

Program Notes

Elizabeth Raum has led a phenomenal career as both a composer and oboist. After she graduated from Eastman School of Music in 1966, she began playing for the Atlantic Symphony Orchestra and Regina Symphony Orchestra, after her husband, Richard, received a job at the local University of Regina. Later, she would go on to receive her master's degree in composition at that same university. Then in 1999, the *Pershing Concerto* was commissioned by Elizabeth's husband, originally as a work for euphonium and piano, though she also released a version for tuba and band that would later be played by John Griffiths and the US Army Band. That original euphonium version premiered at Richard Raum's University of Regina faculty recital the same year. I found this piece through Dr. Chris Dickey and find it to be absolutely wonderful. It is extremely tuneful and full of joy!

It's uncommon to find a piece that has changed me as a player as much as *Movere* by **Chris Dickey** has. At first, the thought of performing a piece without any accompaniment to rely on felt like a daunting task, but it was one I was intrigued by. Now, I realize just how much this piece has forced me out of my shell, and how completely it changed the way I approach music. Even when playing the most mundane of things, I find myself playing much more musically and expressively. This piece was composed for WSU's own Dr. Sarah Miller and is inspired by motion. The sections contain contrasting tempos, and each hold a distinct character. This piece premiered in April 2018, at the Northwest Regional Tuba-Euphonium Conference.

It is not often that one finds a person like **Joshua Thompson**. He is one of the most influential people that I've had the privilege of meeting at WSU. There are no words to properly describe how his kindness and cheerfulness always find a way to brighten my day. When I was programming this recital, I knew I wanted to play Joshua's *SubMarine*. This piece for euphonium and electronics was written in July of 2020 and encapsulates Joshua's experience in isolation while he grieved the loss of his grandfather. I think Joshua describes this piece best in his own words, writing "Drowning is a feeling often associated with depression. While composing *SubMarine*, I envisioned looking at the sun from underwater, desperately trying to surface, and ultimately sinking." This music is hauntingly beautiful, and I hope you all enjoy it as much as I do.

Something tuba and euphonium performers love to do is take music written for other instruments and make it their own. In this case, I am taking a piece originally written for the ophicleide and orchestra and playing it on euphonium with piano accompaniment. *Mephisto Masque* was written by **Edmond Dédé**, a free-born black man from New Orleans. In the mid-1800's, he moved to Mexico and then France. It was there that he composed *Mephisto Masque*. This arrangement was written by **David Werden** and combines elements of the original and solo piano versions. The opening section is much slower and very mysterious before moving into an energetic polka.

I would like to thank quite a few people tonight. First to my parents, thank you so much for supporting me throughout all these years. You have always made me feel loved and pushed me to better myself. Then I want to thank my girlfriend Jess, who has given me so much support and encouragement throughout this whole process and has made every day of my life that she's been in better. I would like to thank Dr. Dickey and the entire faculty of WSU for teaching me through the years and helping me to be the best person and performer possible. Finally, I want to thank all of you for coming and hope you enjoy my performance!