

University of
Lethbridge



FACULTY OF
FINE ARTS

Piiksinaasin

PRESENTS

from the studio of Dr. Nick Sullivan

LIFE YULO-TAMANA

IN A GRADUATION RECITAL



Sunday, March 30, 2025

1:00 PM

University Recital Hall

PROGRAM

"E" SUITE (2024)*

Enchantment

Estrangement

Excitement

MARIA THOMPSON CORLEY

(b. 1966)

Taylor Murphy, percussion

FANTASIE BRILLANTE (1864/1990) J.B. ARBAN/D. HUNSBERGER

(1825-1889)

Naomi Huber, piano

INTERMISSION

NOCTURNO, OP. 7 (1864)

F. STRAUSS/R. EMILSON

(1822-1905)

Bente Hansen, piano

TROLLTUBA (2014)

FREDRIK HÖGBERG

(b. 1971)

Naomi Huber, piano; Isaac Risling, vocals/actor

BRASS ENSEMBLE

ASTRONAUTEN-MARSCH (1988) J. ULLRICH/L. YULO-TAMANA

BROOKLYN (2005)

NAT MCINTOSH

*Canadian Première

For any multi-movement works please
hold your applause until the end.

PROGRAM NOTES

"E" SUITE (2024)

Maria Thompson Corley

Maria Thompson Corely was born on February 16, 1966 in Jamaica and has degrees from the University of Alberta and the Juilliard School. She's performed as a solo and a collaborative pianist with renowned artists such as Grammy Award winning clarinetist Doris Hall-Gualti and baritone Randall Scarlata. Her works have been commissioned and recorded by artists and ensembles across the United States and Canada, with her music being played by the California State University East Bay, the Juventas New Music Ensemble, and the Florida A&M University Concert Choir to name a few.

"E" Suite for Solo Tuba and Percussion (2024) was commissioned by a consortium led by tubist Chris Combest in August of 2024 and was written for Chris and percussionist Brian Mueller.

The composer writes: "Regarding E Suite, I love the sound of the marimba, a quintessentially African instrument, so when Chris specified that the ensemble would include percussion, I knew where I wanted to begin"

The suite calls for marimba, vibraphone, cajon, tambourine, and cabasa, and the duration is about 11 minutes. The suite is divided into three movements:

- "Enchantment" (Marimba and Tuba) - "Enchantment" comes from the realm of fairy tales, evoking a far-away land full of wonder, mystery, struggle and danger, with a grumpy troll or witch thrown in.
- "Estrangement" (Vibraphone and Tuba) - In "Estrangement," the vibraphone is virtually unchanging and remains distant from the range of the tuba, which becomes more and more insistent, growling angrily on several occasions. I envisioned two people who are on completely different wavelengths: one is done, completely immovable, cold, while the other tries to break through but eventually gives up. I learned about the bowed vibraphone from a composition mentor who suggested including it in my shortform opera, *The Place*. In this case, I chose it for its icy, otherworldly character.
- "Excitement" (Aux Percussion and Tuba) - "Excitement" is kind of like a rap battle, for lack of a better word. The percussionist is free to improvise, if desired, for most of it. The inspiration was a thrilling moment in a jazz concert in which the trumpet and the saxophone traded riffs, backed only by the drums.

PROGRAM NOTES

FANTASIE BRILLANTE (1864/1990)

Jean-Baptiste Arban/Donald Hunsberger

Originally featured as solo No. 2 in the influential *Arban's Complete Conservatory Method for the Trumpet*, *Fantaisie Brillante* is a popular cornet solo that features broad lyrical melodies along with challenging technical passages. In true Arban fashion this theme and variations feature many concepts found in his characteristic studies, in particular this piece gives brass players a reason to exercise their triple tonguing skills in the third and final variation. This arrangement was commissioned by world famous trumpeter Wynton Marselis who worked alongside Donald Hunsberger to create a new (and frankly harder) version of this delightful work.

NOCTURNO, OP. 7 (1864)

Franz Strauss

If you ask any orchestral horn player to name a few composers they adore, often Richard Strauss' name is usually seated high on that list. His two horn concertos and not to mention his powerful and heroic writing for the horn in many of his symphonies have become benchmarks for the capabilities of the horn both as a soloist and in an ensemble. It wouldn't come as a surprise that his father Franz Strauss was a reputable hornist and a composer in his own right. Considered to be a standard in the horn repertoire, his *Nocturno, Op. 7* features beautiful lullaby-like lyric passages which contrast with its glorious and operatic moments, fitting when considering that he was the principal hornist of the Bavarian Court Opera when Richard Wagner was premiering his many operas.

TROLLTUBA (2014)

Fredrik Högberg

Subtitled "Three Billy Goats Gruff" *Trolltuba for Tuba and Piano* is a concert retelling of the classic children's fairytale of the same name. The piece utilizes written out sound effects, cheesy lyric melodies, and expressive voice lines to make the tuba and piano ensemble almost sound like a backing track to a lost Tom and Jerry episode. Commissioned by the Swedish Wind Ensemble for their centennial anniversary, the piece was written and dedicated to Øystein Baadsvik and Christian Lindberg, both considered powerhouses in the tuba and trombone world respectively.

RECITAL PERSONNEL



COLLABORATORS

Naomi Huber – piano

Bente Hansen – piano

Taylor Murphy – percussion

Isaac Risling – voice/actor

BRASS ENSEMBLE

Macy Lyon – trumpet

Jenna Petker – trumpet

Alex Harlos – trumpet

Larissa Wright – trombone

Tavis Dueck – trombone

Taylor Murphy – drumkit

Special Thanks

Nick Sullivan

Holly De Caigny

Josh Davies

Gregg Samuel

Mom, Mama, Ninong James & the Yulo family

All my friends who helped make this recital a
dream come true

Lethbridge Community Band Society

ULethbridge Department of Music



From the bottom of my heart, *thank you* for coming to my graduation recital, it means the world to me.