 1982, and each captures elements of the lush

music of Ionel's homeland. The second dance has grown to be one the most famous from this work, likely due to the driving and exciting nature of the melodies found throughout. The opening of Dance No. 2 evokes a frenetic dance which showcases the tuba's upper register, and this wild melodic ride explores several new modes with constant motion. There is a brief respite from the frantic pace of the piece in the middle, right before jumping back into themes from the beginning of the composition. The ending soars into the high register in a fever-pitched tempo for a bombastic conclusion.

Relentless Grooves: Armenia

Sam Pilafian

In the words of the composer:

Relentless Grooves: Armenia is a study in the music of the Armenian people from Pagan times until the modern era. The composition is written in four sections to depict images that are strong in Armenian life.

The First movement (*Liberation*) is a sound picture of the dramatic Armenian landscape. Rugged mountains, beautiful lakes, apricot groves, and ancient churches are lasting impressions of a visit to Armenia.

The Second movement (*Identity*) is a dance in 9/8 meter, which portrays an ancient pagan Armenian wedding ritual. Before Armenia adopted Christianity in 353 AD, weddings were started when the groom arrived at the home of the bride with a band of musicians (especially drummers) to loudly proclaim his love for the bride and claim her!

The Third movement (*Lament*) is sharagan or song of a sad nature written in the tradition of a constant drone pitch being sounded throughout the piece. The soloist creates the tension and release by leaving and returning the phrases to the drone tonic. This sad music is for the difficult times in Armenian history that caused the Armenians to become refugees and create a diaspora (disbursement) of its people for hundreds of years. More Armenians live in countries around the world than in Armenia today.

The Final movement (*Kef Time*) is set in modern times. A rollicking dance in 4/4 meter tells the story of kef (fun) nights in which Armenians dance the night away. I attended such dances that lasted from eight at night until four in the morning with well over 1,000 attendees. The same seven musicians played the entire event by giving breaks to one musician at a time!

In conclusion, *Relentless Grooves: Armenia* challenges the performer to depict drama, history, sadness, and elation in ten minutes using melodic and harmonic material that spans nearly 2,000 years!

Thank You

I would like to thank many of the people who made this project possible and the journey that has allowed for this project to come to fruition. In particular, I want to thank my family for their amazing support of my work. Mike and Mary Earll, Barb and Lyle Earll, and Anne and Frank Breuker – I could not have asked for finer role models or a better team of supportive mentors. Ashley Earll, thank you for walking with me as my partner and for your patience and support on this uncertain, but really wonderful, winding pathway.

Without my amazing musical mentors, this project would never have come about. I want to thank both Sam Pilafian and Deanna Swoboda for their involvement on this project, their unwavering support for me, and their enthusiasm for music shared on this album. Sam, you are already dearly missed – thank you so much for everything.



Dr. David Earll presently serves as the Professor of Tuba/Euphonium at the Ithaca College School of Music in Ithaca, New York. In addition to his work with the Ithaca College Tuba/Euphonium Studio, David also currently performs with *The Northern Lights Duo*, *The Cayuga Chamber Orchestra* as Acting Principal Tubist, *The International Willson Low Brass Quintet*, with *The Syracuse Symphony/Symphoria*, and the *Ithaca Brass* and has also performed with the *Dubuque Symphony Orchestra*, *Ensemble Nouveau*, the *Tallgrass Brass Band*, *Sam & Dave's Brass Extravaganza*, the *University of South Dakota Faculty Brass Quintet*, and the Paris-based *Opus 333 – Quatuor de Saxhorns*. Before his appointment at Ithaca College, Dr. Earll also served on the faculty of the University of Wisconsin-Platteville and at Mesa Community College.

David is in demand as a solo artist, chamber musician, and clinician in both the United States and abroad. Beyond his active work in North America, David makes regular appearances abroad, and has performed recently in Hong Kong, Germany, Austria, Switzerland, France, Spain, Norway, and the Netherlands.

David completed his Doctorate of Musical Arts in Tuba Performance at Arizona State University under the tutelage of Dr. Deanna Swoboda and received the 2016 Clifford Bevan Award for Excellence in Research for his dissertation. He also holds a Master of Music in Tuba Performance from Arizona State University, where he served as a Teaching Assistant for Professor Sam Pilafian, and a Bachelor of Music in Music Performance at the University of South Dakota. In addition to

his awards for research, David has won awards for musical artistry including the Northern Trust/Piper Enrichment Award.

David Earl is a Willson Tuba Artist and performs exclusively on the Willson 3200 F Tuba and the Willson 3050 CC Tuba.

For more information, please visit www.davidearll.com

Gail Novak, a resident of Mesa, Arizona, is in demand as a collaborative artist in the United States and abroad. Gail performs often at Arizona State University and in the Phoenix area with university faculty, students, and guest artists. She has served as an official accompanist for International Clarinet Association ClarinetFest© in Tempe, Columbus, Ostend, Tokyo, Norman, North Ridge, Lincoln and International Trumpet Guild, International Double Reed Conferences and the National Flute Conventions, the national trumpet competition in Fairfax, Virginia, as well as being the featured collaborator at the Oklahoma Clarinet Symposium for many years in Norman, Oklahoma. She has played with David Shifrin, Jon Manasse, and Larry Combs among others. Gail can be heard on Shamanic Journey (Potenza Music) with Deanna Swoboda, tuba, Raretés Romantiques (Potenza Music) with Anne Watson, clarinet, Mythos (Potenza Music) with Jana Starling, clarinet, Child's Play (Potenza Music) with Kelly Johnson, clarinet, One More Dance (Potenza Music) and Inside Out (Crystal) with Tom McCaslin, tuba, as well as Oncoming Traffic (Summit Records) with Robert Spring, clarinet. Other CDs can be found on Summit Records. She plays organ and piano at Apache Wells Community Church in Mesa and maintains a small piano studio of amazing children!



Engineer

Clarke Rigsby

Producer

Dr. Deanna Swoboda

Collaborative Piano

Gail Novak

Mastering

Nathan James

Instrumentation

Tuba, Piano, Electronic Media

Album Artwork

Cat Braithwaite

Recorded at Tempest Recordings, Tempe, AZ

Support Provided by The University of Wisconsin-Platteville
Scholarly Activity Improvement Fund

