

THE WILLSON TUBA QUARTET

Phil Golson, Don Deal - Euphonium
John Tuinstra, David Spies - Tuba



**2008 International Tuba-Euphonium Conference
University of Cincinnati-Conservatory of Music**

Presenting World Premieres of works by
Elizabeth Raum, James Woodward, and Barbara York

**Wednesday, June 25, 2008
1:30 p.m.
Great Hall
University of Cincinnati-Conservatory of Music
Cincinnati, Ohio**

*All works on this program were commissioned by and are available from Cimarron Music Press
<http://www.cimarronmusic.com/ITEC2008TubaQuartets/>*

*Each WTQ member owns and performs on an instrument from Willson Band Instruments Switzerland
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*This Willson Tuba Quartet appearance is made possible in part through support from The Getzen Company,
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THE WILLSON TUBA QUARTET



Clockwise from top center: Phil Golson, Euphonium; David Spies, Tuba;
John Tuinstra, Tuba; Don Deal, Euphonium.

The **Willson Tuba Quartet** has delighted audiences throughout the United States for over a decade. Founded originally as the Southern Lakes Tuba Quartet in 1996, the quartet was invited by Willson International in 2004 to officially become the Willson Tuba Quartet.

Pursuing a dual mission of educational outreach and expanding tuba quartet repertoire, the Willson Tuba Quartet has been featured at the National Band Association Convention-Wisconsin Convention, Wisconsin Music Educators Convention, and Tubonium--the International Tuba-Euphonium Association Upper Midwest Regional Conference at Gustavus Adolphus College in St. Peter, Minnesota.

THE WILLSON TUBA QUARTET

Dr. Don Deal, Director of Bands at Whitewater High School in Whitewater, Wisconsin since 1979, has also taught at The University of Wisconsin-Whitewater. An accomplished performer on trombone as well as euphonium, Dr. Deal performs often with the Wisconsin Chamber Orchestra and has appeared with the Madison, Racine and Beloit-Janesville Symphony Orchestras. His jazz activities include being lead trombonist and featured soloist with the Madison Jazz Orchestra and Jazz Players Big Band as well as many freelance appearances. He also plays solo trombone with the Madison Brass Band and performs on antique tenor horn and E-flat tuba with the Regimental Volunteer Band of Wisconsin, a civil war reenactment unit. Dr. Deal holds a BA and MA in music education from The University of Wisconsin-Whitewater and a DMA in music performance from The University of Wisconsin-Madison.

Dr. Phil Golson is Associate Professor of Music at Clearwater Christian College in Clearwater, Florida. He holds a DMA in Conducting and an MME from the University of South Carolina along with a BS in Music Education from Bob Jones University. Past appointments include the University of Wisconsin-La Crosse, Viterbo University, and the University of South Carolina-Sumter, with experience in both traditional and online-distance learning. Dr. Golson is active nationally as a clinician, adjudicator, and performing artist.

An experienced band and orchestral conductor, Dr. Golson has also taught Applied Low Brass Performance, Music History, Theory, Aural Theory, Appreciation, Basic and Advanced Conducting, Brass Techniques, Form and Analysis and worked with student teachers. An accomplished performer on both euphonium and tuba, Dr. Golson has appeared with numerous brass and chamber ensembles, orchestras, and bands. He is a member of the Willson Tuba Quartet and Artisans in Brass. He was also Concert Preview Artist and interim Principal Tubist with the La Crosse Symphony Orchestra.

Awarded the Outstanding Musicianship Award from the Tau Beta Sigma Music Sorority and honorary membership in the Zeta Chi chapter of the Kappa Kappa Psi National Band Fraternity, he also holds membership in the Phi Kappa Lambda National Music Honor Society.

Dr. David Spies is an active performer, conductor, and clinician throughout the United States. Currently on the music faculties of Marian College of Fond du Lac, Wisconsin and Carroll College, he has also taught at The University of Iowa, Southeastern Oklahoma State University and Northwestern State University of Louisiana.

In addition to numerous solo recitals, Dr. Spies has performed with the Milwaukee, Cedar Rapids, Oshkosh, Fort Worth, Shreveport, and New Haven Symphony Orchestras as well as the Dallas Wind Symphony and United States Coast Guard Band. An active Madison, Wisconsin-based freelance musician, he is Solo E-flat Tubist with the Madison Brass Band and serves as its Assistant Director. He is Principal Tubist with the Racine Symphony Orchestra and performs regularly with the Madison-based Klezmer band Yid Vicious, the Capitol City Band and the Madison Jazz Orchestra.

Dr. Spies' recording credits include over 20 recordings for Klavier, GIA, Centaur, Mark and CRI with such groups as the Grammy-nominated North Texas Wind Symphony, the composer/performer collaborative *Common Sense*, the Shreveport Symphony Orchestra, and the First Brigade Civil War Brass Band of Watertown, Wisconsin. Spies has performed alongside such popular artists as Kenny Wayne Shepherd, LeAnn Rimes, Roy Clark, and James Taylor. An active chamber musician, he has performed with the Iowa Brass Quintet, New York Woodwind Quintet, the Meridian Arts Ensemble, and the Canadian Brass.

Dr. Spies received a BM (Honors) in music performance (with Distinction) from The University of Wisconsin-Madison, a MM and Artist Diploma in music performance from Yale University, and a DMA in music performance with a minor in wind instrumental conducting and secondary area in music history from The University of North Texas.

Dr. John Tuinstra has been a member of The University of Wisconsin-Whitewater faculty since 1984. He currently serves as Assistant Director of Bands and instructor of tuba and euphonium as well as a variety of other courses. Dr. Tuinstra received his BM and MM in music education and a DMA in tuba performance from The University of Wisconsin-Madison. He has taught all levels of instrumental music in the public schools and served as assistant conductor for the Wisconsin Youth Symphony Orchestras from 1987 until 1992. In addition to his responsibilities at UW-Whitewater, he is principal tuba with the Wisconsin Chamber Orchestra and Wisconsin Wind Orchestra. Possessing a keen interest in public school music he remains active as a guest conductor, adjudicator and clinician. His interest in promoting new music for the tuba has led to eleven new compositions by Frank Ferriano, James Grant, Slide Hampton, John Stevens and Steve Wiest. His arrangements are published by TUBA Press and Encore Music.

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Wednesday, June 25, 2008
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PROGRAM (omissions for time constraints):

Three Perspectives for Tuba Quartet (2008)
Written for the Willson Tuba Quartet, 2008

Elizabeth Raum
(b. 1945)

- I. Spanish Waltz (3:00)
- II. Unfolding (3:30)
- III. Variations on a Fight Song (4:30)

The PC Quartet: "Traditional Values" (2008)
Written for the Willson Tuba Quartet, 2008

Barbara York
(b. 1949)

- I. Intrada (2:50)
- II. Pastorale (3:30)
- III. Postlude (3:10)

Tuba Quartet, 'Funk' (2008)
Written for the Willson Tuba Quartet, 2008

James Woodward
(b. 1978)

- I. Laid-back Funk, Punchy when necessary (3:50)
- II. Freely, Legato (1:30)
- III. Funk, Beat-driven (2:45)

*This performance marks the World Premiere of all three works.

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James Woodward (b. 1978)



Tuba Quartet, 'Funk' (2008)

Written for the Willson Tuba Quartet, 2008

- I. Laid-back Funk, Punchy when necessary (3:50)
- II. Freely, Legato (1:30)
- III. Funk, Beat-driven (2:45)

Program Notes: *Tuba Quartet, 'Funk,'*

Cast in three movements, *Tuba Quartet, 'Funk,'* begins with two split contrapuntal tuba lines under legato euphoniums. The split lines in the tubas gradually come together and overlap as the movement gets punchy. A medium swing briefly changes the pace and soon the contrapuntal and legato lines again come together. A slow and legato second movement stresses heavy tension with Mm7,#9 chords that are gradually resolved. Contrapuntal lines return in a fast, beat-driven third movement featuring glissandos and licks in a jazz funk style.

BIO: James Woodward

Born in California in 1978, James began his music education in Wisconsin. After studying with John Downey and Ronald Foster, he returned to the Southwest in 2001 to continue his studies with Stephen Hartke, Jody Rockmaker, and Rodney Rogers. Recipient of the 2006 BMI Pete Carpenter Film Scoring Fellowship, a residency at the Kimmel Harding Nelson Center for the Arts, and a Fellowship at the Virginia Arts Festival John Duffy Composers Institute, James Woodward's music has been performed by the Classics for Kids Philharmonic, the Milwaukee Youth Symphony Orchestra, the Etowah Youth Orchestra, the United States Army Orchestra, and the symphony orchestras of USC, ASU, and UW - Milwaukee.

As a concert pianist, James Woodward has performed in many recitals and concerts including a guest soloist appearance with the Cobb Symphony in Marietta, GA, where he performed his Piano Concerto and his children's work, *When Rebecca Woogie Came to Town*. Woodward's works are published by Daehn Publications, Tuba-Euphonium Press, GIA Publications, and Gold Branch Music, Inc. and have featured soloists Walter Cosand, Martin Cochran, John Higgins, Judith Lynn Stilman, Keiko Clark, Christine Hayes, and David Zerkel among others.

Recordings of James Woodward's works are available on Mark Records and Baer Tracks Music. His tuba concerto, featured on the debut CD of Alan Baer, Principal Tuba of the New York Philharmonic, was called a "*Tour de force...a great piece!*" by Sergio Carolina of 'Tuba News' and the Oporto National Orchestra (Portugal). Currently, James is writing and performing for various films, projects, and commissions, and finds any available moment away from writing to surf off the Southern California Coast.

Elizabeth Raum (b. 1945)



Three Perspectives for Tuba Quartet (2008)

Written for the Willson Tuba Quartet, 2008

- I. Spanish Waltz (3:00)
- II. Unfolding (3:30)
- III. Variations on a Fight Song (4:30)

Program Notes: *Three Perspectives for Tuba Quartet*

The first movement, "Spanish Waltz," needs only castanets and clicking heels to complete the image of Andalusian dance but as the movement progresses, it takes on a celebratory feel concluding with more fanfare than dance.

Movement 2, "Unfolding," opens quietly and somewhat sadly but evolves from sadness to exultation.

The unusual subject for Movement 3, "Variations on a Fight Song," came about because at the time of the writing of the tuba quartet, the composer had been commissioned to write a fight song for the local football team, and after coming up with several possibilities, she decided that one of her themes would work beautifully for tuba quartet, only since words were impossible, she told the story through variations.

BIO: Elizabeth Raum

Elizabeth Raum is active both as an oboist and as a composer. A native of Boston Massachusetts, she earned her Bachelor of Music in oboe performance from the Eastman School of Music in 1966 with Robert Sprenkle, and her Master of Music in composition from the University of Regina in 1985 with Thomas Schudel. She currently plays principal oboe with the Regina Symphony Orchestra in Regina, Saskatchewan. In recognition of the contributions she has made in the field of musical composition, she was awarded an honorary doctorate in Humane Letters from Mt. St. Vincent University in Halifax, Nova Scotia.

An extremely prolific composer, her works include 3 operas, over 60 chamber pieces, 17 vocal works, choral works including an oratorio, several ballets, concerti and major orchestral works. Pieces by Elizabeth Raum have won many prestigious awards, have been heard throughout North America, Europe, South America, China, Japan, and Russia, and have been broadcast

extensively on the CBC. She enjoys a reputation of being one of Canada's most "accessible" composers, writing for varied mediums and in remarkably diverse styles.

Elizabeth Raum has written for some of the world's finest artists including Canadian soprano, Tracy Dahl; Swedish trombone virtuoso, Christian Lindberg; American tuba icon, Roger Bobo; Canadian tubist, John Griffiths; New York Philharmonic principal horn, Phil Meyers; Boston Symphony Orchestra principal horn Jamie Sommerville; the percussion ensemble *Nexus*; and her daughter, Canadian concert violinist, Erika Raum.

She has been featured in many publications including *Opera Canada*, *Encyclopedia of Music in Canada*, *ITEA Journal*, *New Grove's Dictionary of Opera*, *New Grove's Dictionary of Women Composers*, and *New Grove's Dictionary of Music and Musicians*.

She is published by Editions BIM (Switzerland), Virgo (Great Britain), Warwick (Great Britain), Southern (US), Alry (US), Tuba/Euphonium Press (US) and Cimarron Music Press (US).

Barbara York (b. 1949)



The PC Quartet: "Traditional Values" (2008)

Written for the Willson Tuba Quartet, 2008

- I. Intrada (2:50)
- II. Pastorale (3:30)
- III. Postlude (3:00)

Program Notes: *The PC Quartet: "Traditional Values"*

I have "double-labeled" this piece both "The PC Quartet" and also "Traditional Values".

I have had the good fortune and also the demanding experience of living in the American Midwest for the past 14 years. Besides that, we in the US are also living in an election year at the time of my writing this piece.

I have learned over the past several years of living here in the Midwestern US that in order to get along well with friends, neighbors and associates one should follow the wise advice that there are certain things that are never openly discussed – in particular, Religion and Politics. When it

comes to the specifics of these issues, American culture is sometimes widely divergent, and yet within its framework there is a fundamental accord in both structure and accepted belief that ties us all together and allows for a certain commonality even within our differences.

There is also an old tradition and understanding within musical circles that the most intimate and difficult relationships possible often take place within the format of the Musical Quartet. This has been more widely attributed to the String Quartet, but I can also see it as possibly occurring within other chamber groups, including Brass and Woodwind Quintets and even Tuba Quartets. As I contemplated writing this piece, I found myself wondering about the most basic formats, structures and elements that would allow people in these very intimate situations to arrive at a common ground, a sense of ease and accord despite all other intruding factors.

In this process, I allowed myself to go further and further back in terms of structure and style – even to the Late Baroque and Early Classical (the Sonata da Chiesa) for something we could all agree on without controversy. In addition to that, I thought it would be useful to center on some very specific values that represent a certain “common ground” for all concerned. In this respect, I have written what I can only describe and title as a “PC Quartet” – politically correct in most aspects and also reminiscent and even derivative of both forms and styles of much earlier times that we all still resonate with.

The movements in this “PC Quartet” are all based around both traditional styles and structures and also very traditional, American values – God, Country, Mother and Apple Pie. Because I have learned that we should not discuss Politics and Religion with our friends and associates, I have allowed “God” to be there as an underlying structure (the Sonata da Chiesa) and also within the movements of the piece, but otherwise will remain unmentioned and certainly not discussed.

The three movements of the piece will more explicitly express “Country, Mother and Apple Pie”, while still following the more traditional format of the “Sonata da Chiesa”, and hopefully they could still be used in multiple contexts, even in Church. It is my hope that the occasional tongue-in-cheek nature of my own sense of humor will not detract from the seriousness of my writing in this regard – even when the Postlude (Apple Pie) will be marked “a la mode” for those of us who enjoy it that way. ☺

-Barbara York, 2008

BIO: Barbara York

Barbara York has been working in both Canada and the U.S. for over 35 years as a concert accompanist, choral and theatrical music director and composer. Her score and lyrics for the Canadian musical *Colette* won a Dora Mavor Moore Award in 1981. She has received commissions from two Canadian symphony orchestras, the Boise State University Symphonic Winds and the BSU Symphony Orchestra, plus numerous private groups and soloists in both the US and Canada.

She has presented pieces at three World Saxophone Congresses and at the 2003 International Double Reed Symposium. Her 50-minute scripted, children’s piece, *A Butterfly in Time*, was recently recorded to CD and was nominated for a Juno Award in 2006. Her first tuba piece, *Sea Dreams*, was on the required repertoire list for the International Tuba Euphonium Association’s 2004 Young Artists Competition. *Conversations*, for euphonium and alto saxophone, won the Harvey Phillips Award for euphonium in chamber music at the 2006 International Tuba – Euphonium Conference.

As an accompanist, Barbara has played at universities and concert venues throughout the United States and Canada, has recorded for CBC Radio, and has premiered numerous works for other composers at International congresses. Barbara lives in Kansas City, Missouri.