

Soundings for Brass

**Scott Whetham, tuba and
euphonium
and
Sylvia Shadick-Taylor, piano
with guest
Dennis Prime, clarinet**

**Sunday, April 23, 1995
at 8:00 pm**

**Convocation Hall, Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Four Romantic Pieces, Op. 75
Allegro moderato
Allegro maestoso
Larghetto
Allegro appassionato

Antonin Dvořák
(1841-1904)

Sonata for Tuba and Piano, Op. 93
Allegro
Lentissimo
Allegretto
Vivace

Leonardo Salzedo
(b. 1921)

Little Suite for Winter (1982)
(for clarinet and tuba)
Fantasia
Blues Bounce
Lullaby
Rondo
Traveling Music

Peter Schickele

Interval

Quartet No. 5
Allegro moderato
Andante quasi allegretto
Scherzo
Allegretto vivace

Wilhelm Ramsöe
(1837-1895)

Introduction to Act Three
(from Die Meistersinger)

Richard Wagner
(1813-1883)

Music of Giovanni Gabrieli (1557-1612)

Brass Ensemble

Fordyce Pier and Russell Whitehead, cornets/trumpets

William Dimmer, flugel horn/trumpet

Mary Fearon, horn

Kathryn Macintosh and Ivan Mast, trombones

Colin Haydu, euphonium/trombone

Program Notes

Sonata for Tuba and Piano

Salzedo was born in London, of Portuguese origin. Much of his musical life has been spent there and in addition to writing for film and television, he has had several ballet scores enter the repertory of the ballet Rambert, including "Rendezvous", his best known. A symphony, as well as much chamber music, including seven string quartets, are significant in his catalogue.

The sonata for Tuba and Piano was first performed on December 7, 1980 by John Fletcher and Robert Noble in "Music at the Green" at Southgate Music Club. The Sonata is dedicated to John Fletcher.

Little Suite for Winter

Roger Vaughan, a composer, teacher, and tubist, had the nice idea of celebrating his fiftieth birthday by giving a Tuba recital, for which he commissioned this duet. It was first performed on February 2, 1982, with John Lasser, a fellow faculty member at California State University at Fullerton.

My **Little Suite for Summer** (for Piano, Four Hands, also arranged for Concert Band) and **Little Suite for Autumn** (for Violin and Viola) had already been composed, and the Clarinet/Tuba combination felt like a good one for the winter part of the cycle; the opening texture, rather pale and gray and a bit melancholy, sets (along with the changeability of the rest of the movement) a wintry tone, although the piece as a whole presents quite a variety of temperatures (indoor and outdoor, perhaps), and even ends with what feels to me like Vaudeville exit music. I'm never sorry to see Winter leave.

Peter Schickele

Quartet No. 5

Ramsøe's quartet (for two cornets, horn and tenor tuba), the last of five he wrote, was probably written for friends in the summer band he conducted in his native Denmark. He spent his winters in St. Petersburg, and one may speculate whether he met Ewald there and exchanged ideas on works for brass ensemble. He, like Ewald, was a string player, and his brass quartets are firmly modelled on string lines.



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