

***Program Notes***  
***Mark Nelson Faculty Tuba Recital***  
**Thursday, April 17, 2008, 7:00 PM**  
**Music Building Recital Hall**  
**Pima Community College, West Campus**  
**Mark Nelson, tuba; Marie Sierra, piano**

with guest artists:  
Marya Gieseey, violin  
Raymond T. Ryder, piano  
Michael Sherline, tuba  
Kelly Thomas, euphonium

***Six Studies in English Folk-Song*** by Ralph Vaughan Williams (1872-1958)  
adapted for tuba by Michael Wagner

Stainer & Bell Ltd, Victoria House, 23 Gruneisen Road, London, N3 1DZ England.  
Tel. 020 8343 3303. <http://www.stainer.co.uk/acatalog/tuba.html> tuba part: £2.65, piano accompaniment: £5.50.



EMI archives

Ralph Vaughan Williams composed primarily by drawing on the rich tradition of English folksong; however, he also absorbed the wider European tradition. He studied music at Trinity College, Cambridge and the Royal College of Music, where he studied with Parry, Wood and Stanford. Later he studied with Max Bruch and Maurice Ravel in Berlin and Paris respectively. In 1903, he started collecting English folksongs; certain characteristics of English folk music influenced his approach to composition. His interest in and knowledge of traditional English music is reflected in his music. Hardly a musical genre was untouched or failed to be enriched by his work, which included nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music and works for chorus and orchestra. During World War I

Vaughan Williams enlisted as an orderly in the medical corps, he became famous for organizing choral singing and other entertainment in the trenches. While the war interrupted the composer's work, it in no way disrupted his creative development. Some critics believed his later symphonies had pessimistic moods and themes feeling there had been a dark shift in his works reflecting his pessimistic vision of the world. Vaughan Williams was an artist of extraordinary creative energy, who continued composing with undiminished powers until his death at 87.

Source: <http://www.lucksmusic.net/featured/vaughanwilliams.asp>

By the time Ralph Vaughan Williams had created his *Six Studies in English Folk-Song* in 1926, he had been traveling around the country collecting English folk songs for a quarter of a century. Along with Cecil Sharp, he preserved for posterity many examples of this great English musical

tradition. These small studies are jewels and were originally written for the cellist May Mukle, who gave first performance at the Scala Theatre in London on 4 June 1926. The touching lyricism of these short and beautiful studies, so fresh and loving, are perhaps an off-shoot of his preoccupation with some of the best folk songs in his opera *Sir John in Love* (1929). These slight but attractive pieces are not literal transcriptions of folk-melodies, but are based on well-known tunes, freely treated and ornamented, whose identity can be easily traced. The first study is a setting of the Norfolk tune *Lovely on the Water*, in which the tune emerges naturally from the accompaniment, well suited to the lyrical qualities of the euphonium. *Spurn Point* is a fine tribute to this unique place with sand and shingle banks in the British Islands on the Yorkshire coast. *Van Dieman's Land* is another fine slow melody and the original name used by Europeans for the island of Tasmania, now part of Australia. *The Lady and the Dragoon* is another tune in a slow tempo. In the fourth study, *She borrowed some of her mother's gold*, the arpeggio accompaniment rocks gently back and forth, occasionally acting as a kind of descant for the [euphonium]. The last of the set, *As I walked over London bridge* ('Geordie') is a 'rum-ti-tum' affair with its air of innocent jollity, its varied accompanying texture, and its surprising ending, is so terse that one regrets the composer did not treat the tune more expansively. But then perhaps the succinct wit of the setting would have been lost. Source: liner notes from Stephen Mead's CD recording, *The Euphonium Virtuoso Collection*.

<http://www.euphonium.net/products/sheet%20music/EV/euphvirtuoso.html>

### ***Diverse Elements*** by David R. Gillingham (b. 1947)

Tuba-Euphonium Press, 3811 Ridge Road, Annandale VA 22003-1832, USA. Fax 703-916-0711.

<http://tuba euphonium press.com>. \$30.00



David Gillingham (born 1947) is an American composer. He earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Many of his works for winds are now considered standards in the repertoire. His commissioning schedule dates well into the first decade of the 21st century.

His numerous awards include the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble* and the 1990 International Barlow Competition (Brigham Young University) for *Heroes Lost and Fallen*. Dr. Gillingham's works have been recorded by Klavier, Sony and Summit and Centaur. His works are regularly performed by nationally recognized ensembles including the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, The University of Georgia Bands, North Texas University Wind Ensemble, Michigan State University Wind Ensemble, Oklahoma State Wind Ensemble, University of Oklahoma Wind Ensemble, Florida State Wind Orchestra, University of Florida Wind Symphony, University of Illinois Symphonic Band, Illinois State Wind Symphony, University of Minnesota Wind Ensemble, Indiana University Wind Ensemble and the University of Wisconsin Wind Ensemble.

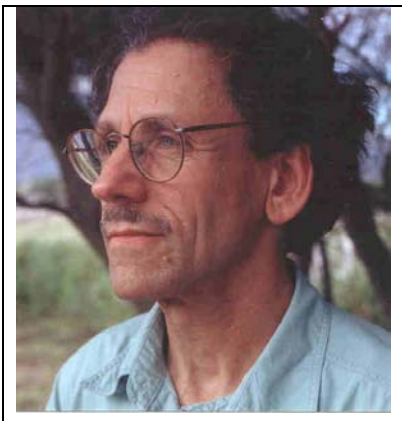
Currently Dr. Gillingham is a Professor of Music at Central Michigan University and the

recipient of and Excellence in Teaching Award (1990), a Summer Fellowship (1991), a Research Professorship (1995), and most recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

Source: [http://www.windrep.org/David\\_Gillingham](http://www.windrep.org/David_Gillingham).

Premiered on January 28, 1998 by Philip Sinder, tuba and Edward Mallett, euphonium at Michigan State University, *Diverse Elements* was commissioned by Sandy MacMorran, the professor of euphonium and tuba at the University of Tennessee. *Diverse Moments* has had many performances since then including a stellar performance by David Zerkel, tuba and Adam Frey, euphonium at the 2004 International Euphonium Conference in Atlanta, Georgia. David Zerkel recorded this work playing both tuba and euphonium on his first album, *American Music for Tuba - Something Old, Something New* (Mark Recordings 5348-MCD). Its five movements bring a multitude of challenges as all three parts are equal partners in music that has many examples of multiple meters, modern chord textures, and incredible rhythmic diversity.

***Running the Gamut*** for tuba and piano (world premiere) by Jay Vosk (b. 1948)  
Unpublished manuscript



Mr. Vosk graduated with a B.M. from the Eastman School of Music and an M.M. from the University of Michigan. He has written numerous works for a variety of media including orchestral, band, chamber and choral music. His music has been performed throughout the U.S. and Europe and Asia. Jay has received awards from the National Association of Teachers of Singing, the Tucson-Pima Arts Council, Meet the Composer, and the Arizona Composer Residency Award from the National Symphony Orchestra. Mr. Vosk has received commissions from, among others, organist Maryjim Thoene, The Arizona Repertory Singers and the Tucson Boy's Chorus. His music has been recorded on the Crystal, AUR and Raven labels. Jay has taught a course in Jewish Music at the University of Arizona and has taught Music at Pima Community College since 1983.

The composer has supplied the following notes:

The title: *Running the Gamut* may be interpreted in a number of ways: In terms of its literal definition: *gamut* refers to the full range of available pitches. In the case of this work, one of my aims was to explore the full range of the tuba. The work is also the third in a series of pieces relating to the act of running. Thus, this composition is very much about music as motion in time in much the same way as running is motion in space. Structurally, this single movement piece is divided into nine smaller sections. Interspersed among several energetic sections are two lyrical 'waltz-like' sections and a 'cadenza'. *Running the Gamut* was composed in 2007. This evening will mark its premiere performance.

***Tuba Duo One*** attributed to W.A. Mozart (1756-1791)

arranged by James Self

Tuba-Euphonium Press, 3811 Ridge Road, Annandale VA 22003-1832, USA. Fax 703-916-0711.

<http://tuba euphonium press.com>. \$15.00.



Universally considered one of the greatest and most popular composers of all times, Wolfgang Amadeus Mozart displayed his enormous talents very early as a keyboard and violin virtuoso. Mozart wrote his first composition at age 3. Mozart's teacher was his father, Leopold, a noted musician and composer who also taught Wolfgang's elder sister Maria Anna, also a child prodigy. The family's patron, the Archbishop of Salzburg, contributed to Mozart's relative independence in Vienna. Mozart's success with German and Italian operas as well as in frequent concert performances did not solve his persistent financial difficulties. In December, 1791,

Mozart became gravely ill and died soon after. Mozart was buried in a common, unmarked grave.

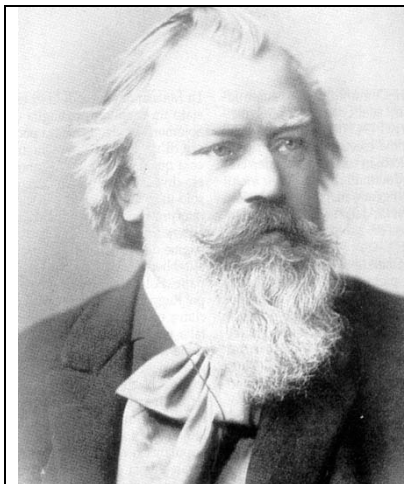
*Tuba Duo One* is based on the first movement of Mozart's *Sonata for Violin and Piano No. 10 K 378* in Bb written in Salzburg in 1779 and published in 1781 with five other sonatas as a group entitled *Six Sonatas pour le Clavecin ou Pianoforte, avec l'accompagnement d'un Violon* dedicated to the pianist Josepha von Aurnhammer. In this arrangement, the two tubas are cleverly arranged as a high and low part although they frequently switch from melody to accompaniment within the arrangement. Alberti bass figures, scalar runs, and a middle key signature change consistent with a modified sonata-allegro form make this duet challenging yet accessible for the more advanced players.

***Trio for Piano, Violin, and Horn, op. 40*** by Johannes Brahms (1833-1897)

Edition Peters Nr. 3899b. C.F. Peters Corporation, 70-30 80th Street

Glendale NY 11385. Tel: 718 416 7800. Fax: 718 416 7805.

<http://www.edition-peters.com/home.php>. \$23.00.



Composer Johannes Brahms was born in Hamburg, Germany on May 7, 1833, the son of a string bass player, and a seamstress. His father wanted him to become an orchestral musician, but Brahms soon demonstrated a clear preference and talent for the pianoforte and at age seven he began studies with a pupil of Eduard Marxen, and eventually with Marxen himself. Marxen's deep understanding and fondness for the music of Bach and Beethoven influenced Brahms to a commitment toward the traditional styles of the mid-nineteenth century, and a lasting rejection of later nineteenth century modernism as represented by the music of Wagner and Liszt. Brahms did not achieve early success as a performing pianist or as

a composer, and made his living playing in cafes and composing hack works for local performing groups.

While still in his early twenties Brahms met Joseph Joachim, the renowned violinist and the two became fast friends and often made joint concert tours through Europe. Through Joachim Brahms met Franz Liszt, and also Robert and Clara Schumann, who were to have perhaps the most profound influence on his musical and composing career. He remained close to the Schumanns, and spent much time with them, especially during Robert's decline into serious mental illness. After the death of Robert he remained close to Clara. Initially he was very much in love with Clara, fourteen years his senior, though she did not return his love. However, they remained close friends for the remainder of her life. She premiered many of his compositions on her frequent concert tours. An affair with Agnes Siebold in 1858 at age 25 was the closest he would ever come to marriage.

Brahms had hoped to secure a permanent conducting position, or conservatory appointment, but though he secured several positions in various places, each failed for some reason, and he never succeeded in this ambition. In 1868 he settled permanently in Vienna, where he had established a wide circle of friends among the most famous and successful musical and cultural figures of his time. The premier of his *German Requiem* in 1869, more than any of his previous works established his reputation as a significant composer. Throughout his career he composed prolifically for almost all instrumental combinations, as well as works for piano, chorus and solo voice. Many still appear regularly on today's concert programs. Most popular today perhaps are his *German Requiem*, his four symphonies, the *Alto Rhapsody*, and his chamber music.

Brahms died at age 64 in Vienna, on April 3, 1897, of cancer of the liver, only a few months after the death of his dear friend, Clara Schumann.

Source: [http://www.kennedy-center.org/calendar/index.cfm?fuseaction=showIndividual&entity\\_id=3770&source\\_type=C](http://www.kennedy-center.org/calendar/index.cfm?fuseaction=showIndividual&entity_id=3770&source_type=C) for a performance Feb. 5, 2006, 2:00 P.M.

Johannes Brahms composed this striking *Trio* at the end of a glorious outpouring of chamber music. Brahms had already employed the horn with great effect in his set of choruses for women's voices, two horns, and harp, Op. 17, but it was fairly unusual to include the instrument in a full scale four movement chamber work, if only because of the tonal limitations that it necessitated. True, valves had recently been developed for the horn, making possible the performance of chromatic notes that were simply not within the range of the natural, valveless instrument. But Brahms always remained loathe to use the new fangled version, claiming that the natural horn had a much fuller and more satisfying tone than the valved instruments.

Part of that difference in tone came from the manner of playing natural horns; in order to get any pitches other than those that were part of the overtone series, the player inserted his hand into the bell to "stop" the instrument, thus lowering the pitch by a half step or, at most, a whole step. This, of course, had the additional effect of muffling the tone. The player therefore had to be somewhat circumspect in playing the unstopped tones, in order to make them match the stopped tones as closely as possible. Apparently, when the valves were first introduced, horn players got carried away in a fine frenzy of chromaticism and vulgar blowing with all their might and main. Even so revolutionary a composer as Wagner—whose *Tristan und Isolde* cannot be performed without the modern instrument—noted in the score that he had first made sure it was possible to play the valved horn tastefully before scoring his opera for it! Brahms apparently did not want to run the risk; he always wrote as if for the older natural horns, which could be

changed from one key to another by the insertion of a special crook to lengthen or shorten the tubing—even though, by the end of his life, almost all players were certainly using the valved horn.

He completed the *Trio*, a Romantic work redolent of German forests, in the wooded neighborhood of Lichtenthal, near Baden Baden, in May of 1865, and took part himself (as pianist) in the first performance in Karlsruhe that December. When he offered it to his publisher Simrock the following June, he noted that the horn part could, if necessary, be played on a cello, but 18 years later he had a change of heart, and wrote to Simrock: “My horn trio should be provided with a viola part instead of the cello! With cello it sounds dreadful, but splendid with viola!” Simrock agreed to print a viola part, too (it could only increase sales!), but he refused Brahms’ request to suppress the cello part.

Of course, any discussion of alternate scorings is purely academic, because horn players, who are not exactly wallowing in chamber music by the great Romantic masters, will never let this piece go. It gives the player every opportunity for a wide range of expressive and virtuosic performance.

Owing to the difficulty of modulating freely and widely with a natural horn, Brahms wrote a first movement that is not in sonata form—the only one in his entire chamber music output. It alternates two ideas—the opening *Andante* in E flat major and a *Poco più animato* in a related minor key—with a sonata like tonal plan, but without any rapidly modulating development section. The *Scherzo* that follows is a lively romp with some surprising harmonic twists, both in the main section and in the *Trio*, which comes in the dark key of A-flat minor. The slow movement, identified in its tempo as “sad” (*mesto*), is an expressive lament, thought by some critics to be a musical response to the death of the composer’s mother, which took place in the year of composition (and to which the soprano solo of the *German Requiem* was another response). The *Finale* conjures up the forest and the hunt, with its fanfares and its echoes in a vigorous interplay of good humor. Notes by Steven Ledbetter ([www.stevenledbetter.com](http://www.stevenledbetter.com)).

Source:

[http://blog.92y.org/index.php/weblog/item/program\\_notes\\_chamber\\_music\\_at\\_the\\_y\\_schumann\\_and\\_brahms/](http://blog.92y.org/index.php/weblog/item/program_notes_chamber_music_at_the_y_schumann_and_brahms/)

## *Guest Artists*



**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 2006 International Tuba Euphonium Conference in Denver, Colorado. 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.



**Marya Giesy** holds performance degrees from Oberlin Conservatory of Music and The Ohio State University. Active in central Ohio as a teacher, soloist and chamber musician, Marya played with the Columbus (Ohio) Symphony Orchestra for many years and was violinist with the Columbus Baroque Ensemble. In Tucson she founded and performed with The Tohono Chul Chamber Players and is currently concertmaster of The Civic Orchestra of Tucson. Marya lives in Green Valley where she is leader of The Green Valley String Ensemble and past program chair of The Green Valley Chamber Music Society.



**Raymond T. Ryder** completed a doctorate in piano at the University of Arizona under Rex Woods with a Lecture-Recital and Document on “Russian Elements in Selected Piano Compositions of César Cui (1835-1918).” Dr. Ryder has a private teaching studio in Tucson and serves as an adjunct faculty member at Pima Community College. He has also been the organist and handbell director at Valley Presbyterian Church in Green Valley for the past eight years. During the opera season, Raymond projects (and has sometimes prepared) the English translations for Arizona Opera. Raymond is active in the Tucson, Arizona, and National Music Teachers Associations and the American Guild of Organists. He is also a member of the community-based Sonoran Bells. Prior to moving to Tucson, he was on the faculty of Delta State University in Cleveland, Mississippi for several years. Dr. Ryder’s earlier degrees are a Bachelor of Music in Piano Performance from the University of Colorado, Boulder, and a Master of Music in Performance from the Florida State University in Tallahassee

with an emphasis in vocal accompanying. His accompanying activities have included nine summers on the accompanying staff at Interlochen Arts Camp in Michigan, three seasons accompanying the Tucson Masterworks Chorale, and more recently, the Arizona Choral Society.



**Michael Sherline** has been principal tuba with the Tucson Symphony Orchestra since 1980. He holds a Bachelor of Music in Tuba Performance from The Catholic University of America and a Master of Music in Tuba Performance, with honors, from Michigan State University. He studied with David Bragunier of the National Symphony, Abe Torchinsky of the Philadelphia Orchestra and the University of Michigan, and Robert Whaley of Western Michigan University and the Kalamazoo Symphony. He was previously a member of the U.S. Navy Band and was Principal Tuba in the Lansing, MI Symphony. He has performed with the National Symphony Orchestra, National Gallery Orchestra, National Ballet, Washington Opera Society, American Ballet Theater, Southern Arizona Light Opera Company, and Arizona Opera. In July, 2001 Mr. Sherline retired after 23 years as a dispatcher with the Pima County Sheriff’s Department. For

several. years, he played bass trombone in Big Band Express, a Tucson swing band.





**Dr. Kelly Thomas** was appointed tuba/euphonium instructor and director of pep bands at the University of Arizona in 2001. A native of Flagstaff, Arizona, he began his studies with R. Winston Morris at Tennessee Technological University. There he earned a Bachelor of Music degree in music education. He also holds a Master of Music degree in music education from Arizona State University where he studied with Sam Pilafian. Kelly completed a Doctor of Musical arts degree at Arizona State University in 2006. Professor Thomas participated in the famed Tennessee Tech Tuba Ensemble (TTTE), under the direction of R. Winston Morris, while at TTU. Kelly has appeared as a soloist as well as an ensemble member on the following recording's affiliated with the TTTE: *Euphoniums Unlimited* (Mark Records 2004), *The Kings of Brass* (Mark Records 2001), *Tubalogy 601* (Mark Records 2000), and *Unleash the Beast* (Mark Records 1995). In 1995 and 2007 Kelly performed at

Carnegie Hall as a soloist and ensemble member with the TTTE. Dr. Thomas has collaborated with Gunther Schuller, Adam Gorb, Greg Danner, and David Maslanka in recent years. Professor Thomas has also performed at the International Tuba Euphonium Association (ITEA) Conferences in Las Vegas, NV; Conway, Arkansas; Tucson, AZ and Regina, Canada. He has also performed at the United States Army Band Tuba-Euphonium Conference in Washington D.C. In 2003 and 2007 he hosted the ITEA Regional Conference in Tucson, AZ on the campus of the University of Arizona. In 2005, Kelly conducted the University of Arizona Brass Choir and performed at the International Trumpet Guild Conference in Bangkok, Thailand. Kelly is a founding member and tubist for the *Original Wildcat Jass Band*, a traditional New Orleans and Chicago jazz band. This touring ensemble has been featured throughout Tucson as well as New Mexico, California, and Colorado. They released their debut recording entitled *Introducing...The Original Wildcat Jass Band* in 2004. Their second recording, *I'll Be Glad When You're Dead*, was released in 2007. Dr. Thomas is a Clinician/Artist for Besson Instruments.