

## **PROGRAM NOTES**

**Mark Nelson, Tuba and Friends**

**Pima Community College**

**April 10, 2002, 7:00 P.M.**

**Recital Hall, Center for the Arts**

**Mark A. Nelson, tuba**

**Betty Allen, soprano; Eileen Perry, piano; Mike Sherline, tuba;**

**Alex Tentser, piano; Victor Valenzuela, French horn**

### **The Performers**



Tucson native **Betty Allen** earned her Master's Degree in Vocal Performance from the University of Arizona. A vocal instructor at Pima Community College, Ms. Allen combines her enjoyment of teaching with her love of singing. She has performed in numerous operas with the Arizona Opera Company including soprano roles in *Carmen*, *The Magic Flute*, *Ariadne auf Naxos*, and *Manon*. She sang the role of Musetta in Albilene Opera's recent production of *LaBoheme*. Other singing engagements include concerts in Arizona, New Mexico, Indiana, and Iowa singing a variety of songs from opera to oratorio to Broadway. She has soloed with the Tucson Masterworks Chorale, Tucson Messiah Sing-in, and the Russian Balalaika Orchestra. Ms. Allen was recently featured in the University of Arizona's Faculty Series, singing the world premiere of seven songs by Bottesini, recently arranged and published by Patrick Neher.

An experienced elementary music teacher, Ms. Allen taught music in Amphitheater Public Schools for over twenty years. Through the Young Audiences program, she directed the production "Opera is Fun," an educational program bringing opera to students in Southern Arizona schools. She has also worked with Tucson school children to help them create and perform their own operas. Both her experiences working with young people and her professional singing enhance her teaching in the voice studio as well as directing Pima Opera.



**Eileen Perry** has been chair of the piano department of Pima Community College since 1980. Originally from New York, where she received her early training from Nadia Reisenberg, Eugenia Hyman, and Jascha Zayde, she has performed throughout the country in solo recitals and as featured soloist with orchestras. She made her performance debut at age 11 at Town Hall in New York City, and at 16, performed as soloist with the Chautauqua Festival Orchestra after winning the concerto contest at the prestigious New York summer festival. Leonard Bernstein took a personal interest in her education by sponsoring a scholarship in his name. She was recruited to the University of Arizona on a full scholarship by well-known American pianist, Ozan Marsh, where she received her Bachelor's and Master's degrees in Piano Performance. Since joining the faculty at Pima, she has performed as soloist with the Marshall Symphony Orchestra (Marshall, Texas) and in recital throughout the country as a soloist, part of a two-piano team, and with her husband, American bass-baritone, Herbert Perry. She has also performed extensively in Sierra Vista and Green Valley for the *Pianists Foundation of America*, an organization which named her "Pianist of the Year" in 1989. In 1996, she was voted "Outstanding Faculty of the Year" by her students. In March of 1999, she performed George

Gershwin's *Rhapsody in Blue* with the Pima Community College Wind Ensemble to commemorate the 75<sup>th</sup> anniversary.



**Michael Sherline** has been principal tuba with the Tucson Symphony Orchestra since 1980. He holds a Bachelor of Music in Tuba Performance from The Catholic University of America and a Master of Music in Tuba Performance, with honors, from Michigan State University. He studied with David Bragunier of the National Symphony, Abe Torchinsky of the Philadelphia Orchestra and the University of Michigan, and Robert Whaley of Western Michigan University and the Kalamazoo Symphony. He was previously a member of the U.S. Navy Band and was Principal Tuba in the Lansing, MI Symphony. He has performed with the National Symphony Orchestra, National Gallery Orchestra, National Ballet, Washington Opera Society, American Ballet Theater, Southern Arizona Light Opera Company, and Arizona Opera. In July, 2001 Mr. Sherline retired after 23 years as a dispatcher with the Pima County Sheriff's Department. For non-symphonic fun, he plays bass trombone in Big Band Express, a Tucson swing band.



Born in Kiev, Ukraine, **Alexander Tentser** studied piano performance under professor Theodor Gutman at the celebrated Gnessin Music Institute in Moscow, Russia. Alexander immigrated to the United States in 1990 and immediately impressed audiences with his fresh performance style. While earning his doctorate in musical arts at the University of Arizona, he made his debut with the Tucson Symphony Orchestra in 1993. Since that time, he has appeared as a soloist, not only with the Tucson Symphony, but also with the Lake Placid Sinfonietta, and was one of the first soloists invited to perform with the Sierra Vista Symphony. In addition to his appearances as a performer, Dr. Tentser maintains a busy schedule as an educator. He lectures at the University of Arizona, teaches piano and music theory at Pima Community College in Tucson, and is the author of special courses for music teachers. His students include winners of both Tucson and Sierra Vista Symphony Orchestra Young Artist Concerto Competitions. During the summer Alexander directs Adirondack Piano Institute – a piano program for students and music teachers in Saranac Lake, New York. Alexander Tentser frequently appears as a conductor, and, currently is the Music Director of the Pima Community College Chamber Orchestra in Tucson, Arizona.



**Victor Valenzuela** earned his Master of Music degree in Performance from Northwestern University and received his Bachelor of Music degree from New Mexico State University. Teachers have included Julie Landsman, Dale Clevenger, Dr. Warner Hutchison, Bruce Cholka, Nancy Joy, and Richard Lambrecht. Prior to joining the Tucson Symphony Orchestra as Third Horn, he had been Principal Horn for the Las Cruces Symphony Orchestra and Chamber Players de Las Cruces. In the summer, Mr. Valenzuela is Principal Horn of the *Mozart in the Mountains* Festival Orchestra sponsored by the Flagstaff Symphony Orchestra. He has performed with the Arizona Opera including two cycles of Wagner's *Der Ring des Nibelungen*. Mr. Valenzuela has also performed as an extra with the Royal Philharmonic Orchestra of London. In February 1998, the Department of Music at Pima Community College

hired Mr. Valenzuela as their Instructor of Brass. Victor is a member of the Blazer Wind Quintet and is also a member of the International Horn Society. His pride and joy are his wife and two boys!

### The Music

*Suite for French Horn, Tuba and Piano* is one of two suites composed by Alec Wilder for this medium. This particular suite was written for John Barrows, French horn, and Harvey Phillips, tuba. According to Steven Harlos, Coordinator of Accompanying at the University of North Texas in his chapter on the music of Alex Wilder in *Program Notes for the Solo Tuba* by Gary Bird, the impetus of this composition came from Clark Galehouse, then president of Crest Records. Having already recorded Harvey Phillips and John Barrows, he was struck by the similarities of sound and phrasing between the two artists and mentioned it to Alex Wilder who wrote this suite in the summer of 1963 when both Mr. Phillips and Mr. Barrows were teaching at the University of Wisconsin. The fourth movement was written in honor of Carol Phillips, Harvey's wife. Later that year, the composition was recorded by the artists on the Golden Crest label. The LP was entitled "Music for Tuba and French horn." (LP: RE 7018). Although now long out of print, the LP was considered in its time to be a benchmark recording for tuba and horn playing. Alec Wilder composed many works for tuba including five suites for tuba and piano: the popular "*Effie*" *Suite No. 1* about the adventures of Effie the Elephant and four additional suites, one for each of Harvey's sons (Jesse, Little Harvey, Thomas, and Ethan Ayer).



Jacob Stern's *Adventure for Unaccompanied Tuba* is built upon a fusion between symphonic techniques and the form of the tone row. A five-note motif, sounded at the beginning of the piece, leads both to the elaboration of a melody line and the onset of the underlying tone row, which will serve as the piece's continuous structure. This piece differs from the traditional tone row in the romantic exposition of its theme (or melody), which, having been given form, then undergoes conflict and change. In *Adventure for Unaccompanied Tuba*, the theme's evolution is likened to the adventures of a mythic hero who, weaving through an emerging tonal center (in defiance of the norms of tonal row composition), is allowed to reach apotheosis and resolution. *Adventure for Tuba* will be premiered by Mark Nelson, for whom it was originally written.

Jacob Stern is a composer with proficiency and range. His works include four symphonies, four concertos for piano and orchestra, two cantatas, numerous chamber and piano works, as well as music for several other solo instruments. He has received commissions from several performing artists, as well as two symphony orchestras, and has composed extensively for the theater, film and television. Stern's music has been performed throughout the United States, in Western Europe and Russia. Honors and awards include nine Cine Gold Eagle awards, a Golden Palm from the Venice International Festival, the Silver Award at the New York International Film Festival and designation as Featured Composer at the 9th Annual Composer's Symposium. He resides in Tucson, Arizona, with his wife Jean, a respected artist, and is working on his fifth symphony.

*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 text is from a collection of poems by John Updike reproduced below:

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#### 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 tubo,  
 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.

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 very 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.

*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 over the last two decades with the composer urging him to write for tuba. Dr. Nelson took his first two years of music theory from the composer. 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.



Since 1970 Larry Christiansen has been 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 on "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 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 January, 2000, he made a presentation called "Composers and the Copyright Law: Part Two" at the Western Region Conference of the Society of Composers at the California Institute of the Arts. In March, 2000, his *Piano Sonata* was performed at the Chula Vista Public Library by Barbara Scheidker, and his choral works *Jubilate Deo* and *Two Whitman Choruses* were performed at the Conference of the Society at Sam Houston State University. Finally, his informal essay, "Modern Music," is published in *Forum*, a publication of the Academic Senate of the California Community Colleges.

*Ten Duets* for two tubas are original compositions for multiple tubas. The music dates from the early 1960's when any original music for tuba was rare. Considering the proliferation of music for multiple tubas in the last twenty years, these "gems" have managed to withstand the test of time fairly well as they have also been reprinted for trombone and euphonium in the 1980s. The three duets selected represent three distinct styles of *Fast*, *Moderately*, and *Ragtime*. Mr. Gillis also managed to produce a sequel entitled *Ten More Duets, Book 2*.

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.