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Joseph Morris, Junior Tuba Recital

Joseph Morris

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**THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP**

PRESENTS THE

**JUNIOR TUBA RECITAL
OF
JOSEPH MORRIS**

**SATURDAY, APRIL 1, 2017
7 P.M.**

**RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER**

PROGRAM

Introduction and Dance. J. E. Barat (1882–1963)

Tuba Concerto. Edward Gregson (b. 1945)

- I. Allegro deciso
- II. Lento e mesto
- III. Allegro giocoso

Assisted by Sean Kisch, piano

Suite No. 1 for Tuba and Piano, from “Effie Suite”. . Alec Wilder (1907–1980)

- I. Effie Chases a Monkey
- II. Effie Falls in Love
- III. Effie Takes a Dancing Lesson
- IV. Effie Joins the Carnival
- V. Effie Goes Folk Dancing
- VI. Effie Sings a Lullaby

Assisted by Anna Raquet, piano

Brass Quintet No. 1, Op. 5. Victor Ewald (1860–1935)

- I. Moderato
- II. Adagio non troppo lento
- III. Allegro moderato

Assisted by Charles Pagnard and Adam Rinehart, trumpets;
Sarah Plumley, horn; Josiah Keith, trombone

Joseph is a student of John Hardisky.

This recital is presented in partial fulfillment
of the Bachelor of Music in performance degree.

No flash photography, please.

Please turn off all cell phones.

Program Notes

Introduction and Dance was written in 1963 by Jonathan Edouard Barat. This work is one of the most widely played openers in the repertoire because of its dramatic yet fanfare-esque introduction. The first section of the dance is a light yet acrobatic dance which can show the flexibility of the tuba. The second section is reminiscent of a torero (bullfighter). The first section then returns in an altered form to end the work. Barat himself was a band leader in Paris, where he was a military band leader for several different companies. In 1923, he created one of the first schools to train bandmasters. In 1933, he retired from being a military band leader but he continued to lead bands. This was also when he started to write the majority of his works.

Tuba Concerto was written in 1976 by Edward Gregson. It was originally intended to be accompanied by a British brass band, but it exists in orchestral, band, and piano accompaniments as well. The work was commissioned by the Besses o' th' Barn Band. The original soloist was the legendary John Fletcher, who is often said to be the Arnold Jacobs of Great Britain. One thing that Gregson is very consistent with throughout all three movements is having long, soaring melodies. Gregson uses his themes liberally where often he would have one going on in the tuba and a different going on in the piano. He even quotes the main theme from the Vaughn Williams tuba concerto in the first movement. This piece is very enjoyable for me to play as it has some very drastic style changes, and it even has two sections where I get to swing!

Effie Suite by Alec Wilder is a six-movement suite that highlights the life of an elephant named Effie. Each movement is a snapshot of one aspect of Effie's life. It was originally written for tubist Harvey Phillips who was creating a children's album. The original orchestration was tuba, drums, piano, double bass, and mallet percussion. It was later condensed down to just tuba and piano. Alec Wilder was a composer of many talents. He went to school at Eastman School of Music, but he never registered for classes and never received his degree. He wrote a variety of different styles ranging from opera to solo works, to even composing for pop musicians like Frank Sinatra and Peggy Lee. His friends and family knew him to like puzzles and riddles, and it is rumored that the title of this piece is derived from the range of the piece. The lowest note is an F and the highest note is an E (F-E).

Continued on back

Quintet No. 1, Op. 5 by Ewald (a tuba player himself) is actually the second brass quintet that he wrote. His *Quintet No. 4* was considered to be unplayable at the time that he wrote it so he re-worked it after he wrote the other three quintets, but he maintains it as his first opus. Another interesting fact about Ewald and his quintets was that only *Quintet No. 1* was originally published and no one knew about any of the other three quintets until 1964. They were then researched to authenticate them, and then finally played for the first time publicly in 1974. The Canadian Brass then released an educational edition of it to give a consistent resource for brass quintets.

