

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

Recording dates: July 2019 and January 2020 **Recording location:** Clonick Hall, Oberlin Conservatory of Music **Producer, engineer, and mastering:** Paul Eachus **Digital editing:** Kent Eshelman **Editing consultant:** Eric Dluzniewski **Graphic design:** Daniel Traynor **Program notes:** Kent Eshelman **Text editor:** Elizabeth Moes

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)

This recording was supported in part by funds from the University Research Committee and the Vice Provost for Research at Baylor University.

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

Message

KENT Eshelman TUBA IN-JA Eshelman PIANO

in a Tuba



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 *Homage*), 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 out-of-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*, *Homage* (1997), *Mashed Potatoes*

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]

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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)

4. **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. **Homage** [3:14]

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César Camargo Mariano (b. 1943)

11. **Curumim** [6:14]

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Martin Ellerby (b. 1957)

12. **Tenor Horn Concerto**
II. **Elegy** [4:16]

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Erik Leidzén (1894-1962)

13. **The Old Rustic Bridge** [7:34]

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Joseph Turrin (b. 1947)

14. **Kronos** [13:54]

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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]

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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]

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Franz Reizenstein (1911-1968)

24. **Three Concert Pieces for Oboe and Piano**

- I. **Humoresque** [1:36]

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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.



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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.

