

Gettysburg
COLLEGE

Sunderman Conservatory
of Music

SENIOR RECITAL
ETHAN HANKINS
Tuba

featuring

DR. SCOTT CROWNE, *Piano*

VIVIAN FRITZ, *Harp*

HUGO POCHAN, *Guitar*



SATURDAY, MARCH 29, 2025 • 8:30PM
PAUL RECITAL HALL
SCHMUCKER MEMORIAL HALL

Cameras and recording devices often cause major distractions for musicians and audience members alike. Moreover, there are copyright issues to be considered. We ask that you not take pictures or record any concerts. An exception is made for family members of students performing a senior recital.

Always turn off your cell phone and refrain from talking during a performance. Food and drink are not permitted in Paul Recital Hall.

*Thank you for attending a Sunderman Conservatory of Music event.
We hope you return again and again to support Gettysburg College students,
Conservatory faculty, and visiting professional artists.*

PROGRAM

Stuff for unaccompanied tuba.....James Grant (b. 1954)

Cello Suite no. 4 in Eb major.....Johann Sebastian Bach (1685-1750)

- *Allemande*
- *Courante*
- *Sarabande*
- *Bourrée 1 and 2*
- *Gigue*

Nocturno, op. 7.....Franz Strauss (1822-1905)

Scott Crowne, piano

Concerto for Tuba, movement 3.....Edward Gregson (b. 1945)

Scott Crowne, piano

Tranquil.....Ethan Hankins (b. 2002)

Vivian Fritz, harp,

Hugo Pochan, guitar

Selected works from Taking it to my Grave.....Ethan Hankins (b. 2002)

- *Title Theme*
- *Azrael's Crater*
- *Face Yourself*

Selected works from Escape from Florida.....Ethan Hankins (b. 2002)

- *Bjo*
- *Soul Food*
- *Rat Pepperoni*

Zelda Through the Ages.....Ethan Hankins (b. 2002)



*This recital is in partial fulfillment of the requirements for
the Bachelor of Art in Music Degree.*

Ethan is a student of Professor Cradler and Dr. Dorman.

PROGRAM NOTES

Stuff for unaccompanied Tuba

James Grant (born 1954)

James Grant is a productive and distinguished American composer, having been commissioned to write for individuals, choruses, chamber ensembles and orchestras who have performed his music throughout the world. His colorful musical language is known by musicians and audiences for its honed craft and immediacy, and his ability to compose music appropriate to specific levels of experience has found him working with groups ranging from professional orchestras, choruses, solo recitalists, new music ensembles and ballet companies to community choruses, university choral and instrumental ensembles, and youth orchestras.¹ In this case, he's composed a nice, albeit peculiar, piece for solo tuba.

Stuff is the first of four recital pieces originally commissioned by and dedicated to 78 tubists, representing 30 states and three countries, who joined the 2001 Solstice/Equinox Commissioning Consortium.² It is a theme and 7 variations for the tuba, each more whimsical and outlandish than the last. After the theme is introduced, the variations are as follows: Lullaby, Insistent, Cartoon Music, Gregarious, Urgent, More Urgent, and "Swing it!", after which it returns to the original theme. I chose this piece because... well, it's just very fun to play and listen to. It features a lot of chromaticism, and the movements are all quite distinct from each other, but they're still unified enough that it sounds like a cohesive piece. See if you can "hear" the theme in each of the movements!

1 Grant, J. (2024). *About James Grant*. Wind Repertory Project. https://www.windrep.org/James_Grant

2 Grant, J. (2024). *Stuff*. <https://www.jamesgrantmusic.com/stuff-for-trumpet>

Cello Suite no. 4 in E flat Major, BWV 1010

Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach was one of the most celebrated and prolific Western composers to ever have lived. He is widely considered to be the epitome of all Baroque composers and musicians, to the point that the year of his death, 1750, is often cited as a rough estimate of the end of the Baroque era.³ He benefited greatly in his early childhood from being surrounded by 7 older siblings who were also musicians, and grew up surrounded by apprentices under the tutelage of his father, Johann Ambrosius Bach.⁴ Even still, the level of success he achieved speaks to his natural musical talent and virtuosic compositional skill.

He composed his 6 *Cello Suites* while staying in Köthen, located in what is now Germany, and enjoyed the financial support of one Prince Leopold of Anhalt-Köthen.⁵ How fortunate that this was the case - the 6 *Cello Suites* have since become some of the most widely acclaimed and performed cello pieces of all time.

Although the tuba would not even exist (let alone become popular) until 85 years after his death,⁵ Bach's *Cello Suite no. 4* retains its grace and beauty when arranged for it. There are some caveats, of course - Bach had no need to think about when the cellist would breathe, for example - but overall it is still a fantastic piece of repertoire that I'm excited to perform tonight. The movements I will be playing are *Allemande*, *Courante*, *Sarabande*, *Bourrée 1 and 2*, and *Gigue*. Each one is based on a different style of dance from Bach's time. I only hope that my tuba can do them justice.

3 Encyclopædia Britannica, inc. (2025, February 10). *Baroque art and architecture*. Encyclopædia

Britannica. <https://www.britannica.com/art/Baroque-art-and-architecture>

4 Winold, A. (2007). Historical Background. In *Bach's Cello Suites, Volumes 1 and 2: Analyses and Explorations* (pp. 1–11). Indiana University Press. <http://www.jstor.org/stable/j.ctt16gz71s.4>⁵

5 Francombe, T. (2023, September 13). *Unravelling the invention of the tuba*. John Packer US International. <https://jpmusicalinstruments.com/blogs/news/unravelling-the-invention-of-the-tuba>

Nocturno, op. 7

Franz Strauss (1822-1905)

Franz Joseph Strauss was a German composer, conductor, and horn player. Born in Bavaria in 1822, he was tutored in the musical arts from an early age, first by his brother, and then by his uncle. He was appointed to the private orchestra of Duke Max in Munich at the age of 15, and eventually went on to become a member of the orchestra of the Bavarian Court Opera, with which he stayed for over 40 years.⁶ He didn't start composing until much later in his life. His first horn concerto premiered in 1865, with himself as the soloist. This garnered him widespread praise. The conductor Hans von Bülow even called him "the Joachim of the horn" due to his skill as a composer and performer.⁷

He is most well-known for being the father of the composer Richard Strauss, whose early musical development was heavily shaped by him. He steered his son away from modern compositional techniques and styles in favor of classical influences. Strauss himself is notable for his classical preference, being an avid fan of the works of Mozart, Haydn, and Beethoven, and shunning the more modern compositions of Wagner.⁸ This preference is prevalent in his *Nocturno*, with its generous use of cadences, relatively simple harmonic structure, and tendency not to deviate too strongly from its home key of D flat major. The piece roughly sticks to an ABA' form - beginning with the lilting, beautiful main theme of the piece (A), followed by a faster, more intense section (B) before returning to an altered reprisal of the main theme (A').

I chose this piece because... well, because it is nice to listen to. It is by far the least technically impressive piece I will play during this concert, but by no means is it less pleasing to the ear. I hope you'll enjoy listening as much as I've enjoyed playing it.

6 Wind Repertory Project Contributors. *Franz Strauss*. Wind Repertory Project. (2024, September 15). https://www.windrep.org/Franz_Strauss

7 Wind Repertory Project Contributors (September 2024)

8 Wind Repertory Project Contributors (September 2024)

Concerto for Tuba, movement 3

Edward Gregson (born 1945)

Edward Gregson is a renowned English composer and academic. Born in 1945 in Sunderland, England, he earned his degree at the Royal Academy of Music and went on to gain international acclaim for his diverse compositions, spanning orchestral, chamber, choral, wind, brass, theater, film, and television music. His works have been performed globally by major orchestras (BBC orchestra, London Symphony, Hallé, etc.) and conductors like Kent Nagano and Gianandrea Noseda, alongside collaborations with elite soloists and ensembles such as the Nash Ensemble and London Brass.⁹ All in all, he is quite the accomplished composer, and I feel very fortunate to be able to perform a movement of his Tuba Concerto this evening.

I first encountered the Gregson Tuba Concerto when I had to perform it as part of my auditions to get into this very college. I played movement one then, and loved every minute of it. It seemed only fitting, then, that I should conclude my tuba performance with the final movement. The Gregson Tuba Concerto in its entirety follows the typical fast-slow-fast pattern in its three movements: *Allegro deciso* (fast and decisive), *Lento e mesto* (slow and sad), and *Allegro giocoso* (fast and playful), respectively. It was originally composed for brass band,¹¹ but has since been condensed to a tuba and piano duet. Movement three features a great deal of playing in the high register, as I'm sure you will notice. It was an ordeal, to be sure, to get this thing ready for performance on a B flat tuba (which is much more suited to playing in the low register than, say, a C or an F tuba).

9 Gregson, E. (2022, February 2). *About*. Edward Gregson. <https://edwardgregson.com/about/> ¹¹ Gregson, E. (2022b, March 8). *Tuba concerto (brass band version)*. Edward Gregson. <https://edwardgregson.com/works/tuba-concerto-brass-band-version/>

Tranquil
Ethan Hankins (born 2002)

This piece is a duet for harp and guitar. While I was writing this, I wanted to capture a sense of... well, tranquility. I figured that the lilting, plucked sounds of the harp and guitar would be perfect for this purpose. It was a massive learning experience for me - prior to this piece, I had never written for either of these instruments, and I gained a far better understanding of how the harp is played, what is possible for it to play, and just generally how to write for it. It's a beautiful instrument. The guitar, too, is much more versatile than I had assumed.

Of course, this performance would not have been possible without the aid of my friends and colleagues Vivian Fritz and Hugo Pochan. They've been great about their participation in my capstone, and provided helpful advice about my composition and what needed to be changed for it to be playable. I feel very fortunate to have been able to work with them this semester.

Selected works from *Taking it to my Grave*

Ethan Hankins

Taking it to my Grave is a game that I helped make as part of an indie game jam - an event where developers, artists, writers, and the like can meet up, create a team, and make a game together. The basic premise is that you are a fallen angel with amnesia, trying to find fragments of your memories to piece together what happened to you and how to get back to wherever you came from. This was the first game jam I ever did, and we made the game in a week, so it's not a polished product by any means. It wasn't meant to be one, though - this project was more to prove to myself that I was capable of working with a team to create a game. Honestly, I'm very happy with how the soundtrack turned out. *Taking it to my Grave* was a great way for me to build confidence in myself and my work, and I hope you enjoy the pieces.

The selected works are as follows: *Title Theme*, the title theme, *Azrael's Crater*, the backing track to the cemetery, and *Face Yourself*, the theme for the final "battle." Unfortunately, as we made the game in one week, the programmers didn't actually have time to implement the final boss fight, so your character just kind of... walks up to the big bad guy and then the game ends. Still, though, it was great to be able to work with a game development team for the first time, and I think this process did a lot to set me up to work on my next project, *Escape from Florida*.

Selected works from *Escape from Florida*

Ethan Hankins

Escape from Florida was the end result of the second game jam that I participated in. This game had a much larger team, so it was more polished by the end of the jam, but it was still only a week-long affair. As such, many of the aspects of the game are unpolished or even unfinished. The jam we did was really more to create a proof of concept for a game we would improve upon later. We were told that we would receive resources to get our project off the ground, but after we presented it to the people who ran the jam, they asked us for \$7500 up front and 35% of all future profits for their assistance. We decided to take our business elsewhere. Even though *Escape from Florida* didn't really pan out in the way we wanted it to, I met some great people through that jam and am still working with most of them on another project.

The premise of the game is that you are the owner of a pizza truck operating out of Florida - which has been ravaged by nuclear war. Your goal is to make it all the way up to Georgia for the prestigious "Wasteland Chef Expo" by trading pizza for gasoline, scavenging for various post-apocalyptic ingredients along the way (possum pepperoni, mutant flytrap jaws, whole rats that try to run away while you're making the pizza, et cetera). It's a very goofy game, and the soundtrack reflects this. I used a lot of banjo, upright bass, and jaw harp in it to give it a swampy, southern vibe, while also using harsh sounds like scraped cymbals to make it feel sufficiently... wasteland-y. The tracks from it that I will present tonight are titled *Bjo*, the map theme, *Soul Food*, the gameplay theme, and *Rat Pepperoni*, which was written for a theoretical combat section that never got implemented. They all turned out great, and I hope you enjoy listening as much as I enjoyed writing them.

Zelda through the ages

Ethan Hankins

This piece was written as the final project for an independent study I did last semester with Dr. O'Hara. We focused on video game music, the history of its creation, the technology that had to be used in the early days, sonic signifiers and compositional conventions, and the like. It was easily one of my favorite courses I've taken here. It culminated in the writing of this piece - meant to mimic the musical style of The Legend of Zelda games over the span of almost 40 years. It begins with a chiptune section, harkening back to the olden days (the 1980s), when The Legend of Zelda was released and video game sound had to be produced with hardware built into the console itself. Audio playback didn't really exist for video games at that point, and the sounds the composers were able to use were extremely limited, as you will see. Then, the piece transitions into the early 2000s. The middle of the piece is inspired by the soundtrack of Wind Waker, first released in 2002. It used MIDI (Musical Instrument Digital Interface) - the quality of sound was still pretty limited at this point, but stand-ins for real instruments could be used and many more sounds could play at once. The piece concludes with a piano section, which is meant to invoke the often sparse but no less beautiful soundtrack of Breath of the Wild. At this point, audio playback had been possible for years - modern video games are free to use basically whatever sounds they wish. Please enjoy this journey through video game audio history. I know I did.

WORKS CITED

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- Grant, J. (2024). *About James Grant*. Wind Repertory Project. https://www.windrep.org/James_Grant
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UPCOMING SUNDERMAN CONSERVATORY EVENTS

March 30 • 2:30pm *Sr. Recital: Isaac Masters, cello* Paul Recital Hall

April 4 • 8:00pm *Wind Symphony Concert* Majestic Theater

April 5 • 8:00pm *Choir Concert* Christ Chapel

April 6 • 2:30pm *Sr. Recital: Libby Carpenter, voice* Paul Recital Hall

April 11 • 8:00pm *Sunderman Sings Voice Area Recital* Paul Recital Hall

April 13 • 3:00pm *Symphony Band* Majestic Theater

April 16 • 6:00pm *American Spiritual Ensemble* Christ Chapel

April 18 • 8:00pm *Symphony Orchestra* Majestic Theater

April 19 • 8:00pm *Jazz Ensemble* Majestic Theater

April 25 • 7:30pm *Opera Workshop Performance* Majestic Theater

April 26 • 7:30pm *Opera Workshop Performance* Majestic Theater

April 27 • 7:00pm *Jazz Combo* Paul Recital Hall

April 28 • 5:00pm *Wind Symphony Student Conductor Concert* Majestic Theater

April 28 • 7:30pm *Gettysburg Flutes!* Paul Recital Hall

May 1 • 6:30pm *Piano Citizens Recital* Paul Recital Hall



For Information 717.337.6815

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