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Senior Recital: Tyler Tillage, piano

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Tyler Tillage, *piano*

SENIOR RECITAL

April 12, 2013—7:00 p.m.
Perkinson Recital Hall



Notes

Mikrokosmos No. 146, labeled "Ostinato," appears in the last volume of Bartók's *153 Progressive Piano Pieces*. The pieces progress from simple beginner etudes to complex technical displays. According to the Hungarian composer and pianist himself, the collection "appears as a synthesis of all the musical and technical problems which were treated and in some cases only partially solved in the previous piano works." Bartók is known as one of the most brilliant composers of the 20th century and is regarded, along with Liszt, as Hungary's greatest composer. Through his collection and analysis of folk music, which he incorporated into his own works, he is widely considered to be one of the founders of ethnomusicology. *Mikrokosmos* No. 146 is fast and light, a showcase of diverse textures and cross-handed techniques.

Tempus Fugit (Tempus Fugue-it) is a 1949 original composition by bebop pianist Bud Powell. It has been recorded by Powell (the version performed today), Miles Davis and many others. Though not actually a fugue, the title is a play on words for the Latin expression, which means "time flies," possibly a reflection of the speed in which the tune is played. Bud Powell was born and raised in Harlem and grew up influenced by Thelonious Monk and Art Tatum. Along with Charlie Parker and Dizzy Gillespie, Powell was a key player in the development of bebop, and his virtuosity as a pianist led many to call him the Charlie Parker of the piano.

Eos Blind is an original piece that I wrote in Spring 2012 under the guidance of Dr. Broening. The piece is slow and thoughtful, reflecting on the boundary between tonality and atonality. The title is a reference to the Greek mythological goddess of the dawn – the piece is meant to capture the moment just after you wake up before you open your eyes.

Chopin's **Etude No. 12, "Ocean,"** on the surface is no more than a series of rising and falling arpeggios. However, the prolific Polish composer and virtuoso pianist forges from this simple pattern a composition with supreme depth and urgency. The Etudes, similar in concept to Bartók's *Mikrokosmos*, represent a series of challenging and evocative piano pieces that were radical and revolutionary the first time they appeared. They combine musical substance and technical complexity to create a complete artistic form.

Armando's Rumba is a flamenco-style rumba by Armando "Chick" Corea, an American jazz and fusion pianist, keyboardist and composer. Winner of two Latin Grammy Awards®, he is described as one of the major jazz piano voices to emerge in the post-John Coltrane era. The piece has been recorded by exceptional Latin pianist Michel Camilo, as well as the Birdland Big Band, led by Tommy Igoe.

Rachmaninoff's **Prelude in G Minor** was premiered by Rachmaninoff himself in Moscow on February 10, 1903. It begins with a robust march theme and then transforms into a lyrical middle section with multiple melodies woven into an arpeggiated texture. This prelude is one of the most popular of Rachmaninoff's works; it was even performed on the WWII front by Emil Gilels, a world-renowned Soviet pianist, in support for Soviet military forces and the fight for the preservation of "immortal music."

Cont'd.

Program

Tyler Tillage, piano

Assisted by

Owen Hutchinson, *saxophone*

Mike Haliczzer, *trumpet*

Randall Pharr, *bass*

Blake Dailey, *drums*

Mikrokosmos, Vol.6 No. 146. Ostinato	Béla Bartók (1881-1945)
Tempus Fugit (Tempus Fugue-it)	Bud Powell (1924-1966)
Eos Blind	Tyler Tillage (b. 1991)
Etude in C Minor, Op. 25, No. 12, "Ocean"	Frédéric Chopin (1810-1849)
Armando's Rumba	Chick Corea (b. 1941)
Prelude in G Minor, Op. 23, No. 5	Sergei Rachmaninoff (1873-1943)
Waiting Game	Tillage
Creepin' In	Horace Silver (b. 1928)
Well You Needn't	Thelonious Monk (1917-1982)



Please silence cell phones, digital watches, and paging devices before the recital.

Waiting Game is an original jazz tune that I composed in the fall of 2012. It is influenced by the fusion elements of Chick Corea and the chromaticism of Thelonious Monk. The title is a reference to how the melody never really resolves – any place where a harmonic resolution is supported the melody finishes on a note such as the 6th, 9th or #11th.

Creepin' In appears on the 1955 album *Horace Silver and the Jazz Messengers* and was written by Horace Silver himself. It was an important album for the development of the hard bop style, and was the first album released under the band name *Jazz Messengers*, which Art Blakey went on to use for the rest of his career.

Well You Needn't is a jazz standard composed by Thelonious Monk in 1944. According to Robin D.G. Kelley in his seminal biography *Thelonious Monk: the Life and Times of an American Original*, the title was inspired by a protégé of Monk's, the jazz singer Charlie Beamon; Monk wrote a song and told Beamon he was going to name it after him, to which Beamon replied "Well, you needn't". It is notable for its semitone chordal movement and melodic chromaticism, traits typical of much of Monk's writing.



I would like to thank

Dr. Esleck for mentoring me throughout the last four years
and introducing me to the jazz world.

I wouldn't be the musician or the person I am today
without his insight and guidance.

Dr. Davison, thank you for all of the opportunities you've granted me.
Your knowledge and encouragement have opened many doors,
allowing me to get the real-world experience I needed to grow
as a jazz musician. I look forward to future gigs!

Sincere thanks to Dr. Anderson
for his never-ending support and top-quality jokes,
and to Barbara Melton for making this recital possible.

Thank you mom, dad, and grandma –
your constant support has made all of my musical
achievements a reality.

Finally I thank my friends, who are always ready to play,
listen and celebrate with me afterwards.

—Tyler