

PROGRAM NOTES

Faculty Recital

Mark Nelson, Tuba

Marie Sierra, Piano

Kelly Thomas, Euphonium

Pima Community College Music Recital Hall

April 15, 2010 7:00 PM

Guest Performers



Marie Sierra is a professional pianist who performs collaboratively in over 40 concerts annually and is formerly the staff pianist for the Tucson Girls Chorus and currently the staff pianist for the Tucson Boys Chorus. Recently, Marie has performed and recorded with Artists Michael Becker (trombone) and Viviana Cumplido (Flute). She has also recorded extensively with Yamaha Artist and Saxophonist, Michael Hester, on *Seasons* and *An American Patchwork*. Marie is in demand as an accompanist throughout the United States and Mexico. Additionally, she has performed at numerous international music conferences, including the 2006 International Tuba Euphonium Conference in Denver, Colorado. Marie has served on the faculties of the Belmont University in Nashville, and the Blair School of Music at Vanderbilt University. Ms. Sierra earned her Bachelor's

degree and Master's degree in Piano Performance at the University of Miami.



Dr. Kelly Thomas was appointed tuba/euphonium instructor and director of pep bands at the University of Arizona in 2001. A native of Flagstaff, Arizona, he began his studies with R. Winston Morris at Tennessee Technological University. There he earned a Bachelor of Music degree in music education. He also holds a Master of Music degree in music education from Arizona State University where he studied with Sam Pilafian. Kelly completed a Doctor of Musical Arts degree at Arizona State University in 2006. Professor Thomas participated in the famed Tennessee Tech Tuba Ensemble (TTTE), under the direction of R. Winston Morris, while at TTU. Kelly has appeared as a soloist as well as an ensemble member on the following recordings affiliated with the TTTE: *Euphoniums Unlimited* (Mark Records 2004), *The Kings of Brass* (Mark Records 2001), *Tubalogy 601* (Mark Records 2000), and *Unleash the Beast* (Mark Records 1995). In 1995 and 2007 Kelly performed at Carnegie Hall as a soloist and ensemble

member with the TTTE. Dr. Thomas has collaborated with Gunther Schuller, Adam Gorb, Greg Danner, and David Maslanka in recent years. Professor Thomas has also performed at the International Tuba Euphonium Association (ITEA) Conferences in Las Vegas, NV; Conway, Arkansas; Tucson, AZ and Regina, Canada. He has also performed at the United States Army Band Tuba-Euphonium Conference in Washington D.C. In 2003 and 2007 he hosted the ITEA Regional Conference in Tucson, AZ on the campus of the University of Arizona. In 2005, Kelly conducted the University of Arizona Brass Choir and performed at the International Trumpet Guild Conference in Bangkok, Thailand. Kelly is a founding member and tubist for the *Original Wildcat Jass Band*, a traditional New Orleans and Chicago jazz band. This touring ensemble has been featured throughout Tucson as well as New Mexico, California, and Colorado. They released their debut recording entitled *Introducing...The Original Wildcat Jass Band* in 2004. Their second recording, *I'll Be Glad When You're Dead*, was released in 2007 and their most recent album, *Two Deuces*, just came out this past year. Dr. Thomas is a Clinician/Artist for Besson Instruments.

Program

Enchorial Landscape (2001) for tuba and piano Thomas L. Read (b. 1938)
Published by Tuba Euphonium Press

The work was premiered in June 2003 at the Southwest Regional Tuba Euphonium at the University of Arizona by Mark Nelson and Marie Sierra. The composer has written the following notes:

In composing music for tuba and piano, I challenged myself to bring these two fundamentally uncongenial sound sources into concerted purpose and, to some extent, into sonorous agreement. So motivated, my joyful labor produced, expressly for Mark Nelson, music by turns austere, rhythmically propulsive, lyrical, melancholy and humorous.



Thomas L. Read, composer and violinist, is Professor Emeritus at the University of Vermont. He has composed music for a variety of media and almost entirely on commission-music for small ensembles, full orchestra, solo voice, chorus and musical theater. He has been a recipient of several Arts Council and University Stipends, and has been awarded fellowships from organizations such as the McDowell Colony, the Charles Ives Institute, and the Johnson Composers Conference. Recent premieres include the *Piano Partita* (nominated for Pulitzer prize in 2007), *Night Pageantries* for bassoon and piano, and *Going On* for clarinet, violin and piano (2008 Burlington), *A Treadmill of My Own* (2008 Richmond, VT), *The Dancing Air* (2008, Pittsburgh, Pa.), *Three Keyboard Interludes* (2008 Harvard University), *Third String Quartet* (2008, Kiev, Ukraine), and *Octet for Strings* (2009, Ann Arbor). C.F.Peters,

Tunbridge Music, Tuba Euphonium Press and the American Composers Edition publish his work. A CD of his chamber music was released in March by Zimbel Records. A complete repertoire and recording list is at www.ThomasLRead.com.

Serenade, op. 37 for tuba and piano

Published by Cherry Classics Music

Nikolai Rimsky-Korsakov (1844-1908)

transcribed by Ralph Sauer

This single movement work was originally conceived for cello and piano. This new arrangement for tuba and piano was written in the last year by Arizona State University trombone professor Ralph Sauer who is recently retired as Principal Trombone of the Los Angeles Philharmonic Orchestra. Originally published by M.P. Belaieff in 1895, this charming work continues to be played by cellists today.



Rimsky-Korsakov, Nikolai (1844-1908), was a celebrated Russian composer and music teacher. His symphonic suite *Scheherazade* (1888) ranks as one of the most popular orchestral works ever written. Rimsky-Korsakov became famous for his imaginative blend of orchestral sounds. Examples include *Capriccio Espagnol* (1887) and the *Russian Easter Overture* (1888). Rimsky-Korsakov based many of his 15 operas on Russian history and folklore. Only one of them, *Le Coq d'Or* (*The Golden Cockerel*, completed in 1907), won international fame. But his operas *The Snow Maiden* (1882), *Sadko* (1898), and *Tsar Saltan* (1900) are popular in the Soviet Union. Two of his most famous pieces come from his operas "Song of India"

from *Sadko* and "The Flight of the Bumblebee" from *Tsar Saltan*. Nikolai Andreyevich Rimsky-Korsakov was born in Tikhvin, near Novgorod. From 1856 to 1862, he attended the Naval Academy in St. Petersburg. In 1861, Rimsky-Korsakov met the composer Mily Balakirev and joined a group of young composers who later became known as The Five. This group, led by Balakirev, urged Russian composers to stress their national heritage in their music. In 1862, Rimsky-Korsakov sailed on a three-year naval cruise, during which he visited the United States. He completed his first symphony aboard ship. After returning to St. Petersburg in 1865, he revised the symphony under Balakirev's supervision. It had its first performance that same year. In 1871, Rimsky-Korsakov left the navy and joined the faculty of the St. Petersburg Conservatory. He realized that he knew almost no music theory, and so he taught himself counterpoint, harmony, and music form. He became one of the world's greatest music theorists. He taught several students who achieved fame as composers, including Sergei Prokofiev and Igor Stravinsky. Rimsky-Korsakov also edited and revised compositions that his friends Alexander Borodin and Modest Mussorgsky had left unfinished when they died. Orchestras and opera companies usually perform Rimsky-Korsakov's version of Mussorgsky's opera *Boris Godunov*. Borodin's opera *Prince Igor* is usually performed in the version completed by Rimsky-Korsakov and the Russian composer Alexander Glazunov.

(biography: <http://sites.google.com/site/rimskyhome/home/bio>)

Sonata (Concerto) for tuba and piano

Bruce Broughton (b. 1945)

Published by Helicon Music Corporation

Bruce Broughton's *Sonata* is one of the major compositions for the tuba written within the last fifty years. It challenges the tubist on many levels while remaining tonally based. Each of the three movements explores a different facet of the tuba from technical challenges of speed and dexterity to melodious passages in the upper register that test the virtuosity of the performer.



One of the most versatile composers working today, Bruce Broughton writes in every medium, from theatrical releases and TV feature films to the concert stage and computer games.

His first major film score, for the Lawrence Kasdan western *Silverado*, brought him an Oscar nomination. His very next project, a classically styled score for Barry Levinson's *Young Sherlock Holmes*, earned a Grammy nomination for the soundtrack album. With over 20 Emmy nominations, Broughton has received a record 10, most recently for HBO's *Warm Springs*. He's also won Emmys for *Eloise at Christmastime*; *Eloise at The Plaza*; *Glory & Honor*; *O Pioneers!*; *Tiny Toon Adventures Theme Song*; *The First Olympics, Athens 1896, Part I*; *Dallas: Ewing Blues*; *Dallas: The Letter*; and *Buck Rogers: The Satyr*.

Major motion picture credits include *Lost in Space*; *Tombstone*;

Miracle on 34th Street; *Carried Away*; *Baby's Day Out*; *The Presidio*; *Narrow Margin*; *Harry and The Hendersons*; *Krippendorf's Tribe*; *Honey, I Blew Up The Kid*; *The Boy Who Could Fly*; the Disney animated features, *The Rescuers Down Under* and *Bambi II*, and the two *Homeward Bound* adventures. He conducted and supervised the recording of Gershwin's "Rhapsody In Blue" for *Fantasia 2000*. Numerous TV credits include the main titles for *JAG*, *Tiny Toon Adventures*, and *Dinosaurs*, as well as scores for *Amazing Stories*, *Quincy*, and *How The West Was Won*. Movies for television include *Lucy*, *Bobbie's Girl*, and *O Pioneers!*; and the miniseries *Roughing It*, *The Blue and the Gray*, and the Emmy-nominated *True Women*. His score for *Heart Of Darkness* was the first orchestral score composed for a video game. An accomplished composer of concert music, Broughton has conducted and recorded numerous original works, including "Mixed Elements," commissioned by and premiered at the Sunflower Music Festival, "Modular Music," composed for the Los Angeles Chamber Orchestra; "The Magic Horn," commissioned jointly by the Chicago, Seattle and National Symphonies for the Magic Circle Mime Company; "Excursions," commissioned and premiered by The United States Air Force Band in Washington, D.C.; "Fanfares, Marches, Hymns and Finale," commissioned by The Bay Brass; "English Music" for Horn and Strings; "And on the Sixth Day" for oboe and orchestra; "Tyvek Wood," commissioned by the Debussy Trio; a piccolo concerto; a tuba concerto; several solo works for winds; numerous chamber works, and the list goes on. As a conductor, his recordings of Miklós Rózsa's *Ivanhoe* and *Julius Caesar* for Intrada records, performed by the Sinfonia of London shortly before the composer's death, have received rave reviews, as has his recording of Bernard Herrmann's riveting score for *Jason and the Argonauts*. Broughton is a board member of ASCAP, a governor of the Academy of Motion Picture Arts and Sciences, a former governor of the Academy of Television Arts and Sciences, and past president of The Society of Composers and Lyricists. He has taught film composition in the Advanced

Film Music Studies program at USC and is a frequent lecturer at UCLA.
Biography compliments of the composer's website: <http://www.brucebroughton.com>

**Low End (omaggio: CM)
for tuba and electronic sounds**

Glenn Hackbarth (b. 1949)

Available through the composer's website:
<http://www.public.asu.edu/~glennh/compositions/compositions.html>
The composer has written the following notes:

Low End (omaggio: CM) pays modest homage to the music of jazz giant, Charles Mingus. While the tuba part frequently refers in general to the jazz idiom - a realm where I spent many of my early years in music - the work specifically visits Boris Lozlov's unaccompanied bass solo in the 1999 recording of the Mingus classic: *Haitian Fight Song*. *Low End* was written for Sam Pilafian, a friend, colleague, and multi-faceted musician whose work as a performing and recording artist encompasses both jazz and classical music.



Glenn Hackbarth was born in Milwaukee, Wisconsin. Following an early training in jazz, he received degrees in music from the University of Wisconsin and the University of Illinois, where he studied composition with Herbert Brun, Ben Johnston and Edwin London. In 1976 he moved to Phoenix to join the faculty at Arizona State University where he is currently the director of both the New Music Ensemble and the Electronic Music Research Studios. The recipient of grants and awards for musical composition from ASCAP, the Arizona Arts Commission and the National Endowment for the Arts, he has composed for a large variety of instrumental combinations in both the acoustical and electronic mediums. His music is available on the AR, EAM,

Crystal, Access and Orion labels. Biography compliments of the composers website:
<http://www.public.asu.edu/~glennh/personal/personal.html>

Call of the River for tuba and piano

John Harmon (b. 1935)

Published by Nichols Music Company, a division of Ensemble Publications.

Call of the River is one of those rare melodic pieces that tubist rarely have an opportunity to perform unless they are stealing from the repertoires of Schubert or Schumann or Brahms, for example. Harmon uses long flowing lines in the tuba part with extended arpeggios in the piano accompaniment. Written for and premiered by Sam Pilafian, currently Professor of Tuba and Euphonium at Arizona State University, it has received many performances since its 1994 publication date. As with *Low End*, the larger CC contrabass tuba is used for this performance.



John Harmon's life as composer and performer since he graduated cum laude as a composition major from Lawrence University in 1957 has been both exciting and varied. First came a summer of study with the legendary Oscar Peterson, then extensive experience as a pianist and arranger in New York City and as the leader of a jazz trio that toured Europe in 1963. On his return to the United States, he recorded the LP album *Lost in Sound* with jazz saxophonist Yusef Lateef, and soon after returned to school at the State University of New York at Buffalo, where he studied with Belgian composer Henri Pousseur. He received the master's degree in composition in 1968. From 1971 to 1974, Harmon was director of jazz studies, a program he founded at Lawrence University and, in 1974, was co-founder of the critically acclaimed, contemporary nonet, "Matrix," with whom he has recorded five albums: *Matrix with Ultra Nova*; *Matrix with RCA Victor*; *Tale of the Whale and Wizard with Warner Bros.*; and *Harvest with Pablo Records*. In addition to recordings, two works for orchestra and "Matrix," "Ulysses" and "Childman of Ortelga" were written and performed in 1975 and 1977, respectively, by the Milwaukee Symphony. In 1979, Harmon was commissioned by the Foundation of New American Music to write *Suite for Flora*, a full-length work for Brazilian singer Flora Purim and orchestra, performed in 1979 by The Orchestra of Los Angeles. 1980 saw a commission by the Duluth Symphony to write a tone poem for orchestra and Bobby Shew, great jazz trumpet and flugelhorn player; "Wolf River" was the result, and the work was premiered in the summer of that year and again in 1985 with Shew as soloist with the Santa Fe Chamber Orchestra before the International Trumpet Guild convention in New Mexico. Additional Wisconsin high school residencies followed in Fond du Lac, Stevens Point, Two Rivers, Hilbert, Verona, Oconomowoc, and Fish Creek. Similar guest composer visitations occurred in Akron (Ohio), Foxboro (Massachusetts) and for the Red Lodge Summer Music Festival (Montana) where he has been composer-in-residence each year since 1991. New works for jazz ensemble included "Night of the August Moon" for the Boston based Either/Orchestra group, "Chicken George" for the 1986 Wisconsin State Honors jazz ensemble, "Earth, Sun and Eagle" for Ripon College, and "Georings" for Central Michigan University. In Fall 1992 Harmon directed the State Honors Jazz Ensemble in his home state and composed "East St. Louis" and "Lady in Satin" for the occasion. Throughout this active period composer Harmon remained committed to performing. In 1981 the group Fire and Ice was formed and produced two recordings, *Island Dancer* in 1983 and *Sweet Thunder* (featuring vocalist Janet Planet) in 1986. A still available cassette, *Sundowner*, preceded his current quartet, "Wolf River" which includes John Kirchberger, woodwinds, John Gibson, bass, and Dane Richeson, drums. In summer 1992 after more than ten years, the Matrix ensemble reunited for a series of concerts in the Milwaukee area which featured a tribute to Miles Davis as Harmon composed "Proud Flesh". John Harmon's titles reflect his love for animals and the outdoors, native American Indian folklore, innocence, and a gentle, graceful, simple persona. His future plans include composing music for the very young, a "Small Fry Series," which grew out of his experience during several school residencies where small string trios, a flute quintet, his "Balloon Dance" and "Little Flower Song" were created for young school children. People have little idea of the diversity of composer John Harmon and his many musical worlds: songs (lyrics too!), jazz, chamber music, strings, orchestra, band, chorus, sacred music, solo piano, and music for young children. Few composers have explored as many musical directions as passionately. John Harmon, as composer and pianist, has reached the lives of thousands. Now, after many years his

music is available from some ten publishers.

(biography: <http://www.reallygoodmusic.com/rgm.jsp?page=composers2&compid=123148>)

Got Your Bach

Johann Sebastian Bach (1685-1750)

arranged by Chris Sharp

Published by Gar Music: www.symbiosisduo.com

Written for and recorded by the *SymbiosisDuo*, Gail Robertson, euphonium, and Stacy Baker, tuba this past year, this arrangement of Bach's popular *Two-Part Invention No. 4, BWV 775* takes a friendly swipe at how these two instruments can play legitimate music and also turn the middle section into a friendly jazz rivalry complete with semi-improvisation and a walking bass line.



Johann Sebastian Bach was a German composer, organist, violist, and violinist whose ecclesiastical and secular works for choir, orchestra, and solo instruments drew together the strands of the Baroque period and brought it to its ultimate maturity. Although he did not introduce new forms, he enriched the prevailing German style with a robust contrapuntal technique, an unrivalled control of harmonic and motivic organization, and the adaptation of rhythms, forms and textures from abroad, particularly from Italy and France. Revered for their intellectual depth, technical command and artistic beauty, Bach's works include the *Brandenburg concertos*, the *Goldberg Variations*, the *Partitas*, the *Well-Tempered Clavier*, the *Mass in B Minor*, the *St Matthew Passion*, the *St John Passion*, the

Magnificat, *The Musical Offering*, *The Art of Fugue*, the *English and French Suites*, the *Sonatas and Partitas for solo violin*, the *Cello Suites*, more than 200 surviving cantatas, and a similar number of organ works, including the celebrated *Toccatina and Fugue in D minor* and *Passacaglia and Fugue in C minor* (source: http://en.wikipedia.org/wiki/Johann_Sebastian_Bach). Bach's abilities as an organist were highly respected throughout Europe during his lifetime, although he was not widely recognized as a great composer until a revival of interest and performances of his music in the first half of the 19th century. He is now regarded as the supreme composer of the Baroque, and as one of the greatest of all time.

Sonatina for tuba and piano (1970)

Jan Koetsier (1911-2006)

Published by Donemus, Amsterdam

Over the last 30 years, many tubists have been exposed to the music of Jan Koestier. This work dates from an explosive period of writing for the tuba worldwide and is considered by many college instructors to be part of our standard repertoire as it appears on multiple repertoire lists for tuba majors at many universities. The three-movement work is romantic with an emphasis on melodic writing and chromatic but tonal harmony. The full range of the tuba is explored in a whimsical fashion that allows the performer to demonstrate lyrical and agile performing skills.



Jan Koetsier grew up in Berlin, where he also studied music (piano, composition, conducting). Because of difficulties with the German regime (he was "unwanted foreigner") he returned to The Netherlands in 1940. He became art director of the Chamber Opera of The Hague. In 1942 Koetsier was appointed second conductor, under Willem Mengelberg, of the Concertgebouw Orchestra in Amsterdam. Conductor Eugen Jochem brought him to Germany in 1950, where he conducted the Orchestra of the Bavarian broadcasting company till 1966. From 1966 till 1976 he was professor for orchestra direction. He is seen as one of the founders of brass chamber music, which led to the "foundation for brass chamber music" in 1993 at the "Hochschule für Musik und Theater München". (Source: <http://www.musikhochschule-muenchen.de/>)