

Original Works by Living Composers Tuba Recital

Mark Nelson, tuba

Marie Sierra, piano

Tucson High School Symphony Orchestra, Cayce Miners, director

Pima Community College Music Building Recital Hall

Thursday April 12, 2018 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.



Cayce Miners is the orchestra director at Tucson High Magnet School. Under his direction the orchestra program has grown to over 200 students, with four levels of orchestra and a string quartet class. His groups have earned high honors and first place rankings at festivals in Arizona and California, and performed by invitation in San Francisco's Davies Symphony Hall in 2014. In addition to his work at Tucson High, Mr. Miners has been fortunate to work with students all over Arizona as a conductor, clinician and adjudicator for various festivals and honor groups. In the music education community, Mr. Miners has served in various leadership and service positions for the Arizona Music Educators' Association, the Arizona chapter of the American String Teachers' Association, and the Arizona Band and Orchestra Directors' Association, and has presented sessions at the AMEA state convention and the ASTA national convention. Through his work with these organizations, and his work with students everywhere, Mr. Miners hopes to inspire teachers and students to high quality, authentic music performances at every level.

The Tucson High Orchestra program is one of Arizona's oldest school music ensembles. Organized by Art Sewell in 1919, the orchestra is now just shy of reaching 100 years old and has over 200 students enrolled. The program boasts four levels of string orchestras and a string quartet program that performs regularly in the community. The students performing today are members of the Tucson High Symphony Orchestra.

Violin

Aimee Barajas-Chavez
Ylia Chuffe
Hannah Peskin-Owens
Isaiah Pina-Rico
Roman Rivera
Lilian Selznick

Viola

Nadira Mitchell
Isabel Olivas

Cello

Brianna Anderson
Joshua Burgos-Destephanis
Isabel Verdugo

Bass

Athina Padilla

PROGRAM NOTES

***Villanella* for tuba and piano by Walter Ross (b. 1936)**

Available on the composer's website:

<http://www.walterross.com/compositions/brvilla.html>

The composer has written the following notes:

Villanella was written for Mark Nelson, who subsequently recorded the work. *Villanella* is written in two sections. The first is a leisurely adagio with mellow harmony. The closing section is a spirited Allegro burlesco in 6/8. The composition was conceived as a light-hearted work suitable for recital programs.

--<http://www.walterross.com/compositions/brvilla.html>

In addition *Villanella*, Dr. Ross also wrote *Escher's Sketches* for Dr. Nelson in 1986. It is an unaccompanied work. Each of the five moments was inspired by a specific sketch by M.C. Escher.



Walter Ross, whose works have been performed in over 40 countries, is perhaps best known for his compositions featuring brass and woodwinds. Raised in Nebraska, he became a professional orchestral French horn player by the age of seventeen and went on to gain more performance experience in college as a member of the University of Nebraska symphonic band, and as a flute player with a baroque ensemble. Currently he plays bass in the Blue Ridge Chamber Orchestra. After four years of engineering and astronomy, he switched to music, receiving much of his early compositional training under Robert Beadell. While working on his doctoral degree at Cornell (where he studied under Robert Palmer and Karel Husa), he received an Organization of American States Fellowship to

study composition privately under Alberto Ginastera in Argentina. The influences of his own extensive performance background and his musical training under composers who stressed bright orchestration and rhythmic excitement can be heard in many of Ross' over one hundred works. He likes to write music that musicians enjoy performing and audiences enjoy hearing. Many of his recent works are representative of his current interest in neo-modal, pandiatonic composition.

Ross has already written a number of major orchestral concertos including ones for oboe and harp, bassoon, clarinet, piano, flute and guitar, trombone, tuba, double bass, and violin. He is currently writing a *Concerto for 'Cello and Orchestra*. He prefers the concerto form to that of the symphony because of its more varied possibilities for artistic expression in contrasting the solo against the orchestra. Three of his concertos are featured on his latest CD and five more have been recorded and will be released soon.

In 1997 he wrote a cantata featuring the poetry of Rita Dove, American Poet Laureate. She sang as the soloist at the premier with the Charlottesville Oratorio Society. Recent choral works include *Evensong* and *Lux Aeterna*. Written to honor the victims of 9/11, *Lux Aeterna* has been performed at Ground Zero among many other locations

Ross has received a number of awards and prizes and many significant grants and fellowships. His work is widely performed, and many of his compositions have been published and recorded. Currently a resident of Charlottesville, Virginia, he has served as president of the Southeastern Composers League and served as a judge at international composition symposia. He has been a visiting composer at the Aspen Music Festival and a featured composer at several universities and forums and on national and international radio broadcasts, and a member of the board of the Capital Composers Alliance.

-- <http://www.walterross.com/biography.html>

***New England Reveries* by Neal Corwell (b. 1959)**

Published by Nicolai Music (<http://nealcorwell.com/page4/page4.html>)

The composer has written the following notes:

New England Reveries is intended to evoke images of the beauty of New England's varied landscapes. The slow and serene opening and closing portions of the composition are balanced by the contrasting middle section which is rapid, forward-driving, and somewhat humorous. As to the work's overall musical conception, it may be said to be a combination of the lyricism

of *Night Song* and the virtuosic requirements of *Odyssey*. The thematic materials are organized in an arch form, which could be charted as follows: introduction / A / A' / B / C / B' / A" / coda

The work is primarily lyrical and the soloist is sometimes given elaborate and somewhat intricate counter-melodies. Most technical challenges, which are moderate, come in the central sections, which are sprightly and dance-like in character.

Dr. Mark Nelson was present at the 1989 premiere of Neal Corwell's first composition for the medium euphonium and tape, *Night Song*, and soon thereafter he approached Dr. Corwell about writing a similar work for tuba and tape for inclusion on his upcoming compact disc with *Crystal Records*. The result of his commission was *New England Reveries*, a work designed as a vehicle for either a tuba or euphonium soloist with a pre-recorded synthesizer accompaniment. The title was appropriate because Dr. Nelson, at that time, was teaching in the beautiful and scenic state of Vermont. The score was completed during July of 1990, and the final version of the synthesizer accompaniment was recorded during the first weeks of September, just in time for the premiere by Dr. Nelson at the University of Vermont on October 17, 1990.

-- <http://nealcorwell.com/page28/page34/page34.html>

Dr. Corwell has also written *Aboriginal Voices* for tuba and CD accompaniment for Dr. Nelson which was premiered in 1994.



Dr. Neal Corwell's professional career began in 1981 when he won a euphonium position with The US Army Band, "Pershing's Own". He soon became a popular and frequent featured soloist with the Concert Band of that organization. In 1989 he departed from the military to teach at two colleges, complete his doctoral degree, and launch a career as a traveling soloist and clinician. He also began composing, recording and publishing his own music at this time. In 2001 Dr. Corwell again won an audition for "Pershing's Own", and subsequently finished out his military career in 2016 when he retired from his position as bass trumpet for the U.S. Army Herald Trumpets and euphonium section leader of The U.S. Army Ceremonial Band. Since retirement, Master Sergeant Corwell has resumed his career as a guest artist, regularly traveling to colleges and universities across the country and abroad.

Dr. Corwell has worked diligently during his 37 years as a professional musician to gain recognition for the euphonium as a solo instrument. As part of this effort, he has presented over 1,100 solo euphonium recitals, and made hundreds of appearances as featured soloist with bands and orchestras around the globe. Neal has also appeared at hundreds of regional, national and international music conferences, to include over a dozen featured artist performances at ITEA-sponsored International Tuba Euphonium Conferences. Neal Corwell is also a respected and award-winning composer and arranger. The primary focus of his work in this area has been directed toward the creation of new euphonium and tuba music, but he has also written for other wind instruments, strings, voices, and diverse ensembles, both small and large, to include symphonic bands and orchestras.

For more information about Dr. Corwell and his music, please consult his website:
www.NealCorwell.com

***Sonata for Tuba and Piano* by George Odam (b. 1938)**

World Premiere

Manuscript available from the composer: georgeodam@mac.com

1. *Allegro Con Moto*
2. *Calm and Distant*
3. *Molto Allegro Giocoso*

The composer has written the following notes:

Sonata for Tuba and Piano by George Odam (1938)

My *Sonata* was originally commissioned decades ago when I had the pleasure of working with Mark Nelson on a university exchange program, which brought him to my English city of Bath and me to Burlington, Vermont. But it has taken until now for it to happen, for which I apologize to him.

There's quite a lot that is traditional sonata material here, even though it was only written in summer 2017, so it is not yet a year old. Traditionally a sonata has three movements, which are fast/slow/fast. The first movement uses what has become known as *sonata form*, the second is an *aria* or song, although a rather sad one, and the last has more fun material in it. You can find this kind of structure in a sonata by Haydn, Beethoven or Schubert. But the musical language I use, although derived from them, has been filtered through two hundred or more years of development.

Movement 1 Allegro con moto

This movement is very athletic. In the opening *exposition*, everything moves fast from the very first note. The piano and tuba play a kind of energetic musical game, or *first subject*, throwing snatches of melody and rhythms to each other. It's a workout for both.

They get into their stride quickly but soon both have to deal with a quick seven beat challenge. A contrasting and slightly more lyrical melody then takes shape. It is based on just two falling tones. This little figure is a sort of clue to the whole piece, and it will recur in many shapes and disguises in all three movements. Traditionally this is known as a *second subject*, contrasting with the first. It turns quickly into a five beat playful waltz, but the piano signals a return to the opening material. In traditional terms this is the short *development* section. In the final brief *recapitulation* the little lyrical second subject returns first and the movement ends with the pumping energies of the opening work out.

Movement 2 *Calm and distant*

There is a sub-text to this contrasting and songlike slow movement. I have dedicated it, in admiration, to the memory of Benjamin Britten (1913-1976) whose music brought me into music and who personally encouraged me. He died far too young. The most poignant scene in his amazing opera *Peter Grimes* is where Grimes, a poor fisherman, agonizes over the accidental death of his apprentice. I actually quote from this scene but it is unlikely to be obvious to the general listener.

Imagine we are on the cold beach, as sea-fog rolls in, a fog-horn blasts out a warning. It is a falling and very low two-tone figure. These two tones are like a tearful sob, which develops into a despairing, rocking figure that finally turns to anger and exasperation. For a moment of calm it turns the two tones upside down, and a brief wry smile appears, but it soon morphs back into the drooping fog-horn as we drift out, with Grimes, into the fog-bound sea.

Movement 3 *Molto allegro giocoso*

When Mark politely reminded me of my promise to write something he suggested possibly something based on a British folk-song. Like Britten I am a proud East Anglian, and a favorite Norfolk fishermen's song came into my head: *Windy Ol' Weather*. Last movements of sonatas are usually fast and more fun. Haydn used to love to add a musical game into the fun, a sort of musical *Sudoku*, called *fugue*. Britten also loved to do this too, so, I thought, "Well, why not? But let's try to combine the two. The two-tone clue is here, but now it rises up but then down again, no longer sad, and now a threesome.

Fugue means to chase, and this is basically what happens, so we're back into athletics, this time in a sort of crazy relay race. The little three-tone figure begins to morph into the fishermen's song, little by little, until after a struggle it bursts out into the actual song. With a final race to the finish, both tuba and piano cross the line together in a dead heat. I use those last two words advisedly!

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Head of Research and Staff Development at the Guildhall School of Music and Drama, London 1999-2007, **George Odam** was formerly Professor of Music and Music Education at Bath Spa University. Composer, writer and lecturer, and student of Alexander Goehr, Jonathan Harvey and Hans Keller, his works for young performers are played throughout the UK, in Germany and Australia. In 1976 he founded and conducted the National Scouts and Guides Symphony Orchestra. His 1984 book on music education *The Sounding Symbol* is still quoted by students and his trail-blazing book, with Dr Jaume Rosset is *The Musicians'*

Body: a maintenance manual for peak performance (Ashgate 2007) available in Japanese, French and Spanish, was Ashgate best-seller 2016. In retirement, he was Patient-Governor of the Royal National Hospital for Rheumatic Diseases, is Chairman of the International Guitar Foundation and was a founding member of the National Ankylosing Spondylitis Society.

***Tango Images* by Adriana Isabel Figueroa Mañas (b. 1966)
arranged for tuba and strings by José Maria López Kieffer
Manuscript available from the composer: adrisabelfigueroa@gmail.com**

I Tranquillo ad lib., allegro moderato

II Adagio

III Allegro moderato

IV Tranquillo ad. Lib., allegro

The composer has written the following notes:

Tango Images are pictures of tango colors *Music* if the tubist becomes a singer. The original version was for tuba and piano. This new version is arranged for string orchestra and tuba to give greater breadth and beauty to the work.

Original 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.



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 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 the 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.

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.

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 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 Sinfonicas & de Musica de Cámara" which was released in 2015.

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.

***Mark My Words* for tuba and piano by James Grant (b. 1954)**

Published by Potenza Music:

<http://www.potenzamusic.com/mark-my-words-for-tuba-and-piano-126420.cfm>

The composer has written the following notes:

Mark My Words was composed by James Grant in February of 2007 as a heartfelt gift to his great friend and staunch musical ally, tubist Mark Nelson, in celebration of their first collaboration fourteen years earlier (*Three Furies* for solo tuba).

Grant writes, "When I began composing *Mark My Words*, I told Mark to be prepared for something fun that sounded like Charlie Brown doing a funky bossa nova (think jazz pianist/composer Vince Guaraldi's *Linus and Lucy*). I did not tell him that the middle section of *Mark My Words* would make overt references to all of the principal shapes, motives and themes from the *Three Furies* - my way of thanking Mark Nelson, specifically, for opening wide the door of composing for tuba and euphonium those many years ago and for so enthusiastically escorting me over that threshold. I am but one of many grateful composers whom Mark has supported over the years by commissioning, then recording their music. *Mark My Words* is my humble attempt at giving back to this devoted educator, consummate musician, fervent promoter of new music for tuba, and - yes - kickass player."

James Grant also wrote *Three Furies for Solo Tuba* in 1993 for Mark Nelson and over the years wrote many commissioned consortium works for euphonium and tuba Mark participated in.



For four decades, **James Grant** has been commissioned by individuals, choruses, chamber ensembles and orchestras who have performed his music throughout the world. He is a past first-prize winner of the Washington Cathedral Choral Society's choral composition competition; the South Coast (CA.) Choral Society's International Choral Competition; the Louisville Orchestra Competition for New Orchestral Music; and, in 2002, was one of five American composers to win the Aaron Copland Award and the Sylvia Goldstein Award, sponsored by Copland House. Grant's colorful musical language is known by musicians and audiences for its honed craft and immediacy, and his 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 compose new music for a given repertoire and specific instrumentation has led to many successful consortium commissions, a concept championed by the composer. 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, often using Skype technology to beam in to seminar rooms and rehearsal halls for brief cyber-residencies. A dual citizen of the United States and Canada, Grant lives and works in Oxtongue Lake, ON, and in Sarasota, FL, along with his wife, fine-art photographer Elizabeth Siegfried. During the summer months, Grant gets out from behind the composition desk, puts on his apron and, as The Oxtongue Baker, prepares authentic French pastries and sourdough breads for the residents and guests of Oxtongue Lake.

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

Published by Oxford University Press and distributed by Editions Peters:

<http://www.edition-peters.com/product/9780193862913>

Concertpiece 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.



“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