

1. OLIVER'S BIRTHDAY

Bruce Broughton (b. 1945)

Composed in 1998

Adapted for tuba by the composer in 2011

Published by Black Squirrel Music

In early 2011, I fell in love with the trumpeter solo, "Oliver's Birthday." For weeks its infectious melody stayed on my mind, and finally I realized I needed to play it on the tuba! I suggested this idea to Bruce Broughton and he graciously agreed to adapt it—"It's a jolly little piece and why not?" Within a few days, I was joyfully "singing" the tune on the tuba and navigating the sections of rapid scalar passages and frequent meter changes. Broughton composed this piece as his youngest stepson, Oliver, was anticipating his sixth birthday, and that youthful energy and cheerfulness is evident throughout.

"Oliver's Birthday" has had great success in the trumpeter world, receiving frequent performances, multiple professional recordings, and even an appearance as the required solo piece in the New York Philharmonic 2nd trumpeter audition of 2007. Here's to the future of this "jolly little piece" as a tuba solo!

2. TURBULENCE

Bruce Broughton (b. 1945)

Composed in 2011; Commissioned by Kent Eshelman

and the Baylor University School of Music

Published by Brubel Music (www.brucebroughton.com)

Upon having the opportunity to commission a new work for tuba, I approached 10-time Emmy award-winning composer Bruce Broughton. While Broughton is known for his film and TV scores, such as the Oscar-nominated soundtrack of *Silverado* (1985), he is an important composer to tubists because of his Sonata from 1976. This work is a staple of the solo tuba repertoire and one of my personal

favorites. So I was delighted by his willingness to add a new work to the tuba repertoire.

"Turbulence" is a fast-paced, six-minute adventure displaying explosions of virtuosity, moments of jet-propelled lyricism, and relentless intensity throughout. Appearing here in its original version for tuba and piano, the work has also been arranged by the composer for tuba and wind ensemble. I was privileged to perform the world premiere with piano at the International Tuba-Euphonium Conference in Linz, Austria, on June 30, 2012, and to premiere the wind ensemble version at the ITEA South Central-Regional Tuba-Euphonium Conference at Louisiana State University on April 6, 2013 with the LSU Wind Ensemble (Dr. Donald McKinney, conductor). Both versions are available for purchase from the composer.

3. HAPPY ALL THE DAY

Erik Leidzén (1894-1962)

Composed in 1924-25 for William Parkins

Published by Salvationist Publishing & Supplies

Erik Leidzén was born in Sweden and immigrated to the United States at the age of twenty. A prominent composer, arranger, and Salvation Army bandmaster, he was hailed by Edwin Franko Goldman as a "band genius" and "the world's finest arranger of band music." His compositions and arrangements still comprise an important part of the wind band repertoire.

My introduction to the music of Erik Leidzén was Steven Mead's recording of "Song of the Brother" (*The World of Euphonium*, Vol. 3; Polyphonic), one of several "theme and variations" style pieces that Leidzén composed for solo brass instruments. I was drawn not only to the variations showcasing Mead's virtuosity, but also to the harmonization of the melody—simple yet elegant. Others have made note of this same quality in Leidzén's compositions, including notable Salvation Army bandmaster Norman Bearcroft. As

he put it, Leidzén “seemed to work magic” in harmonizing simple melodies. This magic is perceptible in “Happy All the Day” during the statement of the theme, a hymn melody by Ralph E. Hudson.

Leidzén once wrote that “the key, the clue, to any of my music that has spiritual aspirations will be found in the words of the tunes used.” In this light, it is helpful to consider the words of the hymn which is the basis of this composition:

*At the cross, at the cross, where I first saw the light,
And the burden of my heart rolled away,
It was there by faith I received my sight,
And now I am happy all the day.*

Ralph Erskine Hudson (1843-1901)

4. NOCTURNE

Anthony Plog (b. 1947)

*Composed in 2004 for Kent Eshelman
Published by Editions BIM & The Brass Press
(www.editions-bim.com)*

In September of 2003, I competed in the Philip Jones International Brass Competition in Guebwiller, France. Anthony Plog, a composer well-known to brass musicians for his many successful solo and chamber compositions, was the head of the judging panel. At the completion of the final round he approached me to ask if he could write a lyrical piece for me. Needless to say, I didn't have to think very long about that one! When I received a draft of “Nocturne for Tuba and Strings” the following May and ran through it with the University of Wisconsin-Madison Chamber Orchestra, the expressiveness of the melody and the beauty of the string writing were immediately striking. In July of 2004, I premiered the piece at the International Tuba-Euphonium Conference in Budapest, Hungary, with the Ventoscala Symphony Orchestra strings (Ilona Meskó, conductor), and in 2005 I created the piano reduction of the accompaniment used for this recording.

I would like to dedicate this recording of “Nocturne” to Anthony Plog, with gratitude for his kindness, generosity, and artistry.

5. STATEMENTS

Anthony Plog (b. 1947)

*Composed in 1992 for Roger Bobo
Published by Editions BIM & The Brass Press
(www.editions-bim.com)*

In 1992, tuba luminary Roger Bobo gave a lecture on the contrabass trombone at the International Trombone Workshop held in Detmold, Germany. He asked Anthony Plog (then trumpeter in the Malmö Symphony) to compose a work for that uncommon instrument which would serve as a finale to the lecture. The result was “Statements,” a short escapade into contrabass depths that is marked “Dramatic but with freedom” and bears the unique characteristic of having no measure lines.

This is the first recording of this work, which is here brought to life on a contrabass (CC) tuba.

6. BURLESQUE

Eugène Bozza (1905-1991)

Published in 1957 by Alphonse Leduc

French composer Eugène Bozza is most widely known for his chamber music for wind instruments. In the tuba world, he stands out as one of a handful of heroic composers who made major contributions to the instrument's repertoire while in its infancy—the Sonatine for brass quintet (1951) and the Concertino for tuba and orchestra (1967).

Bozza wrote “Burlesque” for the bassoon, and indeed it seems well-conceived for that instrument. While the many large leaps provide a significant (but fun!) challenge on the tuba, the solo effectively showcases the full range of the tuba when transposed an octave lower than the bassoon

part, with minimal octave adjustments. I was inspired to attempt this piece after hearing Susan Nigro's recording on the contrabassoon (*Little Tunes for the Big Bassoon*; Crystal Records), and I find it enjoyable not only for the virtuosic leaps and scales but also for the expressive melody that provides respite in the middle.

7. DIVERTISSEMENT, OP. 39

Eugène Bozza (1905-1991)

Composed in 1939 for Albert Andraud

Published by Southern Music LLC

"Divertissement" is an English horn solo that Bozza dedicated to Albert Andraud (1884-1975), a French oboist and English hornist who played in the Cleveland and Cincinnati orchestras and taught at the present-day University of North Texas. The solo displays many of the stylistic trademarks of Bozza's writing, but stands out for the exceeding beauty of the impressionistic-sounding "Andantino" section.

In translating the piece to tuba, I play it in the key of the published version for baritone saxophone (a whole step lower than the original) and in the same octave as the bari sax. The solo part thus sounds a major ninth lower than the original English horn part but otherwise is unchanged.

8-11. SONATA FOR TUBA AND PIANO

Frank Lynn Payne (b. 1936)

Composed in 1977 for Mark Mordue

Published by Shawnee Press, Inc.

- I. Fast with energy II. Slow and deliberate*
III. Very quick and light IV. Fast

Frank Lynn Payne is an American composer who taught composition and theory at Oklahoma City University. I first encountered his music as an undergraduate student when his *Quartet for Tubas* (1969) appeared as a required piece for the quartet competition at the 2002 International Tuba-

Euphonium Conference. Whereas that work has rightly become a standard in the tuba quartet repertoire (recorded by the Dutch, Melton, and Sotto Voce tuba quartets as well as the University of Miami and University of Michigan tuba-euphonium ensembles), the Sonata has not received nearly the level of attention that a work of its quality and scope deserves. One clear indication is that it has never before been recorded. I am grateful to Phil Sinder for introducing me to this composition during my doctoral studies at Michigan State University. I have enjoyed performing it ever since and hope that this recorded version will serve to introduce it to others.

12-14. FANTASIA NO. 10

IN F-SHARP MINOR, TWV 40:11

Georg Philipp Telemann (1681-1767)

Published in 1732-33

I. A tempo giusto II. Presto III. Moderato

Like J.S. Bach's sonata in E-flat major, BWV 1031, and partita in A minor, BWV 1013—two standard transcriptions of the solo tuba repertoire—Telemann's twelve fantasias are works for flute that easily can be adapted to the tuba. The range and tessitura are well-suited when the solo part is simply lowered two octaves, and the large amount of air required by the flute makes breathing much more practical than with, for example, string music. Since flute music is in concert pitch, it is instantly accessible to tubists who read concert treble clef.

A historical precedent exists for performing Telemann's fantasias on the tuba in Toby Hanks's recording of *Fantasia No. 2 in A Minor (Tuba Sampler*; Crystal Records, 1979). While Hanks played it in C minor—just as recorder players perform the fantasias a minor third higher than the flute score—I have kept *Fantasia No. 10* in the original flute key of F-sharp minor.

Telemann's *12 Fantasias à travers, sans basse* is considered one of the most significant works for unaccompanied flute from before the twentieth century, along with J.S. Bach's A-minor partita, BWV 1013, and C.P.E. Bach's A-minor sonata, Wq. 132/H. 562 (Stephen Zohn, *Music for a Mixed Taste*, Oxford University Press). Similarly, I consider it to be one of the most important works for tuba from before the twentieth century!

15. GRETCHEN AM SPINNRADE, D. 118

Franz Schubert (1797-1828)

Composed in 1814; Published in 1821 as Opus 2

Text from Faust (1808) by Johann Wolfgang von Goethe (1749-1832)

This intense and dramatic song, written by Schubert at age 17, depicts Gretchen in a state of despair having been abandoned by her lover Faust. Mezzo-soprano Christa Ludwig's powerful recording (*Schubert Lieder*; Angel) served as both my introduction to the song and a source of much musical inspiration. Schubert set "Gretchen am Spinnrade" in the key of D minor, and I perform it in A minor as it is published for low voice. Following is an English translation of the German text:

Gretchen at the Spinning Wheel

My heart is heavy, my peace of mind is gone; I'll never get it back, never get it back! Any place without him is the grave to me; the whole world is soured for me; my poor head is crazed, my poor mind is shattered. My heart is heavy, my peace of mind is gone; I'll never get it back, never get it back. If I look out the window, it's only for him; if I go outdoors, it's only in hopes of seeing him. His fine gait, his noble figure, the smile on his lips, the power in his eyes, and the magical flow of his speech, the pressure of his hands, and oh, his kiss! My heart is heavy, my peace of mind is gone; I'll never get it back, never get it back. My heart yearns

for him; oh, if I could embrace him and hold him, and kiss him as I would like to; if I could die kissing him! Oh, if I could kiss him as I would like to; if I could die the kissing him, die kissing him! My heart is heavy, my peace of mind is gone.

16. AN DIE MUSIK, D. 547

Franz Schubert (1797-1828)

Composed in 1817; Published in 1827 as Op. 88,

No. 4 and dedicated to Albert Sowinsky

Text by Franz von Schober (1796-1882)

Here serving as a soothing antidote for the anguish of "Gretchen am Spinnrade," "An die Musik" remains one of the best-loved of the more than 600 songs written by Schubert. It is originally in the key of D major, and I perform it in B-flat major as it is published for low voice. Following is an English translation of the German text:

To Music

You noble art, in how many dreary hours,
When life's mad whirl has snared me,
Have you kindled my heart to a warmer love,
Have you released me into a better world!
Often has a sigh, flowing from your harp,
A sweet, divine chord from you,
Revealed better times, as if heaven-sent.
You noble art, I thank you!

Program Notes by Kent Esbelman

KENT ESHELMAN is the First Place winner of numerous national and international solo competitions, including the Jeju (Korea) International Brass Competition, the Leonard Falcone International Euphonium and Tuba Competition (Artist and Student divisions), and the Midland-Odesa Symphony National Young Artist Competition. He has performed at many of the major tuba-euphonium conferences of the past decade and appears frequently as a guest artist at universities. As a jazz musician, he won first place in the Rich Matteson International Jazz Tuba and Euphonium Competition and has performed as soloist with the U.S. Army Blues.



In addition to solo activities, Dr. Eshelman is principal tubist of the Waco Symphony Orchestra and has performed as substitute or extra tubist with the Grand Rapids, San Antonio, and Toledo symphony orchestras as well as with the Sotto Voce Quartet. An active member of the International Tuba-Euphonium Association (ITEA), he serves on the Conferences Committee, appears frequently as a competition adjudicator, and was host of the 2011 ITEA South-Central Regional Conference. His publications include a salsa tuba-euphonium quartet composition entitled "Fortitude" (Cimarron Music Press), a jazz tuba CD entitled *Life Is Good* (PKO Records), and a boogie-woogie and stride piano CD entitled *In the Pocket*.

Born and raised in Westerville, Ohio, Kent Eshelman studied tuba and jazz piano at the University of Michigan before earning graduate degrees in tuba performance from the University of

Wisconsin-Madison and Michigan State University, where he held the top university-wide fellowships. His teachers include Jim Akins, Fritz Kaenzig, Ellen Rowe (jazz piano), Philip Sinder, John Stevens, and Gary Tirey.

Presently Dr. Eshelman is the tuba and euphonium professor at Baylor University in Waco, Texas.

IN-JA SONG ESHELMAN is a native of Seoul, Korea, where she began piano studies at the age of six. A graduate of the prestigious Sun-Hwa Art High School, Dr. Eshelman won the Gold Medal in the World Symphony Orchestra Competition while a student at Kyung-Hee University. Upon moving to the United States, she received the Master of Music degree in Piano Performance and the Doctor of Musical Arts degree in Piano Performance from Michigan State University, where she studied with Dai Uk Lee, Ralph Votapek, and Deborah Moriarty, and held an assistantship in accompanying.



Since completing her musical studies, Dr. Eshelman has been active as a performer, teacher, church organist, and adjudicator. As a collaborative pianist she has worked with a wide array of soloists, chamber ensembles, and choirs, and has been accompanist for the Northern Arizona University School of Music, the International Tuba and Euphonium Conference (in Cincinnati and Tucson), the Kentucky Flute Society Conference, and the Leonard Falcone International Tuba and Euphonium Competition. She taught previously at Northern Arizona University and currently resides in Waco, Texas with her husband, Kent Eshelman, and their two sons Glenn and Jay.

BRUCE BROUGHTON

1. Oliver's Birthday [3:44]
2. Turbulence [5:38]

ERIK LEIDZÉN

3. Happy All the Day [4:53]

ANTHONY PLOG

4. Nocturne [8:16]
5. Statements [2:35]

EUGÈNE BOZZA

6. Burlesque [5:03]
7. Divertissement [5:43]

FRANK LYNN PAYNE

- 8-11. Sonata for Tuba and Piano [9:18]

GEORG PHILIPP TELEMANN

- 12-14. Fantasia in E-Sharp Minor [6:44]

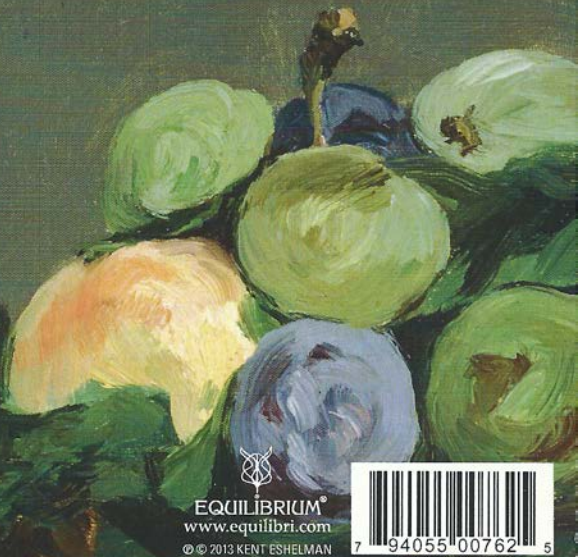
FRANZ SCHUBERT

15. Gretchen am Spinnrade [3:10]
16. An die Musik [2:58]

[Total time 58:01]

Flavors

KENT ESHELMAN TUBA
IN-JA ESHELMAN PIANO



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