

PROGRAM NOTES

MARK NELSON FACULTY TUBA RECITAL

Pima Community College, West Campus Recital Hall

April 20, 2006, 7:00 P.M.

Mark Nelson, tuba; Marie Sierra, piano; Stella Markou, soprano

Sonata No. 4 by Michel Blavet (1700-1768) arranged by Rudy Emilson

Kendor Music, Inc. 21 Grove Street, PO Box 278 Delevan, New York 14042-0278

Blavet was by all accounts the most brilliant French flute virtuoso in the first half of the eighteenth century. The son of a turner, he taught himself to play almost all instruments, specializing in flute, which he played left-handed, and bassoon. He made his debut playing a concerto (a totally new form of musical composition) at the newly-formed Concert spiritual in 1726. Numerous enthusiastic reports of Blavet's effect on his audience indicate that the 'exciting, exact, and brilliant' style of his playing made the flute even more popular in France, where the instrument had previously been played only in a languorous manner. Listeners also noted his extremely accurate intonation even in difficult keys, though his published pieces, intended for amateurs to play, were set only in the easiest tonalities. Blavet held important posts in French music throughout his career, including posts at court and in the Paris opera. He played quartets with Telemann when that composer visited Paris, and became friendly with Quantz on the latter's visit to Paris in 1726. Blavet later turned down a post at Frederick the Great's court that Quantz eventually accepted, after the pay had been raised to an extremely high level.

-Biography compliments of www.FluteHistory.com

Similar to many compositions of the day, this *Sonata* is a multi-movement affair complete with the usual turns and trills associated with music of the Baroque era. Originally written for flute and keyboard, the *Sonata* requires much agility and stamina of the tubist. The figured bass is full-realized on the piano which primarily serves as an accompaniment to the soloist despite the word "sonata" implying equal partnership as found in many later compositions.

Three Songs for Soprano and Tuba by Rodger Vaughan (b. 1932)
unpublished manuscript

Rodger Vaughan began his teaching career at Wichita State with additional appointments at USC and Upland College. He then spent 34 years teaching music theory and tuba at California State University at Fullerton. Now retired, he continues to be an avid tuba enthusiast and has written many works for the instrument over the years including a recent work for soprano and tuba in six movements based on poems of third graders in the local school near his current home in Colorado.

The composer has supplied the following notes:

Three Songs for Soprano and Tuba was written in 1968 and is dedicated to Margorie Tall, a soprano singer and “older” student at California State University, Fullerton when Rodger Vaughan taught there. Ms. Tall and Mr. Vaughan performed this work many times as a duo. According to the composer, he composed the last movement first after receiving a copy of the text from Roger Bobo, formerly Principal Tubist with the Los Angeles Philharmonic with whom Mr. Vaughan had been taking lessons from at the time. The poem chronicles Bobo’s historic first-ever tuba recital at Carnegie Hall in 1961. The music quote is from the Paul Hindemith *Tuba Sonata*, the first work Bobo played on that recital. The first movement was composed next. The middle movement was composed last to round out the set of movements. The texts for *Three Songs for Soprano and Tuba* are taken from selected poems of John Updike and reproduced here in their original form:

THE CLAN

Emlyn reads in Dicken’s clothes.
 Tennessee writes fleshy prose;
 William Carlos, bony poems.
 Esther swims in hippodromes.
 Ted likes hits but hates his fans:
 Gluyas draws Americans.
 Vaughan pens music, score on score;
 Soapy is a governor.
 I trust everyone is
 Thankful for the Williamses.

RECITAL

ROGER BOBO GIVES RECITAL ON TUBA -headline in the Times

Eskimos in Manitoba
 Barracuda off Aruba
 Cock an ear when Roger Bobo
 Starts to solo on the tuba.

Men of every station - Pooh-Bah
 Nabob, bozo, toff, and hobo-
 Cry in unison, “Indubi-
 Tably, there is simply nobo-
 Dy, who oompahs on the tuba,
 Solo, quite like Roger Bubo!

LAMENT, FOR COCOA

The scum has come.
 My cocoa’s cold.
 The cup is numb,
 And I grow old.

It seems an age.
 Since from the pot
 It bubbled, beige
 And burning hot –

Too hot to be
 Too quickly quaffed.
 Accordingly,
 I found a draft

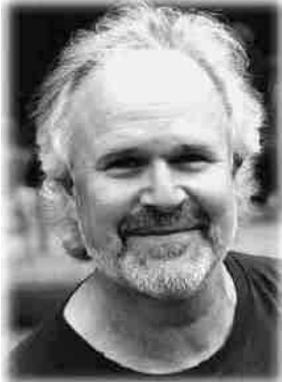
And in it placed
 The boiling brew
 And took a taste
 of toast or two.

Alas, time flies
 And minutes chill:
 My cocoa lies
 Dull brown and still.

How wearisome!
 In likelihood,
 The scum, once come,
 Is come for good.

Three Furies for Solo Tuba by James Grant (b. 1954)

Tuba Euphonium Press, David Miles, editor. 3811 Ridge Road, Annandale, Va. 22003



The music of composer James Grant is known by musicians and audiences for its colorful language, honed craft and immediacy. In recent years, Grant's music has been performed throughout the United States, and in Australia, Azerbaijan, Brazil, Canada, the Czech Republic, England, Finland, Japan, Mexico, and New Zealand by groups ranging from youth orchestras, to community choruses, to professional contemporary chamber ensembles, ballet companies and orchestras. In addition to receiving First Prize in the 1998 Louisville Orchestra competition for new orchestral music, Grant was one of five American composers

to win the 2002 Aaron Copland Award. After completing the DMA degree in composition from Cornell University in 1988, Grant was Assistant Professor of Music at Middlebury College in Vermont. In 1992, Grant left academe to compose and lecture full-time and from 1993-96 served as Composer-In-Residence to the Fairfax Symphony Orchestra in Fairfax, Virginia. Currently, Grant serves as Composer-In-Residence to the Bay-Atlantic Symphony in Bridgeton, New Jersey. In May of 2003, his 55-minute work for baritone solo, chorus and large orchestra based on the prose, poetry, and correspondence of Walt Whitman, *Such Was The War*, was premiered to critical acclaim at the Kennedy Center by the Choral Arts Society of Washington. A resident of Toronto, Canada, Grant continues to be active as a lecturer and private teacher of composition. For further information on James Grant and his music, go to www.JamesGrantMusic.com.

The program notes are provided by the composer:

Three Furies for Solo Tuba was composed in January and February of 1993 at the request of tubist Mark Nelson, to whom this work is gratefully dedicated. The surprising – and indeed, remarkable – flexibility possessed by the tuba inspired a music that is immediate, good-natured, and fun, requiring of the performer both keen musicianship and physical stamina.

Each of the *Three Furies* is virtuosic in its own right, offering a multiplicity of distinct rhythms, melodic figures and articulations:

Furies I is marked “decidedly jocular” and is a pleasant ramble through the registers of the tuba, featuring angular arpeggios and tonguing demands that does not usually associate with the instrument.

Furies II, in the form somewhat reminiscent of a minuet with a trio, contrasts a series of long, arching arpeggiated figures with an amicable waltz marked “gently inebriated.”

Furies III is relentless and powerful, exploiting the full dynamic and articulative range of the tuba. Again, the performer is met with virtuosic demands not normally encountered in the tuba literature.

Adagio from *The Limpid Stream* op. 39 by Dmitri Shostakovich (1906-1975) arranged by Harri Miettunen
Encore Music Publishers. PO Box 786, Troy MI 48099-0786



Shostakovich studied with his mother, a professional pianist, and then with Shteynberg at the Petrograd Conservatory (1919-25): his graduation piece was his *Symphony No. 1*, which brought him early international attention. His creative development, however, was determined more by events at home. Like many Soviet composers of his generation, he tried to reconcile the musical revolutions of his time with the urge to give a voice to revolutionary socialism, most conspicuously in his next two symphonies, *No. 2* ('To October') and *No. 3* ('The First of May'), both with choral finales. At the same time he used what he knew of contemporary Western music (perhaps Prokofiev and Krenek mostly) to give a sharp grotesqueness and mechanical movement to his operatic satire *The Nose*, while expressing a similar keen irony in major works for the ballet (*The Age of Gold*, *The Bolt*) and the cinema (*New Babylon*). But the culminating achievement of these quick-witted, nervy years was his second opera *The Lady Macbeth of the Mtsensk District*, where high emotion and acid parody are brought together in a score of immense brilliance.

Lady Macbeth was received with acclaim in Russia, western Europe and the USA, and might have seemed to confirm Shostakovich as essentially a dramatic composer: by the time he was 30, in 1936, he was known for two operas and three full-length ballets, besides numerous scores for the theatre and films, whereas only one purely orchestral symphony had been performed, and one string quartet. However, in that same year *Lady Macbeth* was fiercely attacked in *Pravda*, and he set aside his completed *Symphony No. 4* (it was not performed until 1961), no doubt fearing that its Mahlerian intensity and complexity would spur further criticism. Instead he began a new symphony, *No. 5*, much more conventional in its form and tunefulness - though there is a case for hearing the finale as an internal send-up of the heroic style. This was received favorably, by the state and indeed by Shostakovich's international public, and seems to have turned him from the theatre to the concert hall. There were to be no more operas or ballets, excepting a comedy and a revision of *Lady Macbeth*; instead he devoted himself to symphonies, concertos, quartets and songs (as well as heroic, exhortatory cantatas during the war years).

Of the next four symphonies, *No. 7* is an epic with an uplifting war-victory programme (it was begun in besieged Leningrad), while the others display more openly a dichotomy between optimism and introspective doubt, expressed with varying shades of irony. It has been easy to explain this in terms of Shostakovich's position as a public artist in the USSR during the age of socialist realism, but the divisions and ironies in his music go back to his earliest works and seem inseparable from the very nature of his harmony, characterized by a severely weakened sense of key. Even so, his position in official Soviet music certainly was difficult. In 1948 he was condemned again, and for five years he wrote little besides patriotic cantatas and private music (quartets, the 24 Preludes and Fugues which constitute his outstanding piano work).

Stalin's death in 1953 opened the way to a less rigid aesthetic, and Shostakovich returned to the symphony triumphantly with No. 10. Nos. 11 and 12 are both programme works on crucial years in revolutionary history (1905 and 1917), but then No. 13 was his most outspokenly critical work, incorporating a setting of words that attack anti-Semitism. The last two symphonies and the last four quartets, as well as other chamber pieces and songs, belong to a late period of spare texture, slowness and gravity, often used explicitly in images of death: Symphony No. 14 is a song cycle on mortality, though No. 15 remains more enigmatic in its open quotations from Rossini and Wagner.
--reprinted from classical music pages: <http://w3.rz-berlin.mpg.de/cmp/classmus.html>

This arrangement is itself an arrangement of the Adagio for contrabass and piano by the Russian contrabassist Rodion Azarkhin. It is an excerpt from a little known ballet, *The Limpid Stream*, op. 29, which is about a cooperative farm in Cuba. It was premiered by the Maly Opera in 1935 in what was then Leningrad. Although it is not characteristic of the music of Shostakovich, it is an extremely beautiful piece which lends itself very well to the sonority and expressive capability of the tuba.
--paraphrased from liner notes from the *Roger Bobo Tuba Libra* CD recording, Crystal Records Digital CD690, 1994.

Tuba Concerto by Martin Ellerby (b. 1957)
Maecenas Music Limited 5 Bushey Close, Old Barn Lane, Kenley, Surrey CR2 5AU



Martin Ellerby is a composer of international standing, whose works have been performed, broadcast and recorded to critical acclaim across Europe, Asia and the USA. His catalogue comprises compositions spanning a diverse range of media, including orchestral, choral, concert band, brass band, ballet, instrumental and chamber, together with a substantial number of commercial orchestrations and arrangements. Ellerby's works are published extensively and recorded on over 75 commercial CDs to date. Key performances include the BBC Promenade Concerts, Leipzig Gewandhaus, Barbican Centre, Royal Albert Hall, South Bank Centre and many major international festivals, including Edinburgh, Harrogate, Zurich and Kuhmo Chamber Music (Finland).

Martin combines a busy schedule as a professional composer with work in education, where he is currently Visiting Professor (with responsibility for curriculum design) at the Royal Air Force: Headquarters Music Services. He is also Artistic Director for Studio Music Company, London and Senior Producer for Polyphonic Recordings.

In his previous post as Head of Composition and Contemporary Music at the London College of Music and Media, Martin was responsible for the co-ordination and development of a high profile department of over 50 composition students at undergraduate and postgraduate levels. He instigated and designed four specialist composition programmes at Masters level, while also preparing a range of detailed undergraduate syllabuses. Martin contributed to the artistic focus of the school by being pro-active in overseeing the inclusion of a substantial number of student works in concert

programmes, hosting a range of Composers Festivals and organizing frequent workshops and specialist composers concerts.

--biography courtesy of www.martinellerby.com

The composer has supplied the following program notes:

Martin Ellerby's *Tuba Concerto* was completed in June 1988 and premiered in its orchestral version by Stephen Sykes, to whom the work is dedicated, and the Ryton Sinfonia in September that year in Worksop Priory. In the following January Helen Andersson gave the European premiere in Stockholm accompanied by Solna Brass conducted by Roy Newsome. Stephen Sykes gave the first performance of the version for brass with the Hampshire Youth Concert under Leighton Rich in April 1989. The Concerto was featured on the 1990 National Youth Brass Band Summer Course with Sandy Blair as soloist and Richard Evans conducting.

Structurally the piece is in two contrasting movements which are linked without a break. The first part, *Andante ma non troppo*, features the tuba's lyrical qualities with a constant development of the initial rhapsodic theme against contrasting textures in the accompaniment. This gradually leads into the second part, marked *Allegro con brio*, which displays the tuba's agility with a toccata main theme. When this theme is augmented it develops into a contrasting lyrical second section. Eventually a brief cadenza section is reached accompanied by the band who then bring the music back to its original mood. After a brief recapitulation a short coda brings the work to a sparkling close.

The Guest Performers



Marie Sierra is a professional pianist who accompanies and records extensively. Her most recent recordings include *Seasons* and *An American Patchwork*, both with Yamaha Artist, saxophonist Michael Hester. Marie is in demand as an accompanist throughout the United States and Mexico. She has performed at numerous conferences, including the 1997 ITEC in Riva del Garda, Italy, the 2002 ITEC Conference in Greensboro, North Carolina and the 2003 Regional ITEC Conference at the University of Arizona. Marie has served on the faculties of the Belmont University in Nashville, and the Blair School of Music at Vanderbilt University. Mrs. Sierra earned her Bachelor's degree and Master's degree in Piano Performance at the University of Miami.



Lyric-Coloratura Soprano and SEAMUS recording artist **Stella Markou** currently teaches voice as a faculty member of Pima Community College and The Music Academy of Tucson. A passionate singer of new music, she has been a featured soloist for the Heidelberg New Music Festival, the International Computer Music Conference, the SEAMUS Festival, the Florida Electro-Acoustic Music Festival, Electronic Music Midwest, and the NWEAMO Festival. Some of her awards include 1st Place NATS Doctorate Division, 1st Place Arizona Opera Guild Competition, and 2005 Recipient of the Arizona Community Foundation/Piper Enrichment Grant. She has performed in master classes with Shirley Emmons, Cynthia Munzer, Warren Jones and Bo Skovhus. Her operatic performances include roles from *The Magic Flute*, *The Turn of the Screw*, *The Mikado*, *The Telephone* and *La Canterina*. Ms. Markou is a frequent recitalist and has performed extensively for the greater Tucson and Cleveland communities. Ms. Markou holds degrees from the Oberlin Conservatory of Music and the Cleveland Institute, and is completing her dissertation to receive a Doctorate of Musical Arts from The University of Arizona.