

Guest Artist Tuba Recital

University of Wisconsin – Stevens Point

September 29, 2012

Mark Nelson, tuba Molly Roseman, piano Pat Lawrence, euphonium

Program Notes

Three Pieces by Johannes Brahms (1833-1897)

transcribed for tuba and piano by Ralph Sauer

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

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

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

Cherry Classics Music. 5462 Granville Street. Vancouver, B.C. V6M 3C3 Canada.
604-261-5454. info@Cherry-Classics.com. www.Cherry-Classics.com.

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 recently retired as Visiting Professor of Trombone at Arizona State University this past 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.

Beneath the Horizon III by Priscilla McLean (b. 1942)

MLC Publications. mclmix@cisbec.net. (518) 658-3595.

http://www.fairpoint.net/~rainfor1/mcleanmix/MLC_Publications.html

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 over 30 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 performed 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 debuted as a video artist as well.

Four Works Celebrating the Solstice/Equinox Cycle of 2001 by James Grant
(b. 1954)

Stuff (Theme with Seven Variations for Solo Tuba)

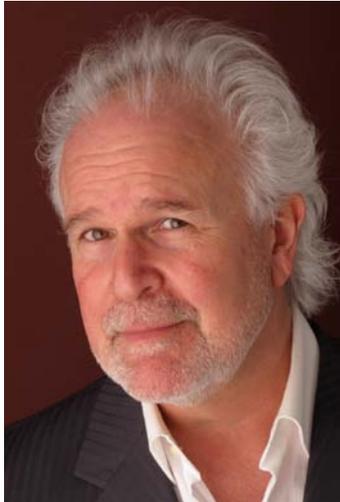
High Autumn for tuba and piano

Just a Thought for tuba and piano

Endorphins for tuba and piano

Stuff is currently available from the composer at www.jamesgrantmusic.com. The remaining three works are now published by Potenza Music Publishing. 336 Production Court, Louisville, KY 40299. 480-823-5874. Fax: 502-365-1431. sales@potenzamusic.com. www.potenzamusic.com.

The Solstice/Equinox Commissioning project involved 78 tubists from 30 states and 3 countries. Each paid a nominal commissioning fee to launch this project of intermediate works for tuba, each arriving during the subsequent solstice or equinox of the 2001 year. My personal thanks are given to Jim Grant for continuing to champion the tuba as a vehicle for new music.



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."

The 2009 CD release of Grant's recital music for viola (MS1335) by violist Michelle LaCourse *Chocolates*, has generated universal praise, eliciting such comments as: "Grant creates a world in which the viola is completely at home, and thus can shine, yet he does it with a consistent, convincing language and a sure sense of compositional construction."

Grant's ability to compose music appropriate to specific levels of experience has found him working with groups ranging from professional orchestras, choruses, solo recitalists, new music ensembles and ballet companies to community choruses, university choral and instrumental

ensembles, and youth orchestras. His music is regularly programmed at music festivals, symposia, and clinics; and his desire to design new music for a given repertoire has led to numerous successful consortium commissions.

Recent orchestral commissions have included Concerto for Alto Saxophone and Orchestra, for virtuoso saxophonist David Stambler; *Eja! Eja!* for timpani, soprano solo, large chorus and orchestra for the Choral Arts Society of Washington's 2005 Kennedy Center Holiday Concert; QUEST, a centennial celebration work for narrator and orchestra for the University of Mary Washington; and Scout, also for narrator and orchestra, for the Great Lakes Chamber Orchestra, based on Harper Lee's novel *To Kill a Mockingbird*.

Other recent projects have included a chamber orchestra version of his choral symphony, *Such Was The War*, commissioned by the Choral Arts Society of Washington and premiered in March 2009 at the National Portrait Gallery in Washington DC as part of the Lincoln Bicentennial Celebration; and his 2008 *tba4tet*, a chamber piece for two euphoniums and two tubas commissioned by a consortium of 48 individuals and quartets.

Recently, works by James Grant have been recorded by: the Tasmanian Symphony Orchestra; the Iceland Symphony Orchestra; the City Chamber Orchestra of Hong Kong; Eufonix Quartet; clarinetist William Helmers and the principal strings from the Milwaukee Symphony Orchestra; tubist Mark Nelson; tubist Timothy Buzzbee; and violist Michelle LaCourse. In the last several years, articles on Grant's recital music have been featured in ITEA Journal and in the Journal of the American Viola Society.

Grant and his wife, fine-art photographer Elizabeth Siegfried, live and work in Toronto and Oxtongue Lake, ON, and in Sarasota, FL.

Source: www.jamesgrantmusic.com.

Intermission

Six Studies in English Folk-Song by Ralph Vaughan Williams (1872-1958)

adapted for tuba by Michael Wagner

Stainer & Bell Ltd, Victoria House, 23 Gruneisen Road, London, N3 1DZ England.

Tel. 020 8343 3303. <http://www.stainer.co.uk/acatalog/tuba.html> tuba part: £2.65, piano accompaniment: £5.50.



Ralph Vaughan Williams composed primarily by drawing on the rich tradition of English folksong; however, he also absorbed the wider European tradition. He studied music at Trinity College, Cambridge and the Royal College of Music, where he studied with Parry, Wood and Stanford. Later he studied with Max Bruch and Maurice Ravel in Berlin and Paris respectively. In 1903, he started collecting English folksongs; certain characteristics of English folk music influenced his approach to composition. His interest in and knowledge of traditional English music is reflected in his music. Hardly a musical genre was untouched or failed to be enriched by his

work, which included nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music and works for chorus and orchestra. During World War I Vaughan Williams enlisted as an orderly in the medical corps, he became famous for organizing choral singing and other entertainment in the trenches. While the war interrupted the composer's work, it in no way disrupted his creative development. Some critics believed his later symphonies had pessimistic moods and themes feeling there had been a dark shift in his works reflecting his pessimistic vision of the world. Vaughan Williams was an artist of extraordinary creative energy, who continued composing with undiminished powers until his death at 87.

Source: <http://www.lucksmusic.net/featured/vaughanwilliams.asp>.

By the time Ralph Vaughan Williams had created his *Six Studies in English Folk-Song* in 1926, he had been traveling around the country collecting English folk songs for a quarter of a century. Along with Cecil Sharp, he preserved for posterity many examples of this great English musical tradition. These small studies are jewels and were originally written for the cellist May Mukle, who gave first performance at the Scala Theatre in London on 4 June 1926. The touching lyricism of these short and beautiful studies, so fresh and loving, are perhaps an off-shoot of his preoccupation with some of the best folk songs in his opera *Sir John in Love* (1929). These slight but attractive pieces are not literal transcriptions of folk-melodies, but are based on well-known tunes, freely treated and ornamented, whose identity can be easily traced. The first study is a setting of the Norfolk tune *Lovely on the Water*, in which the tune emerges naturally from the accompaniment, well suited to the lyrical qualities of the euphonium. *Spurn Point* is a fine tribute to this unique place with sand and shingle banks in the British Islands on the Yorkshire coast. *Van Dieman's Land* is another fine slow melody and the original name used by Europeans for the island of Tasmania, now part of Australia. *The Lady and the Dragoon* is another tune in a slow tempo. In the fourth study, *She borrowed some of her mother's gold*, the arpeggio accompaniment rocks gently back and forth, occasionally acting as a kind of descant for the [euphonium]. The last of the set, *As I walked over London bridge* ('Geordie') is a 'rum-ti-tum' affair with its air of innocent jollity, its varied accompanying texture, and its surprising ending, is so terse that one regrets the composer did not treat the tune more expansively. But then perhaps the succinct wit of the setting would have been lost.

Source: liner notes from Stephen Mead's CD recording, *The Euphonium Virtuoso Collection*.
<http://www.euphonium.net/products/sheet%20music/EV/euphvirtuoso.html>

***Aboriginal Voices* (1995) by Neal Corwell (b. 1959)**

Nicolai Music, PO Box 253, Clear Spring, MD 21722. nicolaimusic@erols.com.

<http://www.nealcorwell.com/index.html>.

Aboriginal Voices for tuba and tape is Nelson's second commission from this talented composer. The following notes were supplied by the composer:

Aboriginal Voices was commissioned by Dr. Mark Nelson. The live premiere was presented February 2, 1995 by tubist Pete Hommel from "Pershing's Own," The US Army Band, at the Eastern Regional TUBA Conference in Washington, D.C. It was Dr. Nelson's interest in world music, and his possession of a didgeridu (an instrument of native Aborigines of Australia, traditionally fashioned from the branch of a eucalyptus tree) that inspired the choice of musical materials for the work. It is the composer's intention, with *Aboriginal Voices*, to place the listener in the environment of the aboriginal hunter. In the opening section, the listener is introduced to sounds of the hunt as well as the otherworldly utterances of the didgeridu. A celebratory dance, full of rhythmic drive, then ensues. At the center of this dance may be found a contrasting section featuring a lyrical solo line and a new tonal palette for the accompaniment. The aggressive primal dance then resumes, propelling both soloist and listener to a robust conclusion. Although *Aboriginal Voices* is an original composition, the choices of musical and sonic materials for the taped accompaniment were made after listening to the many recordings of authentic music of the Aborigines. The melodic and rhythmic characteristics of the native music, as perceived by the composer, were then incorporated into the compositional process for the creation of this new work. Many of the sounds heard on the tape were created by digitally sampling a didgeridu and a few percussion instruments. The remainder was derived from various digital samples of the composer's voice.



Dr. Neal Corwell is a diverse musician involved in music performance, composition, recording, publishing, and teaching. During his three decades as a professional musician, Neal has built an international reputation as a top euphonium soloist and clinician. He is also a seasoned professional trombonist, having recorded and performed solo works for both tenor and bass trombone, and done much brass quintet, orchestral, and other free-lance work. In addition to his recitals and solos with ensembles, he has created an entertaining one-man brass band show which he takes into public schools to get children excited about music. Neal Corwell is a respected and award-winning composer and arranger as well, and although the primary focus of his work in this area

has been directed toward the creation of new solo and chamber works for low brass, he has also written for other wind instruments, strings, voices, and diverse ensembles, both small and large, to include symphonic bands and orchestras. Dr. Corwell has college teaching experience, having served as adjunct professor at two universities for several years. He also frequently gives lessons and presents master classes at universities during his travels as a solo artist. Neal also has experience in the recording field, having done all the studio work (sampling, sequencing, tracking, mixing, and mastering) for his own solo CDs and also for the dozens of his works that

utilize a pre-recorded accompaniment. And finally, in regard to music publishing, Dr. Corwell has over 20 years experience in this area, having owned and operated *Nicolai Music* since 1989. Source: <http://www.nealcorwell.com/index.html>.

***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.



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