

Mark Nelson Tuba Recital Program Notes
Pima Community College Recital Hall
April 17, 2014 7:00 PM
Mark Nelson, tuba
Marie Sierra, piano

Performers



Marie Sierra is a professional pianist who performs collaboratively in over 40 concerts annually and is formerly the staff pianist for the Tucson Girls Chorus and currently the staff pianist for the Tucson Boys Chorus. Recently, Marie has performed and recorded with Artists Michael Becker (trombone) and Viviana Cumplido (Flute). She has also recorded extensively with Yamaha Artist and Saxophonist, Michael Hester, on *Seasons* and *An American Patchwork*. Marie is in demand as an accompanist throughout the United States and Mexico. Additionally, she has performed at numerous international music conferences, including the 2010 International Tuba Euphonium Conference in Tucson. Marie has served on the faculties of the Belmont University in Nashville, and the Blair School of Music at Vanderbilt University. Ms. Sierra earned her Bachelor's degree and Master's degree in Piano Performance at the University of Miami.

Program

Six Romances Without Words, op. 76 by Cécile Chaminade (1857-1944)
arranged by Ralph Sauer

Published by Cherry Classics Music. www.Cherry-Classics.com.

The *Six Romances Without Words* was originally a piano work written in 1893-1894. Like many works of the time, it would typically be played for small audiences in a parlor or small hall. The melodies are all fitting for the tuba and the harmonies are interesting but not too modern. The arranger, Ralph Sauer, has placed the movements in a different order than the original work to facilitate more of a grand finale than a reflective last movement. It is also rescored a sixth below the original key to facilitate the optimal range of the tuba.



Cécile Louise Stéphanie Chaminade was born in Paris. She studied at first with her mother, then with Félix Le Couppey on piano, Marie Gabriel Augustin Savard, Martin Pierre Marsick on violin, and Benjamin Godard in music composition, but not officially, since her father disapproved of her musical education. Her first experiments in composition took place in very early days, and in her eighth year she played some of her sacred music to Georges Bizet, who was much impressed with her talents. She gave her first concert when she was eighteen, and from that time on her work as a composer gained steadily in favor. She wrote mostly character pieces for piano, and salon songs, almost all of which were published. She toured France several times in those earlier days, and in 1892 made her debut

in England, where her work was extremely popular. Isidor Philipp, head of the piano department of the Paris Conservatory championed her works. She repeatedly returned to England during the 1890's and made premieres there with singers such as Blanche Marchesi and Pol Plançon, though this activity decreased after 1899 due to bad critical reviews. Chaminade married a music publisher from Marseilles, Louis-Mathieu Carbonel, in 1901, and on account of his advanced age the marriage was rumored to be one of convenience. He died in 1907, and Chaminade did not remarry. In 1908 she visited the United States, and was accorded a very hearty welcome from her admirers there. Her compositions were tremendous favorites with the American public, and such pieces as the *Scarf Dance* or the *Ballet No. 1* were to be found in the music libraries of many lovers of piano music of the time. She composed a *Konzertstück* for piano and orchestra, the ballet music to *Callirhoé* and other orchestral works. Her songs, such as *The Silver Ring* and *Ritournelle*, were also great favorites. Ambroise Thomas once said of Chaminade: "This is not a woman who composes, but a composer who is a woman." In 1913, she was awarded the Légion d'Honneur, a first for a female composer. In London in 1903, she made gramophone recordings of seven of her compositions for the Gramophone and Typewriter Company; these are among the most sought-after piano recordings by collectors, though they have been reissued on compact disk. Before and after World War I, Chaminade recorded many piano rolls, but as she grew older, she composed less and less, dying in Monte Carlo on 13 April 1944. Chaminade was relegated to obscurity for the second half of the 20th Century, her piano pieces and songs mostly forgotten, with the *Flute Concertino in D major, Op. 107*, composed for the 1902 Paris Conservatoire Concours, her most popular piece today. Chaminade's sister married Moritz Moszkowski, also a well-known composer and pianist like Cécile.

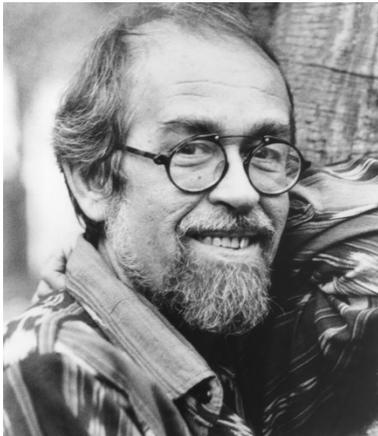
--http://en.wikipedia.org/wiki/Cécile_Chaminade

One More Dance for tuba and piano by Roger Kellaway (b. 1939)

Published by Potenza Music Publishing. www.potenzamusic.com.

Many in the tuba community recall the now standard works of Roger Kellaway recorded by Roger Bobo a few decades ago that include *Westwood Song*, *Morning Song*, *Dance of the Ocean Breeze*, and others. Commissioned for Tom McCaslin's new CD recording by the same name by

twelve of Roger's former students in 2011 for Bobo's birthday, *One More Dance* retains the exuberance and exciting rhythmic and harmonic language of his earlier tuba works. It is one continuous work at the same tempo of quarter note = 116-120 with the one marking "With Spirit" until the final *ritard*. There are also plenty of jazz chords interspersed with runs and sustained chords in the outer sections of the work while the piano at the "bridge" serves as a highly syncopated rhythmic vamp with a soaring tuba melody mostly above the staff.



Born in Waban, Massachusetts, Roger Kellaway is an alumnus of the New England Conservatory. Kellaway has composed commissioned works for orchestra, chamber ensemble, and jazz big band, as well as for film, TV, ballet and stage productions. One of his early mentors, the late Phil Saltman, was his piano teacher and ran a summer music camp called ENCORE in Marblehead, Massachusetts. As a pianist, Kellaway has performed and recorded with a wide range of prominent musicians, such as Lena Horne, Elvis Presley, Barbra Streisand, Joni Mitchell, Natalie Cole, Yo-Yo Ma, Quincy Jones, Caterina Valente, Oliver Nelson, Thad Jones, Melanie, Joe Beck, Henry Mancini, clarinetist Eddie Daniels, jazz bassist Red Mitchell,

and violinist Yue Deng. Kellaway is perhaps best known for his *Cello Quartet* recordings in the 1970s. In 1964 Kellaway recorded *Happiness* for Impulse! with The Russian Jazz Quartet, a group also featuring Grady Tate, Igor Berukshtis, George Ricci and Boris Midney, the arranger for USA European Connection. Kellaway wrote and played the closing theme, "Remembering You" for the TV sitcom *All in the Family*, which ran from 1971 to 1979, and its spinoff *Archie Bunker's Place* (1979-1983). On November 7 and 8, 2008 Kellaway served as band leader and pianist during the *Astral Weeks Live at the Hollywood Bowl* concerts by Van Morrison, celebrating the fortieth anniversary of the acclaimed album that was released in November 1968. Featured also is guitarist Jay Berliner, who played on the album. Kellaway received an Oscar nomination for Best Adaptation Score for the film *A Star Is Born* (1976), and a Grammy Award for Best Instrumental Arrangement for the Eddie Daniels album *Memos from Paradise* (1988). Guitarist Robben Ford credits Kellaway and Tom Scott as a major influence on his musical development, whom he met while playing for Joni Mitchell.

--http://en.wikipedia.org/wiki/Roger_Kellaway

Fantasia Breve by Barton Cummings (b. 1946)

Published by PRB Productions 963 Peralta Ave., Albany, CA 94706-2144.

The following notes were supplied by the composer:

It has been a desire of mine to have the time to concentrate on original composing and at the beginning of 1989, I plotted out a design whereby I could set aside time in large blocks that could be devoted to composing. *Fantasia Breve* is the third composition to be published in 1989. The other two are a set of pieces for solo tuba, now published, and a piece for younger band, also published. Both pieces led me to this current work by a somewhat circuitous route, yet a logical one in my mind. It is interesting to me that all three of the pieces, when once begun, flowed easily and completely and all three required little, if any, rewrite. *Fantasia Breve* is in three movements with the outer movements being fast and the middle movement, slow. A "fantasy" is not usually in any kind of strict

form, although each movement is tied together, yet each movement could be placed independently of the others and make a complete piece, albeit short. That they proceed in a logical fashion is, I suppose, because during the time I worked on it, I worked only on it and with the thought that there would be three movements. I wanted to create, even in the slow movement, a virtuoso work that would contain intense rhythmic activity, harmonic diversity and a sense of drama. I also wanted to create a work that would display all of the many stylistic potentials of the tuba without reverting to any unusual or extended performance techniques and at the same time give the piano part its own integrity and independence within the whole. I wrote this piece specifically for Mark Nelson and it is respectfully dedicated to him.

The premiere took place on October 11, 1989 by Mark Nelson and Sylvia Parker at the University of Vermont Music Building Recital Hall. In recognition of the 25th anniversary of the premiere, I decided to program this work as it fits in with the melodious tuba concept very well.



Barton Cummings enjoyed a distinguished international musical career. Recognized as an author, composer, conductor, educator, and performing artist, he has pursued these activities successfully for more than forty years. His consistent and scholarly writing have produced three books, more than four hundred articles, scores of reviews and several editorship positions. His work is constantly cited in articles, books and dissertations by other authors. The music of Barton Cummings has been performed throughout the world by such prominent artists and ensembles as Mark Nelson, Mary Ann Craig, Fritz Kaenzig, Janet Polk, David Deason, Bowling Green State University Euphonium-Tuba Ensemble, the Colonial Tuba Quartet, the Meridian Arts Ensemble Brass Quintet, the Tokyo Bari-Tuba Ensemble, University of Michigan Euphonium-Tuba Ensemble, and the Walnut Creek Concert Band. Recordings of his original and transcribed music can be found on Channel Classics, Crystal Records and Mark Records. As a conductor, he has worked with such groups as the University of New Hampshire Orchestra, D'Albert Summer Orchestra, Greenville (Mississippi) Symphony Orchestra, Concord (CA) Concert Band, Golden Hills Touring Concert Band and Theater Concord (CA). He also served as Music Director and Conductor of The Walnut Creek (CA) Concert Band. Mr. Cummings was involved with music education from kindergarten through grade 12 and spent many years as a college and university teacher. He has held positions at Delta State University (Mississippi), Point Loma College of San Diego, San Diego State University and with several California Community Colleges including Diablo Valley College, Napa Valley College and Solano Community College. An early pioneer in redefining the role of the tuba as a solo instrument, he was responsible for commissioning more than four dozen compositions for the instrument. His recitals, solo appearances and recordings on the Capra, Coronet and Crystal labels have been critically acclaimed worldwide. He is now retired and lives in Benicia, California.

Dream Etudes, Book III for solo tuba (Opus 335) by Carson Cooman (b. 1982)
Published by MMB Music, Inc. www.mmbmusic.com.

Dream Etudes, Book III is the first of two works written by Carson Cooman for Mark Nelson. It was premiered at the International Tuba Euphonium Conference in Greensboro North Carolina in 2002. The other is a later work, *Sonata for Tuba and Piano*, premiered in 2007 at Pima Community College by Mark Nelson and Marie Sierra and subsequently recorded for Cooman's

Rising at Dawn chamber music with brass CD recording released in September, 2013. The composer has written the following program notes:

Dream Etudes, Book III (2002) for tuba was commissioned for and is dedicated to Mark Nelson, and was inspired by his playing of and support for the contemporary tuba repertoire. It is a set of three brief pieces for tuba. Like the first two books of *Dream Etudes* (Book I for solo clarinet, 1999; Book II for solo piano, 2001), each movement has an “action title” which inspired its musical content and procedures. The overall title of the work refers to the overlapping and juxtapositions of elements of the basic materials (which run throughout all three movements), as if remembered through a dream.

The first movement, *Interrupting*, opens with a stately fanfare theme. However, before the theme can be presented in its entirety, there is an interruption. The pattern continues, with the fanfare trying to reassert itself and being interrupted each time. There are three interruptions of varying character, although all within the same tempo as the fanfare.

The second movement, *Folding*, is a simple aria, presenting a lyrical theme consisting of “inward-folding” gestures. The movement explores various musical “foldings” of its initial material.

The last movement, *Prancing*, is in three sections. The work opens with a fast, triple-meter dance – quickly roaming through various tonal areas. A middle section emerges suddenly – of a different dance temperament – a sort of grand waltz with the tuba accompanying its singing high register with rhythmic punctuations from its lowest register. In the final section, the opening triple-meter dance returns, with greater vigor and the piece presses on to its conclusion.



Carson Cooman (b. 1982) is an American composer with a catalog of hundreds of works in many forms—from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His music has been performed on all six inhabited continents in venues that range from the stage of Carnegie Hall to the basket of a hot air balloon. Cooman's work appears on over forty recordings, including twenty complete CDs on the Naxos, Albany, Artek, Gothic, Divine Art, Métier, Altarus, MSR Classics, Raven, and Zimble labels. Cooman's primary composition studies were with Bernard Rands, Judith Weir, Alan Fletcher, and James Willey. As an active concert organist, Cooman specializes in the performance of contemporary music. Over 150 new works have been composed for him by

composers from around the world, and his organ performances can be heard on a number of CD recordings. Cooman is also a writer on musical subjects, producing articles and reviews frequently for a number of international publications. He serves as an active consultant on music business matters to composers and performing organizations, specializing particularly in the area of composer estates and archives.

--www.carsoncooman.com

Suite No. 1 for Tuba and Piano “Effie Suite” (1960) by Alec Wilder (1907-1980)
Published by Margun Music, Inc. Available from Sheet Music Plus. www.sheetmusicplus.com.

In his book *Program Notes for the Solo Tuba*, Gary Bird writes that this work was written for tubist Harvey Phillips at the request of Clark Galehouse of Crest Records for a children’s album.

It was originally scored for tuba, piano, drums, bass, and percussion including xylophone. That version was recorded by tubist Harvey Phillips on his Golden Crest LP #7054 titled "Harvey Phillips in Recital for Family and Friends." It was edited for publication by Gunther Schuller for just tuba and piano which is the most popular form today and the version being performed tonight. I am taking the same liberty as Roger Bobo did in his 1969 Crystal LP #125 "Roger Bobo and Tuba" exchanging "Effie Joins a Carnival" with "Effie Sings a Lullaby" so the music ends on a fast and humorous note. According to Mr. Bird, the titles are self-explanatory with a few humorous touches such as Effie running into a tree at the conclusion of "Effie Chases a Monkey" and Effie taking on dancing lessons out of sync with the piano as the piano part takes on the role of the dance instructor reprimanding Effie when misplacing a few notes in "Effie Takes a Dancing Lesson." There is an unsubstantiated rumor that the name "Effie" is derived from the range of the tuba for this work – F below the staff to E above the staff – "*F-E*." I first performed this work in part while in high school for my school district solo/ensemble festival. I took first place! Since then I have had the pleasure of playing it off and on for the last 39 years. It is fitting to play the "Effie Suite" at this recital which takes place a month before the 2014 International Tuba Euphonium Association conference to be held at Indiana University in Bloomington, Indiana. It is the 40th anniversary of the founding of the organization that took place at Indiana University where Harvey Phillips was the Professor of Tuba and Euphonium at that time and one of the founding officers of the organization.



Alex Wilder's family was prominent in Rochester; a downtown building (at the "Four Corners") bears the family's name. As a young boy, he traveled to New York City with his mother and stayed at the Algonquin Hotel. It would later be his home for the last 40 or so years of his life. He attended several prep schools, unhappily, as a teenager. Around this time, he hired a lawyer and essentially "divorced" himself from his family, gaining for himself some portion of the family fortune. He was largely self-taught as a composer; he studied privately with the composers Herman Inch and Edward Royce, who taught at the

Eastman School of Music in the 1920s, but never registered for classes and never received his degree. While there, he edited a humor magazine and scored music for short films directed by James Sibley Watson. Wilder was eventually awarded an honorary degree in 1973. He was good friends with Frank Sinatra, Peggy Lee, Tony Bennett and other luminaries of the American popular music canon. Among the popular songs he wrote or co-wrote were "I'll Be Around" (a hit for the Mills Brothers), "While We're Young" (recorded by Peggy Lee and many others), "Blackberry Winter", "Where Do You Go?" (recorded by Sinatra) and "It's So Peaceful in the Country". He also wrote many songs for the cabaret artist Mabel Mercer, including one of her signature pieces, "Have You Ever Crossed Over to Sneden's?" Unusually for a composer, Wilder occasionally wrote his own lyrics including for his most famous song 'I'll Be Around'. Other lyricists he worked with included Loonis McGlohon, William Engvick, Johnny Mercer and Fran Landesman. In addition to writing popular songs, Wilder also composed classical pieces for exotic combinations of orchestral instruments. The Alec Wilder Octet, including Eastman classmate Mitch Miller on oboe, recorded several of his originals for Brunswick Records in 1938-40. His classical numbers, which often had off-beat, humorous titles ("The Hotel Detective Registers"), were strongly influenced by jazz. He wrote eleven operas; one of

which, *Miss Chicken Little* (1953), was commissioned for television by CBS. Sinatra conducted an album of Wilder's classical music. Wilder also arranged a series of Christmas carols for TubaChristmas. Wilder wrote the definitive book *American Popular Song: The Great Innovators, 1900–1950* (1972). He was also featured in a radio series based on the book, broadcast in the mid '70s. With lyricist Loonis McGlohon, he composed songs for the Land of Oz theme park in Banner Elk, North Carolina. Wilder loved puzzles: he created his own cryptic crosswords, and could spend hours with a jigsaw puzzle. He also loved to talk (he had an encyclopedic knowledge of the world) and most of all, laugh. Displeased with how Peggy Lee improvised the ending of *While We're Young*, he wrote her a note: "The next time you come to the bridge [of the song], jump!" Pianist Marian McPartland told the story of this "alleged" comment to Tony Bennett on her "Piano Jazz" radio show in 2004. Wilder is buried in a Catholic cemetery in Avon, New York, outside Rochester.

-http://en.wikipedia.org/wiki/Alec_Wilder