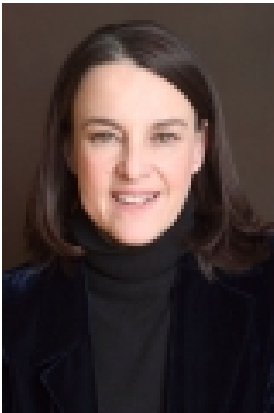


Mark Nelson, Tuba; Marie Sierra, Piano
and Friends
Pima Community College, West Campus Recital Hall
Faculty Recital
Thursday, April 16, 2009 7:00 PM

PROGRAM NOTES

Concertpiece for Tuba and Piano (1993) by Libby Larsen.

Catalog #97.140. Order Department, Oxford University Press, 2001 Evans Road, Cary, NC 27513 phone: 1-800-451-7556 \$17.95 plus shipping.



Concertpiece for Tuba and Piano by Libby Larsen (b. 1950) is the product of conversations regarding solo tuba repertoire with Mark Nelson after a Vermont Symphony Orchestra concert featuring one of her works. The piece is written specifically for Mark Nelson and the premiere took place at Kirkland Fine Arts Center of Millikin University at a faculty recital on September 6, 1993 with W. Ronald YaDeau, piano. It is also recorded by Nelson and YaDeau on the *Aboriginal Voices* CD. This work is the first tuba piece by Libby Larsen. It is essentially framed within an ABA structure, fast-slow-fast, with contemporary harmonies, rhythmic energy and syncopation, and an emphasis on agility for both the tuba and piano.

Her biography appears below courtesy of her website www.libbylarsen.com:

Libby Larsen (b. 24 December 1950, Wilmington, Delaware) is one of America's most prolific and most performed living composers. She has created a catalogue of over 400 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Her music has been praised for its dynamic, deeply inspired, and vigorous contemporary American spirit. Constantly sought after for commissions and premieres by major artists, ensembles and orchestras around the world, Libby Larsen has established a permanent place for her works in the concert repertoire.

Larsen has been hailed as "the only English-speaking composer since Benjamin Britten who matches great verse with fine music so intelligently and expressively" (USA Today); as "a composer who has made the art of symphonic writing very much her own." (Gramophone); as "a mistress of orchestration" (Times Union); and for "assembling one of the most impressive bodies of music of our time" (Hartford Courant). Her music has been praised for its "clear textures, easily absorbed rhythms and appealing melodic contours that make singing seem the most natural expression imaginable." (Philadelphia Inquirer) "Libby Larsen has come up with a way to make contemporary opera both musically current and accessible to the average audience." (The Wall Street Journal). "Her ability to write memorable new music completely within the confines of traditional harmonic language is most impressive." (Fanfare)

Libby Larsen has received numerous awards and accolades, including a 1994 Grammy as producer of the CD: *The Art of Arlene Augér*, an acclaimed recording that features Larsen's *Sonnets from the Portuguese*. Her opera *Frankenstein, The Modern Prometheus* was selected as one of the eight best classical music events of 1990 by USA Today. The first woman to serve as a resident composer with a major orchestra, she has held residencies with the California Institute

of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. Larsen's many commissions and recordings are a testament to her fruitful collaborations with a long list of world-renowned artists, including The King's Singers, Benita Valente, and Frederica von Stade, among others. Her works are widely recorded on such labels as Angel/EMI, Nonesuch, Decca, and Koch International.

As a past holder of the 2003-2004 Harissios Papamarkou Chair in Education at the Library of Congress and recipient of the Eugene McDermott Award in the Arts from the Massachusetts Institute of Technology as well as a Lifetime Achievement Award from the American Academy of Arts and Letters, Libby Larsen is a vigorous, articulate champion of the music and musicians of our time. In 1973, she co-founded (with Stephen Paulus) the Minnesota Composers Forum, now the American Composers Forum, which has been an invaluable advocate for composers in a difficult, transitional time for American arts. Consistently sought-after as a leader in the generation of millennium thinkers, Libby Larsen's music and ideas have refreshed the concert music tradition and the composer's role in it.

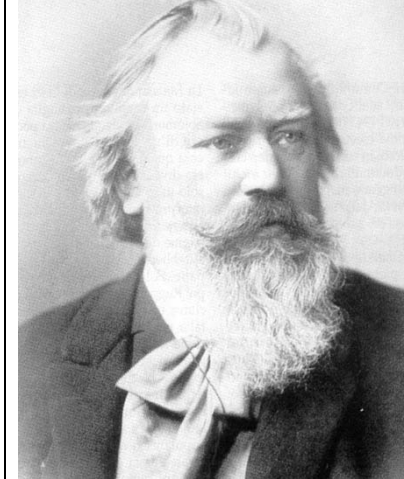
Three Pieces by Johannes Brahms transcribed for tuba and piano by Ralph Sauer
Cherry Classics Music, www.Cherry-Classics.com. \$17.50 plus shipping.

No. 1 (Ballade Op. 118, No. 3)

No. 2 (Intermezzo Op. 118, No. 2)

No. 3 (Intermezzo Op. 119, No. 3)

Brahms wrote these piano works near the end of his life after he had already stopped composing once. They are each part of a larger collection typical of Romantic piano works. The *Ballade* is quite straight forward with a modified A-B-A scheme that allows the tuba free reign to explore its melodic capacities. The first *Intermezzo* is probably one of the most famous and often played single movement piano works Brahms wrote. It is passionate and reflective as well as providing a challenging endurance factor for the tubist. The final *Intermezzo* is in triple time and provides a light and quick balance to the other works that culminates with an appropriate bravado ending. Transcriber Ralph Sauer has written many arrangements and transcriptions for tuba as well as trombone and brass ensemble. He was Principal Trombone for the Los Angeles Philharmonic Orchestra for several decades and will be serving a one-year appointment as Visiting Professor of Trombone at Arizona State University for the 2009-2010 academic year.



Composer Johannes Brahms was born in Hamburg, Germany on May 7, 1833, the son of a string bass player, and a seamstress. His father wanted him to become an orchestral musician, but Brahms soon demonstrated a clear preference and talent for the pianoforte and at age seven he began studies with a pupil of Eduard Marxen, and eventually with Marxen himself. Marxen's deep understanding and fondness for the music of Bach and Beethoven influenced Brahms to a commitment toward the traditional styles of the mid-nineteenth century, and a lasting rejection of later nineteenth century modernism as represented by the music of Wagner and Liszt. Brahms did not achieve early success as a performing pianist or as

a composer, and made his living playing in cafes and composing hack works for local performing groups.

While still in his early twenties Brahms met Joseph Joachim, the renowned violinist and the two became fast friends and often made joint concert tours through Europe. Through Joachim Brahms met Franz Liszt, and also Robert and Clara Schumann, who were to have perhaps the most profound influence on his musical and composing career. He remained close to the Schumanns, and spent much time with them, especially during Robert's decline into serious mental illness. After the death of Robert, he remained close to Clara. Initially he was very much in love with Clara, fourteen years his senior, though she did not return his love. However, they remained close friends for the remainder of her life. She premiered many of his compositions on her frequent concert tours. An affair with Agnes Siebold in 1858 at age 25 was the closest he would ever come to marriage.

Brahms had hoped to secure a permanent conducting position, or conservatory appointment, but though he secured several positions in various places, each failed for some reason, and he never succeeded in this ambition. In 1868, he settled permanently in Vienna, where he had established a wide circle of friends among the most famous and successful musical and cultural figures of his time. The premier of his *German Requiem* in 1869, more than any of his previous works established his reputation as a significant composer. Throughout his career, he composed prolifically for almost all instrumental combinations, as well as works for piano, chorus and solo voice. Many still appear regularly on today's concert programs. Most popular today perhaps are his *German Requiem*, his four symphonies, the *Alto Rhapsody*, and his chamber music.

Brahms died at age 64 in Vienna, on April 3, 1897, of cancer of the liver, only a few months after the death of his dear friend, Clara Schumann.

Source: www.kennedycenter.org/calendar/index.cfm?fuseaction=showIndividual&entity_id=3770&source_type=C for a performance on Feb. 5, 2006, 2:00 P.M.

***Sultry and Eccentric* (2000) by James Grant**

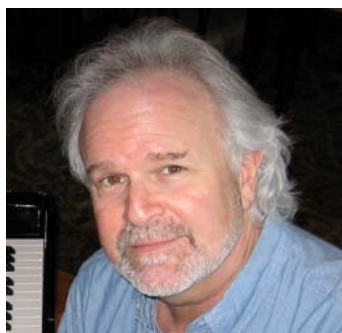
Tuba-Euphonium Press. www.tubaeuphoniumpress.com. \$15.00.

The composer writes the following notes about *Sultry and Eccentric*:

SULTRY and ECCENTRIC for tuba and piano features the tuba in two distinctly different musical roles. *SULTRY* is an expressive ballad in the spirit of the familiar jazz "torch song," offering ample opportunity for the tubist to display warmth, melodic lyricism, and soul. *ECCENTRIC*, on the other hand, requires considerable technical

command as the tubist is faced with quirky leaps, nimble runs, and a relentlessly eccentric rhythmic and melodic palette.

Sultry and Eccentric is the product of a consortium commission of 50 tubists including professionals, amateurs, students, and teachers. The first premiere was given by Mark Nelson, tuba and Jan Grimes, piano at the International Tuba/Euphonium Conference in Regina, Canada in June 2000.



For three decades, James Grant has been commissioned by individuals, choruses, chamber ensembles and orchestras who have performed his music throughout the world. As a composer of choral music, he has taken First Prize honors in three international competitions, and his orchestral overture *Chart* won first prize in the 1998 Louisville Orchestra competition for new orchestral music. In 2002, Grant was one of five American composers to win the Aaron Copland Award; and in 2004, he won the Sylvia Goldstein Award, sponsored by Copland House.

After completing the Doctor of Musical Arts degree in composition from Cornell University, Grant was Assistant Professor of Music at Middlebury College in Vermont between 1988-1992, where he taught composition, coordinated an American Music Week Festival each year, and directed the New Music From Middlebury concert series. In 1992, Grant left academe to compose full-time and from 1993-96 served as Composer-In-Residence to the Fairfax Symphony Orchestra in Fairfax, Virginia. In 2003, Grant completed a five-year position as Composer-In-Residence to the Bay-Atlantic Symphony in Bridgeton, New Jersey.

Recognized by Cornell University's Graduate School of Humanities and Arts and by the Vermont chapter of the National Music Teachers Association for exceptional contributions as an educator, Grant continues to be active as a lecturer and private teacher of composition.

Grant's colorful musical language is known by musicians and audiences for its honed craft and immediacy. After the May 2003 Kennedy Center premiere of his 55-minute work for chorus and large orchestra based on the writings of Walt Whitman, *Such Was The War*, the Washington Times declared it "a work of outstanding power and breadth of emotion." The Baltimore Sun wrote, "the sincerity is never in doubt, and there's an unmistakable, cumulative power generated by the text and music. *Such Was the War* makes an honorable contribution to the choral repertoire."

After the October 2004 premier of Grant's *Concerto for Bass Clarinet and Strings* by the Milwaukee Symphony Orchestra, the Milwaukee Journal Sentinel commented on a follow-up performance by the Milwaukee Chamber Orchestra: "Grant here has made music that is structurally smart, emotionally probing, rhythmically clever and harmonically subtle.... The momentum builds to some hair-raising hyena howls that had the audience howling back in approval when the 15-minute concerto ended."

Grant's ability to compose music appropriate to specific levels of experience has found him working with groups ranging from professional orchestras, choruses, new music ensembles and ballet companies to community choruses and youth orchestras. His music is regularly programmed at music festivals, symposia, and clinics, and his *Tribute* for orchestra was a featured work at the 2002 Midwest Conductor's Clinic in Chicago.

Recent orchestral commissions have included *Concerto for Alto Saxophone and Orchestra*, for

virtuoso saxophonist David Stambler; and *Eja! Eja!* for timpani, soprano solo, large chorus and orchestra for the Choral Arts Society of Washington's 2005 Kennedy Center Holiday Concert.

Recent performances have included his *Concerto for Bass Clarinet and Strings* at the 2007 ClarinetFest in Vancouver sponsored by the International Clarinet Association; *Waltz for Betz* for solo viola and string orchestra in Paris, France; and *Tribute to 9/11* at Carnegie Hall.

Grant donates a portion of his performance royalties to Seeds of Peace, a non-profit, non-political organization that helps teenagers from regions of conflict learn the skills of making peace.

In 2004, James Grant moved from the United States to Toronto, Ontario, where he lives with his wife, fine-art photographer Elizabeth Siegfried.

***Beneath the Horizon III (1978)* by Priscilla McLean**
MLC Publications R.D. #2 Box 33, Petersburg NY 12138

Priscilla McLean has written the following notes about *Beneath the Horizon III*:

Who is to say that the only great music can come from humans? As more is learned about our rivals in intelligence - the whales -, the concept of "cultural superiority" comes under fire. The combining of recorded whale songs and composed music for tuba in the *Beneath the Horizon* series is an attempt to illustrate the similarity of our (humans' and whales') musical ideas, and to create a special ethereal environment, projecting and blending the haunting qualities, often symbiotic and sometimes contrasting, of both musics. For this reason, the whale songs are preserved as much as possible. Manipulation, when used, has involved lowering the songs by an octave, at times, into human singing range, overlaying several songs to create "choirs", and "cleaning up" the sounds from the recordings *Songs of the Humpback Whale* and *Deep Voices* (Capitol Records, ST-620 and ST-11598) by eliminating distortions, pops, and sea hiss. It may surprise the listener to hear conventional trills and repetitions, discernible melodies. This is the way of the whales' musical minds, and the "echoey" medium of the ocean, not so different from the tiny humans performing with them. At the beginning of the work the tuba and whales are so integrated that they cannot be distinguished apart, then both gradually evolve into separate sonorities. This style is heard throughout, emerging and receding into the sound bed of ocean.



Priscilla McLean has been a leading composer/performer of electro-acoustic music for the last twenty eight years, touring with her husband Barton McLean as The McLean Mix since 1974, and fulltime since 1983, performing in over 450 concerts and installations on five continents. A Masters of Music (composition) graduate of Indiana University, 1969, and initially influenced by the then-resident composer Iannis Xenakis, Ms. McLean resides with her husband in an 1830s-era farmhouse in rural New York State, dividing the year between creating multimedia works, often with video, and touring. A central focus of her music has been primal forces of creation and also images of nature. Among numerous composer grants and awards Priscilla McLean has received are three National Endowment for the Arts Composer grants, the Sigvald Thompson National Composition Competition Award for her orchestra and tape work "A Magic Dwells", was a guest at the Gaudeamus Musiekweek in 1979 with the work performed by Melvyn Poore on tuba entitled "Beneath the Horizon III" for tuba and whale ensemble (tape), performed in the Zagreb Musicki Biennale with her five piano and tape pieces called "The Inner Universe" (1981), was one of two U.S. composers chosen for the 1990 IMC Rostrum radio performances of her work "Voices of the Wild" for electronic music soloist and orchestra with the Albany Symphony, performed in the Tunugan Festival

(Asian Composers League) in Manila, Philippines with the vocal avant-garde tour-de-force "Wilderness" plus "Rainforest Images" in 1997, and will perform at the Electroshock Festival in St. Petersburg, Russia in July 2002, which includes a premiere, "Autumn Requiem" for live performance and digital effects and video, a collaboration with Barton McLean, where Ms. McLean is debuting as a video artist as well.

***Tuba Duos* (2008)⁺ for two tubas and piano by Walter Ross (b. 1936)**

Available from the composer. Email for information: wbr@virginia.edu

- I. *Toccata*
- II. *Cavatina*
- III. *Badinage*
- IV. *Berceuse*
- V. *Tarantella*

The composer has written the following notes:

As a brass player myself, I enjoy writing for the tuba, and *Tuba Duos* is my most recent work for the instrument. My original thought for the piece was a recital work for an instructor and a good student. It is a light-hearted piece meant to be enjoyed by the performers and audience alike. It is in five short, contrasting movements:

- I) *TOCCATA* a movement for technical display all all three instruments
- II) *CAVATINA* a slow, aria-like movement with broad melodies
- III) *BADINAGE* comical interplay among the instruments
- IV) *BERCEUSE* a quiet cradle song
- V) *TARANTELLA* a frantic dance in 6/8 meter



Walter Ross, whose works have been performed in over 40 countries, is perhaps best known for his compositions featuring brass and woodwinds. Raised in Nebraska, he became a professional orchestral French horn player by the age of seventeen and went on to gain more performance experience in college as a member of the University of Nebraska symphonic band, and as a flute player with a baroque ensemble. Currently he plays bass in the Blue Ridge Chamber Orchestra. After four years of engineering and astronomy, he switched to music, receiving much of his early compositional training under Robert Beadell. While working on his doctoral degree at Cornell (where he studied under Robert Palmer and Karel Husa), he received an

Organization of American States Fellowship to study composition privately under Alberto Ginastera in Argentina. The influences of his own extensive performance background and his musical training under composers who stressed bright orchestration and rhythmic excitement can be heard in many of Ross' over one hundred works. He likes to write music that musicians enjoy performing and audiences enjoy hearing. Many of his recent works are representative of his current interest in neo-modal, pandiatonic composition.

Ross has already written a number of major orchestral concertos including ones for oboe and harp, bassoon, clarinet, piano, flute and guitar, trombone, tuba, double bass, and violin. He is currently writing a Concerto for 'Cello and Orchestra. He prefers the concerto form to that of the

symphony because of its more varied possibilities for artistic expression in contrasting the solo against the orchestra. Three of his concertos are featured on his latest CD and five more have been recorded and will be released soon.

In 1997 he wrote a cantata featuring the poetry of Rita Dove, American Poet Laureate. She sang as the soloist at the premier with the Charlottesville Oratorio Society. Recent choral works include [Evensong](#) and [Lux Aeterna](#). Written to honor the victims of 9/11, *Lux Aeterna* has been performed on a number of occasions.

Ross has received a number of awards and prizes and many significant grants and fellowships. His work is widely performed, and many of his compositions have been published and recorded. Currently a resident of Charlottesville, Virginia, he has served as president of the Southeastern Composers League and served as a judge at international composition symposia. He has been a visiting composer at the Aspen Music Festival and a featured composer at several universities and forums and on national and international radio broadcasts and he is currently a member of the board of the Capital Composers Alliance.

Tba4tet* for tuba-euphonium quartet (2008) by James Grant

- I. *Shall We Dance?*
- II. *Convocation*
- III. *Etude/Attitude*

Publication due in 2010 by Tuba-Euphonium Press. www.tubaeuphoniumpress.com.

The composer has supplied the following notes:

Tba4tet, scored for two euphoniums and two tubas, is a three-movement, 12-minute work composed for a consortium of several dozen participating commissioners, each representing a quartet. *Tba4tet* was premiered in Cincinnati, Ohio, at the 2008 International Tuba Euphonium Conference, by an all-star group comprised of Matt Tropman and Kelly Thomas on euphonium, and Mark Nelson and Don Harry on tuba.

Mvt. I is called *Care to Dance?* It begins with a non-threatening idea that becomes increasingly curious and twisted as it develops -- as though Fellini and Reger got together for a few beers, then tried to waltz around the room but always found themselves slipping into a congenial, if not slightly off-balance, 5/8. (Much to my surprise, *Care to Dance?* decided to end as a fox trot.)

Mvt. II, *Convocation*, conjures images of an assemblage of people who have come together in unity to acknowledge an occasion of supreme significance in the community. The spirit of the music, both solemn and celebratory, speaks to integrity, heroism, and justice.

The title to Mvt. III gives away its contents: *Etude / Attitude* starts off innocently as a seemingly predictable etude for quartet, with the members exchanging phrases and figures based on octatonic scales. Soon enough, however, 'attitude' comes into play, and the music slowly but surely gets unruly as it morphs into a highly-syncopated rock chart, with an occasionally interspersed chorale thrown in for good measure.

Notes on *tba4tet* would not be complete without drawing attention to the efforts of my good friend and colleague, tubist Mark Nelson, whose administration behind the scenes served as both the cornerstone and the backbone of this project. Mark not only came up with the consortium idea in the first place; he served as its secretary, treasurer, and principal cheering section. Mark's and my 15-year professional alliance shows no sign of letting up -- it continues to be productive, rewarding, and downright fun; and I eagerly look ahead to our next project.

Tba4tet is dedicated "to the brave souls of the 2008 *tba4tet* Commissioning Consortium," with good reason -- each member of this consortium invested in the project not having any idea what kind of music was going to appear before them. With gratitude and humility, I salute them all for their willingness to step out on this artistic limb with me.

—James Grant, June 7, 2008, Toronto, ON

Endgame* for tuba-euphonium quartet (2008) by James Grant
publication pending by Tuba-Euphonium Press. www.tubaeuphoniumpress.com.

The composer has supplied the following notes:

Endgame was intended to be the third and final movement of *tba4tet* (distributed by Tuba-Euphonium Press beginning January 2010), a work commissioned by a consortium of approximately 30 tuba-euphonium quartets.

Sitting at the composition desk as the music of *Endgame* began to take shape, I soon realized that it was begging to extend itself beyond the technical boundaries I had set for *tba4tet*. Rather than trying to steer its evolution in any way, I decided to follow through with wherever *Endgame* led. Ultimately, it needed to stand on its own, as a three-and-a-half minute virtuoso romp for tuba-euphonium quartet that is probably best put at the end, not at the beginning, of a program (hence *Endgame*, vs. *Startgame*).

Endgame, marked *Giving it all you've got*, is a tour de force display of syncopation, somewhat eccentric meters, frantic double-tonguing, and a brief episode of pagan raunch (whatever that is), all supported by a brutally relentless 2nd tuba bass line that views oxygen to be of secondary importance.

Endgame is dedicated with thanks to Matt Tropman and Kelly Thomas (euphonium), and Mark Nelson and Don Harry (tuba), who premiered *tba4tet* and *Endgame*—among a number of challenging works—at the 2008 ITEC in Cincinnati, OH.

--James Grant, June, 2008, Toronto, Ontario

+***World Premiere***

****Arizona Premiere***

The Performers:



Mark Nelson has been performing solo tuba recitals for over 30 years and has performed for international conferences and workshops in such locations as Japan, Australia, Canada, and in many states across the country. He performs locally on bass trombone with Big Band Express, and occasionally as an extra on tuba with the Tucson Symphony and Tucson Pops Orchestra. Nelson has adjudicated for many solo/ensemble festivals, marching band competitions and concert festivals as well as serving as a high school honor band conductor in several states. He was also an international conference judge for young soloists for the International Tuba Euphonium Association. Publications include over two hundred published reviews of music, CD recordings, texts, and dissertations among several international journals, a book on tuba composer biographies,

service as an associate editor of the original *Tuba Source Book*, over a dozen articles on various music topics, and over a dozen published tuba/euphonium ensemble arrangements. Dr. Nelson been an associate editor for the International Tuba Euphonium Journal for nearly twenty five years and has served as New Materials editor since 1990.

Keenly interested in music education, Dr. Nelson is currently the elected Vice-President for Professional Development for the Arizona Music Educators Association. He also serves as the first Music Director for the Northwest Intergenerational Community Orchestra in Oro Valley that combines school-aged musicians with retired musicians in one community orchestra.

Nelson holds the Bachelor of Arts degree from Point Loma Nazarene University, *magna cum*

laude; the Licentiate Performer's Diploma from Trinity College of Music, London; the Master of Music and Doctor of Musical Arts degrees from Arizona State University; and the Master of Education degree in Education Administration from the University of Vermont. Dr. Nelson is currently Chair of Performing Arts and Director of Bands at Pima Community College where he also teaches courses in electronic music, music fundamentals, and music appreciation. Previous academic appointments include Professor of Music (tenured) and Chair of Academic Studies at Millikin University in Decatur, Illinois and Associate Professor of Music and Director of Bands at the University of Vermont (tenured) where he was Principal Tuba of the Vermont Symphony Orchestra and a member of the Vermont Town Brass and Vermont Brass Quintet.



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.



Daniel Brown is originally from St. Marys, Pennsylvania. He received a Bachelor of Arts degree in Music from the Edinboro University of Pennsylvania and a Masters degree in Music Performance from the Pennsylvania State University. He is currently a Doctor of Musical Arts student in the studio of Dr. Kelly Thomas at the University of Arizona. Daniel has been a semi-finalist in several international competitions including the 2006 International Tuba-Euphonium Conference Jazz Competition, the 2008 International Tuba-Euphonium Conference Solo Tuba Artist Competition, and the 2008 Falcone Festival

International Tuba Artist competition. His principal teachers include Kelly Thomas, Velvet Brown, Michael Becker, Lance LaDuke, and Daniel Burdick. He has performed in master classes for the American Brass Quintet, the Canadian Brass, and Oystein Baadsvik.



Megan Evans' life as a musician has led her to 14 states, 9 countries, and 3 continents for performances. Ms. Evans has performed with various ensembles including the Brass Band of Battle Creek, River City Brass Band, Salt River Brass, Cuyahoga Valley Brass Band, Tempe Symphonic Winds, and the Masterworks Festival Orchestra. As a soloist, she has performed with the Salt River Brass Band and the University of Missouri Kansas City tuba euphonium ensemble. As a competitor, Ms. Evans has received an honorable mention in the Missouri MTNA brass competition and first place in the Southeast regional ITEC quartet competition. Showing a passion for teaching, Ms. Evans has given breathing and brass warm up presentations at the University of Wisconsin Milwaukee, University of Missouri, Kansas City, the University of Arizona, Arizona State University,

the Gilbert Public School District, Paradise Education Center, and the Masterworks Festival. She has also served as administrator for the University of Milwaukee Wisconsin Youth Wind Ensemble program, assistant pep band director and guest conductor of the Tuba Euphonium Ensemble at the University of Missouri Kansas City.

Megan Evans' primary teachers include Tucker Jolly, Sam Pilafian, Martin Eickson, and Kelly Thomas. Ms. Evans is currently working on her masters of music in euphonium performance at the University of Arizona. In her spare time, she is active in the Crohn's and colitis foundation of America and is an advocate for IBD patients' rights.



Arthur Tyson has been playing tuba professionally for 9 years since age 16. Within that time, he has performed for a variety of audiences in California, Texas, Virginia, Colorado, Louisiana, Utah and Arizona. In 2001 and 2002 Arthur Tyson was a member of the Pasadena City Honor Band where he performed in Disneyland, California Adventure Park and marched the Pasadena City Rose Parade. From 2003 to 2006 he served in the United States Army as an Army Bandsman stationed at Ft. Huachuca, AZ with the 36th Army Band. There he was a member of *Tuba Force* as well as bass player in the Army's popular rock group *Ethos*. Since 2001, he has worked as a professional musical instrument repair technician and is currently employed as brass head/repair tech at Chicago Music store. Arthur Tyson is a member of the 108th National Guard Band stationed in Mesa, AZ as well as an active member of the Arizona Symphonic Winds.