

TWO PROLIFIC COMPOSERS FOR SOLO TUBA: THE COMPLETE WORKS OF  
ELIZABETH RAUM AND JAMES GRANT

by

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Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
2012

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## ABSTRACT

Title of Dissertation: TWO PROLIFIC COMPOSERS FOR SOLO TUBA: THE COMPLETE WORKS OF ELIZABETH RAUM AND JAMES GRANT

Jarrold Dane Williams, Doctor of Musical Arts, 2012

Dissertation directed by: Dr. L. Richmond Sparks, School of Music

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I enjoyed performing the *Three Furies for Solo Tuba* by James Grant and the *Pershing Concerto* by Elizabeth Raum before in recitals. I wondered if Grant and Raum had composed more than only those works, so I searched the Internet and found their personal websites. Raum listed eleven works for tuba solo on her website and Grant's homepage listed nine compositions for tuba. All works of both composers were written between 1991 and 2008. I had met my search parameters.

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## Dissertation Recital I

### Dissertation Title:

“Two Prolific Composers for Solo Tuba: The Complete Works of Elizabeth Raum and James Grant”

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<sup>1</sup> R. Winston Morris and Daniel Perantoni, *Guide to the Tuba Repertoire: The New Tuba Source Book* (Bloomington: Indiana University Press, 2006), pp. 2—256.

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<sup>2</sup> James Grant, "Homepage," <[www.JamesGrantMusic.com](http://www.JamesGrantMusic.com)> (16 February 2008)

<sup>3</sup> James Grant, "Homepage," <[www.JamesGrantMusic.com](http://www.JamesGrantMusic.com)> (16 February 2008)

**Just a Thought** (2001) Erik Apland, piano James Grant  
(b. 1954)

**Concerto del Garda** (1998) Elizabeth Raum  
Moderato grandioso (b. 1945)  
Lento  
Allegretto con anima  
Erik Apland, piano

*intermission*

**Stuff: Theme with Seven Variations** (2001) James Grant  
Theme  
Lullaby  
Insistent  
Cartoon music  
Gregarious  
Urgent  
More Urgent  
Swing it!

**Waltz for Betz** (1999) Erik Apland, piano James Grant

**Pershing Concerto** (2000) Elizabeth Raum  
Allegro Moderato  
Andante  
Allegro non troppo  
Erik Apland, piano



## *Just a Thought*

Length: 4:25

Range: AA-b<sup>b</sup>

Tuba-Euphonium Press, 2004

Seventy-eight participants representing thirty-one states and three countries formed the Solstice/Equinox Commissioning Consortium. This group combined finances and commissioned Grant to write four works, each to be delivered on the solstice and equinox, respectively, of winter, spring, summer and fall 2001.<sup>4</sup> *Just a Thought* was the third of four pieces delivered to the consortium.

The consortium had a wide range of experience—23% of the group were full-time professional players and the remainder were either students or amateur enthusiasts.

When asked how he balanced such a wide range of experience, Grant said,

“That’s a really great question. I cannot underscore enough the role that Mark Nelson has played in all of these consortiums that he has been involved in.<sup>5</sup> Mark was so helpful—the quintessential pedagogue and supporter of new music. He and I go back many years—fifteen or sixteen. It might be twenty. Mark was so helpful in giving me that sense of what the “cash register” of the instrument is and where to really have most of the stuff lie for certain levels of players.”<sup>6</sup>

A piano accompaniment of slow harmonic motion and little rhythmic contrast gives the solo performer considerable freedom to shape phrases.

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<sup>4</sup> Mark Nelson, “An Interview with Composer James Grant” *ITEA Journal* 35, no. 1 (2007) 46-50.

<sup>5</sup> Dr. Mark Nelson is currently Chair of the Performing Arts Department and Director of Bands at Pima Community College in Tucson, AZ. Since the early 1990s, Dr. Nelson has enjoyed an active career as soloist, conductor and pedagogue and has been very influential to James Grant in his writing for solo tuba.

<sup>6</sup> James Grant, interview by author, telephone conversation, Annapolis, MD., 14 March 2012.

## ***Concerto del Garda***

Length: 12:56

Range: FF-a<sup>1</sup>

Tuba-Euphonium Press, 1998

This concerto was written for John Griffiths, a Canadian tuba player and colleague of the composer Elizabeth Raum in the Regina (Saskatchewan) Symphony Orchestra. Griffiths premiered the work at the 1997 International Tuba/Euphonium Conference in Riva del Garda, Italy. When asked of the concerto's origins, Raum answered,

“Do you know my piece for alto trombone, the “Olmütz Concerto” written for Christian Lindbergh?<sup>7</sup> John just fell in love with that piece. It's very classical in style because my husband had found incipits of three trombone concertos while doing research in Olmütz, Czechoslovakia. The three complete trombone concertos were lost, but he asked me to write a new concerto based on those three incipits. I had two measures at the most of the melody to work with. John listened to it (the trombone concerto) over and over and wanted something for tuba like that. He was going to Riva del Garda and wanted something new for that conference.”<sup>8</sup>

The publication includes four versions of the concerto: CC-tuba, F-tuba, B<sup>b</sup>-bass clef euphonium and B<sup>b</sup>-treble clef euphonium. It is very telling that versions for euphonium exist, as this work lies in the extreme upper tessitura of the tuba. The euphonium and F-tuba parts are identical until measure 105 where the euphonium part is raised one octave. All versions have the same melodic content, yet are distinguished by

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<sup>7</sup> Christian Lindbergh is a Swedish trombone virtuoso.

<sup>8</sup> Elizabeth Raum, interview by author, telephone conversation, Annapolis, MD., 12 March 2012.

octave displacements used to bring tessitura into the functional range for each respective instrument. The version performed in this recital is written for F-tuba.

***Stuff: Theme with Seven Variations for Solo Tuba***

Length: 5:16

Range: CC-b<sup>b</sup>

Tuba-Euphonium Press, 2004

*Stuff* was the first of four works by James Grant to be released to the 2001 Solstice/Equinox Commissioning Consortium. This unaccompanied piece is accessible on any tuba, but the lower tessitura of the work makes the deeper resonance of the CC-tuba the correct choice. The eight-measure theme is marked *Freely* and is a melodic arpeggiation of c-minor, g-minor, E-flat major and B-flat major chords. These chords form the foundation to every variation. An understanding of the harmonic framework is essential to providing direction to the melody in each variation. When asked how much of a factor harmony is in his writing, Grant responded, “I would say that my music is melodically driven, but there’s always an underlying harmonic palette at play. It’s not necessarily conscious, it’s just when I hear melodies strung out I am automatically hearing an implied harmonic underpinning.”<sup>9</sup>

The following variations, *Lullaby*, *Insistent*, *Cartoon Music*, *Gregarious*, *Urgent*, *More Urgent* and *Swing It!* are not difficult technically, but are challenging to make style changes rapidly. Some variations are as brief as eight measures. The beginning of each variation is clearly delineated by the use of boldface variation numbers, doubled measure lines between variations, and the title of each variation. The piece concludes with a

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<sup>9</sup> James Grant, interview by author, telephone conversation, Annapolis, MD., 14 March 2012.

repeat of the opening theme's first five measures which, after a brief *caesura*, transitions to a three-measure *codetta* in the swing style of the final variation.

***Waltz for Betz***

Length: 5:22

Range: FF-e<sup>b1</sup>

Tuba-Euphonium Press, 2004

This piece, as with many of his other pieces, has a long history of repurposing. Grant gave the lengthy history of *Waltz for Betz* in a phone interview:

It was originally a piano solo, then I played it over my speakerphone for Michelle LaCourse in 1998 and she asked if I could arrange it for viola and piano.<sup>10</sup> So I did. I juiced up the piano part a bit in the version with viola away from what it was as a solo piano just because now the piano has some free reign to do some accompanying. Then a conductor I was working with in New Jersey, Jed Gaylen, said, "Jim, I love this. Could you possibly arrange it for alto saxophone and string orchestra for our pops concert coming up on the Fourth of July?"<sup>11</sup> So I did. I could elaborate even more in the accompaniment having a full string orchestra. So I did that. This is where it gets really wacko. I had subscribed online to an email forum called "Conductor / Composer Bridge." The idea was that conductors and composers would get together and compare notes. One evening a conductor from Australia named Sean O'Boyle dropped a line saying, "Hey you Yanks, I'm looking for some light classical music that's about 5-6 minutes long for string orchestra. Do you have anything to send in my direction?" So we get in contact and he says, "I'm doing a

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<sup>10</sup> Michelle LaCourse is a viola player and string department chair on the faculty of the Boston University College of Fine Arts.

<sup>11</sup> Jed Gaylen is the Music Director of the Bay-Atlantic Symphony in Vineland, New Jersey.

recording with the Tasmanian Symphony Orchestra. I can't pay you anything, but I can guarantee you a fantastic recording." So I sent him the recording that I had of the Bay Atlantic Symphony in New Jersey playing the alto saxophone and string orchestra version. The next morning's email said he loved it and wanted to record it, but he wanted it arranged for viola and string orchestra. So I did. Within two weeks they were in the studio doing this amazing recording for ABC records—Australian Broadcasting Corporation—and it gets played almost daily in Australia; either really late at night, or during rush hour, probably to calm road rage. The tuba version is in a different key. Since then it's been done for euphonium, bassoon, and clarinet. It's on a recording about to be released on the Potenza label by William Helmers, clarinetist with the Milwaukee symphony. It's had many, many lives.<sup>12</sup>

### ***Pershing Concerto***

Length: 13:36

Range: GG-b<sup>b1</sup>

Tuba-Euphonium Press, 2000

This concerto was originally conceived for euphonium and piano and created for a recital by Raum's husband, Richard. A band accompaniment and tuba adaptation was produced for John Griffiths' solo appearance with the United States Army Band "Pershing's Own" at the annual Army Band Tuba/Euphonium Conference held in January, 2000. Raum described this process as. . .

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<sup>12</sup> James Grant, interview by author, telephone conversation, Annapolis, MD., 14 March 2012.

“...John was asked to play at the Army Band conference and he again begged and begged for me to write him something. He'd send me faxes, calls, messages, so finally I gave in and that's when I wrote it.”<sup>13</sup>

Later in 2000, the concerto was transcribed by the composer for tuba and orchestra and premiered by Griffiths at the International Tuba and Euphonium Conference with the Regina (Saskatchewan) Symphony, conducted by legendary tubist Roger Bobo.

The concerto strives to portray the character of General Pershing by capturing the essence of military music through extensive use of brass and percussion in the orchestrated versions. Significant use of dotted eighth and sixteenth note rhythms accurately convey a march-like quality to the outer movements while contrast is provided by the lyrical melody and waltz feel of the second movement. Some passages in the extreme upper tessitura may be performed an octave lower using the provided *ossia* measures.

### ***About the Composers***

James Grant has had distinguished careers as an educator and, later, as a full-time composer. Grant earned the B.M. in composition and choral conducting from Hampshire College in 1976, the M.A. in Theory and Composition from the University of Iowa in 1981 and the D.M.A. from Cornell University in 1988. From 1988-1992 he was Assistant Professor of Music at Middlebury College in Vermont. In 1992, Grant left university teaching and began to compose full time.<sup>14</sup> He has taken first-prize honors in four international composition competitions: the 1981 Washington Cathedral Choral

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<sup>13</sup> Elizabeth Raum, interview by author, telephone conversation, Annapolis, MD., 12 March 2012.

<sup>14</sup> Mark Nelson, “An Interview with Composer James Grant” *ITEA Journal* 35, no. 1 (2007) 46-50.

Society competition for his work *Hodie!* scored for organ, large choir, and antiphonal boy choir; the 1986 North Country Chorus competition for an a cappella setting of *Two New England Folk Songs*; the 1988 South Coast Choral Society competition for a large work for chorus and piano titled *Psalm 98*; and his orchestral overture *Chart* won the 1998 Louisville Orchestra competition for new orchestral music. In 2002, Grant was one of five American composers to win the Aaron Copland Award, sponsored by Copland House. A unique creative center for American music, Copland House is based at Aaron Copland's restored, longtime home in Cortlandt Manor, New York. Six to eight gifted, emerging or mid-career American composers each year are invited to reside, one at a time, at Copland House for three weeks to two months.<sup>15</sup> In 2004 Grant won the Sylvia Goldstein Award, an award that supports the recording, performance, or publication of one outstanding work each year written at least in part at Copland House by an Aaron Copland Award resident composer.<sup>16</sup> Grant currently resides in Toronto, Canada.

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 studying with Robert Sprenkle and her Master of Music in composition from the University of Regina in 1985 studying with Thomas Schudel.<sup>17</sup> She is recently retired from her position as principal oboist with the Regina Symphony Orchestra in Regina, Saskatchewan.<sup>18</sup>

Raum is featured in many publications to include *Opera Canada*, the *Encyclopedia of Music in Canada*, the *Tuba Journal*, the *New Grove's Dictionary of*

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<sup>15</sup> Copland House, "Aaron Copland Awards," <<http://www.coplandhouse.org>> (15 April 2008)

<sup>16</sup> James Grant, "Homepage," <[www.JamesGrantMusic.com](http://www.JamesGrantMusic.com)> (16 February 2008)

<sup>17</sup> Elizabeth Raum, "Homepage," <[www.elizabethraum.com](http://www.elizabethraum.com)> (16 February 2008)

<sup>18</sup> Elizabeth Raum, interview by author, telephone conversation, Annapolis, MD., 12 March 2012.

*Opera*, the *New Grove's Dictionary of Women Composers* and *The New Grove's Dictionary of Music and Musicians*.<sup>19</sup> She has been commissioned to compose music in multiple genres: opera, ballet, orchestral, soloist with orchestra, chamber, keyboard, vocal, choral, electro-acoustic and wind band.

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<sup>19</sup> Elizabeth Raum, "Homepage," <[www.elizabethraum.com](http://www.elizabethraum.com)> (16 February 2008)



## Dissertation Recital II

### Dissertation Title:

“Two Prolific Composers for Solo Tuba: The Complete Works of Elizabeth Raum and James Grant”

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<sup>21</sup> James Grant, "Homepage," <[www.JamesGrantMusic.com](http://www.JamesGrantMusic.com)> (16 February 2008)

<sup>22</sup> James Grant, "Homepage," <[www.JamesGrantMusic.com](http://www.JamesGrantMusic.com)> (16 February 2008)

<b>Endorphins</b> (2001)	Erik Apland, piano	James Grant (b. 1954)
<b>The Legend of Heimdall</b> (1998) Heimdall's Gjallarhorn Tale of the Bard Attack on Asgard	Erik Apland, piano	Elizabeth Raum (b. 1945)
<b>High Autumn</b> (2001)	Erik Apland, piano	James Grant
<b>Nation</b> (1998)		Elizabeth Raum
<i>intermission</i>		
<b>T for Tuba</b> (1991)	Erik Apland, piano	Elizabeth Raum
<b>Tribute</b> (2007)	Erik Apland, piano	Elizabeth Raum
<b>Three Furies for Solo Tuba</b> (1993) Fury I Fury II Fury III		James Grant
<b>Mark My Words</b> (2007)	Erik Apland, piano	James Grant

***Endorphins***

Length: 4:45

Range: GG-d<sup>b1</sup>

Tuba-Euphonium Press, 2001

The last of the four works commissioned by the Solstice/Equinox Commissioning Consortium, *Endorphins* was delivered to each consortium member on the Winter Solstice, 2001. According to the composer, the commission delivered four pieces. . .

“...composed with the student tubist and amateur enthusiast in mind and will not be intended for displays of virtuoso wizardry – the pieces are intended specifically for placement on student recitals and for teaching. In other words, the intended difficulty level is "intermediate," not "advanced.”<sup>23</sup>

Grant lists a rather eclectic group of influences: Igor Stravinsky, Thelonious Monk, Frances Poulenc, Benjamin Britten, Henry Mancini and Steely Dan. Grant also describes his music as. . .

“...rhythmic, lyrical, tuneful; accessible to the ears; appropriately challenging and fun for players and audience; reasonable on the chops.”<sup>24</sup>

Throughout his compositions, Grant uses such traditional Italian markings as *molto rallentando*, *accelerando*, and *poco a poco* to direct performance. He also uses

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<sup>23</sup> James Grant, interview by author, telephone conversation, Annapolis, MD., 14 March 2012.

<sup>24</sup> *ibid.*

such terms as Aerobic, dramatic, and slightly inebriated. When asked why, Grant responded,

“It’s more just writing what I think is giving the most appropriate indication for the music at hand, whatever language it is. I could write *dolce* or I could write *sweet*—it just really depends on what the music is. I’m reminded of a time when I was writing *Chart* [orchestral overture written for the Louisville Orchestra] there was this place where I wanted the strings to come in with a really voluptuous sound and I just wrote the word *sexy*. It was incredible how that worked! The entire string orchestra had these little smiles on their faces. I think it’s really important to use text in music to give a sense of character beyond the notes on the page.”<sup>25</sup>

### ***The Legend of Heimdall***

Length: 22:48

Range: GG-g

Tuba-Euphonium Press, 1998

Commissioned by the Canadian Broadcasting Corporation for tubist John Griffiths, *The Legend of Heimdall* received its premiere with the Regina (Saskatchewan) Symphony Orchestra, Vladimir Conta conductor, in 1991. A piano reduction of the orchestral accompaniment was produced in 1998. Raum describes the concerto’s origin:

“I started writing for tuba because the CBC said they were going to give me a commission and John was always after me to write music for him—always! That’s why I’ve written so much tuba music. He wanted a tuba concerto and this was Heimdall. This was my first concerto, and I was trying to think what I could write

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<sup>25</sup> James Grant, interview by author, telephone conversation, Annapolis, MD., 14 March 2012.

for tuba. There was just the Vaughan Williams that I knew of.<sup>26</sup> I always felt that it wasn't really a tuba concerto, that it could've been played by bassoon. I wanted something that was intrinsically strong, because the tuba is a big instrument. So I looked through legends and found Heimdall and his gigantic gjallarhorn that he lifted to his lips and blew to sound the warning when there was danger. I thought that was perfect for tuba. So that was the first tuba piece I wrote. After that he was after me non-stop.<sup>27</sup>

Raum gives a very brief overview of the mythology in her score:

...Heimdall was the ancient Norse god who kept watch over Asgard, the city of the gods. When he sensed danger, he would sound the alarm with his Gjallarhorn.<sup>28</sup>

Exploring Norse mythology a little more deeply one finds that Heimdall was the sentry for Asgard, the capital city of the Norse gods. The Legends foretold that Heimdall would sound the Gjallarhorn, alerting the Æsir (gods) to the onset of Ragnarök, the battle where the world ends and is reborn.<sup>29</sup>

In her program notes, Raum describes the three movements:

The introduction to the first movement finds Heimdall, portrayed by the solo tuba, brooding on the hill over the city, waiting and watching. He is constantly alert and

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<sup>26</sup> The *Concerto for Bass Tuba and Orchestra* (1954) by Ralph Vaughan Williams (1872-1958) was the first concerto written for tuba and orchestra by a major composer.

<sup>27</sup> Elizabeth Raum, interview by author, telephone conversation, Annapolis, MD., 12 March 2012.

<sup>28</sup> Elizabeth Raum, *The Legend of Heimdall* (Baltimore: Tuba-Euphonium Press, 1998), p. 1.

<sup>29</sup> John Lindow, *Norse Mythology: a guide to the gods, heroes, rituals, and beliefs* (Santa Barbara: Oxford University Press, 2001), pp. 254—258.

his warning calls are answered in the orchestra. An *allegro agitato* expressing approaching danger culminates in three calls by the tuba echoed in the brass, but it is a false alarm and Heimdall returns to his patient waiting and watching.

The second movement has the tuba in the role of the bard, telling the tale of Heimdall. The music is chant-like and the bard captivates the listening villagers with his recitation. He is interrupted by a folk fiddler who entertains the people with a festive tune. The solo violin is soon joined by the rest of the string section, the music growing in intensity until the bard intercedes and returns us to the story of Heimdall.

The third movement, with its heavy reliance on brass and percussion, is the attack on Asgard. The fury of the battle dominates, but there is also a sense of pathos over the tragedy of war. Themes from the second movement, representing peace, struggle to be heard but are overwhelmed by the ferocity of the fight from which Asgard emerges victorious.<sup>30</sup>

### ***High Autumn***

Length: 6:04

Range: FF<sup>#</sup>-b<sup>b</sup>

Grantwood Music Press, 2001

The third of four works delivered to the 2001 Solstice/Equinox Commissioning Consortium for Tubists, Grant tells that *High Autumn* was truly inspired by nature.

“I wrote it in high autumn, three hours north of Toronto in a small cabin out in the woods on a lake watching leaves falling—I was wearing a sweatshirt and had the fire

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<sup>30</sup> Elizabeth Raum, *The Legend of Heimdall* (Baltimore: Tuba-Euphonium Press, 1998) p. 1.

going—everything. What’s really interesting to me is that I wrote it very quickly—I sketched the whole thing out in about fifteen minutes which is not usual for me. It just came gushing out in a very simple way. It wasn’t like I was in a passionate frenzy, it was just very simple. As a matter of fact, it was such a simple process that I doubted it. When I finished it I thought it was too obvious. It’s too simple—the gestures. What I’m finding from performers is that it’s their favorite piece of the four. I find that fascinating, because there was no struggle. It just kind of came right out.”<sup>31</sup>

Of all the works performed for my dissertation recitals, *High Autumn* and *Stuff* (performed on my first dissertation recital) are the only pieces by Grant that are performed on the contrabass tuba rather than the bass tuba. There are no strict rules regarding on which instrument a soloist is to perform a work; it is a performer’s choice based on the character of the solo and scoring of the accompaniment. While the majority of the piece resides in the bass clef staff, the occasions that the solo line goes below the staff into the lower range of the tuba demand a depth and resonance of sound that only a larger tuba provides.

### ***Nation***

Length: 11:00

Range: FF-a

Tuba-Euphonium Press, 1999

Raum, an American who has lived in Canada for the past thirty years, gives full description of her adopted country in *Nation*, a theme and variations for tuba and tape.

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<sup>31</sup> James Grant, interview by author, telephone conversation, Annapolis, MD., 14 March 2012.



*Nation* was given its premiere by John Griffiths at the 1998 International Tuba and Euphonium Conference in Minneapolis, Minnesota. Of that performance, Raum says:

“The funny thing about that was, he needed a lapel microphone for that to have his voice heard [For another tuba and tape piece performed on the same recital, *Secret*. Amplified voice is not necessary for *Nation*]. So I was controlling the thing because I knew the score. When we got to *Nation* and you get to the end “The Grandeur of the Mountains” I turned up his microphone so he sounded louder and louder. On the tuba. And it was great, but unnerving to the other tuba players because they couldn’t believe he could play so loud.”<sup>32</sup>

The variations are I. Coast, II. City, III. Frozen North, IV. Trains Across the Prairies, and V. Majesty of the Mountains. A highly programmatic, through-composed work, *Nation* uses sound effects to clearly delineate and vividly describe each variation. The opening theme moves into the first variation using the sounds of surf and seagulls. There are two sub-sections of the first variation: Fog at the Coast and Coastal Storm. Each section uses such thematic devices as horns, warning bells and thunderclaps.

The second variation, *City*, is introduced with loud car horns, sounds of cable cars and an exceedingly brisk tempo. Within this variation are two sub-sections marked *Arcade* and *Bluesy*. The piano voicing of the taped accompaniment changes to a calliope to establish the feel for the *Arcade* section. The section marked *Bluesy* uses piano and drumset.

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<sup>32</sup> Elizabeth Raum, interview by author, telephone conversation, Annapolis, MD., 12 March 2012.

Frozen North is a brief variation containing fragments of the opening theme juxtaposed over an angular, dissonant *ostinato*. In the fourth variation, Trains Across the Prairies, realistic train sounds are produced in the accompaniment and mimicked in the solo part. The fifth and final variation, Majesty of the Mountains, in which the accompaniment transforms to full pipe organ, concludes the work.

***T for Tuba***

Length: 3:57

Range: FF-a

Virgo Music Publishers, 1991

John Griffiths and the Regina [Saskatchewan, Canada] Lions “B” Band gave *T for Tuba* its premiere at the 1991 Midwest Band and Orchestra Clinic in Chicago, Illinois. In describing the origin of the work, Raum said, “John was asked to play with the Regina Junior Lions Band conducted by Bob Mossing at the 1991 Midwest Band and Orchestra clinic. These little kids from Saskatchewan—you would not have believed how good that band was! I couldn’t believe it. I don’t know how he did it. They asked John to be a soloist so he asked me to write this piece. I had to keep it easy for the kids, but John wanted something hard, so I wrote two versions—one for John which was quite advanced and one for a typical school tuba player. John played the advanced one and not the student version, but he didn’t let them know it. The directors were up in arms that their kids could never play such a solo!”<sup>33</sup> The “Advanced/Professional” solo part is only available from the publisher with full wind band accompaniment; this performance is of the student-level part.

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<sup>33</sup> Elizabeth Raum, interview by author, telephone conversation, Annapolis, MD., 12 March 2012.

### ***Tribute***

Length: 5:20

Range: BB-f<sup>1</sup>

Cimarron Music Press, 2007

The first of Raum's works for solo tuba to be written about John Griffiths instead of for him, *Tribute* was composed in response to his untimely death in July of 2007. A former student of Griffiths', Tom McCaslin, professor of tuba and euphonium at East Carolina University, Greenville, North Carolina premiered the work. In a phone interview Raum said, "Tom was having coffee with John before he died and John said he was going to try and squeeze one more piece out of me. When Tom was telling me that, I said I'd like to write it anyway, so I wrote it for Tom as a tribute to John."<sup>34</sup>

### ***Three Furies for Solo Tuba***

Length: 9:59

Range: BBB-f<sup>1</sup>

Grantwood Music Press, 1993

The most technically challenging work of Grant's entire output, *Three Furies for Solo Tuba*, is unaccompanied. Each movement, succinctly titled *Fury I*, *Fury II* and *Fury III*, challenges the performer with extended range and techniques, multiple tonguing and wide intervals. Grant writes in his program notes:

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<sup>34</sup> Elizabeth Raum, interview by author, telephone conversation, Annapolis, MD., 12 March 2012.

“*Fury I* is marked “decidedly jocular” and is a pleasant ramble through the registers of the tuba, featuring angular arpeggios and tonguing demands that one does not usually associate with the instrument.

*Fury II*, in form somewhat reminiscent of a minuet with trio, contrasts series of long, arching arpeggiated figures with an amicable waltz marked *gently inebriated*.

*Fury III* is relentless and powerful, exploiting the full dynamic and articulative range of the tuba. Again, the performer is met with virtuosic demands not normally encountered in the tuba literature.”<sup>35</sup>

*Three Furies for Solo Tuba* was Grant’s first foray into music for solo tuba and was composed in January and February of 1993 at the request of tubist Mark Nelson, then professor of tuba at the University of Vermont. During a phone conversation, Grant offered more background information on the work:

“Mark had asked me if I could write him a piece for this tour. He didn’t have any money to pay me but he guaranteed me he’d play it a lot. He said that the repertoire really needed some new music and asked if I could write him three simple pieces to take on a tour that began in three weeks. So I went over to his office at the University of Vermont so he could show me what the tuba could do. I had only written for it in an orchestral context—I had never written for it as a solo instrument. I was just stunned by what it could do. He received the music and gave me a call. I wasn’t sure if he was crying or laughing on the phone. He made some reference to being spanked, but he managed to pull them together in three weeks.”<sup>36</sup>

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<sup>35</sup> James Grant, *Three Furies for Solo Tuba* (Rehoboth Beach: Grantwood Music Press, 1993) p. 1.

<sup>36</sup> James Grant, interview by author, telephone conversation, Annapolis, MD., 14 March 2012.

***Mark My Words***

Length: 3:47

Range: EE<sup>b1</sup>-d<sup>1</sup>

Tuba-Euphonium Press, 2007

Extended harmonies and syncopation give this work a jazz feel though there are no improvisational sections marked. Playing *Mark My Words* immediately after *Three Furies* allows the listener to understand the references between the two works. In his program notes Grant writes:

When I began composing *Mark My Words*, I told Mark to be prepared for something fun that sounded like Charlie Brown doing a funky cha-cha (think jazz pianist/composer Vince Guaraldi's *Linus and Lucy*). I did not tell him that the middle section of *Mark My Words* would make overt reference to all of the principal shapes, motives and themes from the *Three Furies*—my way of thanking Mark Nelson, specifically, for opening wide the door of composing for tuba and euphonium those many years ago and for so enthusiastically escorting me over that threshold.<sup>37</sup>

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<sup>37</sup> James Grant, *Mark My Words* (Baltimore: Tuba-Euphonium Press, 2007) p. 1.

## *About the Composers*

James Grant has had distinguished careers as an educator and, later, as a full-time composer. Grant earned the B.M. in composition and choral conducting from Hampshire College in 1976, the M.A. in Theory and Composition from the University of Iowa in 1981 and the D.M.A. from Cornell University in 1988. From 1988-1992 he was Assistant Professor of Music at Middlebury College in Vermont. In 1992, Grant left university teaching and began to compose full time.<sup>38</sup> He has taken first-prize honors in four international composition competitions: the 1981 Washington Cathedral Choral Society competition for his work *Hodie!* scored for organ, large choir, and antiphonal boy choir; the 1986 North Country Chorus competition for an a cappella setting of *Two New England Folk Songs*; the 1988 South Coast Choral Society competition for a large work for chorus and piano titled *Psalms 98*; and his orchestral overture *Chart* won the 1998 Louisville Orchestra competition for new orchestral music. In 2002, Grant was one of five American composers to win the Aaron Copland Award, sponsored by Copland House. A unique creative center for American music, Copland House is based at Aaron Copland's restored, longtime home in Cortlandt Manor, New York. Six to eight gifted, emerging or mid-career American composers each year are invited to reside, one at a time, at Copland House for three weeks to two months.<sup>39</sup> In 2004 Grant won the Sylvia Goldstein Award, an award that supports the recording, performance, or publication of

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<sup>38</sup> Mark Nelson, "An Interview with Composer James Grant" *ITEA Journal* 35, no. 1 (2007) 46-50.

<sup>39</sup> Copland House, "Aaron Copland Awards," <<http://www.coplandhouse.org>> (15 April 2008)

one outstanding work each year written at least in part at Copland House by an Aaron Copland Award resident composer.<sup>40</sup> Grant currently resides in Toronto, Canada.

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 studying with Robert Sprenkle and her Master of Music in composition from the University of Regina in 1985 studying with Thomas Schudel.<sup>41</sup> She is recently retired from her position as principal oboist with the Regina Symphony Orchestra in Regina, Saskatchewan.<sup>42</sup>

Raum is featured in many publications to include *Opera Canada*, the *Encyclopedia of Music in Canada*, the *Tuba Journal*, the *New Grove's Dictionary of Opera*, the *New Grove's Dictionary of Women Composers* and *The New Grove's Dictionary of Music and Musicians*.<sup>43</sup> She has been commissioned to compose music in multiple genres: opera, ballet, orchestral, soloist with orchestra, chamber, keyboard, vocal, choral, electro-acoustic and wind band.

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<sup>40</sup> James Grant, "Homepage," <[www.JamesGrantMusic.com](http://www.JamesGrantMusic.com)> (16 February 2008)

<sup>41</sup> Elizabeth Raum, "Homepage," <[www.elizabethraum.com](http://www.elizabethraum.com)> (16 February 2008)

<sup>42</sup> Elizabeth Raum, interview by author, telephone conversation, Annapolis, MD., 12 March 2012.

<sup>43</sup> Elizabeth Raum, "Homepage," <[www.elizabethraum.com](http://www.elizabethraum.com)> (16 February 2008)

Jarrold Williams  
Gildenhorn Recital Hall  
University of Maryland College Park  
17 November 2011

## Dissertation Recital III

### Dissertation Title:

“Two Prolific Composers for Solo Tuba: The Complete Works of  
Elizabeth Raum and James Grant”

This project began with a search for a single composer that, in the last twenty years, had written challenging, artistically fulfilling music for solo tuba. The objectives were to present their complete repertoire for solo tuba, show the solo tuba range and length of each work, and provide a reference for other tuba players wishing to perform their compositions. *Guide to the Tuba Repertoire: The New Tuba Source Book*, published in 2006, is a reference book containing, at the time of publication, all known repertoire for the tuba. The first six chapters discuss the tuba and its use in solo literature. Upon examining these chapters I found that no single composer had published enough works to present three full recitals of music that met all my parameters: challenging, artistically fulfilling, and written in the last twenty years.<sup>44</sup> David Uber had written twenty-seven pieces, but the majorities had either been composed before 1990 or were designed for younger students. André Ameller and Alec Wilder each had twelve works

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<sup>44</sup> R. Winston Morris and Daniel Perantoni, *Guide to the Tuba Repertoire: The New Tuba Source Book* (Bloomington: Indiana University Press, 2006), pp. 2—256.



that were very challenging, but fell outside the twenty-year parameter. I had to either alter my standards or look elsewhere for source material.

I enjoyed performing the *Three Furies for Solo Tuba* by James Grant and the *Pershing Concerto* by Elizabeth Raum before in recitals. I wondered if Grant and Raum had composed more than only those works, so I searched the internet and found their personal websites. Raum listed eleven works for tuba solo on her website and Grant's homepage listed nine compositions for tuba.<sup>45, 46</sup> All works of both composers were written between 1991 and 2008. I had met my search parameters.

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<sup>45</sup> James Grant, "Homepage," <[www.JamesGrantMusic.com](http://www.JamesGrantMusic.com)> (16 February 2008)

<sup>46</sup> James Grant, "Homepage," <[www.JamesGrantMusic.com](http://www.JamesGrantMusic.com)> (16 February 2008)

<b>Sultry and Eccentric (2000)</b>	Erik Apland, piano	James Grant (b. 1954)
<b>Will There Be A Time (1998)</b> Will There Be A Time The Neighbors Fighting Zone Will There Ever Be A Time		Elizabeth Raum (b. 1945)
<b>Romance for Tuba (2000)</b>	Erik Apland, piano	Elizabeth Raum
<b>Mr. S. C. (2005)</b>	Brent Birkhead, Alto Saxophone Sarah Hughes, Alto Saxophone Elijah Balbed, Tenor Saxophone Brad Linde, Baritone Saxophone Larry Ferguson, Vibraphone	Elizabeth Raum
<i>intermission</i>		
<b>Sweet Dances (2002)</b> Blew Tango Dot Polka Waltzin' Matuba A Hard Knight's Day		Elizabeth Raum
<b>Secret: A Melodrama for Tuba and CD (1999)</b>		Elizabeth Raum
<b>Chocolates (1998)</b> Godiva Bittersweet Triple Mocha Indulgence		James Grant

### ***Sultry and Eccentric***

Length: 9:09

Range: DD-e<sup>1</sup>

Grantwood Music Press, 2000

Eighteen professional tubists and the tuba/euphonium studios of Indiana University, the University of Akron, and the University of Michigan created a commissioning consortium, the result of which was *Sultry and Eccentric*. Dr. Mark Nelson gave the premiere performance at the 2000 International Tuba and Euphonium Conference in Regina, Saskatchewan. *Sultry and Eccentric* continues in the tradition of *Chocolates*, a jazz influenced, three-movement work from 1998. When asked if the work is an extension of *Chocolates*, Grant responded, “It really is, isn’t it? It was the next piece I wrote after *Chocolates*. For some reason that’s just the piece that needed to come out at that point. *Eccentric* is so different in its style from *Sultry*, but for some reason I think they pair very nicely, certainly from a title standpoint.”<sup>47</sup>

### ***Will There Be A Time***

Length: 9:34

Range: BBB-d<sup>b2</sup>

Tuba-Euphonium Press, 1998

Elizabeth Raum writes in her program notes to *Will There Be A Time*:

This chilling, dramatic piece is a commentary on the horror of violence throughout the world. The piece uses musical effects like percussive imitations of battle (mouthpiece reversed and air blown through the tuba), “heartbeats,” (hitting the mouthpiece with the palm of the hand), full valve glisses, multiphonics, and dramatic speech.

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<sup>47</sup> James Grant, interview by author, telephone conversation, Annapolis, MD., 14 March 2012.

The first movement reveals a strident, menacing force intent on conquest with powerful spoken comment from the soloist on feelings of anger. The second, “The Neighbors,” expresses the bewilderment of friends forced to become enemies against their will. Movement three, “Fighting Zone,” depicts the horror of battle with the sound of distant guns and the rumble of tanks. The final movement, “Will There Ever Be a Time,” is a haunting aftermath and hymn of hope.<sup>48</sup>

As with many of her other works for solo tuba, this was written for John Griffiths. What Griffiths asked for and what was written couldn’t have been more different. Raum explained, “He [Griffiths] was influenced by Christian Lindbergh and Lindbergh’s unaccompanied works were often very comical.<sup>49</sup> John wanted something really funny and I, somehow, I don’t see the tuba as funny. I had been influenced by this news report I had seen where these two women had said, ‘We were friends yesterday and now we have to be enemies.’ That just stuck with me, so I put that in the script. So that’s how that came to pass.”<sup>50</sup>

### ***Romance for Tuba***

Length: 5:16

Range: A-e<sup>b1</sup>

Tuba-Euphonium Press, 2001

*Romance for Tuba* is one of two tuba solos by Elizabeth Raum not written for or about John Griffiths, yet he still managed to give the premiere performance.

Commissioned by Estelle Gravois-Murr, *Romance* was a gift to her husband, Ray. When asked how the commission came about Mrs. Gravois-Murr answered:

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<sup>48</sup> Elizabeth Raum, *Will There Be A Time* (Baltimore: Tuba-Euphonium Press, 1996) p. 1.

<sup>49</sup> Christian Lindberg is a Swedish trombone virtuoso.

<sup>50</sup> The news reports Raum refers to were regarding the military build up for the armed conflicts in Kosovo province, then part of Yugoslavia.

“Since she’s [Elizabeth Raum] alive and well it wasn’t very hard to find her phone number. A Google search and a couple of phone calls later and I had her on the phone. I told her I didn’t want a lot of technique because I loved my husband’s sound so much. I wanted to emphasize how beautifully he played. She said she’d like to hear him play, so I took a cassette tape of his undergraduate recital and dubbed a copy for her. I also sent her a list of what he was working on for his graduate recital and what type of things he played in brass quintet so she could get a sense of how he played. After she listened to the recordings, she said, ‘I got it! I know what I’m going to do.’”

“Within nine months we had a piece. She sent it to me and I surprised Ray with it. While he was preparing it, he gets a phone call from John Griffiths. John said he was doing a recital and was wondering if he could play *Romance*. The reason he wanted to ask permission was because the performance was two weeks before Ray’s graduate recital. Ray said, ‘If you want to play it, I’d be honored. Where’s your concert going to be?’ Griffiths answered, ‘It’s going to be in Florida.’ [Mr. Murr was studying at Florida Atlantic University at the time]. Ray asked if he could take a lesson, so he drove up and took a lesson, heard John play his piece and then he played it on his graduate recital two weeks later. I don’t think I’ve trumped that present yet.”<sup>51</sup>

***Mr. S. C.***

Length: 5:48

Range: GG-d<sup>b2</sup>

Manuscript, 2005

The other tuba solo from Elizabeth Raum not written for John Griffiths, *Mr. S. C.* was composed at the request of Portuguese tuba virtuoso Sergio Carolino.<sup>52</sup> Though there is a piano reduction, the original instrumentation is used for this recital: solo tuba, saxophone quartet and vibraphone. For those lacking such resources, a piano reduction is

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<sup>51</sup> Estelle Gravois-Murr, interview by author, telephone conversation, Annapolis, MD., 25 March 2012.

<sup>52</sup> For more information about Sergio Carolino, please consult <http://www.sergiocarolinotuba.com>.

available. When asked how a composer from Saskatchewan and a tubist from Portugal found each other, Raum responded, “He was at the conference in Regina<sup>53</sup> and John [Griffiths] introduced him to me. He plays great jazz. We just got to talking and I said sure, I’ll write you something.”

### ***Sweet Dances***

Length: 9:20

Range: AA-a<sup>1</sup>

Tuba-Euphonium Press, 2002

One of Raum’s more whimsical pieces, *Sweet Dances* is an unaccompanied work in four movements, each of which uses puns as titles. The first movement, “Blew Tango,” is a play-on-words of Leroy Anderson’s 1952 composition, “Blue Tango.” There are no direct quotes of the Anderson work; their only commonalities are the use of the standard tango-style rhythm. The second movement, “Dot Polka,” is full of arpeggiated chords and patterns of two sixteenth notes followed by an eighth note one associates with the polka style. The third movement, “Waltzin’ Matuba,” is a pun of the widely known bush ballad of Australia, *Waltzing Matilda*. There are no direct quotations of *Waltzing Matilda* in “Waltzin’ Matuba”. The fourth and final movement, “A Hard Knight’s Day,” puns the song from the British rock group The Beatles 1964 feature film *A Hard Day’s Night*. This movement uses extensive syncopation and multiphonics to imitate the stylings of a bass guitarist in a rock band.

When asked if the titles came first or the music, Raum responded, “John did the titles. I wrote the pieces first and then he titled them. *Sweet Dances* was another one he wanted to take on tour. He did a lot of touring and he needed something if there was no

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<sup>53</sup> The International Tuba and Euphonium Conference was held in Regina, Saskatchewan in 2000. John Griffiths was the conference coordinator.

pianist. You know, we were in Saskatchewan and there wasn't always a decent piano or pianist in the places he went.”<sup>54</sup>

***Secret: A Melodrama for Tuba and CD***

Length: 10:41

Range: AA-g<sup>1</sup>

Tuba-Euphonium Press, 1999

*Secret* uses spoken words from the performer in addition to the recorded accompaniment to create John Griffiths' biography. In a phone conversation, Raum described how she collaborated with Griffiths:

“He [Griffiths] wanted something that was autobiographical. He had written a paper when he was getting his college degree—he had to take a psychology class and he had to write about himself. All of the dialogue from *Secret* is from his essay. You really hear who he was and that's very accurate. He told me some stories about the kids who would make fun of him and the kids who would crush his potato chips and things like that—if you can imagine that, because John was so huge.<sup>55</sup> I developed the script and my husband did the voiceover for the recording. In fact, when he [Griffiths] died we played it at a final concert for him. They had a spotlight on a tuba on the stage while the recording of him performing it was played and all you heard was everyone crying. It was really sad.”<sup>56,57</sup>

Griffiths premiered *Secret* at the 1998 International Tuba and Euphonium Conference in Minneapolis, Minnesota. Since the overwhelming majority of the

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<sup>54</sup> Elizabeth Raum, interview by author, telephone conversation, Annapolis, MD., 12 March 2012.

<sup>55</sup> Griffiths was 6' 5" tall.

<sup>56</sup> Griffiths died suddenly in July of 2007.

<sup>57</sup> Elizabeth Raum, interview by author, telephone conversation, Annapolis, MD., 12 March 2012.

audience for the premier performance were tuba or euphonium players, Griffiths produced an alternate soliloquy to begin the work. Embedded within the prose as malaprops, puns and goofy jokes are the names of thirty-nine renowned tuba players, euphonium players, recordings that featured the tuba, and brands of instruments. This version would only be understood by an audience of tuba players; the alternate soliloquy is being performed tonight.

### ***Chocolates***

Length: 17:48

Range: D-f<sup>#1</sup>

Grantwood Music Press, 1998

Of *Chocolates*, James Grant writes in his program notes:

*Slow jazz*. . . . What musical language could celebrate more appropriately the lyrical, deeply sensuous, expressive character of the tuba? The three *Chocolates* for tuba and piano, arranged from an original version for viola and piano, are torch songs in the tradition of the passionate, tuneful ballads of the American 40s and 50s.

The first two *Chocolates*, “Godiva” and “Bittersweet,” offer soulful narratives that speak to devotion, poignancy, romance, uncertainty, longing. The third *Chocolate*, “Triple Mocha Indulgence,” is slightly less soul-searching, more ebullient, and progressively becomes animated (a sugar high, perhaps?) right up to its raucous close.”<sup>58</sup>

Though written in a jazz style, *Chocolates* is not truly jazz in that it has no improvisation. This presents an interesting notational problem—how to write the rhythms to be accurately played in a swing style. In *Stuff*, a prior work expressly written

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<sup>58</sup> James Grant, *Chocolates* (Rehoboth Beach: Grantwood Music Press, 1998) p. 1.



for tuba players, swing rhythms were notated using eighth notes with a performance direction of *Swing it!* Originally composed for a violist, *Chocolates* is written using eighth-note triplets and ties to show the swing style. When asked about the different nomenclature, Grant said, “Here’s the thing that’s so funny. Originally, I had written it in eighth notes and wrote *swing eighths* to give the style, but the violist [Michele LeCourse] said she needed to see it as triplets.<sup>59</sup> She told me any violist would because violists don’t know how to swing. She said it herself!”<sup>60</sup>

Another common feature of the jazz idiom is the quotation of other composers’ works during improvised solos. Though there is no improvisation, Grant uses quotations three times in two separate movements. Briefly during the second movement, Grant quotes the jazz standard recorded most notably by Sammy Davis, Jr, and Tony Bennett, *What Kind Of Fool Am I?* The quotations in the final movement are not used quite so subtly. The melody from J.S. Bach’s *Jesu, Joy of Man’s Desiring* BWV 147 appears and then immediately disappears. The work comes to a powerful close by borrowing both the opening clarinet glissando and the final piano solo measures from George Gershwin’s *Rhapsody in Blue*.

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<sup>59</sup> Michelle LaCourse is a viola player and string department chair on the faculty of the Boston University College of Fine Arts.

<sup>60</sup> James Grant, interview by author, telephone conversation, Annapolis, MD., 14 March 2012.

## *About the Composers*

James Grant has had distinguished careers as an educator and, later, as a full-time composer. Grant earned the B.M. in composition and choral conducting from Hampshire College in 1976, the M.A. in Theory and Composition from the University of Iowa in 1981 and the D.M.A. from Cornell University in 1988. From 1988-1992 he was Assistant Professor of Music at Middlebury College in Vermont. In 1992, Grant left university teaching and began to compose full time.<sup>61</sup> He has taken first-prize honors in four international composition competitions: the 1981 Washington Cathedral Choral Society competition for his work *Hodie!* scored for organ, large choir, and antiphonal boy choir; the 1986 North Country Chorus competition for an a cappella setting of *Two New England Folk Songs*; the 1988 South Coast Choral Society competition for a large work for chorus and piano titled *Psalm 98*; and his orchestral overture *Chart* won the 1998 Louisville Orchestra competition for new orchestral music. In 2002, Grant was one of five American composers to win the Aaron Copland Award, sponsored by Copland House. A unique creative center for American music, Copland House is based at Aaron Copland's restored, longtime home in Cortlandt Manor, New York. Six to eight gifted, emerging or mid-career American composers each year are invited to reside, one at a time, at Copland House for three weeks to two months.<sup>62</sup> In 2004 Grant won the Sylvia Goldstein Award, an award that supports the recording, performance, or publication of

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<sup>61</sup> Mark Nelson, "An Interview with Composer James Grant" *ITEA Journal* 35, no. 1 (2007) 46-50.

<sup>62</sup> Copland House, "Aaron Copland Awards," <<http://www.coplandhouse.org>> (15 April 2008)

one outstanding work each year written at least in part at Copland House by an Aaron Copland Award resident composer.<sup>63</sup> Grant currently resides in Toronto, Canada.

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 studying with Robert Sprenkle and her Master of Music in composition from the University of Regina in 1985 studying with Thomas Schudel.<sup>64</sup> She is recently retired from her position as principal oboist with the Regina Symphony Orchestra in Regina, Saskatchewan.<sup>65</sup>

Raum is featured in many publications to include *Opera Canada*, the *Encyclopedia of Music in Canada*, the *Tuba Journal*, the *New Grove's Dictionary of Opera*, the *New Grove's Dictionary of Women Composers* and *The New Grove's Dictionary of Music and Musicians*.<sup>66</sup> She has been commissioned to compose music in multiple genres: opera, ballet, orchestral, soloist with orchestra, chamber, keyboard, vocal, choral, electro-acoustic and wind band.

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<sup>63</sup> James Grant, "Homepage," <[www.JamesGrantMusic.com](http://www.JamesGrantMusic.com)> (16 February 2008)

<sup>64</sup> Elizabeth Raum, "Homepage," <[www.elizabethraum.com](http://www.elizabethraum.com)> (16 February 2008)

<sup>65</sup> Elizabeth Raum, interview by author, telephone conversation, Annapolis, MD., 12 March 2012.

<sup>66</sup> Elizabeth Raum, "Homepage," <[www.elizabethraum.com](http://www.elizabethraum.com)> (16 February 2008)