

PERFORMERS



Dr. Mark Nelson is in his thirty-seventh year of teaching and performing. He is currently the Performing Arts Department and Director of Bands at Pima Community College. He served four terms as vice-president for professional development and a term as vice-president for collegiate/research for the Arizona Music Educators Association. AMEA also awarded him the George C. Wilson Leadership Award and the Excellence in Music Administration Award. As a member of the International Tuba Euphonium Association, Dr. Nelson was one of the initial recipients of the Clifford Bevan Award for Meritorious Work in Low Brass Scholarship. At the Southwest Regional Tuba Euphonium Conference at the University of Arizona in March, 2017, Dr. Nelson was presented with a plaque and citation from the ITEA Executive Board noting his 30+ years of continuous service as an editor for the ITEA Journal. His two CD recordings *New England Reveries* and *Aboriginal Voices* have received critical acclaim over the years. As an advocate for new music for the tuba, he has commissioned and premiered over 30 new works for the instrument. He has adjudicated bands and orchestras in several states and often is called

to substitute for the Tucson Symphony Orchestra and Tucson Pops Orchestra. He is currently Principal Tuba of the Southern Arizona Symphony Orchestra. His degrees include the B.A. from Point Loma Nazarene University, the M.M. and D.M.A. from Arizona State University, the M.Ed. in Education Administration from the University of Vermont, and the Licentiate Performer's Diploma from Trinity College of Music, London. Previous appointments include Professor of Music at Millikin University and Associate Professor of Music at the University of Vermont as well as several years as a public school instrumental teacher. He has been the Performing Arts Department Head and Director of Bands at Pima Community College in Tucson, Arizona since 2000 where in addition to directing the wind ensemble, he teaches courses in electronic music, music fundamentals, exploring music and applied tuba and euphonium studio instruction. During the summer of 2016 through the first part of September 2016 and the fall of 2018, he also served as Acting Dean of the Arts Division.



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.

CONTACT INFORMATION

Dr. Mark Nelson
Pima Community College
2202 W. Anklam Road, Tucson AZ 85755
520-206-6826 • manelson@pima.edu • www.marknelsontuba.com



PimaCommunityCollege

/// Keep striving.

International Women's Brass Conference 2019 Three Women, One Tuba

Friday, May 24, 5:30 p.m.
Music Building Recital Hall, Arizona State University
Mark Nelson - tuba, Marie Sierra - piano

PROGRAM

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

1. Timespan
2. Contours
3. Juxtaposition

Tango Images by Adriana Isabel Figueroa Mañas (b. 1966)

- I Tranquillo ad lib., allegro moderato
- II Adagio
- III Allegro moderato
- IV Tranquillo ad. lib., allegro

Concert Piece for Tuba and Piano.....by Libby Larsen (b. 1950)

PROGRAM NOTES

Suite from Hexagon by Anne McGinty (b. 1945)

Published by Tuba Euphonium Press SKU # TEP11089 (2016) • <https://www.cimarronmusic.com/hexagontuba>

Reviewed in ITEA Journal Vol. 44 No. 1 (Fall 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 Jenkin.

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.
<https://mcgintymusic.com/inspiration/meet-the-composers/>

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.

Tango Images by Adriana Isabel Figueroa Mañas (b. 1966)

Published by Tuba Euphonium Press. Available from JW Pepper and Sons:

<https://www.jwpepper.com/Tango-Images/10502629.item#/submit>

Reviewed in the ITEA Journal Volume 31:4 (Summer 2004)

- I Tranquillo ad lib., allegro moderato
- II Adagio
- III Allegro moderato
- IV Tranquillo ad. Lib., allegro



Adriana Figueroa Mañas graduated in 1997 from the School of Music of the National University of Cuyo in Mendoza, Argentina, where she earned the title "Licenciada in Music : Flute." She completed master courses in Latino American music at the University of Cuyo and took courses in jazz, improvisation, and chamber music composition and orchestration, including contemporary orchestration techniques.

Adriana's works have premiered in Argentina, Brazil, Canada, Germany, Italy, Spain, Uruguay, Chile, Colombia, Australia, China, Norway, Sweden, United States among other countries. Her compositions are published in Argentina, Italy, United States and Europe and won Prizes and Mentions in Argentina, Italy, the United States and other countries. She is the saxophonist in the "West Jazz Band," a traditional jazz band that has participated in several festivals in Argentina, and other groups. She is a recording musician for orchestras, bands, etc. and is a member of "Orquesta Académia de Mendoza" and "Camerata Barroca" as well as a violoncello student. Adriana has served as board member of the International Alliance of Women in Music (IAWM), and she is member of FADEC (Argentinean Foundation of Women Composers). She is an associated member of Latin Grammy academy and a member of "Film Andes" association from Mendoza.

In May, 2009, in the Facultad de Artes de la Universidad Nacional de Cuyo, there was research by academic professors of this arts faculty about the music and women composers of chamber and orchestral music living in Mendoza. Adriana and other women received formal recognition for contributions to the art and culture in Mendoza.

The international chamber music festival "Por los Caminos del Vino" in Mendoza, Argentina, honored her music in 2014. She also received grants from "Fondo Provincial de la Cultura" to edit her own discs "Composiciones Sinfónicas & de Musica de Cámara" which were released in 2015. Her music is also recorded by other chamber music groups in Europe and America.

Adriana currently teaches music, composition, orchestration, flute, and saxophone. She composes and produces original music for all kinds of media productions, including animation, video games, films, and commercials, working with producers in Argentina and other countries.

Original program notes by Mark Nelson: Tango Images is the result of a commission I undertook after corresponding with Ms. Mañas about a tuba Fantasy-Concerto she wrote that premiered in Brazil. Each movement is a tango with a different and distinct style. Although sequences and chords often allude to popular music, the combination of the piano and tuba in this venue works quite well. It was premiered at my Pima Community College Faculty Recital April 16, 2003. Other commissioned works for Mark Nelson include Angels' Carillons for tuba and vibraphone, Buenos Recuerdos (Good Memories) for tuba and piano and Dulce Infancia (Sweet Childhood) for tuba and piano.

Concert Piece for Tuba and Piano by Libby Larsen (b. 1950)

Published by Oxford University Press, ISBN: 9780193862913, 2000

<https://global.oup.com/academic/product/concert-piece-for-tuba-and-piano-9780193862913>

"Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer's task to order and make sense of sound, in time and space, to communicate something about being alive through music."

– Libby Larsen



Libby Larsen (b. 24 December 1950, Wilmington, Delaware) is one of America's most performed living composers. She has created a catalogue of over 400 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Grammy Award winning and widely recorded, including over fifty CD's of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory. As a vigorous, articulate advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum, which has become an invaluable aid for composers in a transitional time for American arts. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony and the Colorado Symphony. -- https://libbylarsen.com/as_about

Original Program notes by Mark Nelson: Concert Piece for Tuba and Piano by Libby Larsen (b. 1950) is the product of conversations regarding solo tuba repertoire with Mark Nelson after a Vermont Symphony Orchestra concert featuring one of her works. The piece is written specifically for Mark Nelson and the premiere took place at Kirkland Fine Arts Center of Millikin University at a faculty recital on September 6, 1993 with W. Ronald YaDeau, piano. It is also recorded by Nelson and YaDeau on the Aboriginal Voices CD. This work is the first tuba piece by Libby Larsen. It is essentially framed within an ABA structure, fast-slow-fast, with contemporary harmonies, rhythmic energy and syncopation, and an emphasis on agility for both the tuba and piano.