

Daniel Wilhelm, tuba

With Jaime Namminga, piano, Travis Netzer, tuba,
Chandler Smith and Danielle Vantuinen, euphoniums

Graduate Recital

Recital Hall | March 29, 2014 | 5:00PM

Sonata for Flute and Harpsichord, BWV 1031

I. Allegro Moderato

II. Siciliano

III. Allegro

Johann Sebastian Bach

(1685-1750)

Three Furies for Solo Tuba

Fury I

Fury II

Fury III

James Grant

(b. 1954)

Salut d'Amour

Edward Elgar

(1857-1934)

Endgame

James Grant

INTERMISSION

Concerto for Tuba and Piano

I. Andante con Moto – Allegro Vivace

II. Andante espressivo

III. Allegro ritmico

Eric Ewazen

(b. 1954)

Program notes on reverse side

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music

Sonata in E-flat major for flute and harpsichord, BWV 1031

Bach scholar Christoph Wolff believes that this sonata was an exercise piece, in which J. S. Bach provided the basic outline for his son, Carl Philipp Emanuel, to flesh out, with some final editing by Johann Sebastian; other scholars believe that C. P. E. used this work as his model for the G minor flute sonata. Like many similar sonatas, BWV 1031 is an example of an obligato sonata, one in which the right-hand notes of the accompaniment are fully written out, whereas other sonatas are continuo sonatas, where only the bass line accompaniment is given. The challenge in moving from flute to tuba is to still keep the melody light and moving forward, as if it was being performed on the flute.

Three Furies for Solo Tuba

Each of the Three Furies is virtuosic in its own right, offering a multiplicity of distinct rhythms, melodic figures and articulations:

Fury I is marked "decidedly jocular" and is a pleasant ramble through the registers of the tuba, featuring angular arpeggios and tonguing demands that one does not usually associate with the instrument. Fury II, in form somewhat reminiscent of a minuet with trio, contrasts series of long, arching arpeggiated figures with an amicable waltz marked "gently inebriated." Fury III is relentless and powerful, exploiting the full dynamic and articulative range of the tuba. Again, the performer is met with virtuosic demands not normally encountered in the tuba literature.

These program notes have been provided by the composer.

Salut d'Amour

Elgar composed this piece in response to a poem, entitled "Love's Grace," he had received from his future wife, Alice Roberts, before he went on a vacation to Settle. He had entitled this work *Liebesgruss*, meaning "Love's Greeting." This went on to be Elgar's first published work, and the publishing company (Schott) decided on changing the name, with Elgar's apparent approval, to the French-sounding *Salut d'Amour* because they believed it would sell better. Despite being more of a salon piece, there is a certain elegance and charm to this piece, and it was able to really capture the hearts of the public during its time, in a very competitive field. This piece also has some very strong hints of the compositional skills Elgar would eventually develop.

Elgar eventually composed a companion piece, *Mot d'Amour* ("Love's Word") which, although it was musically superior to this piece, did not receive as much affection or attention by the public and is seldom heard.

Endgame

Composer James Grant has this to say of *Endgame*:

Endgame was intended to be the third and final movement of a work commissioned by a consortium of 48 participants made up of individuals and tuba-euphonium quartets. This music stands on its own as a three-and-a-half minute virtuoso romp for tuba-euphonium quartet - a piece that is probably best put at the end, not at the beginning of the program. *Endgame*, marked 'Giving it all you've got', is a tour de force display of syncopation, somewhat eccentric meters, frantic double-tonguing, and a brief episode of pagan raunch (whatever that is), all supported by a brutally relentless second tuba bass line that views oxygen to be of no importance whatsoever. *Endgame* is dedicated with thanks to Matt Tropman, Kelly Thomas, Mark Nelson and Don Harry, who premiered the work at the 2008 ITEC in Cincinnati, OH.

Concerto for Tuba and Piano

The Concerto for Bass Trombone by Eric Ewazen was originally a tuba sonata and Warren Deck, principal tubist of the New York Philharmonic Orchestra, later requested that it be edited and orchestrated. This concerto is in three movements and follows the typical fast-slow-fast one would expect from sonata form pieces. The first has a very stately beginning which gives way to a jovial and playful melody. Counterpoint drives the movement, which results in a lot of interplay between tuba and the piano. The second movement is more of an aria, and although the composer describes it as melancholy, I see it more as a reminiscence of fonder/better times. The final movement is always moving, energetic and even frantic. This movement is fraught with agitation, heroism, joy, and even a little bit of anger. The end of the piece takes you through rapid arpeggiations and culminates on the piece's final low, pedal E natural.



School of Music