

First Year Master's Student Recital at Barnett Hall  
21, February, 2023  
8:00 p.m.

**Brett Durocher, tuba**

*Sweet Dances* Elizabeth Raum  
1. *Blew Tango* (1945)  
3. *Waltzin' Matuba*

*Sonate* Paul Hindemith  
1. *Allegro Pesante* (1895-1963)  
2. *Allegro assai*  
3. *Variationen, Moderato*

*Concerto for Tuba and Orchestra* John Williams  
i. *Allegro moderato* (1932)  
ii. *Andante*  
iii. *Allegro vivace*

*Brass Quintet No. 1 in Bb Minor, Op. 5* Viktor Ewald  
I. *Moderato* (1860-1935)  
II. *Adagio*  
III. *Allegro Moderato*

With Piano Accompaniment by Kanade Tsurusawa  
and Brass Quintet featuring Candice Newberry, Sam Meyer, Maddie Davis, and Ella  
Buonassisi

This recital is in partial fulfillment of the requirements for the  
Master of Music degree with a major in Tuba.

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traditional, ancestral, and unceded territory of the x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam) people.*



## Program Notes

*Sweet Dances*

Elizabeth Raum  
(1945)

Elizabeth Raum has established herself as a leading composer in Canada despite her musical career beginning in the realm of performance. “[Raum] played principal oboe with the Atlantic Symphony Orchestra before coming to Regina when her husband was offered a position in the Music Department of the University of Regina in 1975. She joined the Regina Symphony Orchestra at that time and from 1986 until her retirement in 2010, played principal oboe as a member of the Chamber Players.” (Raum) Her work as a composer includes commissions from many well-known ensembles including the “Royal Winnipeg Ballet, St. Lawrence String Quartet, Symphony Nova Scotia, the Calgary Philharmonic” (Raum), and more.

*Sweet Dances* is a four-part work “commissioned by John Griffiths for performance at the 2002 [International Tuba Euphonium Conference] in North Carolina”. (Raum) The first movement performed today, *Blew Tango*, is a fun take on the tango where excitement and interest is created most often through fluctuations in tempo, rather than in dynamic. The other movement to be performed is the third in the piece titled *Waltzin’ Matuba*. This movement is of a softer quality with rounder articulations more representative of a waltz. Where it differs from a waltz, however, is in its frequent *ritardandi* at the end of phrases. These frequent changes in pulse might make this a difficult piece to dance to, but they create a beautiful sensation of ebb and flow throughout.

*Sonate*

Paul Hindemith  
(1895-1963)

Paul Hindemith was a German composer born in the town Hanau which is near Frankfurt. He received an education in Frankfurt at Dr. Hoch’s Konservatorium – Musikakademie with studies in violin, conducting, and composition. He was “one of the principal German composers of the first half of the 20<sup>th</sup> century and a leading musical theorist. He sought to revitalize tonality—the traditional harmonic system that was being challenged by many other composers—and also pioneered in the writing of *Gebrauchsmusik*, or “utility music,” compositions for everyday occasions.” (Britannica)

*cont.*

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## Program Notes (Continued)

*Hindemith cont.*

The tuba sonata is in three movements and can be described as densely chromatic and somewhat disjointed. In the beginning of the first movement, the solo part is in 6/4 meter, while the piano accompaniment is in 2/2 meter. This fosters a feeling of unease and helps create a sense of intrigue as it is clear to the ear that the two voices are not operating in distinct union. The soloist and pianist operate in a unique way with the two voices agreeing in certain sections while disagreeing in others. It can be said that to the listener, the first movement would seem to be riddled with ambiguity. The second movement at first glance appears to make an attempt at providing more straight-forward rhythmic clarity although it continues to utilize much chromaticism that leaves little cadential motion to grasp hold of. The final movement is a variation of sorts on the themes from the first movement. The real theme of this movement, however, is juxtaposition. While the thematic material is presented through a rather lazy rhythm by the soloist, the piano accompaniment is anything but. This is especially prevalent after the large *cadenza* when the soloist returns to the initial theme of the movement. With this piece, Hindemith took the opportunity to do things a different way as much as possible whether it be in the movement presentation of slow-fast-slow versus the opposite which has become most typical within three movement works, or the rhythmic and harmonic ambiguity.

*Concerto for Tuba and Orchestra*

John Williams  
(1932)

The name John Williams has become a household staple for very good reason. In a career spanning over sixty years, Williams has provided the musical mastery behind many of the greatest cinematic achievements. "He has composed the music and served as music director for more than one hundred films, including all nine Star Wars films, the first three Harry Potter films, Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone and The Book Thief. His 50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind, the Indiana Jones films, Munich, Saving Private Ryan, The Adventures of Tintin, War Horse, Lincoln, The BFG, The Post and The Fabelmans." (GSA Agency) "In January 1980, Mr. Williams was named nineteenth music director of the Boston Pops Orchestra, succeeding the

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## Program Notes (Continued)

*Williams cont.*

legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.” (GSA Agency)

Understandably, much of the work that society knows John Williams for is his film music. What many people outside of the sphere of symphonic instruments might not know is that his work as a composer is much broader than his writing for film and television. He has written much work for band and orchestra, as well as 19 different *concerti* for solo instruments with varying accompaniment. His *Concerto for Tuba and Orchestra* is the third in the long list of concerti Williams has written, following his *Concerto for Violin and Orchestra*, and his first concerto; *Concerto for Flute and Orchestra*. John Williams’ writing in his concerti differs greatly from the writing in his film scores. “If one encounters Williams’ concert music having only heard his film music, the experience can be a jolt. The surprise is not so much that he’s continued to employ 12-note techniques (for even as early as the First Violin Concerto, he sews tonality and atonality together quite seamlessly); what I imagine will be most disconcerting is the relative lack of memorable tunes and motifs of the sort that are so plentiful in his film scores.” (Farach-Colton) The lack of memorable melody is not entirely applicable to his *Concerto for Tuba and Orchestra*, perhaps partially because in the nine year gap between his *Concerto for Violin and Orchestra* and the work performed today, he composed the scores for over eight different films including “the first three *Star Wars* releases, *Close Encounters of the Third Kind*, *Superman*, two *Indiana Jones* adventures and *ET The Extra-Terrestrial*.” (Farach-Colton) All of this is to say that when the listener engages with this work, it should be less through the lens of Williams’ film scores, and more through the expectation of a beautiful, masterful harmonic journey displayed through virtuosity featured in the playing of both the soloist and the piano accompaniment.

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## Program Notes (Continued, fin.)

*Brass Quintet No. 1 in Bb Minor, Op. 5*

Viktor Ewald  
(1860-1935)

Viktor Ewald was a Russian composer born in St. Petersburg. Calling him a composer is interesting in that the label does not actually truly represent all of the prominent facets of his life. Ewald was living at a time in Russia, and the world in general, where being a career musician was not sustainable. In addition to his composition, Ewald was also an architect, a civil engineer, and “a scientist with outstanding contributions to the development of Russian engineering”. (Dencheva) From “1891, Ewald held the prestigious position of chief architect of St. Petersburg University.” (Dencheva)

Ewald was a pioneer in the realm of brass quintets. There was only one other that had written for a formation similar to the standard modern formation. This was French composer and violinist Jean-François Bellon. The popularity of Ewald’s work was really the major dominating factor in solidifying the modern formation of two soprano horns, one alto horn, one tenor horn, and one bass horn. He wrote four brass quintets. Strangely, however, the work performed today, although labeled as the first, is not the first quintet Ewald wrote. As mentioned previously, a career in music was not sustainable for most people and therefore, the proficiency of the available musicians was not very high. Upon its completion, Ewald’s first brass quintet was deemed too difficult to perform. This led him to transcribe it for the previously existing formation of the string quartet and relabel it accordingly. It was not until later as global socio-political conditions changed that the work was re-transcribed back into the original arrangement and the true chronology of Ewald’s quintets became widely known. This can likely be safely attributed not only to the proficiency increase in performers now able to focus their lives around music making, but in a distinct improvement over time in the quality of instruments available. Understanding this makes listening to this work all the more interesting as it is a glimpse into the true origins of the brass quintet. This work is the first in Ewald’s series of quintets that was able to be fully realized at the time of completion. Despite it being the first work, the listener should expect rich harmony, and intricately woven lines that travel throughout every part rather than sticking to just one. Every instrument has a distinct voice that works in summation and serves the greater texture overall.

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