MESSAGE IN A TUBA

Music is more than notes and rhythms. It is character, emotions, experiences, spirit, and meaning–a message. The message originates with the composer and is given voice by the performer; the instrument is the vessel that carries it to the listener.

I've always been intrigued by the old "message in a bottle" idea-writing a note and throwing it out into the ocean, hoping it will reach someone. In the same way, I hope that the musical messages of this CD will traverse the sound waves and find their way to a receptive audience.

If this message reaches you...please enjoy!

"It is most heartening to hear that one's music has made 'contact'... To know that what you have expressed is 'realised' and shared by another person is the only real reward... (any artist) can have."

- Madeleine Dring

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Instruments: Yamaha 822 F Tuba and Denis Wick 2SL Mouthpiece; Steinway Concert Grand Piano (New York) Microphones: Neumann M149 (pair), Coles 4038 (pair), Schoeps MK2 (pair)

Cover photo: Merideth Eshelman (photographer) and Kent Eshelman (under water holding tuba...and breath!); in Lake Erie with Huron, Ohio in distance Booklet photos: Paul Eachus (p.10), Glenn and Jay Eshelman (p.11)

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Special thanks to my parents, Tom and Jane Eshelman, and to my grandmother, Alma Eshelman, for their generous and loving support.



ABOUT THE MUSIC

One of the joys of being a musician is finding new music to play that provides enjoyment and inspiration. For me, that is what this collection of pieces represents. I first encountered most of the pieces by listening to recordings or searching the works of composers whose music spoke to me, and upon finding these pieces I knew I had to play them! Some were written for other instruments (primarily oboe and tenor horn), and in those cases I have made no changes besides lowering the octave of the solo part. The ones written for tuba include recent additions to the repertoire (Six Bagatelles and Short Sonata) and brand new ones in their current form (*Kronos* and *Homáge*), and I am excited to put forth what I believe to be first recordings of these works.

William Lovelock (1899-1986) was an Englishman who spent the latter part of his career in Australia. An educator, organist, and music critic as well as composer, he held a doctorate from Trinity College of Music and authored many textbooks on music theory, composition, and history. He also served in the Royal Artillery during World War I and the Indian Army Ordnance Corps in World War II.

Lovelock wrote a number of compositions for brass, including concertos for the trumpet, horn, trombone, and tuba and multiple works for brass ensembles. Unaware of his outof-print tuba concerto, I was drawn to his music through the American Brass Quintet's recording of his Miniature Suite for Brass Quintet (*Jewels*, Summit Records, 2007) and went exploring for solo pieces. I became especially fond of the Vivo movement of **Sonatina for Oboe and Piano** (1960) as well as Romance and Waltz from his earlier **Two Pieces for Clarinet and Piano** (1928). These works exemplify Warren A. Bebbington's description: "His style was invariably melodious and harmonically conservative, for he wrote 'simply to entertain', and his moods focused on the light-hearted, the outgoing, the idyllic, or the energetic" (*Australian Dictionary of Biography*, Vol. 18, 2012). But in addition to the "energetic" nature of the Vivo movement and the "idyllic" character of the Waltz, the Romance captures a more introspective side: pensive and brooding, reminiscent of Schumann. **Madeleine Dring** (1923-1977) was an English composer who studied composition at the Royal College of Music with Herbert Howells and, occasionally, Ralph Vaughan Williams and Gordon Jacobs. Unlike Vaughan Williams and Jacobs who contributed important works to the tuba solo repertoire, Dring unfortunately did not write for the instrument. Most of her published solo instrumental works are for the piano (her own instrument) or the oboe (that of her husband, Roger Lord). *Italian Dance* (1960), *Polka* (1962), and *Danza Gaya* (1964), and are all examples of the latter, and the character of these pieces gives a glimpse into the vibrant and witty personality described in Ro Hancock-Child's biography, *Madeleine Dring: Her Music, Her Life* (Micropress, 2000).

The **Three Piece Suite** (1984) is an exception; although it is now widely known as an oboe solo, it was originally composed for harmonica. Perhaps her connection with Vaughan Williams and Jacobs, who both *also* contributed major solo works for the harmonica, might have been part of the inspiration. Lord, who was principal oboist of the London Symphony Orchestra for more than three decades, later arranged the piece for oboe.

I was fortunate to stumble upon Dring's music during my college years by warming up in the same room as an oboist who was practicing *Italian Dance*. The piece immediately caught my ear, and in tracking down other Dring compositions I soon fell in love with the character of her music, the melodies, and especially her interesting, often jazz-inspired harmonies.

John Cheetham (b. 1939) is Professor Emeritus of Music Theory and Composition at the University of Missouri-Columbia, where he taught from 1969 to 2000. Born in Taos, New Mexico, he earned bachelor's and master's degrees from the University of New Mexico and a doctorate from the University of Washington. His compositions are a favorite of brass musicians; works like *Scherzo* and *A Brass Menagerie* are staples of the brass quintet repertoire. In the tuba realm, his *Consortium* (1980) for euphonium-tuba ensemble is a long-standing classic and his Sonata for Tuba and Piano (2000) is a newer one. I have enjoyed programming many of his works with the Baylor Euphonium-Tuba Ensemble–Consortium, Homáge (1997), Mashed Potatoes

(1998), *Bassa Nòbile* (2006)–and the ensemble was privileged to give the premiere of his Suite for Tuba/Euphonium Quartet (2015). In 2019, as I contemplated solo pieces to program in recital, the melody of *Homáge* for tuba-euphonium quartet kept popping into my mind. I contacted Dr. Cheetham and asked if he would consider making a version for tuba and piano. To my delight he said yes, and I have enjoyed playing this beautiful melody ever since.

Cheetham originally wrote *Homáge* for a group he was playing in, the University of Missouri-Columbia Tuba/Euphonium Quartet. The piece pays homage to "the compositional techniques of a bygone era."

César Camargo Mariano (b. 1943) is a renowned Brazilian pianist, composer, producer, and arranger who was awarded the Lifetime Achievement Latin Grammy Award in 2006. I first became familiar with his composition *Curumim* through Clare Fischer's rendition on the album *Lembranças* (Concord Picante, 1990), and later fell in love with Mariano's piano playing through his duo album with Leny Andrade, *Ao Vivo* (Albatroz, 2008). I decided it would be fun to make an arrangement for tuba and piano of *Curumim* using solos that I transcribed from two of Mariano's recordings of the piece: from *Todas as Teclas* (Ariola, 1984) with Wagner Tiso and *Duo* (Trama, 2005) with Romero Lubambo. I am grateful to my wife and collaborator, In-Ja Eshelman, for her musical flexibility, assimilating Mariano's masterful piano solos in the Brazilian jazz idiom.

Martin Ellerby was born in 1957 in Worksop, England, and studied composition with Joseph Horovitz and Wilfred Josephs and counterpoint with William Lloyd Webber. He earned a doctorate in music from the University of Salford and was awarded an honorary doctorate from the University of West London. He has contributed substantially to the tuba repertoire with his Concerto (1988), Sonata (2009/10), and two pieces in his series of epitaphs: *Epitaph V* (2002) for solo tuba, two pianos, and two percussionists; and *Epitaph VI* (2006) for euphonium-tuba ensemble. Among his numerous concertos for solo tist and brass band is the **Tenor Horn Concerto** (1998), dedicated to the memory of Marilyn Hydleman. The second movement is an elegy, which the composer refers to as the work's "emotional core." Rather than evoking deep grief and mourning, it seems to recall

gently, with a tinge of sadness, a life that must have displayed beauty and love. My own performance is inspired by the memory of a dear friend, Chase Moore (1982-2014), who touched those around him with his caring, genuine, and fun-loving nature.

Erik Leidzén (1894-1962) 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.

I first encountered Leidzén's music through his *Song of the Brother*, one of several "theme and variations" pieces that he composed for solo brass instruments. I was drawn not only to the virtuosic variations but especially the simple yet elegant harmonization of the theme-in this case, the tune *When You and I Were Young*, *Maggie*. The notable Salvation Army bandmaster Norman Bearcroft (1926-2020) observed that Leidzén "seemed to work magic" in harmonizing simple melodies. This magic appears in the tenor horn solo *The Old Rustic Bridge* (1955) in the nostalgic statement of the theme, a popular tune of the late 19th century by Joseph P. Skelly.

Considering that Leidzén chose to set *When You and I Were Young, Maggie* in honor of his own sister Maggie, perhaps the presence of her name in the lyrics of *The Old Rustic Bridge* could also explain his choice of this tune:

I'm dreaming tonight of the old rustic bridge, That bends o'er the murmuring stream, 'Twas there, Maggie dear, with our hearts full of cheer We stray'd 'neath the moon's gentle gleam.

Joseph Turrin (b. 1947) has been commissioned by top ensembles including the New York Philharmonic, the New Jersey Symphony, the Chamber Music Society of Lincoln Center, and the Orpheus Chamber Orchestra. A friend to brass players, he has composed many works for brass soloists and ensembles throughout his long career. I initially got to know his riveting Concert Piece No. 1 for Euphonium and Piano (2004) and, in 2014, found myself wishing for a Turrin original for tuba. I went to his website and was surprised to see a Concertino for Tuba and Band (1976) listed among his works. Finding no mention of it in the comprehensive *Guide to the Tuba Repertoire* (Indiana University Press, 2006), I contacted him. He explained that he had written the concertino for Harvey Phillips, who gave the premiere performance. After several subsequent performances by Toby Hanks, the piece sat unpublished in manuscript with no piano reduction of the band score. He asked if I had any ideas. I replied that I had some experience creating piano reductions and would like to give it a try. After Mr. Turrin revised the piece and titled it *Kronos*, I went to work on the tuba and piano version which is presented here for the first time. Turrin writes about the piece:

Written in 1976 and revised in 2016, this large one movement piece incorporates a fine rhythmic collaboration between the soloist and ensemble with running scale passages, pointillisitc syncopations, and soaring climactic themes. The opening unison passage stated in the lower instruments sets the thematic material from which the total essence of the piece is derived.

Frank Lynn Payne was born in 1936 in Asheville, North Carolina, and earned music degrees from the University of Arkansas and the University of North Texas. His career as a professor included a 35-year tenure at Oklahoma City University. He has contributed a steady stream of works for tuba over the last 50 years including the Quartet for Tubas (1969), *Canzona de Sonare* (1982) for tuba and woodwind quintet, and *Tubaphonic Suite* (rev. 2000). I have enjoyed corresponding with him ever since recording his Sonata for Tuba and Piano (1977) on my album *Flavors* (Equilibrium, 2013). Early in our correspondence I was pleasantly surprised when he sent me his **Short Sonata for Tuba and Piano** (2014), which I then premiered at the 2014 International Tuba-Euphonium Conference in Bloomington, Indiana. He writes about the piece:

The Short Sonata for Tuba and Piano came together over a period of years morphing from one form to another. All three movements are "tonal" but certainly not in a "key." Indeed, the tonal progressions are based in large

part on Paul Hindemith's observations of step-progressions. The second movement contains strong elements of dissonance which by repetition begin to sound "normal" to the ear. The third movement contains elements of minimalism along with the strong flavor of a rondo.

I am greatly indebted to Prof. Kent Eshelman of Baylor University for his encouragement and insight that helped me prepare this final version of the Short Sonata.

Payne's next work for tuba came just a short time later, as tubist Brent Harvey commissioned him to write a work for unaccompanied tuba. The result was **Six Bagatelles for Solo Tuba** (2016), which Harvey premiered at the 2016 International Tuba-Euphonium Conference in Knoxville, Tennessee. The piece journeys through six short movements, each with distinctive characteristics: a Procession projecting a stately rhythmic quality; a Toccata capturing the feel of perpetual motion; a lyrical Aria; a Lombard defined by a persistent rhythmic motive; an expressive movement entitled Signatures which references the composer's own musical signature as well as those used by Bach, Shostakovich, and Stravinsky; and Frolic, in the composer's words, "a full out romp in the fields in early spring." Six Bagatelles has recently been chosen as a required piece for several solo tuba competitions, including the 2020 Leonard Falcone International Competition.

Since writing the Bagatelles, Payne has added yet another work to the tuba repertoire: an arrangement of his Sonata for Double Bass and Piano (Pinnacle Brass, 2020).

Franz Reizenstein (1911-1968) was born and raised in Germany, where he studied composition with Paul Hindemith at the Berliner Hochschule für Musik before fleeing the Nazis and emigrating to England at age 23. There he studied with Ralph Vaughan Williams at the Royal College of Music and wrote **Three Concert Pieces** for oboe and piano in 1937. During World War II, he was forced to spend time in an internment camp and later found work as a railway clerk, but he kept composing all the while. Reizenstein would eventually serve as professor of piano at the Royal Academy of Music and then

the Royal Manchester College before accepting a position as visiting professor of composition at Boston University in 1966.

Reizenstein recalled of his studies with Hindemith:

He arranged for his students to take up different wind and stringed instruments in turn...We played together regularly and provided most of the music by composing it ourselves. We would not let anyone listen to the ghastly noises we produced-not that anybody wanted to-but we did learn how to write for the various instruments.

It's fun to imagine Hindemith or Reizenstein playing the tuba in one of these practice sessions! Unfortunately, Reizenstein did not go on to write any solo pieces for the tuba, as both of his prominent teachers did. He published solo works for violin, cello, flute, clarinet, oboe, and his own instrument, piano. While to my knowledge this recording is the first of Reizenstein's solo music played on the tuba, it is not the first time it has been borrowed by a less-common solo instrument. I came to know the Humoresque from Three Concert Pieces through Tommy Reilly's album *Harmonica Recital* (Musical Heritage Society, 1985).

Humoresque provides a glimpse of the wit and humor that would find full expression in Reizenstein's contributions to the offbeat Hoffnung Music Festivals in the 1950s. His *Concerto Popolare* (1956), for example, portrays a comical struggle between a piano soloist and orchestra in disagreement over which concerto to perform. In Humoresque, Reizenstein creates the feeling of a game in which the soloist and accompaniment are trying to catch each other, both tonally and rhythmically. They interact playfully throughout the movement as the solo line whimsically flip-flops between major and minor and the piano experiments with clever juxtapositions of tonalities (showing Hindemith's harmonic influence). In the last three measures, they divvy up a long ascending line of perfect fourths, finally coming together in agreement for the final pair which seems to exclaim, "The End!"

Dr. Kent Eshelman

William Lovelock (1899-1986)

- 1. Sonatina for Oboe and Piano III. Vivo [2:45] ©William Lovelock. Reproduced and distributed by the Australian Music Centre Ltd.
- 2-3. Two Pieces for Clarinet and Piano
 - I. Romance [2:24] II. Waltz [3:00] ©1928 by Rudall, Carte & Co. Ltd.

Madeleine Dring (1923-1977)

- Italian Dance [2:30]
 ©1960 by Arcadia Music Publishing Co. Ltd., re-assigned 1988 to Josef Weinberger Ltd.
- 5. Polka [2:21] ©1962 by Josef Weinberger Ltd., London
- 6. Danza Gaya [2:38] ©1964 by Mozart Edition (Great Britain) Ltd.
- 7-9. Three Piece Suite I. Showpiece [3:21] II. Romance [5:46] III. Finale [3:15] First published in 1984 by Nova Music. ©2003 Emerson Edition Ltd.

John Cheetham (b. 1939)

10. Homáge [3:14] ©2020 BoonesLick Press

César Camargo Mariano (b. 1943)

11. Curumim [6:14] ©EMI Blackwood Music, Inc. Arranged by Kent Eshelman

Martin Ellerby (b. 1957)

12. Tenor Horn Concerto II. Elegy [4:16] ©2002 by Studio Music Company

Erik Leidzén (1894-1962)

13. The Old Rustic Bridge [7:34] ©1998 Salvationist Publishing & Supplies Ltd.

Joseph Turrin (b. 1947)

14. Kronos [13:54] ©1976 by Joseph Turrin - Revised in 2016

Frank Lynn Payne (b. 1936)

15-17. Short Sonata for Tuba and Piano I. Floating [2:18] II. Drifting [2:28] III. A Very Fast Rondo [1:56]

©2014 Frank Lynn Payne ©2014 Potenza Music Publishing

18-23.Six Bagatelles for Solo Tuba

I. Procession [1:13] II. Toccata [1:14] III. Aria [1:33] IV. Lombard [0:53] V. Signatures [1:26] VI. Frolic [1:15] ©2018 Absolute Brass. J. C.

Franz Reizenstein (1911-1968)

24. Three Concert Pieces for Oboe and Piano

Humoresque [1:36]
©1947 in U.S.A. by Hawkes & Son (London), Ltd

ABOUT THE ARTISTS

Dr. Kent Eshelman is Associate Professor of Music at Baylor University, where he has taught since 2009. He is the winner of numerous national and international solo competitions, an accomplished jazz tubist and pianist, and a recipient of the Roger Bobo Award for Excellence in Recording given by the International Tuba-Euphonium Association for his solo CD, *Flavors* (Equilibrium, 2013). His other recordings include a brass quintet album (*Four American Stories*, Soundset, 2015), a jazz tuba album (*Life is Good*, PKO Records, 2004), and a solo boogie-woogie/stride/ragtime piano album (*In the Pocket*, 2002). He is Principal Tuba of the Waco Symphony Orchestra and has performed with the orchestras of Grand Rapids, Toledo, and San Antonio as well as with the Sotto Voce Tuba Quartet. He is a Denis Wick Artist and a frequent adjudicator at major euphonium and tuba competitions.

Dr. In-Ja Eshelman, a native of Seoul, South Korea, is active as a collaborative pianist and educator. She has accompanied many of the world's leading euphonium and tuba artists, including Øystein Baadsvik, Brian Bowman, David Childs, Steven Mead, and Benjamin

Pierce. She has taught at Baylor University since 2017, maintains a private piano studio, and taught previously at Northern Arizona University and McLennan Community College. She received her bachelor's degree in piano performance from Kyung-Hee University (South Korea) and her master's and doctoral degrees in piano performance from Michigan State University.

Kent and In-Ja have been performing together since 2004 and married since 2005. They live in Waco, Texas, with their two sons, Glenn and Jay.



