

University of
Lethbridge



Faculty of Fine Arts
Department of Music

Presents

Keely Evanoff, tuba

In a

Graduation Recital

Assisted by

Bente Hansen, piano

Maria Watson, piano

Jessica White, marimba

From the Studio of

Dr. Nick Sullivan

7:30pm

March 3rd, 2023

Recital Hall

~~ **PROGRAM** ~~

Concerto for Bass Tuba

Ralph Vaughan Williams

Prelude: Allegro moderato

(1872-1958)

Romanza: Andante sostenuto

Finale - Rondo alla tedesca: Allegro

Bente Hansen, piano

Sweet Dances

Elizabeth Raum

I. Blew Tango

(b. 1945)

II. Dot Polka

~~ **INTERMISSION** ~~

Fantasia for Tuba and Piano

James Curnow

(b. 1943)

Maria Watson, piano

Incantation

William C. White

(b. 1983)

Jessica White, marimba

~~ PROGRAM NOTES ~~

Vaughan Williams' Concerto for Bass tuba is certainly one of the most requested pieces on professional orchestral auditions. The work showcases the player's agility through the fast-moving lines through the first and third movement, while highlighting their musical ability in the slow second movement that is heart-achingly beautiful. As the work covers a large frequency range it demonstrates the tubists' ability to switch between high and low playing with both ease and power. The first and third movements also incorporate cadenzas sections that allow the performer a degree of freedom to demonstrate their own unique interpretation of technical and musical aspects of the work.

Sweet Dances by Elizabeth Raum was originally commissioned by Canadian tuba pedagogue John Griffiths for a performance at the 2002 ITEC in North Carolina. This modern piece for unaccompanied tuba is inspired by different styles of dance. Raum gives the first movement the feel of tango through a repetitive sixteenth rhythm that emphasizes the off beat. The second movement is based on the polka and emphasizes the harmonic motion of dominant to tonic (V-I) in between passages of running notes. Is there a more appropriate instrument to play a polka on?

There is so much music that I want to perform but ever since hearing the work during my high school years, **James Curnow's Fantasia for Tuba and Piano** has been at the top of the list. Curnow begins this piece with a four-note pattern in the tuba, eventually expanding this motif and transforming it to become both the main melodic and harmonic material. Through this motif, Curnow takes the listener through fast acrobatic passages, slow melodic phrases, and a cadenza that leads into the nimblest passage of the piece. With all these different sections, *Fantasia* feels like a three-movement concerto wrapped up into one package.

The final piece on the program is based on an orchestral piece called *Sensemaya* by Silvestre Revueltas. Revueltas was inspired by an Afro-Caribbean poem of the same name; the poem evokes a ritual chant performed when killing a snake. **William C. White's** use of the tritone as the dominant melodic material in **Incantation** emphasizes the imagery of this ritual snake killing. The combination of tuba and marimba creates a unique and colourful ensemble, and White has combined them in a smart and creative way to tell a story and to evoke the poetic imagery without words or pictures.