

**Victor Ewald** (1860 - 1935), was a Russian composer of music, mainly for brass instruments. He was born in Saint Petersburg and died in Leningrad. Ewald was a professor of Civil Engineering in St. Petersburg, and was also the cellist with the Beliaeff Quartet for sixteen years. This was the most influential ensemble in St. Petersburg in the late 19th century, introducing much of the standard quartet literature to Russian concertgoers. He also collected and published Russian folk songs. Ewald's professional life, like that of many of his musical contemporaries, was in an entirely different field; that of a civil engineer, in which he excelled, being appointed in 1900 as professor and manager of the Faculty of Construction Materials at the Institute of Civil Engineers.

For many years Ewald's four quintets were considered to be the first original pieces composed specifically for an ensemble which is recognizable today as essentially the modern brass quintet - consisting of two treble, valved instruments, one alto, one tenor and one bass. Inevitably, at such a time of change and invention, there would be some variation in the exact design of instruments in favour from country to country and so the actual constituent parts of Ewald's quintet would have differed in some ways from those instruments played in current times. Photographic evidence from about 1912 shows that Ewald himself played in a brass quintet. It is seen to consist of two piston-valved cornets, rather than the modern choice of trumpets; a rotary-valved alto horn, rather than the French horn; a rotary-valved tenor horn, rather than the trombone; and a rotary-valved tuba (played by Ewald himself).

**Dr. Michael Pratt** has degrees in music education and music composition from The University of Toledo, The University of Michigan, and Boston University. He studied composition with Pulitzer Prize winning composers Ross Lee Finney and Leslie Bassett at The University of Michigan, and taught music in the public schools for many years in Michigan.

He has sung with The Toledo Choral Society, Toledo Symphony Chorale, Opera!Lenawee, and The University Musical Society Choral Union of The University of Michigan with whom he has performed with The Detroit Symphony Orchestra, The San Francisco Symphony, The Kirov Orchestra, The Russian National Orchestra, The Ann Arbor Symphony, The Lansing Symphony, The Grand Rapids Symphony, The Toledo Symphony, The Birmingham Symphony, The Gabrieli Consort, and The Tallis Scholars.

He has played tuba with The Toledo Symphony, Toledo Concert Band, Toledo Opera, University of Toledo Faculty Brass Quintet, Adrian Chamber Brass, Adrian College Faculty Brass Quintet, The Crosswell Opera House, The Adrian Symphony Orchestra and The Adrian City Band.

He has performed with many notable conductors, including, Valery Gergiev, Michael Tilson Thomas, Neeme Jarve, Miklhail Pletnev, Rafael Fruhbeck de Burgos, Leonard Slatkin, John Adams, Gennady Rozhdestvensky, Paul McCreech, Peter Phillips, Catherine Comet, Eric Kunzel, Margaret Hillis, Martin Katz, and John Finley Williamson.

Michael Pratt is a member of ASCAP.

Duration: 5:45

# Symphony No. 2 in Eb for Brass, Op. 6

Victor Ewald

## II. Theme and Variations

Arr. by Michael Pratt

for Brass Septet

Theme: Andante  $\text{♩} = 60$

Musical score for the first system of the Theme, measures 1-6. The score is for a Brass Septet and includes parts for Trumpet in B $\flat$  1, Trumpet in B $\flat$  2, Trumpet in B $\flat$  3, Horn in F, Trombone, Euphonium, and Tuba. The key signature is three flats (B $\flat$ , E $\flat$ , A $\flat$ ) and the time signature is common time (C). The tempo is Andante with a quarter note equal to 60 beats per minute. The dynamic marking is *p* (piano). Measure numbers 1 through 6 are indicated above the staves.

Musical score for the second system of the Theme, measures 7-13. The score continues from the first system and includes parts for B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, B $\flat$  Tpt. 3, Hn., Tbn., Euph., and Tuba. The key signature is three flats (B $\flat$ , E $\flat$ , A $\flat$ ) and the time signature is common time (C). The tempo is Andante with a quarter note equal to 60 beats per minute. The dynamic marking is *p* (piano). Measure numbers 7 through 13 are indicated above the staves. A circled '1' is placed above measure 9. Slurs and hairpins are used to indicate phrasing and dynamics.