

**Three Dissertation Recitals**

**by**

**Jacob Taitel**

**A dissertation submitted in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
(Music: Performance)  
in the University of Michigan  
2023**

**Doctoral Committee:**

**Professor David Zerkel, Chair  
Associate Professor Chad Burrow  
Professor Charles Garrett  
Professor Joel Howell  
Professor Adam Unsworth**

Jacob Taitel

[jtaitel@umich.edu](mailto:jtaitel@umich.edu)

©Jacob Taitel 2023

## Table of Contents

ABSTRACT	iii
<b>Recital 1</b>	1
Recital Program	1
Program Notes	2
<b>Recital 2</b>	8
Recital Program	8
Program Notes	9
<b>Recital 3</b>	18
Recital Program	18
Program Note	14

## ABSTRACT

Three recitals were performed in lieu of a dissertation.

### Recital #1

*Sonata for Tuba and Piano* (1955) by Paul Hindemith (1895-1963); *Sonata No. 1 for Tuba and Piano* (1959) by Alec Wilder (1907-1980); *Horn Concerto No. 2 in E-flat Major, K. 417* (1783) by Wolfgang Amadeus Mozart (1756-1791); *Concerto for Bass Tuba or Bass Trombone* (1996) by Eric Ewazen (b. 1954). Ji Hea Hwang, Piano.

### Recital #2

*Concerto for Tuba and Orchestra* (1992) by Alexander Arutiunian (1920-2012); *Elegy for Solo Tuba or Euphonium* (2004) by John Stevens (b. 1951); *Reciprocity for Tenor Trombone and Contrabass Tuba* (2005) by James Meador (b. 1974) Stephen Whimple, Trombone; *Four Greek Preludes for Unaccompanied Tuba Solo* (1969) by Robert Spillman (b.1936); *Sonata for Tuba and Piano, op. 34* (1980) by Trygve Madsen (b. 1940). Ji Hea Hwang, Piano.

### Recital #3

*Cello Concerto in E Minor, op. 85* (1919) by Edward Elgar (1857-1934) arr. Jacob Taitel; *Fantasiestücke* (1849) by Robert Schumann (1810-1856) arr. Floyd Cooley; *Secret Jewish Space Laser* (2021) by Zoe Cutler (b. 1996). Liz Ames, Pian

## Recital 1 Program

*Sonata for Tuba and Piano* (1955) by Paul Hindemith (1895-1963)

*Sonata No. 1 for Tuba and Piano* (1959) by Alec Wilder (1907-1980)

*Horn Concerto No. 2 in E-flat Major, K. 417* (1783) by Wolfgang Amadeus Mozart (1756-1791)

*Concerto for Bass Tuba or Bass Trombone* (1996) by Eric Ewazen (b. 1954).

Ji Hea Hwang, Piano.

## Recital 1 Program Notes

### Sonata for Tuba and Piano – Paul Hindemith

As a highly regarded composer in the 20<sup>th</sup> century, Paul Hindemith's reputation of pushing boundaries and innovation is well-deserved. Displayed most prominently in his book *Unterweisung im Tonsatz (The Art of Musical Composition in English)*, Hindemith's harmonic and melodic language differed substantially from his peers and from past traditions. In traditional Western harmonic language, great importance is placed on harmonic progressions that move from a home chord (tonic) to a tension building chord (dominant) which leads the music back to the original home chord. Hindemith's compositions use a similar idea of tension and resolution; however, he achieves his goals by utilizing specific intervals that he suggests create their own tension and release. His method focuses on how dissonant each interval is, suggesting that the octave is least dissonant, and the minor second is most dissonant. Hindemith famously applied his new compositional techniques to his many sonatas of orchestral instruments.

From the 1930's through the end of his life, Hindemith composed 25 sonatas that not only showcased his new ideas but came to act as character showpieces for each instrument. As such, they carry tremendous weight for each respective instrument's compositional history and heavily influenced future writing. The tuba sonata is doubly important because it serves as a last and a first: it was Hindemith's final written sonata and the first ever sonata written for tuba.

Paul Hindemith's sonata for tuba and piano opens with a series of bold and declarative major 9<sup>th</sup> intervals played by the tuba, creating significant tension almost immediately. This opening theme is easily recognizable as it reappears multiple times throughout the first movement. The piano is quite active during these sections with accompanying triplets, creating a sort of grotesque waltz. Throughout the movement, the two musicians will explore this waltz theme and a cheeky lighter theme with an aggressive developmental section separating the beginning and end.

The Allegro assai movement presents a sarcastic banter between the tubist and the pianist throughout. Both parts are short and separated, working to fit in between the other's line. This breaks down somewhat in the middle of the movement when the tuba has ascending minor

seventh ‘wails’ while the piano frantically plays their accompanying figure. The end of the movement makes light of the beginning by moving the tubist’s playing to the off-beats and ending with some interplay with an active melody between the voices and a final staccato chord from the piano.

The final movement is largely characterized by the juxtaposition between a skipping motive and a more connected motive. These two different characters are heard in both the piano and the tuba, often played immediately next to one another. There is an extended cadenza section in the middle where the pianist holds atmospheric chords while the tubist showcases technical and musical prowess. Attentive audience members will notice that the tubist’s large tones will resonate the piano’s pedaled strings during this section, leaving several eerie non-silent spaces in the music. The piece finally concludes with a restatement of the original section in the tuba a minor third lower and the pianist playing rapidly for an anxiety inducing affect.

#### Sonata No. 1 for Tuba and Piano – Alec Wilder

Alec Wilder’s music is unique in its blending of jazz harmonies and traditional American songs with classical forms and instrumentation. Wilder’s language is a clear result of his variety of experiences. In addition to writing works for classical musicians, he also wrote many songs for artists such as Frank Sinatra, Mabel Mercer, and Tony Bennett. His songwriting background flavors his instrumental music with present-day sentimentalism and nostalgia, resulting in pleasing works for audience members and fun performances for artists.

Wilder’s Sonata No. 1 for Tuba and Piano was the first of many pieces he wrote for tuba in collaboration with the tubist Harvey Phillips, whose legacy left the tuba with ample repertoire to perform. Wilder has this to say about his experience “I wrote the Tuba Sonata because Harvey Phillips, for whom I have profound respect, asked me to. Frankly, the prospect terrified me as the instrument was not nearly familiar enough to me, nor was I truly aware of its many facilities and felicities. Besides, I felt there was danger that I might obscure the tuba line by overwriting the

left hand of the piano.”<sup>1</sup> This piece was performed on one of Mr. Phillip’s Carnegie Hall recitals which are often credited with moving the art of tuba playing forward as a solo instrument.

The work itself is presented in four movements. The first movement presents a beautiful lyrical interplay between the piano and the tuba which both regularly trade off sweeping eighth note figures. The movement then changes to an even sweeter section before returning to the original style for a satisfying ABA form that ends with a lovely coda. The allegro movement is an energetic rondo of sorts that alternates between articulated, scherzo-like sections and jazzy swing sections. This movement best showcases the unlikely agile nature of the tuba. In contrast, the andante movement allows for the tuba and piano to express the aforementioned sentimentalism through soothing, expressive melodies. The final allegro movement is a fast-paced journey through most of the range of the tuba. The large ascending and descending figures dominate this music, as the tubist must quickly and clearly traverse these passages.

#### Horn Concerto No. 2 in E-flat Major, K. 417 – W.A. Mozart

Mozart’s second horn concerto in E-flat is one of three that he wrote for his friend Joseph Leutgeb during his last few years in Salzburg. Although not much is known about Leutgeb, scholars believe that the two were close based on numerous jokes and jabs Mozart wrote on his scores such as “Take courage”, “You ass”, and “Thank heavens, that’s enough”.<sup>2</sup> These works were written for natural horn as the valved horn would not exist for about 30 more years. Performers would utilize their precise command over the horn and the harmonic series as well as nuanced hand placement to play the notes. Although the valve made performing these pieces much easier, Mozart’s horn concerti are commonly used as required repertoire for orchestral auditions because of their demanding nature. Of particular importance is the elegance the performer can show, even with the highly active music. These works are also commonly performed by tubists, along with several other works for horn, because the f tuba and f horn

---

<sup>1</sup> “Alec Wilder Sonata For Tuba And Piano : Harvey Phillips : Free Download, Borrow, and Streaming : Internet Archive.” n.d. Accessed September 20, 2022. [https://archive.org/details/lp\\_alec-wilder-sonata-for-tuba-and-piano\\_harvey-phillips-bernie-leighton-milton-kay/disc1/02.02.+Air+and+Bourree%3A+Bourree.mp3](https://archive.org/details/lp_alec-wilder-sonata-for-tuba-and-piano_harvey-phillips-bernie-leighton-milton-kay/disc1/02.02.+Air+and+Bourree%3A+Bourree.mp3).

<sup>2</sup> “Mozart Filled This Score with Brutal and Hilarious Insults to the Soloist.” n.d. Classic FM. Accessed September 28, 2022. <https://www.classicfm.com/composers/mozart/horn-concerto-insults-jokes/>.

share the same fundamental pitch. When played down one octave, as will be done today, f horn repertoire usually lies well on the tuba.

This concerto features a standard three-movement concerto form, beginning with a declamatory, energetic first movement, moving onto a slower lyrical movement, and ending with a playful rondo. The first movement features the iconic main theme with a large ascending line in the horn part and follows a typical sonata form. Mozart utilized a beautiful juxtaposition between the technical runs and the sensible lyrical lines. Along with the accompaniment, the phrases are consistently balanced, a hallmark of the classical era and Mozart in particular. The second movement uses a triple time signature, complementing the slower and lyrical nature. The final movement is the most energetic, returning to a fiery main theme in the horn part repeatedly. Mozart displays his humorous nature in this movement with quirky interjections in the accompaniment during the minor section. The work ultimately ends with an exciting restatement of the main theme before some final repeated notes in the solo line.

#### Concerto for Bass Tuba or Bass Trombone – Eric Ewazen

Eric Ewazen is one of the more influential composers for brass instruments currently alive. Having been on faculty at Juilliard since 1980, Mr. Ewazen has consistently composed quality works for various brass instruments with a focus on chamber music. Ewazen has a unique understanding of brass instruments that he uses to achieve a broad emotional pallet from performers. This results in much of his music being easily recognizable to experienced brass musicians. Some hallmarks include the active use of accompaniment while the solo voice plays lyrical lines, his style of embellishment that requires one voice to act as two separate voices, and various ‘skipping’ motifs (this can be easily heard in the second movement).

In his Concerto for Bass Tuba or Bass Trombone, Ewazen’s style of broad, lyrical sections and juxtaposing articulated ones is on full display. The work opens with contemplative lyrical material that is followed by a spirited, separated melody in the tuba. The movement uses a conversation-like style where the accompaniment plays a background that the solo voice interjects upon. The movement comes to a beautiful climax when the original, lyrical theme is broadly played in full force. The second movement is a gripping emotional journey, exploring loss, yearning, and love in many facets. The first theme is exemplary of the many emotions

present in the movement through its swells and diminuendos. These figures seemingly mimic sighing. The final movement is highly rhythmic and uses uneven time-signatures, creating a dance between the solo voice and the accompaniment. The piece finally concludes with a driving coda.

## Bibliography

- “About Eric Ewazen.” n.d. Accessed September 28, 2022. <https://www.ericewazen.com/about.php>.
- “Alec Wilder Sonata For Tuba And Piano : Harvey Phillips : Free Download, Borrow, and Streaming : Internet Archive.” n.d. Accessed September 28, 2022. [https://archive.org/details/lp\\_alec-wilder-sonata-for-tuba-and-piano\\_harvey-phillips-bernie-leighton-milton-kay/disc1/02.02.+Air+and+Bourree%3A+Bourree.mp3](https://archive.org/details/lp_alec-wilder-sonata-for-tuba-and-piano_harvey-phillips-bernie-leighton-milton-kay/disc1/02.02.+Air+and+Bourree%3A+Bourree.mp3).
- “Biography — Alec Wilder Music and Life.” n.d. Accessed September 28, 2022. <https://www.alecwildermusicandlife.com/biography/>.
- “Hindemith, Paul.” n.d. Grove Music Online. Accessed September 22, 2022. <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013053>.
- “Mozart Filled This Score with Brutal and Hilarious Insults to the Soloist.” n.d. Classic FM. Accessed September 29, 2022. <https://www.classicfm.com/composers/mozart/horn-concerto-insults-jokes/>.
- “Mozart Horn Concertos.” n.d. Classic FM. Accessed September 28, 2022. <https://www.classicfm.com/composers/mozart/music/horn-concertos/>.
- “Mozart, (Johann Chrysostom) Wolfgang Amadeus.” n.d. Grove Music Online. Accessed September 28, 2022. <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278233>.
- “The Music of Eric Ewazen.” n.d. Accessed September 28, 2022. <https://www.ericewazen.com/review.php#review1>.

## Recital 2 Program

*Concerto for Tuba and Orchestra* (1992) by Alexander Arutiunian (1920-2012)

*Elegy for Solo Tuba or Euphonium* (2004) by John Stevens (b. 1951)

*Reciprocity for Tenor Trombone and Contrabass Tuba* (2005) by James Meador (b. 1974)

Stephen Whimple, Trombone

*Four Greek Preludes for Unaccompanied Tuba Solo* (1969) by Robert Spillman (b.1936)

*Sonata for Tuba and Piano, op. 34* (1980) by Trygve Madsen (b. 1940). Ji Hea Hwang, Piano.

## Recital 2 Program Notes

### Concerto for Tuba and Orchestra – Alexander Arutiunian

Born in Yereven, Armenia in 1920, Alexander Arutiunian is often thought of as carrying the Armenian musical tradition forward after the substantial work of Aram Khachaturian. Arutiunian was similarly influenced by Armenian folk music so hints of Armenian peasant song can be heard throughout his works. In his tuba concerto, this is most prevalent with unexpected note choices, suggesting his use of the Armenian scale. This is different from the traditional western scales in several ways. Firstly, whereas western scales are based on seven notes with highly specific intervallic patterns that determine the scales modality, major or minor for example, the Armenian scale is organized using tetrachords (sets of four notes). The tetrachords are then stacked with the final note of each grouping serving as the first note for the next grouping, creating a seemingly endless scale. For audience understanding, if there is a note that sounds unexpected or emotionally charged in a surprising way, it's likely because of the Armenian scale's additional flavor.

Arutiunian is best known for the famous trumpet concerto that he wrote in 1950. This piece is vitally important for the developing trumpet student, usually throughout their undergraduate education. I believe this is due to the composer's emotional and sequential style during that period of his compositional output. In combination with his unique use of Armenian folk music influence, exciting rhythms, and compelling lyricism, the trumpet concerto provides a large expressional pallet to display and learn from.

His tuba concerto, while clearly related, takes a drastically different approach, indicative of the 42 years in between the works. Written in 1992, Arutiunian's tuba concerto was commissioned by the Yamaha Corporation and Editions Bim publishing company and dedicated to the tubist Roger Bobo. Arutiunian's music in the 1990's displays a synthesis of his dramatic style from the 50's and 60's and his neo-classical style from the 70's where the forms are clear.<sup>3</sup>

---

<sup>3</sup> "Arutiunian, Aleksandr Grigori." n.d. Grove Music Online. Accessed November 1, 2022. <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012490>.

This three-movement work uses the standard fast-slow-fast organization for each respective movement.

The Allegro moderato movement uses two main themes. The first is a buoyant, stately theme and the second is winding and lyrical, featuring long runs of sixteenth notes. Arutiunian expertly develops these themes throughout the movement with compositional tools such as inversion and sequencing, which he was well known for. In a large developmental section, the piano and tuba parts have a playful, sequential interplay section that is worth noting. The movement ends with a return to the original theme and a coda that features multiple impressive scalar runs and a final staccato B-flat.

The second movement is beautifully expressive and features one of my favorite phrasing tools: the swell. Arutiunian does this in a particularly interesting way, however, by often pairing the rise and fall of dynamic with a chromatically shifting note from swell to swell; this is consistent with his sequential style. The climax is powerful and is reminiscent of his earlier dramatic style. The movement concludes with a wide ascending arpeggio and descending scale, successfully preparing the final movement.

The Allegro ma non troppo movement is exciting and bombastic, featuring highly technical passages of quick notes, something that tubists are rarely called to do. The writing is particularly challenging with slight changes in each successive run that alter the pattern for the tubist. The extended cadenza in the middle allows for the tubist to showcase a juxtaposition between a more lyrical theme and the quick runs. The work finally concludes with an exciting restatement of the opening theme and an extended technical passage with a declamatory four-note finish.

#### Elegy for Solo Tuba or Euphonium – John Stevens

The unaccompanied tuba genre is often filled with what I lovingly refer to as “Boom-Squeak” music. Composers have taken a liking to the surprisingly agile capabilities of the instrument that allow performers to play extremely low notes (boom) and extremely high notes (squeak) in rapid succession. What usually ensues is a challenging (both for the listener and the performer) 6 minutes of the most difficult music written for the instrument. This can be heard in many these works such as *Capriccio* by Krzysztof Penderecki, *Three Furies* by James Grant, and

*Salve Venere, Salve Marte* by John Stevens himself, all of which are staples in the advanced tubist's repertoire. That is refreshingly not the case with John Stevens' *Elegy for Solo Tuba or Euphonium*.

*Elegy* is a lovely exploration into the sweeter side of a tubist's capabilities using some of Stevens' most used compositional techniques. As a composer, it is rumored that he felt somewhat limited by modern musical notation, especially in his unaccompanied works. This is most easily seen with his use of unusual note groupings like septuplets and quintuplets. Many composers write for these groupings but what is unique about Stevens' writing is that he doesn't usually want exact rhythm, but rather something closer to "play all of these notes in a row, in the time allotted." He is also known to write eighth notes that slowly gain another bar on top, becoming sixteenth notes. As a performer, I find this style of composition incredibly freeing, allowing me to use the rhythm as a general guide rather than a strict rule to be followed.

Uniquely, the *Elegy* is written for either Tuba or Euphonium. This, alone, is not reason for note, however instead of providing two different versions, Stevens combines them into one. The key signature is either in the key of B-flat in bass clef (which is the version I will be performing) or in G in transposing treble clef for the euphonium and they are notated immediately next to each other. Many notes throughout the piece are labeled with two accidentals, one for the tuba and one for the euphonium. As an esteemed professor to tuba and euphonium at the University of Wisconsin—Madison for many years, it makes sense that he would write for both instruments at the same time, especially with this piece, which was published in the ITEA (International Tuba and Euphonium Association) journal in 2004.

The work is separated into three rough sections. The first is characterized by the opening and incredibly sweet F-B-flat-F-C motive. This four-note motive is expanded upon greatly throughout the piece but creates a sense of love and yearning, particularly when the dynamic increases and the range ascends. The second section begins somewhat lighter and features a skipping rhythm. As the section progresses, it presents the first climax of the piece which is marked as "intense" in the score. The final section begins very quietly but grows in dynamic and intensity quickly, utilizing oddly grouped notes that suggest to the player to quickly play a scale and ascend to a high note. This figure happens three times and culminates in the final climax of the piece. The work finally relaxes into the home key of B-flat on in the final measures, which contain some of the only B-flat resolutions in the entire work

## Reciprocity for Tenor Trombone and Contrabass Tuba – James Meador

In tuba and euphonium repertoire, there are many pieces written by composer/performers for their own projects that become part of the known literature. Whether it be because we don't have any pieces written by the 'great' composers of the 18<sup>th</sup> and 19<sup>th</sup> centuries or because we are a generally unique bunch, it leaves us with some incredibly fun contemporary music that showcases the instrument through the lens of a performer as opposed to just an omniscient composer. James Meador's *Reciprocity* for Tenor Trombone and Contrabass Tuba follows this trend to a tee.

Meador's primary career is currently that of a band director/real estate agent but for many years he was the bass trombonist of the Yucatan Symphony Orchestra in Mérida, Mexico. His musical career was heavily centered on performance, having performed with world-renowned symphonies such as the Cleveland Orchestra and Singapore Symphony Orchestra. At some point, Meador presumably befriended the highly acclaimed tubist and trombone couple, Timothy and Jessica Buzbee, for whom *Reciprocity* was written.

This work was a collaboration between Meador and the Buzbee's who requested that the work focus on a decidedly 'new' sound, while also "pushing the limits of each instrument and challenging the performers."<sup>4</sup> Meador wrote about his work with:

The piece opens with a somewhat angular fanfare before settling into a sinister sounding march-like passage. The two voices then come together and transition to a disjunct rhythmic figure in unison octaves. This section segues into a hard funk rock section that morphs back to the rhythmic octaves again before leading into a dark chorale where both voices battle for the melody. As things get more intense we come back to a slightly more aggravated octave figure, then on to an elaborated version of the opening fanfare. One more time the octave figure returns briefly, then the piece closes with an explosive continuation of the fanfare section.<sup>5</sup>

---

<sup>4</sup> "James Meador: Reciprocity - Trombone & Tuba Duet - Warwick Music Publishing." n.d. Accessed November 1, 2022. <https://www.warwickmusic.com/p/o6ps/>.

<sup>5</sup> "James Meador: Reciprocity - Trombone & Tuba Duet - Warwick Music Publishing." n.d. Accessed November 1, 2022. <https://www.warwickmusic.com/p/o6ps/>.

To add some of my own thoughts, this work is well within my aforementioned “Boom-Squeak” genre of unaccompanied music, although it is a duet in this case. Timothy Buzbee is one of the most highly regarded performers of this intense genre of music because of his particularly ‘smacky’ low range capabilities, something I will attempt to replicate. *Reciprocity* is featured on his album *Buzzed* which also features James Grant’s *Three Furies* and James Meador’s *Six Pack* which asks the performer to drink a six pack of beer throughout the performance.

#### Four Greek Preludes for unaccompanied Tuba Solo – Robert Spillman

Originally trained as a pianist, Robert Spillman enjoys a storied career, especially as a collaborative pianist. After attending Eastman Conservatory of Music, Spillman moved to New York to accompany rehearsals and continue his studies. He moved to Europe as a Fulbright scholar in 1964, which launched his career to the heights that he is now known for, especially because of his time in Berlin where he recorded with artists like James Galway and Lucy Peacock to name a few. After returning to the US to teach at his alma mater, Eastman, he continued his accompaniment career and even published *The Art of Accompanying* in 1985. He finished his career as a professor at the University of Colorado in Boulder which he began in 1987.

While his career was largely that of an accompanist, he is also a well-known composer for certain instruments, such as the tuba. Beginning while he was still a student at Eastman, Spillman composed *Two Songs* for tuba and piano which was written in 1957 and premiered by Roger Bobo in the same year.<sup>6</sup> This suggests that the two must have been friends and it clearly sparked an interest in writing music for high-level tubists. *Two Songs* is regularly asked for on military band auditions and was recorded by Roger Bobo in 1991 on his album *Bobissimo!*.

It wasn’t until 1969 that Spillman would write again for the tuba, this time in an unaccompanied solo, perhaps to avoid numerous performance requests, dedicated to Rex Conner with his *Four Greek Preludes*. Conner is famous among tubists for sparking the trend that employs so many of us in higher education. In 1960, he was began teaching tuba and euphonium at the University of Kentucky, making him the first full-time professor of the subject at an American university. This quickly sparked a wave of hiring that was referred to as the “Kentucky

---

<sup>6</sup> Bobo, Roger, Grierson, Ralph. 1991. *Bobissimo! The Best of Roger Bobo*. Crystal Records.

Model.” Of particular interest, Indiana University’s decision to hire a full-time professor in 1961 is largely thought to be a reaction to the Rex Conner’s position.<sup>7</sup> As another influential tubist, Conner’s performance of *Four Greek Preludes* gives the piece weight in the cannon, as does its required performance as part of 2011’s Leonard Falcone Festival competitions.

The piece is presented in four different movements, the first and third of which are to be played quite freely, as suggested by their lack of bar lines. This is common in unaccompanied music and requires the performer to decide how best to organize their performance rhythmically. The first movement seems to be in an ABA’BA form with the A sections using a freer approach and many three-note figures that will become recognizable throughout the performance. The B sections are marked as “piu movendo” and are a much more legato and expressive.

The second movement is a clear ABA that goes from legato and cantabile to highly rhythmic and back to legato. This movement allows the performer to both sing a song and dance throughout the movement with many offbeat patterns, especially those that one would not typically expect.

Much like the first movement, the third is incredibly free, as it is marked recitativo and has no bar lines. Whereas the first movement is often soft and contemplative, the third is somewhat erratic and loud. When preparing this, I tried to imagine how certain relatives at large family gatherings might become after 4-6 drinks.

The final movement is a playful dance organized in a 7/8 time signature with a clear 3+2+2 grouping scheme. Requiring advanced technical abilities of the tubist, this movement features many quick trills that translate as ‘wiggles’ when the performer attempts to play them. About two thirds of the way through the movement, there is a pause before the dance begins quietly. It then picks up until it finally ends with an exciting series of rapid notes that span most of the range of the tuba.

---

<sup>7</sup> “Rex Conner.” n.d. Accessed November 2, 2022.  
<https://redevelop.drobnakbrass.com/conc8/index.php/features/ITEA-Historian/itea-lifetime-achievement-recipients/rex-connor>.

## Sonata for Tuba and Piano, Op. 34 – Trygve Madsen

Commissioned as a birthday present to Roger Bobo, who premiered the work on his birthday (June 8<sup>th</sup>, 1980)<sup>8</sup>, Trygve Madsen's Sonata for Tuba and Piano is a substantial tour de force for the instrument both in terms of general requirements and endurance. Madsen, born in Fredrikstad, Norway, has been a highly relevant composer for many instruments, but particularly for tuba and horn. He has written a sonata and a concert piece (a concerto for tuba and a concertino for horn) as well as a substantial divertimento for horn, tuba, and piano trio. As a composer, he is known to write music for specific people, so it seems to suggest that he was particularly fond of his favorite performers on these instruments.

The piece consists of three movements, each highly demanding of both tubist and pianist. The first movement opens with an unaccompanied chaconne in the tuba. It portrays a sense of endless melancholy and wandering, which will be explored throughout the movement substantially. Before the piano enters, the tuba grows in dynamic and repeats the chaconne at a fortissimo dynamic. After this repetition, both instruments grow quieter as they enter a highly exploratory section, featuring a new key each measure as it winds its way towards B-flat. When it finally arrives, the tempo picks up dramatically as both instruments convey a sense of discomfort, whether that's because of the many accidentals or the musical language is up for interpretation. The section continues to grow and ultimately has a brilliant piano feature before calming down somewhat in a cantabile section. Following this, the music speeds up again with some technical playing by both performers before entering a tuba cadenza that quotes the main themes amidst a rapid flurry of notes. The movement finally concludes with a resigned restatement of the original theme transposed down an octave as if to show a tragic acceptance.

The second movement is a kind of waltz that keeps the dancers unbalanced due to the many small changes in each measure. Madsen uses a masterful chromatic technique to alter each measure slightly to move the melody forward throughout this movement. In the middle, there is a more lyrical section that allows for some less anxious listening. It ends with a fortississimo exclamation on D natural by both the tuba and the piano in four octaves.

---

<sup>8</sup> Bobo, Roger; Condamine, Marie; European Tuba Octet; Stevens, John D., John D. 1994. Tuba Liberia. Crystal Records.

The final movement is in ABA coda form, beginning with a soaring melody, adding a sense of impending finality. This melody focuses on a one-five-five-one motive that will repeat many times throughout the movement. After the first theme, the A section has a secondary theme that is much faster and more anxious. This flows into the B section which is a cycling of the main themes from the other two movements, starting with the first movement, then the second movement, then back to the first. The soaring melody returns and so does the anxious theme before the piece finally comes to its coda which is a restatement of a theme from the first movement, before one final B-flat-F-F-B-flat.

## Bibliography

“About.” n.d. *Spillman Music* (blog). Accessed November 1, 2022.

<https://www.spillmanmusic.com/about/>.

“Arutiunian, Aleksandr Grigori.” n.d. Grove Music Online. Accessed November 1, 2022.

<https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012490>.

Bobo, Roger; Conamin, Marie; European Tuba Octet; Stevens, John D., John D. 1994. *Tuba Liberia*. Crystal Records.

Bobo, Roger, Grierson, Ralph. 1991. *Bobissimo! The Best of Roger Bobo*. Crystal Records.

“James Meador | Warwick Music Group.” n.d. Accessed November 5, 2022.

<https://warwickmusicgroup.com/2019/06/03/james-meador/>.

“James Meador: Reciprocity - Trombone & Tuba Duet - Warwick Music Publishing.” n.d. Accessed November 1, 2022. <https://www.warwickmusic.com/p/o6ps/>.

“Khachaturian, Aram.” n.d. Grove Music Online. Accessed November 2, 2022. <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014956>.

“Rex Conner.” n.d. Accessed November 2, 2022.

<https://redevelop.drobnakbrass.com/conc8/index.php/features/ITEA-Historian/itea-lifetime-achievement-recipients/rex-connor>.

## Recital 3 Program

*Cello Concerto in E Minor, op. 85* (1919) by Edward Elgar (1857-1934) arr. Jacob Taitel

*Fantasiestücke* (1849) by Robert Schumann (1810-1856) arr. Floyd Cooley

*Secret Jewish Space Laser* (2021) by Zoe Cutler (b. 1996). Liz Ames, Piano.

## Recital 3 Program Notes

### Cello Concerto in E Minor, Op 85 – Edward Elgar

Edward Elgar's *Cello Concerto in E minor* was the very first piece of orchestral music that was deeply inspiring to me. This is, in no doubt, due to its spectacular, dramatic nature, and its deep melancholy, which is highlighted most clearly in the first movement, though present throughout. What is now considered a staple of a cellist's repertoire, being regularly performed by the most prominent cellists today like Yo-Yo Ma, Alisa Weilerstein, and Sheku Kanneh-Mason, this work was largely lost amidst some of the other major works for the instrument for the 40 years after its composition. It was eventually popularized by cellist Jacquelin du Pré from her recording with the London Symphony and Sir John Barbirolli in 1965. Since then, the piece and du Pré are often paired when either are discussed.

Written in 1919, this was the last major work Elgar composed after an incredible career where he composed the *Enigma Variations* between 1898 -1899 and the graduation keystone work, *Pomp and Circumstance* in 1904 to name a few. He is often credited as England's return to international musical importance since the time of Henry Purcell<sup>9</sup> and largely used a Germanic style of composition, favoring absolute music over programmatic in his instrumental works. The cello concerto, being written in the last year of World War 1, cannot be separated from the effect the war had on Elgar who once wrote in a letter to Alice Stuart-Wortley, a close friend of his, "Everything good and nice and clean and fresh and sweet is far away, never to return."<sup>10</sup>

The piece is in four movements and begins with a dramatic and profoundly tragic opening where the cellist, in today's case tubist, plays intense rolled chords and double stops which slide into a low E before the main melody begins. The main theme is rolling and sorrowful and gradually descends, displaying a sense of misery and sadness. This first section has its own dramatic climax, featuring a multiple octave E melodic minor scale, and finally ends with a restatement of the main theme. The second section of the movement features a more energetic

---

<sup>9</sup> "Cello Concerto (Edward Elgar)." n.d. LA Phil. Accessed February 5, 2023. <https://www.laphil.com/musicdb/pieces/1197/cello-concerto>.

<sup>10</sup> "Boston Classical Review » Blog Archive » Yo-Yo Ma's Memorable Elgar Highlights English Program from Dutoit, BSO." n.d. Accessed February 5, 2023. <https://bostonclassicalreview.com/2016/10/yo-yo-mas-memorable-elgar-highlights-english-program-from-dutoit-bso/>.

and anxious melodic line with multiple skipping rhythms and slightly faster tempi as it winds its way back to the original theme and finishes with a final low E.

The second movement begins with another grouping of rolled chords, this time plucked through instead of played as a double stop. What follows is a recitative-like section where the soloist hints at the staccato theme of the movement while returning to the rolled chords. Eventually the movement begins in earnest, featuring an endless stream of repeated, articulated notes. This can convey a sense of worry and unease to the listener, seeming to mimic internal mental chatter until the movement's close. Throughout, there are multiple cantabile sections which lend themselves to be heard as a conversation between the soloist and the accompaniment, who responds in kind.

The third movement is a beautiful adagio that displays the soloist's lyrical capabilities with a legato line that seems to continue spinning ceaselessly with two notable breaks: one in the middle and finally at the end. What is particularly challenging about this movement is deciding which notes are the ends of a phrase versus which are transitional. This movement is in the 3/8 time signature, featuring on many occasions a third beat that is held over into beat one of the following measure. This can give a sense of endless movement if not treated intentionally by the performer.

The final movement begins with an introduction by the accompaniment, followed by another dramatic quasi recitativo section in the solo line which ends in a virtuosic flair up to a high A. The movement then introduces its main theme which is resolute and stately, while also containing flourishes and flairs with grace notes. It then goes on a grand journey cycling through various keys, themes, and tempi with incredibly virtuosic requirements before grinding to a slow section about three quarters of the way through the piece. This lengthy, expressive section mainly utilizes chromatic motion as it slows more and more until there is a held B and a pause. The soloist then plays a broad restatement of the original opening theme from the first movement before finally closing the piece with multiple E-minor arpeggios and a final sforzando E.

This work, to the best of my research and knowledge, has not been performed in its entirety on tuba before today and that necessitates some discussion on not only the 'how' I did it but also the 'why.' I will begin with the latter. In my view, the tuba is one of the most effective instruments in sweeping legato lines and impact of sound. This piece requires, first and foremost an ability to produce long sweeping melodic gestures in three of its four movements, with the

main theme in the first, the entire third movement, and multiple themes in the fourth. In some ways, the tuba is actually better suited to some of these than the cello. For instance, in the main theme of the first movement, the cellist must change bow direction much more frequently than the tubist needs to breath. Additionally, with such a woeful melody, breathing becomes a part of the expression seeming to add to the line instead of diminishing it.

The multiple dramatic cadenza sections also lend themselves to the tuba quite nicely due to the requirements of impactful sound. On a string instrument, performers can create harsher articulation compared to themselves but the tuba, and brass in general, is able to accomplish an explosive articulation, that create and even more invigorating start to those sections. This helps the piece create even more impact in these sections.

In attempting to adapt this music, I was forced to make many changes to the music, most of which I hope kept the spirit of the work intact. The main adjustment that I made quite freely was range. In addition to dropping the entire work by an octave, there are multiple sections that I used octave displacement liberally, such as the long E-minor scales in the first movement where I use a two-octave fall instead of the originally written one-octave. The second and fourth movements contain the most obvious changes, mostly to facilitate breathing. In the original cello part, the second movement contains almost exclusively running sixteenth notes throughout. This, of course, would be impossible on the tuba so my main solution was to use a quarter note about once a measure instead of the four sixteenth notes. This allows me to take a breath and helps me to organize my phrasing. In the fourth movement, I utilized the same technique during an active section that features running sixteenth notes. Additionally, there is a long section that has the cellist roll their bow along multiple strings in sixteenth note triplets. This wouldn't have been possible on tuba, so I decided that recordings mostly emphasized the top and beginning of each triplet, creating an effect of eighth notes with additional sound in between. Accordingly, I altered the part to just be eighth notes. It is my hope that the sacrilege of my arrangement and performance of this piece may be forgiven because of the care and effort I went through to maintain the work's integrity. This was a project not of irreverence, but one of love.

## Fantasiestücke, Op. 73 – Robert Schumann

Originally written for Clarinet and Piano, although noted that it may also be performed for violin and cello, *Fantasiestücke, Op. 73* has also been quite relevant for tubists for the last thirty years. In 1993, the late Floyd Cooley, who passed away in December of 2022, released his album *A Schumann Fantasy* which featured four major instrumental works by romantic composer Robert Schumann: *Fantasiestücke, Op. 73*, *Drie Romanzen*, *Marchenbilder*, and *Adagio and Allegro, Op. 70*. Ever since, each of these have been major works for a tubist's repertoire due to their romantic nature, of which we have few originally written works, and their lyricism, which is something tubists are highly concerned with. As is evident by this recital, tubists must decide between modern pieces that are written for the instrument and transcriptions of anything before the 1950's since composers have become newly inspired to write for us. What results is a huge variety of music, something that a modern listener tends to appreciate fortunately.

Schumann wrote *Fantasiestücke* in 1849 in just a couple days while in Dresden. Originally titled "Soireestück," he decided to change the title to allow for more freedom for the performers.<sup>11</sup> What emerged is this collection of three pieces that span a wide range of expressive possibilities. Each of these works is in ABA coda form, sometimes referred to as 'song form,' especially in the case of Schumann. The first movement is generally reserved and introspective, while still containing several dramatic swells and outburst. The A section begins in a dark a minor with a brooding melody, which is immediately contrasted with a chromatically ascending gesture played by both performers. The B section features multiple dream-like arpeggios, underscored by the soloist's E fully diminished seventh ascending arpeggio while the pianist plays the same arpeggio, only descending, in the right hand and an ascending triplet arpeggio in the left hand. It returns to the A section and finishes with a short coda, cadencing in A Major, foreshadowing a more uplifting second movement.

The second movement is highly conversational between the soloist and the pianist and is much sweeter than the first. Although keyed in A major, the movement begins with the pianist in the dominant key of E, which the soloist responds to in kind. The movement continues to flirt

---

<sup>11</sup> "Fantasiestücke, Op. 73 (Robert Schumann)." n.d. LA Phil. Accessed February 5, 2023. <https://www.laphil.com/musicdb/pieces/1728/fantasiestucke-op-73>.

with the actual key before finally cadencing in A in the 18<sup>th</sup> measure. The B section, which is in F, is much more energetic, beginning with multiple ascending triplet runs traded between the soloist and the pianist. The movement then has a transitional section that alternates between the A and B themes before cadencing in F. The A section is then repeated and followed by another coda, this time one that becomes calmer and calmer until the movement ends.

The final movement is marked as “Rasch und mit Feuer” which translates to quickly and with fire. Accordingly, Schumann begins the movement with a highly energetic grouping of ascending 16<sup>th</sup> notes in the solo part and descending triplets in the piano part, creating a fiery energy. Throughout the A section, this is juxtaposed with a joyful skipping line until the piece moves to the B section. This section is somewhat more introverted, using a legato style and slower rhythms. It ends with the only marcato markings in the entire work before transitioning back to the A section. This, again, is followed by a coda. The final section of this work gains more and more energy until one final A major arpeggio, before ending with three A Major chords.

Earlier, I mentioned that the ABA coda form is sometimes referred to as ‘song form.’ Although Schumann wrote in a huge variety of styles, known for mastering one before moving onto the next, he is perhaps most renowned for the prolific nature of his song composition which has clear influence over his entire oeuvre, including *Fantasiestücke*, Op. 73. Between 1840-1841, Schumann had what is referred to as the “Liederjahr” or year of the song during which he composed around 125 lieder, all while undergoing a lengthy legal battle with Friedrich Wieck to marry his daughter, Clara. This same spurt of creativity was seen again between 1848-1850 where he wrote in most every style, including lieder.

Secret Jewish Space Laser – Zoe Cutler

On November 17<sup>th</sup> 2018, now Congresswoman Marjorie Taylor Greene published a tweet that blamed wildfires in California on space lasers that were funded by Rothchild family. This tweet went somewhat unnoticed until January, 2021 when news outlets began to report on

Taylor’s conspiracy about “Secret Jewish Space Lasers,”<sup>12</sup> which is when I heard of it for the first time. I have always referred to myself as being “Jew-ish,” being someone who was raised Jewish but doesn’t actively practice, but something that I have gained throughout the years is a connection to my Jewish heritage and the general struggle of the Jewish people throughout history. All this is to say that I was deeply disturbed that there was yet another conspiracy that could endanger my friends and family, this time coming from a member of congress. In response, I decided to do my part in reclaiming, and mocking, the term “Secret Jewish Space Laser.”

Through the generosity of the University of Michigan’s EXCEL Enterprise Fund, I was able to commission my good friend, Zoe Cutler, to write me a piece that would help me take some of my stranger sounds that I can make on a tuba (and outside of a tuba) and put them into a piece that would mock the idea that there are secret Jewish space lasers. What she wrote was much more profound.

The piece is officially written for tuba, beatboxing, and loop pedal and is what I would call a funk klezmer style. Organized into three sections, Secret Jewish Space Laser begins by creating a groove with the loop pedal. The performer builds the groove by looping beatboxing, then 3 different loops of tuba playing before beginning in earnest. This groove heavily emphasizes some specific syncopations, the fourth sixteenth note of beat three and the second sixteenth note of beat four, which then allows the performer to ‘sync up’ with the groove on those notes. This section also features the first marking for a ‘tongue ram’ which is where the tubist slams their tongue in the mouthpiece without buzzing, creating a popping sound, akin to that of a t-shirt cannon. This section gets more and more active until it comes to a sudden close, where the tubist must stop the loop.

The second section opens with a klezmer rubato section which leans into the Jewish theme. This somewhat mournful and exploratory melody is interrupted by material from the first section before continuing and finally speeding up into a ‘schmaltz!’ section with a broad and legato melody, reminiscent of cantorial singing. It then moves to a Klezmer cadenza, which is

---

<sup>12</sup> Lee, Bruce Y. n.d. “Did Rep. Marjorie Taylor Greene Blame A ‘Space Laser’ For Wildfires? Here’s The Response.” Forbes. Accessed February 5, 2023. <https://www.forbes.com/sites/brucelee/2021/01/30/did-rep-marjorie-taylor-greene-blame-a-space-laser-for-wildfires-heres-the-response/>.

even freer than the rubato section and finally ends with a bombastic ‘wild!’ section that moves directly into the next groove.

The third and final section begins with a more relaxed groove that has the tubist beatbox through the instrument, before playing along with the loop. It is much busier than the opening section especially when the player must add the ‘schmaltz’ material to the groove halfway through. It finally ends with a wild and dense combination of all the loops and sextuplet runs in the tuba part that comes to a dramatic halt. The tubist then plays a final cadenza that ends with ‘wail it baby.’

This piece demonstrates the most two important components of music to me, which are collaboration and production. During the spring of 2021, in addition to progressing through my DMA coursework, we were all, of course, still hunkered down from the Covid-19 pandemic. I spent much of the pandemic frustrated by performing only small parts of music, as opposed to full musical works, so I gravitated towards unaccompanied works. This piece was the first attempt to make unaccompanied pieces that are fuller in the sonic landscape. At the same time, I was developing a belief that I only wanted to perform works that say something, and the best way to do that is to be an active producer. I never would have gotten to perform this work without my previously developed friendship with Zoe, which was primarily built on our collaboration in the brass quintet ‘Salmontet’ where we, of course, wore salmon-colored clothes to each performance. Zoe was well-aware of the bizarre proclivities I have on the tuba and expertly wrote them into a piece. I then waited almost 2 years to premier it because getting a DMA is hard!

## Bibliography

- “Boston Classical Review » Blog Archive » Yo-Yo Ma’s Memorable Elgar Highlights English Program from Dutoit, BSO.” n.d. Accessed February 5, 2023. <https://bostonclassicalreview.com/2016/10/yo-yo-mas-memorable-elgar-highlights-english-program-from-dutoit-bso/>.
- “Cello Concerto (Edward Elgar).” n.d. LA Phil. Accessed February 5, 2023. <https://www.laphil.com/musicdb/pieces/1197/cello-concerto>.
- “Fantasiestücke, Op. 73 (Robert Schumann).” n.d. LA Phil. Accessed February 5, 2023. <https://www.laphil.com/musicdb/pieces/1728/fantasiestucke-op-73>.
- Lee, Bruce Y. n.d. “Did Rep. Marjorie Taylor Greene Blame A ‘Space Laser’ For Wildfires? Here’s The Response.” Forbes. Accessed February 5, 2023. <https://www.forbes.com/sites/brucelee/2021/01/30/did-rep-marjorie-taylor-greene-blame-a-space-laser-for-wildfires-heres-the-response/>.
- “Schumann, Robert.” n.d. Grove Music Online. Accessed February 5, 2023. <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040704>.
- “Universal Edition.” n.d. Universal Edition. Accessed February 5, 2023. <https://www.universaledition.com/sheet-music-shop/fantasy-pieces-for-clarinet-and-piano-schumann-robert-ut50286>.