



## “Tiptoe Through the Tubas”

Dr. Edward C. Harris, conductor

Marty Erickson, tuba

*Sunday, February 12, 2012, 3:00 p.m.*

*McAfee Performing Arts Center*

*Saratoga, California*

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DMITRI KABALEVSKY    Colas Breugnon Overture

PERCY GRAINGER    Lincolnshire Posy  
Lisbon (Sailor's Song)  
Horkstow Grange (The Miser and His Man:  
A Local Tragedy)  
Rufford Park Poachers (Poaching Song)  
The Brisk Young Sailor (Who Returned to  
Wed His True Love)  
Lord Melbourne (War Song)  
The Lost Lady Found (Dance Song)

ROLF WILHELM    Concertino for Tuba and Wind Instruments  
Moderato deciso  
Andante lirico  
Allegro comodo  
*Marty Erickson, tuba*

INTERMISSION

ROSSANO GALANTE    The Redwoods

GIOACCHINO ROSSINI    Largo Al Factotum, from *Il Barbiere di Siviglia*  
*Marty Erickson, tuba*

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ARR. LUTHER HENDERSON Tuba Tiger Rag  
*Marty Erickson and Dan Boykin, tubas*

ARR. JERRY BRUBAKER Tiptoe Through the Tubas  
*Marty Erickson and friends, tubas*

G. H. HUFFINE Them Basses

*Mr. Erickson's visit is sponsored in part by the Getzen Company, sole importers of the Willson 3400 Eb tuba he helped to design and uses as his solo instrument.*

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## ABOUT THE ARTISTS

After an extensive national search in 2002, **Dr. Edward C. Harris** was appointed music and artistic director of the San Jose Wind Symphony, only the second conductor in the group's 54-year history. Now in his tenth season with SJWS, Dr. Harris has enhanced the band's reputation as one of California's premiere concert bands, with performances at the Midwest Clinic, the World Association for Symphonic Bands and Ensembles Conference and the California Music Educators Association Conference. Dr. Harris currently serves as the director of the School of Music & Dance and the director of bands at San José State University.

**MARTY ERICKSON** was principal/solo tubist with the United States Navy Band in Washington, D.C., where he served for twenty-six years. He has been the principal Eb tubist with the Brass Band of Battle Creek for the past fifteen years and is a founding member of Millennium Brass Quintet, the Symphonia tuba-euphonium ensemble, and the tuba-percussion duo Balance with percussionist Alison Shaw.

Having served on the faculties of Pennsylvania State University and Eastern Michigan University, Mr. Erickson is in his ninth year as lecturer of tuba, euphonium and chamber music at the Conservatory of Music at Lawrence University, where he performs with the Lawrence Brass faculty brass quintet.

Mr. Erickson has performed as a soloist/clinician throughout Western and Eastern Europe, Japan, Scandinavia, the United Kingdom, Bermuda, Cuba and in 48 of the 50 United States. He has performed with the Boston Pops Orchestra, the National Symphony and Annapolis Chamber Orchestras (with performances at Carnegie Hall and the J.F. Kennedy Center for the Performing Arts), the Baltimore Opera Orchestra, the Maryland Symphony, the Washington Masterworks Orchestra, the Smithsonian Masterworks Jazz Orchestra under the direction of Gunther Schuller, and, most recently, as principal tuba with the

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Green Bay Symphony. He has also performed as soloist on concert and recital series programs with the United States Army Band, the United States Army Field Band, the United States Marine Band and the Army Garrison Bands of Oulu and Helsinki, Finland. In April 2008, Mr. Erickson performed four concerts with the Chicago Symphony Orchestra, serving as “extra tuba” in performances of *Symphony Fantastique* with CSO tubist and longtime friend Gene Pokorny, under the direction of Maestro Kenneth Nagano.

## PROGRAM NOTES

### **Colas Breugnon Overture**

*Dmitri Kabalevsky (1904 – 1987), transcribed for symphonic band by Walter Beeler*

Kabalevsky was born in St. Petersburg, Russia, the son of a civil servant. He showed early talent for music, playing the piano by ear at the age of six and beginning to compose soon after. His formal musical education began when he was fourteen, when his family moved to Moscow so he could attend the Scriabin School of Music. In 1925, he entered the Moscow Conservatory to study composition. Kabalevsky became an assistant instructor at the Conservatory and earned full professorship in 1939. His style is marked by clear tonality and energetic rhythms, which made it easy for him to abide by the Communist Party’s decree that music be socially usable. He never abandoned his early interest in young people and produced numerous instrumental compositions and songs for them. He regularly corresponded with students at 150 high schools, giving them advice and direction in their musical interests.

Kabalevsky completed his opera *Colas Breugnon, The Master of Clamecy* in 1937. Based on the novel by Romain Rolland, the plot is set in sixteenth century France and centers around the efforts of Colas to overthrow the cruel lord (the duke) and free his people from tyranny. The story develops Colas into a sort of Burgundian Robin Hood, at once a jester and philosopher, vine grower and artist, combining in himself a lusty appetite for food, wine, and an ardent love of art.

### **Lincolnshire Posy**

*Percy Aldridge Grainger (1882 – 1961), assembled by Frederick Fennell*

Born the son of an architect in Australia, Grainger was a precocious pianist. He gave a series of concerts at the age of twelve, using the earned proceeds to study in Frankfurt, Germany, for six years. After this, he began his European career as a concert pianist, settling in London in 1901. He came to the U.S. in 1915, enlisted as an Army bandsman at the outbreak of World War I, and became a United States citizen in 1919. It was during his stay in England that Grainger became passionately involved in collecting and arranging folk songs

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and country dances. He was a picturesque nationalist who tried to retain the original flavor of British folk songs and their singers by strictly observing their peculiarities of performance, using composition techniques such as varying beat lengths and parallelism.

Conceived and scored for wind band in 1937, *Lincolnshire Posy* is based on folk songs collected in Lincolnshire, England. Each of the movements is intended to be a musical portrait of the singer. The composition begins with “Lisbon,” a sailor’s song in a brisk meter. “Horkstow Grange (The Miser and His Man – A Local Tragedy),” is named for a pleasantly situated eighteenth-century farm house that stands beside the B-204 road to South Ferriby. The tune is a requiem for an oppressive overseer and his “man,” who couldn’t tolerate abuse any longer and used a club on the miser. “The Brisk Young Sailor” is a simple tune that tells of one “Who Returned to Wed His True Love.” “Lord Melbourne” is a war song with the lyrics: “I am a noble Englishman, Lord Melbourne is my name. I never lost any battle, but won great victory.” The set is completed with “The Lost Lady Found (Dance Song),” that tells the story of a woman stolen by gypsies. Her uncle is suspected of doing away with her in order to acquire her estate. However, her sweetheart searches everywhere and eventually finds her in Dublin. Returning home, the pair arrives in time to prevent the uncle’s hanging for the alleged crime. The town rejoices.

## **Concertino for Tuba and Wind Instruments**

*Rolf Wilhelm (b. 1927)*

Wilhelm was born in Munich and is known as “the German John Williams.” He has written numerous scores for radio, television and films.

“Concertino” was composed at the request of Robert Tucci, performer with the Bavarian State Opera and the Berlin Philharmonic. He premiered this piece during the International Euphonium and Tuba Conference in 1983, accompanied by the United States Air Force Band under the direction of Col. Arnald D. Gabriel. According to the composer, “It was my desire to write an easily understood, uncomplicated and jolly work for this fascinating instrument with an enormous range of four octaves and so many expressive possibilities. The second movement in particular proves how lyrical and eloquent the tuba can be. This version was composed in 1998 and can be regarded as an extension of the original chamber music instrumentation to a large symphonic dimension.”

## **The Redwoods**

*Rossano Galante (b. 1967)*

Born and raised in Buffalo, New York, Galante received his Bachelor of Arts degree in trumpet performance from the State University of New York at

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Buffalo in 1992. He was accepted into the Film Scoring Program at the University of Southern California, where he studied with the late film composer Jerry Goldsmith. He moved to Southern California in 1999 to pursue a career in film composition and orchestration. Galante's film credits as composer or orchestrator include *Big Fat Liar*, *Scary Movie 2*, and *Tuesdays with Morrie*.

This work was commissioned by the North Tonawanda (New York) High School Band. "The Redwoods" is a bold and adventurous overture, reminiscent of epic film scores. It features dynamic brass fanfares and sweeping woodwind lines.

### **Largo Al Factotum, from *Il Barbiere di Siviglia***

*Giacchino Rossini (1792 – 1868), arranged by Sam McClung*

An only child, Rossini took lessons in singing and the harpsichord as a young child. He entered the Bologna Academy in 1806 to study counterpoint and the cello. He later won commissions from Italian theaters in Venice, Milan, and Naples. It was during this period that he composed *Otello*, *La Gazza Ladra*, and *The Barber of Seville*. He went on to enjoy a successful career as composer and producer in London and Paris, composing all 39 of his operas within two decades. After his completion of *William Tell* in 1829, Rossini spent the rest of his life teaching and composing in Italy and France, finally settling again in Paris.

This adaptation of the familiar aria from *The Barber of Seville* was arranged especially for Marty and the United States Navy Band in Washington, D.C. The arranger, Sam McClung, was a shipmate and close friend of Marty's, and they continue to collaborate and stay in touch. Mr. McClung was chair of the Central Florida University Music Department. He recently retired and is living in the Nashville, Tennessee, area. He continues to compose and arrange for band, orchestra, big bands, film and more.

### **Tuba Tiger Rag**

*Original music by Harry DeCosta (1885 – 1964), arranged by Luther Henderson, adapted for band by David Marshall*

Harry DeCosta was an American composer, songwriter, author, radio script writer, and pianist for music publishers.

The "Tuba Tiger Rag" is based on the jazz standard "Tiger Rag," more commonly known as "Hold That Tiger." The origin of this melody is unclear, but the Original Dixieland Jazz Band made it famous with its 1917 recording. The melody has been used in films and has been adopted by many universities as a fight song. This version featuring the tuba was made famous by the Canadian Brass.

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## **Tiptoe Through the Tubas**

*Inspired by “Tiptoe Through the Tulips with Me” by Joe Berke (1884 – 1950), arranged by Jerry Brubaker*

Mr. Brubaker, Chief Arranger of the U.S. Navy Band from 1985 to 1998, has become a close friend of Marty Erickson, having performed and worked with him for over 25 years.

This arrangement was inspired by a tuba player in the Virginia Grand Military Band, in which Jerry Brubaker performs on French horn. Brubaker was going to take a bow for a composition the group played, and he had to walk through the large tuba section, whose tubas were on the floor. As he carefully stepped around the mass of tubing, a tuba player commented, “Tiptoe through the tubas!” After completing this new version of “Tiptoe,” Brubaker immediately thought that Marty might very well get a lot of use out of the arrangement. It features the familiar theme, with variations that include a Bossa Nova and a March, giving opportunities for the folks in the “back of the band” to come to the front and show off.

## **Them Basses (A march in which the basses have the melody throughout)**

*G.H. Huffine (1889 – 1947)*

Getty Herschel Huffine was a self-taught American composer, trombonist and tuba player. He was born in Kentucky, the eldest of four children. He was employed at an axe handle factory when the Bowling Green town band was organized in 1907, and he was accepted into the band on the condition that he learn to play the valve trombone. Huffine did this and also taught himself tuba and the basics of harmony, counterpoint and composition. He spent several years playing in professional circus bands and minstrel shows and worked for C.L. Barnhouse as a music engraver. In 1919, Huffine settled in Binghamton, New York, playing tuba in the Endicott-Johnson Shoe Factory Band and filling in on trumpet, trombone and string bass.

“Them Basses,” published in 1924, is Huffine’s best-known march. It is a “screamer” or circus march, which is generally much faster than a traditional military march, and is intended to stir up an audience’s excitement during a show. The quick tempo of this march challenges players with major and chromatic scales throughout the piece. The march itself is an answer to the age-old student musician question, “Why do I have to learn scales?”

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SJWS Program notes are compiled and edited by Karen Berry.

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- \* Matthew Thornton, software engineer

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Debbie Downs, musician

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Keith Hunter, graduate student

Evan Macias, music student

### BASS TROMBONE

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Jeff Yaeger, music teacher

### TUBA

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### PERCUSSION

John Felder, retired high school band and orchestra director

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- \* Jeff Jones, IT analyst relations

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\* principal

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