

Mark Nelson Tuba Recital
“Songs, Suites, and Sonatas”
Pima Community College Music Building Recital Hall
Thursday, April 14, 2016 7:00 PM

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.



Dr. Matthew Tropman currently serves as Assistant Professor of Tuba/Euphonium Studies at the University of Arizona and is an active freelancer, soloist and chamber musician. His performances have been praised in numerous publications such as the New York Times, which stated “Tropman makes a serious case for the euphonium as a solo instrument.” An active clinician and recitalist on both the euphonium and tuba, Matt has performed and taught throughout the U.S. and Europe. He recently published a euphonium method book and has numerous other pedagogy projects in development. Matt’s two commercially released two CD’s; *Continuum* and *From the Balcony* (Summit Records), have been featured on programs such as NPR’s “All Things Considered”, CBC Radio’s “Disc Drive”, and “Music and Company”. He has performed with numerous bands, orchestras and chamber groups including the San Francisco Symphony and the Detroit Symphony. In his early career as a member of the U.S. Marine Band (President’s Own), he frequently performed as a soloist throughout the U.S. on the band’s National concert tours.

Dr. Tropman received his Bachelor’s and Master’s degrees in euphonium performance from

the University of Michigan and Arizona State University, respectively, and the Doctor of Musical Arts Degree in tuba performance from the University of Michigan.

Program Notes:

***Impromptu* (B. 129) by Antonín Dvořák (1841-1904)**

arranged for tuba and piano by Ralph Sauer

Cherry Classics Music CC-2747. www.CherryClassics.com. \$17.50.



After Bedřich Smetana, he was the second Czech composer to achieve worldwide recognition. Following Smetana's nationalist example, Dvořák frequently employed aspects, specifically rhythms, of the folk music of Moravia and his native Bohemia. Dvořák's own style has been described as 'the fullest recreation of a national idiom with that of the symphonic tradition, absorbing folk influences and finding effective ways of using them'. Dvořák displayed his musical gifts at an early age, being an apt student of violin playing from age six. The first public performances of his works were in Prague in 1872 and, with special success, in 1873,

when he was age 31. Seeking recognition beyond the Prague area, he first submitted a score of his *First Symphony* to a prize competition in Germany, but he did not win, and the manuscript, not returned, was lost until rediscovered many decades later. Then in 1874 he first made a submission for the Austrian State Prize for Composition, including scores of two further symphonies and other works. Brahms, unbeknownst to Dvořák, was the leading member of the jury and was highly impressed. The prize was awarded to Dvořák for 1874 and again in 1876 and in 1877, when Brahms and the prominent critic Eduard Hanslick, also a member of the jury, made themselves known to him. Brahms recommended Dvořák to his publisher, Simrock, who soon afterward commissioned what became the *Slavonic Dances*, Op. 46. These were highly praised by the Berlin music critic Louis Ehlert in 1878, the sheet music (of the original piano 4-hands version) had excellent sales, and Dvořák's international reputation at last was launched. Dvořák's first piece of a religious nature, his setting of *Stabat Mater*, was premiered in Prague in 1880. It was very successfully performed in London in 1883, leading to many other performances in the United Kingdom and United States. In his career, Dvořák made nine invited visits to England, often conducting performances of his own works. His *Seventh Symphony* was written for London. Visiting Russia in March 1890, he conducted concerts of his own music in Moscow and Saint Petersburg. In 1891 Dvořák was appointed as a professor at the Prague

Conservatory. In 1890–91, he wrote his *Dumky Trio*, one of his most successful chamber music pieces. In 1892, Dvořák moved to the United States and became the director of the National Conservatory of Music of America in New York City. While in the United States, Dvořák wrote his two most successful orchestral works. The Symphony *From the New World* spread his reputation worldwide. His Cello Concerto is one of the most highly regarded of all cello concerti. Also, he wrote his *American String Quartet*, his most appreciated piece of chamber music. But shortfalls in payment of his salary, along with increasing recognition in Europe and an onset of homesickness, led him to leave the United States in 1895 and return to Bohemia.

-- https://en.wikipedia.org/wiki/Anton_Dvořák

The *Impromptu* was written in 1883 and is a romantic work originally for solo piano. The D minor key in this new arrangement for tuba and piano by trombonist Ralph Sauer is faithfully retained. The melody is generally presented an octave lower than the original score in the tuba version. Sauer has also arranged this same work for trombone or euphonium and piano. According to the publisher of this arrangement, it was writing for Dvořák's friend Vaclav Juda Novotny to be inserted as a supplement into his music magazine. It has an A-B-A form containing some very beautiful melodies and much expression. The piece was forgotten and considered lost but then showed up decades later in a private collection. The music is about 6 minutes in duration and is appropriate for advanced performers. The numbering B. 129 refers to the chronological numbering of Dvořák's works by Jarmil Burghauser since many of the opus numbers are not chronological but rather lower numbered than practice to allow the work to be sold outside of publishing contracts and also by date of publication instead of date of composition.

--<https://cherryclassics.com/collections/solos/products/2747>

***General Levine, eccentric* by Claude Debussy (1862-1918)**
arranged for tuba and piano by Ralph Sauer
Cherry Classics Music CC-2739. www.CherryClassics.com. \$17.50.



Along with Maurice Ravel, he was one of the most prominent figures associated with Impressionist music, though he himself disliked the term when applied to his compositions. He was made Chevalier of the Legion of Honour in his native France in 1903. Debussy was among the most influential composers of the late 19th and early 20th centuries, and his use of non-traditional scales and chromaticism influenced many composers who followed. Debussy's music is noted for its sensory content and frequent usage of nontraditional tonalities. The prominent French literary style of his period was known as Symbolism, and this movement directly inspired Debussy both as a composer and as an active cultural participant.

--https://en.wikipedia.org/wiki/Claude_Debussy

General Levine, eccentric is part of Preludes, Book 2 which is a collection of twelve solo piano works of which this is the sixth. The first book of twelve preludes was written during December 1909 through February 1910. Book II was written between the last months of 1912 through early April of 1913. -- [https://en.wikipedia.org/wiki/Preludes_\(Debussy\)](https://en.wikipedia.org/wiki/Preludes_(Debussy))

In the website All Music (www.allmusic.com), Robert Cummings has this description: After hearing this colorful, "eccentric" piece, first-time listeners would be tempted to wonder just who Debussy was portraying or parodying in this work. Who was this General Lavine? Edward Lavine was an American clown who appeared at the Champs-Élysées' Marigny Theatre in 1910 and 1912, apparently to the great amusement of Debussy. In its cakewalk-like style, the music seems to depict the character's strutting nonchalance one moment, then his clownish mischief the next. The work opens with a playful introduction, then presents a march-like, sashaying theme whose gait is constantly interrupted or simply unable to remain focused on its own step, distracted by some clownish pursuit. Rhythms are elastic here and there is a start-and-stop manner to the musical current, the resultant mood seeming to be a mixture of swagger and oafish missteps, of childlike playfulness and snatches of grandeur. In the latter half of the piece, the main theme begins falling apart, being reduced to fragments in the closing moments. This, the sixth of the Preludes (12) in Book II, has a duration of about three minutes in typical performances.

Sonata Fantasia for tuba and piano (1986)+ by Louis Calabro (1926-1991)

I. slow-fast-slow

II. B Major Paradox

III. Quasi Rondo

Tuba Euphonium Press (1994). Now published by www.cimarronmusic.com.

Recorded by Mark Nelson. *New England Reveries*. Crystal Records CD691. 1991.

Louis Calabro (1926-1991) taught at Bennington College, Vermont from 1955 until his death. He has a diploma from the Julliard School where he studied with his long-time friend and colleague Vincent Persichetti. In addition to being a prolific composer, Calabro was also the conductor of the Sage Symphony in Bennington for over two decades and was a founding member of the Vermont Consortium of Composers.

The *Sonata-Fantasia* grew out of an exchange of correspondence between the performer and composer after a Vermont Symphony Orchestra performance of Calabro's Third Symphony in 1986. *Sonata-Fantasia* was premiered on September 16, 1987 by Mark Nelson and Sylvia Parker at a faculty recital at the University of Vermont Music Building Recital Hall. The piece, in Calabro's words, is "...sort of a 'macro-minimalist' composition where several melodies are heard over repeating ostinato figures by the pianist, especially in the outer movements." There are jazz elements such as added note chords and a modified "blues" scale in the second and third movements. He also makes daring use of sixteenth notes and extended range in fast tempo sections.

+ written for and recorded by Mark Nelson

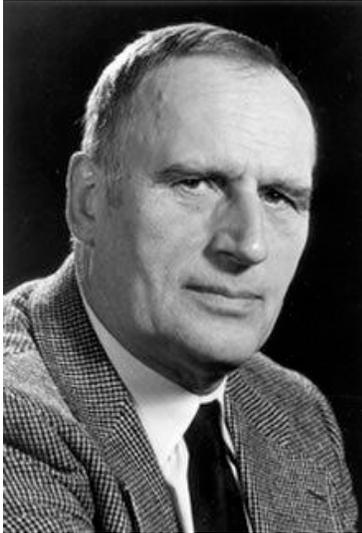
Sonatina for tuba and piano, op. 57 (1970) by Jan Koestier (1911-2006)

I Allegro

II Tempi di minuetto

III. Allegro moderato

Donemus. www.donemus.nl.



Jan Koestier grew up in Berlin, where he also studied music (piano, composition, conducting). Because of difficulties with the German regime (he was "unwanted foreigner") he returned to The Netherlands in 1940. He became art director of the Chamber Opera of The Hague. In 1942 Koestier was appointed second conductor, under Willem Mengelberg, of the Concertgebouw Orchestra in Amsterdam. Conductor Eugen Jochem brought him to Germany in 1950, where he conducted the Orchestra of the Bavarian broadcasting company till 1966. From 1966 till 1976 he was professor for orchestra direction. He is seen as one of the founders of brass chamber music, which led to the "foundation for brass chamber music" in 1993 at the "Hochschule für Musik und Theater München".

(Source: <http://www.musikhochschule-muenchen.de/>)

Over the last 30 years, many tubists have been exposed to the music of Jan Koestier. This work dates from an explosive period of writing for the tuba worldwide and is considered by many college instructors to be part of our standard repertoire as it appears on multiple repertoire lists for tuba majors at many universities. The three-movement work is romantic with an emphasis on melodic writing and chromatic but tonal harmony. The full range of the tuba is explored in a whimsical fashion that allows the performer to demonstrate lyrical and agile performing skills.

Partita BWV 1013 by Johann Sebastian Bach (1685-1750)

arranged for solo tuba by Ralph Sauer

Allemande

Corrente

Sarabande

Bourrée Anglaise

Cherry Classics Music CC-2753. www.CherryClassics.com. \$15.00.

A transcription by William A. Schaefer was recorded by Gene Pokorny, tuba. *Tuba Tracks*. Summit Records DCD 129. 1991.



Johann Sebastian Bach, composer, violinist and keyboard virtuoso, was born on March 21, 1685 in Eisenach, Germany and died on July 28, 1750 in Leipzig, Germany.

Today, he is probably the most famous composer of the Baroque Period in music (1600-1750) and definitely represents the culmination of Baroque style. One of the main differences between Baroque style and that of the Classical Period (1750-1825) which followed was the use of counterpoint - literally note (i.e., “point”) against (“counter”) note (“point”). With 21st Century ears, we tend to hear music as a single melody, usually, the highest part, with (harmonic) accompaniment; however, much of his music consists of several melodies, all of equal importance, being played simultaneously.

In this piece, the flute often has the melody, but it is not necessarily *the* melody (i.e., the left and/or right hand of the keyboard part may have an equally important melody).

Bach is best known for his composition for keyboard, especially organ, and, because he was employed as a church musician, his religious works: the *Mass in B Minor* and *Saint Matthew Passion* are perennial favorites at Christmas and Easter, respectively.

--<http://www.classicalcollectioninc.com/f8abach.html>

The publisher’s web site offers this information about the *Partita*:

Bach's Partita BWV 1013 is a wonderful unaccompanied work and was, in all likelihood, written for the Transverse Flute, though that is by no means certain. In fact, there is an earlier version of the *Allemande* for a keyboard or stringed instrument. The *Partita*, originally in the key of A minor has been transposed down into G minor, putting it into a perfect range for Tuba or Bass Trombone. The work is in four movements: *Allemande*, *Corrente*, *Sarabande* and *Bourrée Anglaise* and is appropriate for advanced performers.

--<https://cherryclassics.com/collections/solos/products/2753>

Kentucky Delights (2014) by T.O. Sterrett (b. 1953)

I. Sunrise in Possum Trot

II. Twilight in Brightshade

III. Moonrise in Blue Diamond

Unpublished manuscript to be published with Tuba Euphonium Press.



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>

SymbiosisDuo recorded T.O. Sterrett's *Three Florida Orchids* as the first tracks of their debut album, *SymbiosisDuo* in 2009 with pianist, Alex Thio. They commissioned T.O. Sterrett to write a companion piece for their second album drawing inspiration from the state where Dr. Stacy Baker resides since *Three Florida Orchids* was inspired by Dr. Gail Robertson's home state. SymbiosisDuo was thrilled to have the opportunity to record *Kentucky Delights* with the composer. The composer writes:

"Written during the winter of 2013-2014, *Kentucky Delights* celebrates meaningful and evocative times in three actual places. The first movement, 'Sunrise in Possum Trot,' is a vigorous and frisky romp centered around jazz-inflected rhythms. The second movement, 'Twilight in Brightshade,' like its name embodies self-contradiction as it floats between major and minor tonalities, between determination to move forward and a thoughtful, patient melancholy. The last movement, 'Moonrise in Blue Diamond,' hopes to awaken the spirit of a special kind of Kentucky blue." – T.O. Sterrett

--<http://symbiosisduo.com/wp-content/uploads/2015/02/LINER-NOTES.pdf>