

Oldies and Goodies Tuba Recital

Mark Nelson, tuba

Marie Sierra, piano

Matt Tropman, euphonium

Pima Community College Music Building Recital Hall

Thursday April 13, 2017 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 Tuba/Euphonium instructor 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

***Asleep in the Deep* by Henry W. Petrie (1857-1925)**

Paraphrased for tuba and piano by Harold L. Walters

Played on a Conn 24J 4-valved BBb recording bass tuba owned by Pima Community College

Published by Rubank, Inc. (1954)

"Asleep in the Deep" is a song written by Arthur J. Lamb and composed by Henry W. Petrie in 1897. It is titled after a refrain at the end of the song. The phrase "asleep in the deep" refers to those who have drowned. The lyrics alludes to those who have met such a fate, while at sea. Henry W. Petrie was an American composer and performer of popular music. Songs he composed between 1894 and 1914 include another collaboration with Arthur Lamb entitled "the Owl's Serenade." The lyrics to the original *Asleep in the Deep* song are included below. The arrangement by Harold L. Walters, a noted tubist of the 1940s and 1950s himself, focuses on the melody and a set of variations common for instrumental solos in the earlier part of the 20th century.

Lyrics:

'Stormy the night and the waves roll high, bravely the ship doth ride; Hark!
'While the lighthouse bell's solemn cry rings: 'o'er the sullen tide.
'There on the deck see two lovers stand, heart to heart beating and hand in hand,
'Though death be near, she knows no fear, while at her side is one of all most dear.

'Loudly the bell in the old tower rings
'Biding us list to the warning it brings.
'Sailor take care! Sailor take care!
'Danger is near thee, beware! Beware!
'Beware! Beware!

'Many brave hearts are asleep in the deep so beware! Beware!
'What of the storm when the night is o'er? There is no trace or sign!
'Save where the wreckage hat strewn the shore, peaceful the sun doth shine.
'But when the wild raging storm did cease, under the billows two hearts found peace.
'No more to part, no more of pain, the bell may now toll its warning in vain.

'Loudly the bell in the old tower rings
'Biding us list to the warning it brings.
'Sailor take care! Sailor take care!
'Danger is near thee, beware! Beware!
'Beware! Beware!

'Many brave hearts are asleep in the deep so beware! Beware!
'Many brave hearts are asleep in the deep so beware! Beware!
--[https://en.wikipedia.org/wiki/Asleep_in_the_Deep_\(song\)](https://en.wikipedia.org/wiki/Asleep_in_the_Deep_(song))

***Carnival of Venice Fantasia* by Guy Earl Holmes (1873-1945)**

Published by Rubank, Inc. (1937)

Played on a Cool Winds BBb plastic tuba on loan from Chicago Music Store, Tucson

The *Carnival of Venice* folk tune has been arranged and recorded countless times for a variety of instruments. Perhaps the most famous is the trumpet variations by Jean-Baptist Arban (1825-1884) although other noted trumpet arrangements have also been done by Del Staigers, Herbert L. Clarke, and more recently by Alan Vizzutti.

G.E. Holmes lived in an era of rapid expansion of instrumental solos for all instruments. Little is known about his life other than a collection of primarily instrumental works. As an arranger for the Rubank Company, he wrote for all instruments, particularly the saxophone, and often made multiple versions of the same arrangement for different instruments. In addition to this work, his *Emmett's Lullaby* for tuba and piano, another theme and variations work based on an 1879 song by J.K. Emmett, is also published by Rubank and is still available today. This set of variations was published in 1937 and remains popular today, especially among students looking for solo contest repertoire for the BBb tuba.

***Suite from Hexagon* by Anne McGinty (b. 1945)**

Played on my 1984 CC Miraphone 188 tuba

Published by Tuba Euphonium Press (2016)

1. *Timespan*
2. *Contours*
3. *Juxtaposition*



Anne McGinty is known throughout the world as the most prolific woman composer in the field of concert band literature, having written more than 225 pieces, with more than 50 of those commissioned by bands across the United States. Thousands of people have played her music and discovered the joy and beauty of playing music that is both educational (helping instrumentalists learn basic musical skills) and also musical, engaging their imagination and encouraging them to stay in the instrumental music program. In addition to concert band, she has written for solo flute with band, solo clarinet with band, brass band, string orchestra, solo flute, flute with piano accompaniment, and music for flute duet, trio, quartet and choir.

All of her compositions and arrangements have been published. Her publishers include Queenwood Publications (now Queenwood/Kjos), C. L. Barnhouse Co., Boosey & Hawkes, Hal Leonard Corporation, Kendor Music, Kjos Publications and Southern Music Company. After a successful career spanning 30+ years as both a composer and publisher of educational music, Anne is now writing chamber music for brass and woodwinds, all published by McGinty Music. An expert in writing for wind instruments, Anne is also composing for diverse instrumental combinations to showcase their varied timbral possibilities in modern, tonal music. She began her higher education at The Ohio State University, where Donald McGinnis was her mentor, band director and flute teacher. She left OSU to pursue a career in flute performance, and played principal flute with the Tucson (Arizona) Symphony Orchestra, Tucson Pops Orchestra, and in the TSO Woodwind Quintet, which toured Arizona under the auspices of a government grant. When she returned to college, she received her Bachelor of Music, summa cum laude, and Master of Music from Duquesne University, Pittsburgh, Pennsylvania, where she concentrated on flute performance, music theory and composition. She studied flute and chamber music with Bernard Goldberg and composition with Joseph Willcox Jenkins.

Ms. McGinty is a life member of the National Flute Association and served on its Board of Directors. She taught flute at several colleges in the Mid-West, taught flute and chamber music to underprivileged children, and was leader of a Royal American Regiment Fife and Drum Corps. She performed professionally in orchestras, chamber groups and as a flute clinician for a major manufacturer. She also was the editor of a flute column for a music magazine and co-founder of the NFA Newsletter, now known as “The Flutists Quarterly.” Although no longer performing as a flutist, she remains well known as a flute choir specialist and was the first person to convince two major educational music publishers to publish a series for flute choir. As the flute editor at Hansen Publications in Miami Beach, Florida, she arranged and produced the first such flute choir series.

She is a member of the American Society of Composers, Authors and Publishers (ASCAP) and has received annual composition award since 1986. She received the Golden Rose Award from the Women Band Directors National Association and the Outstanding Service to Music Award from Tau Beta Sigma, a national honorary band sorority.

Highlights of her career include being the first woman composer commissioned to write for the United States Army Band. That composition, entitled *Hall Of Heroes* and premiered in March, 2000, with the composer conducting, featured the U.S. Army Band & Chorus and honored the recipients of the U.S. Congressional Medal of Honor, with words based on a poem by Audie Murphy. She was commissioned to write an original composition (*To Keep Thine Honor Bright*) for the Bicentennial of the United States Military Academy at West Point and another (Victorious) for the United States Continental Army (now TRADOC) Band. Another very special commission (*'Tis A Gift*) was for victims of TWA Flight 800 and to help heal the community of Montoursville, Pennsylvania, with music.

Music is the most important thing she has ever done or will ever do in her life – composing, conducting, performing and speaking at a wide variety of musical events. Her enthusiasm and passion for music is evident in everything she writes.

Hexagon was commissioned by the International Tuba Euphonium Association in 2015 as the first work of a ten year commissioning project. The parameters were to create a series of compositions that could be performed by an advanced high school student or low brass enthusiast. The original intent of three works expanded to six that include four works for tuba and piano, one unaccompanied work, and a series of duets. The premiere took place at the International Tuba Euphonium Conference at the University of Tennessee on June 2, 2016 with Mark Nelson tuba, Bernadette Lo, piano and Matt Tropman playing tuba for the duet portion. The first three works played tonight constitute a stand-alone suite for tuba and piano. Anne McGinty also created a parallel version of *Hexagon* for euphonium as part of the commission parameters. The composer has written the following notes:

- I. *Timespan*
Written in arch form (A-B-C-B-A) this piece contrasts slow, lyrical and expressive with fast, decisive and well-articulated. Intervals (timespans) play an important role throughout.
- II. *Contours*
This piece is a line drawing for the soloist, with an opportunity for individual creative expression. The piano part is unobtrusive, allowing the soloist to have the spotlight in this slow, lyrical movement.
- III. *Juxtaposition*
As the title suggests, the solo instrument and the piano often trade parts in this fast, but not too fast movement. Rhythmical accuracy is integral to this multi-meter piece.

***Dulce Infancia* by Adriana Isabel Figueroa Mañas (b. 1966)**

Played on my 1982 B&S *Symphonie* F tuba

Unpublished manuscript (2016)

1. *Divertissement*
2. *Lullaby and Final*
(played as one continuous work)



Adriana Isabel Figueroa Mañas is flautist & singer-songwriter from Argentina, and graduated from the School of Music at the National University of Cuyo in 1997. As well as having played classically in various settings, including for the Symphonic Orchestra of Mendoza, she enjoys playing jazz, fusion and pop. In addition to the flute, she plays alto & soprano sax and piccolo. Her jazz band, “West Jazz Band,” won the prize for the best band in Mendoza, and a woodwind ensemble that she was part of won first prize in the 1998 Antorchas Chamber Competition, playing a selection of her own compositions and is still going to this day. She teaches music and flute at the English-German school, Konrad Lorenz, where she greatly enjoys working with children. She has recorded two albums of songs for children, including *Canciones para los inquietos*. In May, 2009, in the Facultad de Artes de la

Universidad Nacional De Cuyo, Adriana was awarded a plaque in recognition of her work as a woman composer of chamber and orchestral music living in Mendoza and a concert of works including her own in homage to women in this area.

The international chamber festival “Por Los Caminos del Vino” in Mendoza, Argentina honored her music in the 2014 edition. Adriana is also a member of the International Alliance of Women in Music (IAWM) and contributes articles to that journal as a unique composer representing Argentina. She is also a member of FADEC (Argentinian Foundation of Woman Composers). --<http://www.ciweb.com.ar/figueroa/index2.php>

Dulce Infancia (Sweet Childhood) was commissioned by Mark Nelson and Matt Tropman in the fall of 2016. It was premiered by Nelson and Tropman with Gail Novak, piano at the Southwest Regional Tuba Euphonium Conference at the “Arizona Night” recital, March 17, 2017. This is the fourth commission from Mañas that Nelson has done for tuba. Previous works include a set of four tangos entitled *Tango Images* for tuba and piano, *Angels’ Carillons* for tuba and vibraphone, and *Buenos Recuerdos (Good Memories)* for tuba and piano. Even though we have never met in person, we have been in email contact for over a decade. Her music is filled with syncopation and cross-rhythms as well as contemporary harmonies, particularly the added-6th chord. The music is easy to listen to and can be played in a variety of concert settings.

The composer wrote her notes about this work in Spanish. Google translator provided the translation into English:

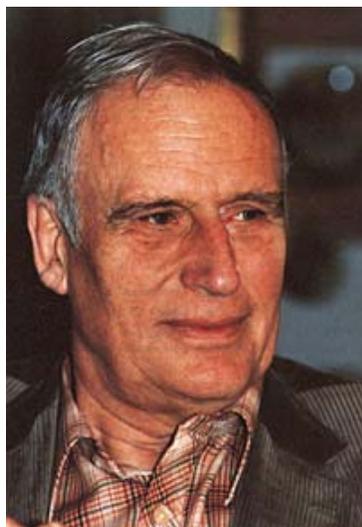
<p>"sweet childhood," es la época más linda de una persona, donde hay inocencia, alegría, juego, amor, familia, etc...</p> <p>La época del barrio, los amigos que jugábamos en la calle, sin peligro de nada... La mía, fue una infancia feliz, y un poco quise dedicar esta pieza a esa época, relacionando el divertimento con el juego, la alegría, y la canción de cuna, con el amor de mi familia.</p> <p>Además es lo que yo desearía a todos los niños del mundo: una infancia feliz... Por eso también sería hermoso la dedicaran a los niños.</p>	<p>"Sweet childhood" is the most beautiful time of a person, where there is innocence, joy, play, love, family, etc ...</p> <p>The time of the neighborhood, the friends that we played in the street, without danger of anything ... Mine was a happy childhood, and a little I wanted to dedicate this piece to that time, relating fun with play, joy, and lullaby, with the love of my family.</p> <p>It is also what I would wish for all the children of the world: a happy childhood ... That is why it would also be beautiful to dedicate to the children.</p>
--	---

Concertino for tuba and string orchestra Op. 77 by Jan Koestier (1911-2006)

Played on my 1982 B&S *Symphonie F* tuba

Published by Editions Bim (1990)

1. *Allegro con brio*
2. *Romanza e Scherzino*
3. *Ronodo Bavarese*



Jan Koetsier 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 Koetsier 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."

-- <http://www.musikhochschule-muenchen.de/>

Over the last 30 years, many tubists have been exposed to the music of Jan Koestier. This work was written in 1978 and revised in 1982 and remained in manuscript until 1990. Dedicated to Manfred Hoppert, a noted German tubist who subsequently also recorded it, the work was originally written with a string orchestra accompaniment. Tonight's performance will be with the composer's piano reduction. Like his more familiar *Sonatina* for tuba and piano, this 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.

***Rumanian Dance No. 2* by Ionel Dumitru (1915-1997)**

Played on my 1982 B&S *Symphonie* F tuba

Published by Editions Bim (1996)



Ionel Dumitru was born in 1915 in Romania. He received his musical education at the Military Music High School (1933-1937), and then at the Bucharest Conservatory (1937-1943). He was principal tuba of the Romanian Army Orchestra, of the “George Enescu” Philharmonic Orchestra of Bucharest (1943-1967), of the Romanian Radio Symphony Orchestra, and of the imperial Orchestra of the Teheran Opera (Iran). Known for his great virtuosity, his numerous concert tours have taken him to most of the major cities of the world. He taught tuba at the Musical High School of Bucharest from 1967 to 1972. Dumitru’s works for tuba include about thirty compositions, some pedagogical works, and over a hundred transcriptions. His musical activities have received special

recognition with several national and international awards. Dumitru Ionel died in 1997.

- <http://www.editions-bim.com/composers/dumitru-ionel>

The *Rumanian Dances No. 1-6* is a collection of short dances for tuba and piano composed between 1946 and 1982. The *Romanian Dance No. 2* from 1946 is probably the most famous and most often performed of the set including an electrifying performance by noted tuba virtuoso Roger Bobo for the *Tonight Show* starring Johnny Carson many years ago. It is in a simple A-B-A format using folk-like melody and eastern European scales and tonality.