

ASU Spring Tuba Euphonium Day!
with special guest

Dr. Gail Robertson, euphonium
Dr. Hannah Creviston, piano

Guest Artist Series
Recital Hall | Feb. 16, 2020 | 2:30pm

Program

Turbulence, Tide and Torque

Peter Graham (b. 1958)

- I. Turbulence
- II. Tide
- III. Torque

Early Skies

Stan Nieuwenhuis (b. 1985)

with piano and CD

INTERMISSION

Mark My Words

James Grant (b. 1954)

Paracosms

Ben McMillan (b. 1984)

- I. Obligatory Weirdness
- II. Night Flight
- III. From the Depths
- IV. Wildfire

Suite for Euphonium, Tuba and Piano

Barbara York (b. 1949)

"Dancing with Myself"

- I. Bohemian Evening
- II. Tango
- III. The Night Goes On
- IV. Polka
- V. Past Midnight

Deanna Swoboda, tuba

School of Music

ASU Herberger Institute for
Design and the Arts
Arizona State University

Bio

Gail Robertson earned her B.A. degree from the University of Central Florida and a M.M. in Euphonium Performance from Indiana University while serving as graduate assistant to Harvey Phillips. She postponed her doctoral studies at the University of Maryland with Dr. Brian Bowman to perform with the "Tubafours" at Walt Disney World, Orlando where she served as musical supervisor/chief arranger and produced a highly acclaimed CD, *Tubas Under the Boardwalk*. She has recently completed her D.M.A. as a University Distinguished Fellow at Michigan State University studying with Phil Sinder, Ava Ordman, and Ricardo Lorenz. She has taught on the faculties of Eastern Michigan University, the University of Central Florida, Bethune-Cookman University, the University of Florida, Valencia, and Seminole Community Colleges, and remains active as a teacher, adjudicator, composer, arranger and free-lance artist, both nationally and internationally. Robertson currently serves as Visiting Assistant Professor of Tuba and Euphonium at the University of Central Arkansas where she is tubist in the Pinnacle Brass and teaches the Jazz Ensemble II. She is the Chair/Chief Editor of the International Tuba and Euphonium Press, and serves on the Board of Directors of the Leonard Falcone Tuba and Euphonium Festival, the International Tuba and Euphonium Association (ITEA), and the International Women's Brass Conference (IWBC). She has served as President of the IWBC and as a conference host in 2010 and 2006. She has also served as Euphonium and Membership Coordinator of the International Tuba and Euphonium Association (ITEA) and was the featured artist on the cover of the *ITEA Journal* (Vol. 38:1, Fall 2010). Two of Gail's original works have also been featured Gems in the *ITEA Journal (Jazz Encounter No. 1 – Gem Series No. 22, Vol. 38:1, Fall 2010, and Allegro et Andantino – Gem Series No. 33, Vol. 41:3, Spring 2014)*. Gail was recently awarded the 2014 Clifford Bevan Award for Excellence in Research for her document, "Restoring the Euphonium's Legacy as Cello of the Wind Band." Her original work for brass quintet, *Tower Guard Tribute*, was awarded honorable mention by the 2014 International Alliance for Women in Music's Patsy Lu competition. In May 2009, Gail recorded a new CD with Dr. Stacy Baker, Alex Thio, and Dr. Deb Eastwood, called *"Symbiosis Duo."* SYMBIOSISDUO will release their second CD, *"Playground,"* in January 2015. Several of the works recorded by the duo were newly commissioned works written especially for the duo. Composers include: Franz Cibulka, Jim Self, James Grant, Christopher Marshall, Brian Balmages, Chris Sharp, Kimberly Archer, T.O. Sterrett, and Phillip Bimstein. In 2007, Gail received Tau Beta Sigma's highest honor, the "Outstanding Service to Music Award." She has also been a clinician for the MIDWEST Band and Orchestra Clinic in Chicago, the Florida Music Educators' Association, the Michigan Music Conference, and numerous ITEA, IWBC, and United States Army Tuba and Euphonium Conferences. Robertson has toured the U.S., Europe, China, and Japan with Keith Brion's "New Sousa Band," the Brass Band of Battle Creek, the Monarch Brass, the Athena Brass Band, and the Brass Band of Central Florida. She has also performed with the Boston Symphony Orchestra, the Detroit Symphony Orchestra, the Ann Arbor Symphony, the River City Brass Band, Jack Daniel's Silver Cornet Band, Euphoniums Unlimited, Symphonia, the Orlando based "Horns and Pipes" Brass and Percussion Ensemble, and SYMBIOSISDUO. Her published works and arrangements are available through GAR MUSIC, www.garmusic.com, and Tuba-Euphonium Press. As a Willson Euphonium Artist, Robertson's euphonium of choice is a Willson 2950TA

Program Notes:

Turbulence, Tide and Torque was commissioned by and composed for renowned baritone soloist, Katrina Marzella and the Black Dyke Band in 2018. Peter Graham is one of the most well-known composers for brass band and his writing for the baritone/euphonium is always excellent. Many of his compositions are used as "test pieces" at International Brass Band Competitions. *Turbulence, Tide and Torque* pays tribute to three women who were true pioneers and heroines of their time. *Turbulence* is dedicated to one of the world's best woman aviators, Harriet Quimby. She was the first woman to fly across the English Channel. *Tide* is dedicated to Grace Darling, a national heroine and daughter of a lighthouse keeper who was instrumental in the rescue of survivors from the wrecked steamship, the *SS Forfarshire*. *Torque* is dedicated to the woman's world land speed Napier race car record holder, Dorothy Levitt. In 1906 she was named the "Fastest Girl on Earth."

Early Skies was commissioned by Sébastien Rousseau for flugelhorn, Brass Band (or Wind Band), and CD accompaniment. When seeking music for this recital, I was intrigued by this composer and this work for brass instruments. I had never seen a solo work for CD and piano. Many of Dutch composer Stan Nieuwenhuis' works are inspired by captivating stories. This work was written as a lament from a mother who has lost a newborn child.

"The CD accompaniment consists of a heartbeat, electronic drums, beats, organs and synthesizers. The contrast between warm and sharp sounds in the accompaniment emphasizes the emotional rollercoaster from the mother. In the soloist part the composer wrote many bends and glissandi to obtain a very expressive mourning and vocal-like sound. The piece starts out very soft with the heartbeat on tape and the soloist coming in alone. The soloist uses a mute to get a distant/absent atmosphere. Step by step the piece evolves to an extravagant faster part. To the end the energy slowly fades out of the music. At the end of the piece the accompaniment fades away and the soloist is alone with the heartbeat again, until the heartbeat stops..." – Stan Nieuwenhuis

James Grant is a wonderful composer and friend of the tuba and euphonium. *Mark My Words* is a musical gift to Dr. Mark Nelson (Professor of Tuba and Euphonium and PintaOnline Arts and Humanities Dept. Head at Pima Community College, Tucson, Arizona). Mark will forever be responsible for discovering and inspiring James to compose for the tuba. Like many of James' works, this one is full of his usual twists and fun.

"Be prepared for something fun that sounds like Charlie Brown doing a funky cha-cha. I did not tell him [Mark] that the middle section would make overt reference to all the principal shapes, motives and themes from Three Furies for Solo Tuba (his first work for tuba) – my way of thanking Mark Nelson, specifically, for opening wide the door of composing for tuba and euphonium those many years ago and for so enthusiastically escorting me over the threshold." – James Grant

A paracosm is a phenomenon where an imaginary (fantasy) world is created in the mind of a child. *Paracosms* is an unaccompanied work by the energetic American composer, Benjamin McMillan. I first met Ben when he was an undergraduate student at Tennessee Tech University where he studied euphonium with R. Winston Morris and composition with Greg Danner. This four-movement work explores aspects of the euphonium that are usually overlooked and ignored by others. *Paracosms* caught my attention with its title, the demands of the low register, and its use of a mute. Each of the four movements has a very different "character." Like all other McMillan works, be prepared for compositional twists and pleasing melodic lines

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