



SCHOOL OF MUSIC

Presents

Connor Koriath, tuba
Taiko Pelick, piano

Friday, November 5, 2021

8:30 PM

PepsiCo Recital Hall

Program

Turbulence (2013)

Bruce Broughton
(b. 1945)

Stuff for Unaccompanied Tuba (2001)

James Grant
(b. 1954)

Intermission

Concerto for Tuba and Strings (1990)

- I. Prolog*
- II. Canzone*
- III. Finale*

Arild Plau
(1920 – 2005)

Quintet No. 3 in D-Flat Major, Op. 7 (1912)

- I. Allegro moderato*
- IV. Vivo*

Victor Ewald
(1860 – 1935)

Joseph McGee, trumpet
Ismael Sanchez, trumpet
Jesus Garcia Palacios, horn
Austin Andrade, trombone

This recital is given in partial fulfillment of the requirements for a Degree in Music Education. Connor Koriath is a student of Dr. Clay Garrett.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Turbulence

Bruce Broughton (b. 1945)

Originally written for solo tuba and piano in 2013, and later expanded for wind ensemble in 2016, *Turbulence* was commissioned by Dr. Kent Eshelman (Professor of Tuba at Baylor University) and the Baylor School of Music. This relentless piece contains many unique passages that alternate between one another. There are times where the piece feels very relentless or turbulent (hence the name) but there also many times where the piece soars with different lyrical phrases. Additionally, the pulse is often broken up by many different meter changes that occur throughout the entire solo.

***Stuff* for Unaccompanied Tuba**

James Grant (b. 1954)

Stuff is one of four recital pieces commissioned by members of the 2001 Solstice/Equinox Commissioning Consortium. Consisting of a theme and seven variations, this piece was composed specifically for the contrabass tuba as opposed to the more traditionally soloistic bass tuba. Highlighting the depth and color of tone, as well as the range of dynamics of the larger contrabass tuba, *Stuff* quickly changes character from variation to variation and demonstrates many different musical styles that the tuba can perform. From the playful “oom pahs” to the finger snapping jazz section, this piece is unlike any other solo.

Concerto for Tuba and Strings

Arild Plau (1920 – 2005)

Arild Plau's *Tuba Concerto* provides listeners with the virtuosity and beauty a tuba player can create. The *Prolog* opens with soft piano accompaniment and a descending lyrical melody heard from the soloist. As the movement progresses, the melody changes abruptly in both tempo and meter. The first movement stretches the range of the tuba and finishes with a recap of the original melodic line heard in the beginning. In contrast, the *Canzone* is an emotional and lyrical journey that truly captures the beauty of the tuba. Plau composed this movement in remembrance of his wife, who had passed away shortly before the composer began his writing this concerto. Both the piano and tuba alternate between different mournful passages. The final movement, however, is upbeat and playful. The *Finale* allows the soloist to show off their extended range, once again, and demonstrates the technical ability of the instrument, until a sudden but unique conclusion.

Quintet No. 3 in D-Flat Major, Op. 7

Victor Ewald (1860 – 1935)

Widely known for his popular brass works, Victor Ewald was one of the first composers to ever write strictly for a brass quintet ensemble. *Quintet No. 3 in D-Flat Major* is a virtuosic piece that is commonly performed by many professional groups around the world. Unlike the somber *Quintet No. 1 in B-Flat Minor*, this piece allows the brass to express their individual artistry and perform with an elegant nature. The first movement, *Allegro Moderato*, begins with a beautiful melodic line heard in the trombone. As the movement continues, the melody is passed around between instruments and remains passionate up until its conclusion. Likewise, the *Finale* is also very upbeat and concludes the entire work in a cheerful manner.