

***Mark Nelson Tuba Recital Program Notes***  
***Pima Community College Recital Hall***  
***April 5, 2012 7:00 PM***  
***Mark Nelson, tuba***  
***Marie Sierra, piano***  
***Guest Artist, Kelly Thomas, euphonium***  
**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 2010 International Tuba Euphonium Conference in Tucson. 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 and was the co-host with Dr. Mark Nelson of the International Tuba Euphonium Conference in Tucson Arizona in 2010. 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, *Two Deuces* in 2009, *The Original Wildcat Jass Band Live!* in 2011 and their newest album, *Minor Drag*, came out this year. Dr. Thomas is a Clinician/Artist for Besson Instruments.

## **Program Notes**

### ***Three Pieces by Edward Elgar (1857-1934)***

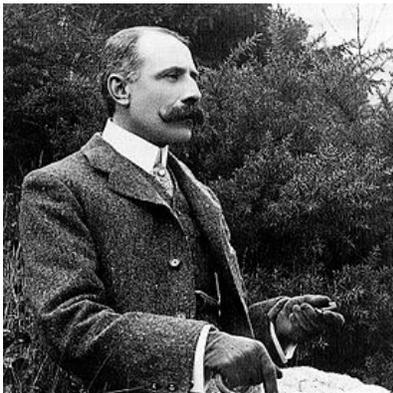
Arranged by Ralph Sauer

*Chanson de Nuit, Op. 15, No.1*

*Romance, Op. 62*

*Chanson de Matin, Op. 15, No. 2*

Published by Cherry Classics Music, [www.Cherry-Classics.com](http://www.Cherry-Classics.com)



Sir Edward William Elgar, 1st Baronet OM, GCVO (2 June 1857 – 23 February 1934) was an English composer, many of whose works have entered the British and international classical concert repertoire. Among his best-known compositions are orchestral works including the *Enigma Variations*, the *Pomp and Circumstance Marches*, concertos for violin and cello, and two symphonies. He also composed choral works, including *The Dream of Gerontius*, chamber music and songs. He was appointed Master of the King's Musick in 1924. Although Elgar is often regarded as a typically English composer, most of his musical influences were not from England but from continental Europe. He felt himself to be an outsider, not only musically, but socially. In musical circles dominated by academics, he was a self-taught composer; in Protestant Britain, his Roman Catholicism was regarded with suspicion

in some quarters; and in the class-conscious society of Victorian and Edwardian Britain, he was acutely sensitive about his humble origins even after he achieved recognition. He nevertheless married the daughter of a senior British army officer. She inspired him both musically and socially, but he struggled to achieve success until his forties, when after a series of moderately successful works his *Enigma Variations* (1899) became immediately popular in Britain and overseas. He followed the Variations with a choral work, *The Dream of Gerontius* (1900), based on a Roman Catholic text that caused some disquiet in the Anglican establishment in Britain, but it became, and has remained, a core repertory work in Britain and elsewhere. His later full-length religious choral works were well received but have not entered the regular repertory. The first of his *Pomp and Circumstance Marches* (1901) is well known in the English-speaking world.

In his fifties, Elgar composed a symphony and a violin concerto that were immensely successful. His second symphony and his cello concerto did not gain immediate public popularity and took many years to achieve a regular place in the concert repertory of British orchestras. Elgar's music came, in his later years, to be seen as appealing chiefly to British audiences. His stock remained low for a generation after his death. It began to revive significantly in the 1960s, helped by new recordings of his works. Some of his works have, in recent years, been taken up again internationally, but the music remains more played in Britain than elsewhere.

Elgar has been described as the first composer to take the gramophone seriously. Between 1914 and 1925, he conducted a series of acoustic recordings of his works. The introduction of the microphone in 1925 made far more accurate sound reproduction possible, and Elgar made new recordings of most of his major orchestral works and excerpts from *The Dream of Gerontius*. These recordings were reissued on LP record in the 1970s and on CD in the 1990s.

--[http://en.wikipedia.org/wiki/Edward\\_Elgar](http://en.wikipedia.org/wiki/Edward_Elgar)

Arranger and transcriber Ralph Sauer has brought to us three pieces from two different opus numbers of Elgar's works. The outer two works, *Chanson de Nuit, Opus 15, No. 1* and *Chanson de Matin, Opus 15, No. 2* were composed between 1889 and 1890 originally for orchestra and also rearranged for the composer for a number of different instruments including flute, guitar, viola, and violin. In both pieces, the original key of G is transposed down a major seventh to A-flat for the tuba version to accommodate reasonable range requirements. Little is changed from the original music except small details like phrasing choices and using a turn instead of a trill in one measure. The music is quite tonal like all of Elgar's music. The first movement, "song of the night" has an *andante* tempo. The third movement, "song of the morning," is in an *allegretto* tempo with a more lively solo line befitting the final movement of the *Three Pieces*. Again, the music is very tonal in nature.

The middle movement, *Romance, opus 62*, is originally for bassoon and orchestra from 1910 which was also arranged by the composer for bassoon and piano of which this arrangement is derived from. The original orchestration was definitely a smaller orchestra with paired winds, three horns, three trombones, and tympani in addition to the usual strings. The tuba version is scored a major sixth below to A-flat from the original key of F and has a good characteristic

range. This movement is a bit longer and more involved than the outer works but does display similar lush melodic characteristics complete with rhythmic diversity alternating between eighth notes and triplets as well as an abundance of *tenuto* markings and *fermatas*.

-excerpted from Mark Nelson's review of this music appearing in the *ITEA Journal*, Volume 39, No. 2, Winter 2012.

### ***Three Florida Orchids* by T.O. Sterrett (b. 1953)**

I. Wild Coco orchid: *Eulophia alta*

II. Night Fragrance orchid: *Epidendrum nocturnum*

III. Water Spider orchid: *Habenaria repens*

Published by GAR Music and available from [www.symbiosisduo.com](http://www.symbiosisduo.com).



Currently T.O. Sterrett is a conductor, pianist, and keyboardist on Broadway at *Wicked*, *Shrek the Musical*, *Cats*, and others He is also a composer/arranger/orchestrator for film and television at PBS, the Discovery Channel, Great Projects Film Company, for Gabrielle Pfeiffer, Rachel Grady, etc. and had been an arranger and the music director for *Gutenberg! The Musical!* at The Actors' Playhouse, Off-Broadway, and at 59E59. He was also the keyboard player/backup vocalist for Didi Stewart, Andy Pratt, and others and played at Boston Music Clubs such as The Paradise, Jonathan Swift's, and more. He is also a staff composer for the OmniMusic Production Music Library, a BMI

composer and publisher and a member of Local 802, AFM. He holds the B.A. in American Literature from Duke University. His *ANIMALOOPIDY*, a CD of 14 original songs was called "the perfect pre-school album" by Disney's Family Fun magazine.

-excerpted from <http://www.linkedin.com/pub/t-o-sterrett/4/49b/84>

*Three Florida Orchids* presents a variety of musical moods: raucous rhythm & blues; pensive tranquility; and playful mischief. These match more the names than the appearances of the orchids in question. In the first movement — *Wild Coco* — the euphonium and tuba are hot-dogging for pure fun. The second movement — *Night Fragrance* — gives them a chance to show off melodic beauty, and the last movement — *Water Spider* — is an opportunity to romp and play. *Three Florida Orchids* was commissioned by DEG Music Products/Willson USA.

--T.O. Sterrett

***Sonata for Tuba and Piano, Opus 704 (2007)\**** by Carson Cooman (b. 1982)

*I. Speaking of Sunsets*

*II. Build Me a Garden*

*III. Rising at Dawn*

Published by *Musik Fabrik*: <http://www.classicalmusicnow.com/cctbast.htm>



Carson Cooman is an American composer with a catalogue of works in many forms—ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His music has been performed on all six inhabited continents and is published primarily by *Musik Fabrik*, *Lauren Keiser Music Publishing*, and *Wayne Leupold Editions, Inc.* Cooman's music appears on over thirty-five recordings, including sixteen complete CDs on the Naxos, Albany, Artek, Altarus, MSR Classics, Raven, and Zimbel labels. Cooman's primary composition studies have been with Bernard Rands, Judith Weir, Alan Fletcher, and James Willey. As an active concert organist, Cooman specializes exclusively in the performance of new music. Over 130 new works have been composed for him by composers from around the world, and his performances of the work of contemporary composers can be heard on a number of CD recordings. Cooman is also a writer on musical subjects, producing articles and reviews frequently for a number of international publications. He serves as an active consultant on music business matters to composers and performing organizations.

--biography courtesy of [www.carsoncooman.com](http://www.carsoncooman.com).

*Sonata for Tuba and Piano* (2007) was commissioned by and is dedicated to tubist Mark Nelson for premiere at the 2007 Southwest Tuba and Euphonium Conference. The work is in three movements, each using the same basic musical material. Throughout the work, there is an integration of the total chromatic spectrum (represented through row-like constructions) with triadic and tonal elements, particularly connected to the interval of a minor third.

The first movement, *Speaking of Sunsets*, is bold and dramatic throughout. The musical material is subjected to a series of circular paths that loop back on themselves until the movement ends. (The title refers to American poet James Tate's poem *Never Again the Same* and also Charles Wuorinen's musical setting of that text.)

The second movement, *Build Me a Garden*, takes its title from an original song I overheard while planning this work. It sung by a homeless man who was then sitting on the banks of the Charles River in Boston, Massachusetts. His song (bearing both textual and musical resemblance to various folk songs and African-American spirituals) spoke of hopes and dreams:

*Build me a garden,  
far 'cross the sea  
Build me a garden,  
a place I can be  
The water is wide,  
the journey is long.  
I've put all my sorrows into this song.*

The movement opens with a slightly modified version of the song, which is developed over the course of the movement. Connections are made between the first movement's material and the pentatonic melody (with its opening intervals of minor thirds).

The third movement, *Rising at Dawn*, is a *moto perpetuo*. The ideas from both previous movements are put together in new, dancing combinations. Coming out of the darker first two movements, this movement continually seeks places of joy. The dance breaks down, and a recollection of the first movement leads to a bright coda.

--Carson P. Cooman, February 2007, Cambridge, Massachusetts, USA

### ***Sonata in F Major* by Georg Phillip Telemann (1681-1767)**

arranged by Kenneth P. Drobnak

*Andante*

*Vivace*

*Grave*

*Allegro*



Georg Philipp Telemann (14 March 1681 – 25 June 1767) was a German Baroque composer and multi-instrumentalist. Almost completely self-taught in music, he became a composer against his family's wishes. After studying in Magdeburg, Zellerfeld, and Hildesheim, Telemann entered the University of Leipzig to study law, but eventually settled on a career in music. He held important positions in Leipzig, Żary, Eisenach, and Frankfurt before settling in Hamburg in 1721, where he became musical director of the city's five main churches. While Telemann's career prospered, his personal life was always troubled: his first wife died only a few months after their marriage, and his second wife had extramarital affairs and accumulated a large gambling debt before leaving Telemann.

Telemann was one of the most prolific composers in history (at least in terms of surviving oeuvre) and was considered by his contemporaries to be one of the leading German composers of the time—he was compared favorably both to his friend Johann Sebastian Bach, who made Telemann the Godfather and namesake of his son Carl Philipp Emanuel, and to George Frideric Handel, whom Telemann also knew personally. Telemann's music incorporates several national styles: French, Italian, and Polish. He remained at the forefront of all new musical tendencies and

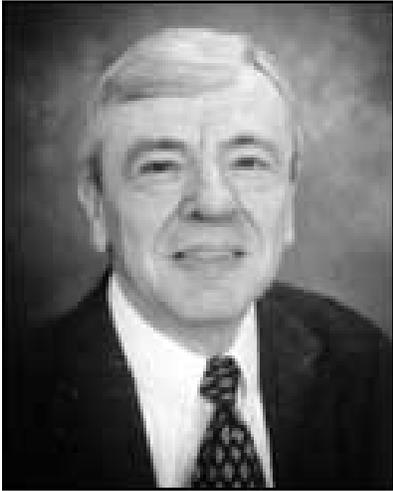
his music is an important link between the late Baroque and early Classical styles.

Telemann was the most prolific composer of his time: his oeuvre comprises more than 3000 pieces. The first accurate estimates of the number of his works were provided by musicologists only during the 1980s and the 1990s, when extensive thematic catalogues were published. During his lifetime and the latter half of the 18th century Telemann was very highly regarded by colleagues and critics alike. Numerous theorists (Marpurg, Mattheson, Quantz, and Scheibe, among others) cited his works as models, and major composers such as J.S. Bach and Handel bought and studied his published works. He was immensely popular not only in Germany but in the rest of Europe as well: orders for editions of Telemann's music came from France, Italy, Holland, Belgium, Scandinavian countries, Switzerland, and Spain. It was only in early 19th century that his popularity came to a sudden halt. Most lexicographers started dismissing him as a "polygraph" who composed too many works, a *Vielschreiber* for whom quantity came before quality. Such views were influenced by an account of Telemann's music by Christoph Daniel Ebeling, a late 18th century critic who in fact praised Telemann's music and only made passing critical remarks of his productivity. After the Bach revival, Telemann's works were judged as inferior to Bach's and lacking in religious fervor. Particularly striking examples of such unfair judgements were produced by noted Bach biographers Philipp Spitta and Albert Schweitzer, who criticized Telemann's cantatas and then praised works they thought were composed by Bach—but which were, in fact, composed by Telemann, as was shown by later research. The last performance of a substantial work by Telemann (*Der Tod Jesu*) occurred in 1832, and it was not until the 20th century that his music started being performed again. The revival of interest in Telemann began in the first decades of the 20th century and culminated in the Bärenreiter critical edition of the 1950s. Today each of Telemann's works is usually given a TWV number. TWV stands for *Telemann-Werke-Verzeichnis* (Telemann Work Catalogue).

-- [http://en.wikipedia.org/wiki/Georg\\_Philipp\\_Telemann](http://en.wikipedia.org/wiki/Georg_Philipp_Telemann)

This work was originally written for solo flute or violin with continuo and was published in 1734. It is set in a traditional four movement plan of slow-fast-slow-fast. It also follows the conventions of later Baroque music with a lively interchange between the soloist and continuo with the extensive use of sequences and contrapuntal exchanges.

*Impromptu for Tuba and Piano (2001)\** by Larry Christiansen (b. 1941)



Larry Christiansen received degrees in Music Composition from Ohio Wesleyan University and Northwestern University. His compositions include song-cycles, choral music (both accompanied and unaccompanied), a chamber opera, and works for solo instruments and chamber ensembles. He is on the faculty of Southwestern College. He recently gave a faculty composition recital featuring his chamber opera, *Antigone*. He is a member of the Society of Composers and a lawyer with a special interest in copyright law. At the 1997 Western Region Conference of the Society at Fresno State University he made a presentation entitled “Composers and the Copyright Law.” A scene from his chamber opera, *Antigone*, was performed at the 1998 National Conference of the Society at the Indiana University School of Music. His song-cycle *Three Psalms* was performed at the 1999 Western Region Conference of the Society at the University of Hawaii. His song-cycle *I Am, I Feel, In Love* was premiered at the San Diego/Tijuana New Music Festival in 1999. In 2000 he made a presentation entitled “Composers and the Copyright Law: Part Two” at the Western Region Conference of the Society of Composers at the California Institute of the Arts. Also in 2000, his *Essay for Piano* was performed at the Chula Vista Public Library by Barbara Scheidker, and his choral works *Jubilate Deo* and *Two Whitman Choruses* were performed by the Concert Choir at Sam Houston State University at a conference of the Society of Composers. His informal essay, “Modern Music,” is published in *Forum 2000*, a publication of the Academic Senate of the California Community Colleges. His *Impromptu for Tuba and Piano* was premiered by Mark Nelson at Pima College in 2001. He presented a paper entitled “Pinpointing Originality in Copyrightable Works” at the 2003 National Conference of the Academy of Legal Studies in Business. His *Choral Suite* won the Vanguard Premieres Choral Composition Contest for 2004.

--<http://www.vanguardvoices.org/composers2004-6.html>

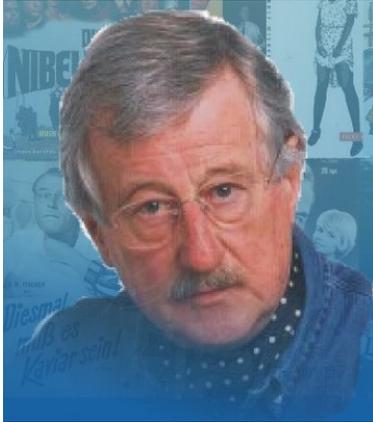
*Impromptu for Tuba and Piano* was premiered by Mark Nelson and Eileen Perry on a Pima Community College Faculty Sampler recital in September 2001. It is written for Mark Nelson after conversations lasting over two decades with the composer urging him to write for tuba. Dr. Nelson took his first two years of music theory from the composer at Southwestern College. The work is fashioned after a *ritornello* and features a lively interchange between the tuba and the piano in the returning sections of the piece that weave in and out of additional material in a slower more reflective genre and a section in 3/8 time. It is fitting to celebrate this work again after the first decade since its premiere.

## ***Concertino for Tuba (1983) by Rolf Wilhelm (b. 1927)***

*I. Moderato, deciso*

*II. II. Andante lirico*

*III. Allegro comodo*



Rolf Wilhelm was born 1927 in Munich. He took piano lessons already at the age of 7. He went to high school in Berlin and Wien, showing incredible talent for music. In 1942, he joined the "Musikhochschule Wien" at the age of 15, where he learned composition. Unfortunately, only one year later in 1943, he was drafted at the age of 16 and later he became a POW. After his release he returned to Munich where he continued studying music in 1946. During that year, he got his first assignment as a composer for *Das Gespenst von Canterville*, a radio play produced at channel "Radio München". He composed a score for a large orchestra and became free employee in all departments of the channel. During that time, he produced about 220 scores for

radio plays. His first film scoring assignments followed in 1952, mainly for documentaries. The widely known 08/15 trilogy became his first feature film assignment in 1954. In the following years he composed 64 feature film scores, 450 scores for television films and series as well as 350 pieces for commercials.

-- <http://filmscorecenter.de/rolfwilhelm.htm>

The *Concertino for Tuba and Winds* was composed in 1983 at the request of my friend Robert Tucci. The first performance took place on June 23, 1983, during the International Tuba and Euphonium Conference at the University of Maryland. Mr Tucci was the soloist, accompanied by the United States Air Force Band of Washington D.C. under the direction of Arnold Gabriel.

My intention was to create an easily comprehended, uncomplicated work of a pleasant nature for the tuba, that fascinating instrument with an enormous range of more than four octaves. Further, I wished to contradict in a jovial manner the ever-prevailing prejudice that the tuba was an uncultivated monster suitable for only march music. The second movement in particular proves how expressive and lyrical this transsubstantial instrument can be.

Movement 1, "Moderato Decisio": This Classical sonata movement utilizes an accented, rhythmic main theme, which alternates with another of a melodic nature. Short reminiscences of ragtime rhythms and a considerable configuration show the agility of the instrument. The cadenza flows into a 6/8 coda, which ends in a short dialogue between the piccolo and the tuba.

Movement 2, "Andante Lirico": Music in 3/4 time contains beautiful, lyrical melodies features various instruments of the woodwind section as well as the solo tuba.

Movement 3, "Allegro comodo": This light-hearted movement is sometimes playful, sometimes bombastic. Various soloistic passages within the orchestra are interwoven with the solo tuba's melodies and cadenza, all of which are derived from a portly and comfortable 6/8 theme typical of the instrument. Suggestions of a Bavarian folk music alternate with lyrical

passages and virtuosic episodes. The cadenza, a dialogue with other instruments, demonstrates the full range of four octaves. The main theme is presented one last time with harmonic variation, and the work ends in a furious *stretto, fortissimo*.

--Rolf Wilhelm, translated by Robert Tucci, former Principal Tubist, Bavarian State Opera Orchestra, Munich, Germany (from liner notes to *Blue Plate Special* CD recording, Mark Custom Recording Service, Inc. 2001).

\*Written for Mark Nelson