



Donald F. Cook Recital Hall
M.O. Morgan Building
Friday, 13 April 2001 at 8:30 p.m.

Graduation Recital

Jennifer Stephen, tuba

Brian Way, piano

Sonata for Basstuba and Piano

Allegro Pesante

Allegro assai

Variationen - Moderato commodo

Paul Hindemith

(1895-1963)

Una Furtiva Lagrima

Gaetano Donizetti

(1797-1848)

arr. Steve Sykes

Encounters II for Tuba

William Kraft

(1923-)

Sonata for Tuba and Piano

Allegro

Oskar Morawetz

(1917-)

INTERMISSION

Concerto for Bass Tuba

Allegro Moderato

Romanza-Andante Sostenuto

Finale - Rondo Alla Tedesca - Allegro

Ralph Vaughan Williams

(1872-1958)

Incursion for Tuba and Synthesizer

Curtis Olson

Suite No. 1: Effie the Elephant

Effie Takes A Dancing Lesson

Effie Falls in Love

Effie Chases a Monkey

Effie Sings a Lullaby

Effie Goes Folk Dancing

Effie Joins the Carnival

Alex Wilder

(1907-1980)

Presented in partial fulfilment of the requirements for Music 445B



Memorial
University of Newfoundland

PROGRAM NOTES

Sonata for Basstuba and Piano

German composer Paul Hindemith began his musical training on the violin at the age of eleven. He later moved on to study composition with Arnold Mendelssohn, a composer of a conservative style, and the modernist composer Sekles. Through the first World War, Hindemith continued to compose and perform as a violinist in the soldiers' string quartet. With the onslaught of World War II, Hindemith, having been pegged as a "cultural bolshevik" due to his unconventional and often satirical compositional style, emigrated to the United States, where he began teaching at both Tanglewood and Yale. He returned to Europe in 1949, remaining there until his death in 1963. The *Sonata for Basstuba and Piano*, composed in 1955, was one of a number of sonatas composed for the rarer of the solo instruments. It combines lyrical and technical passages, as well as exploiting the character one usually associates with the tuba.

Una Furtiva Lagrima

Gaetano Donizetti (1797-1848) was an Italian composer best known for his many operas, containing lyrical arias such as *Una Furtiva Lagrima*. This arrangement of the emotional tenor aria from his opera, "L'Elisir d'amour" ("The Love Potion") was done by Steve Sykes, a well known European tubist. It depicts the longing of Nemorina, a simple young peasant, for the woman he loves, Adina.

Encounters II for Tuba

Composer, conductor and percussionist William Kraft was born in 1923 in Chicago. He studied at both Columbia University and the Juilliard School of Music. From 1955 to 1981, he worked with the Los Angeles Philharmonic Orchestra in a number of capacities, including percussionist, principal tympanist, and assistant conductor. His composition style includes elements of serial music, jazz, and impressionism. He has composed pieces for all types of instruments, including a number of works in the electronic medium. *Encounters II* was composed for Roger Bobo, who Kraft met during his time with the Los Angeles Philharmonic. It was composed in 1966, during which time Kraft was composing primarily serial music. It incorporates multiphonics along with the use of the tuba's lyrical qualities, and loud, exciting, more technically difficult passages.

Sonata for Tuba and Piano

Oskar Morawetz was born in Czechoslovakia in 1917, and emigrated to Canada in 1940 following the Nazi occupation of his home country. He has since established himself as one of Canada's foremost composers. A professor of composition at the University of Toronto from 1952 to 1982, he received the Order of Ontario in 1987, the first composer to be honored with that distinction. The *Sonata for Tuba and Piano*, composed in 1984, is notable for both its rhythmic energy and melodic richness.

Concerto for Bass Tuba

Ralph Vaughan Williams was born in 1872 in Gloucester, England. He is known for his exceptional lyrical style and his ability to write compellingly for the more unusual of the orchestral instruments. Toward the end of his long and illustrious career, Vaughan Williams turned increasingly to new timbres and instrument combinations. Composed in 1954, the *Concerto for Tuba* is a clear example of Vaughan Williams' propensity for treating all instruments soloistically. Twenty five years after its composition, the *Concerto for Tuba* remains one of the standards of the tuba repertoire.

Incursion for Tuba and Synthesizer

Curtis Olson is currently on the faculty at Michigan State University, where he teaches trombone. He earned his performance certificate and master's degree from the Eastman School of Music, and has since performed with many symphonies and wind ensembles, including solo engagements with the US Air Force and Navy Bands. *Incursion for Tuba and Synthesizer*, composed in 1995, is one of a number of works exploring the relationship between acoustic and electronic mediums. It follows his 1994 piece entitled *Incursion for Trombone and Synthesizer*, and was composed for Philip Sinder, Professor of Tuba at Michigan State University.

Suite No. 1 Effie the Elephant

Alec Wilder was born in Rochester, NY, in 1907. He received training in composition from the Eastman School of Music, and from there went on to compose both vocal and instrumental music. In the 1930's and 40's, he worked primarily in vocal music, writing and arranging songs for such performers as Bing Crosby, Ethel Waters and Frank Sinatra. He moved to instrumental music in the early 1950's, combining both Classical and Jazz styles in his writing. The *Effie Suite*, composed in 1968 for tuba virtuoso Harvey Phillips, chronicles the tale of Effie the elephant as she goes through the various scenarios indicated by the titles of each of the six movements.