

EMBLEMS

American Music for
Solo Tuba and Piano

JUSTIN BENAVIDEZ tuba
with **Nick Weiser** piano

Mark
masters

Reflections on the Mississippi (2013)

19:14

Michael Daugherty

- | | |
|------------------|------|
| 1. I. Mist | 5:04 |
| 2. II. Fury | 3:33 |
| 3. III. Prayer | 6:15 |
| 4. IV. Steamboat | 4:22 |

Sonata for Tuba and Piano (1978)

9:31

Bruce Broughton

- | | |
|-------------------------------|------|
| 5. I. Allegro moderato | 3:21 |
| 6. II. Aria, Andante moderato | 2:58 |
| 7. III. Allegro leggero | 3:12 |

Concerto for Tuba and Piano (2013)

19:39

Donald Grantham

- | | |
|-------------------------------|------|
| 8. I. Fiery and Bold | 6:59 |
| 9. II. Languid and Expressive | 6:02 |
| 10. III. Boisterous! | 6:38 |

Justin Benavidez, tuba

Justin Benavidez, “well-known on the American brass scene” (Fred Child, *Performance Today*), leads an active career as a performer and educator. He is the Assistant Professor of Tuba and Euphonium at Florida State University and previously held a similar professorship at the Ithaca College School of Music. Benavidez is the Tuba-Artist Faculty at the Round Top Summer Music Festival.

An acclaimed international solo artist, Benavidez has performed in venues throughout the world. He is a prizewinner of several national and international solo competitions and is a past winner of the prestigious Aspen Music Festival Concerto Competition. He was the first tubist to receive both the New Horizons Fellowship and the Orchestral Fellowship at the Aspen Music Festival where he held the Principal Tuba chair in the Aspen Festival Orchestra. He was the distinguished recipient of the Horace H. Rackham Merit Fellowship for Doctoral Studies at the University of Michigan.

Benavidez is one of today’s leading educators. He has presented master classes and served as guest artist at several preeminent schools of music, workshops, conferences, and symposia. Benavidez’s students have distinguished themselves through numerous accomplishments, including winning prizes at the International Leonard Falcone Festival solo competition, fellowships to summer music festivals, assistantships for graduate study, and performances with professional orchestras. Many former students lead successful careers as educators at the secondary level.

Benavidez is a B&S/Meinl Weston artist and clinician.

Nick Weiser, piano

Pianist Nick Weiser is steeped in both the jazz and classical idioms and has performed at events as far reaching as the Umbria Jazz Festival in Perugia, Italy, and Switzerland’s Montreux Jazz Festival. During his formative years in western Kansas, Weiser studied piano with the late jazz pianist, composer, and arranger Frank Mantooth before matriculating to the University of Kansas. There, he developed his classical background while maintaining an active involvement in the jazz and musical theater programs, winning the prestigious Dick Wright Jazz Award in 2006 and performing with such greats as Peter Erskine, Ingrid Jensen, Rich Perry, John Abercrombie, and Gary Foster, to name a few.

He received his Bachelor of Music degree with highest distinction in 2008 before attending the Eastman School of Music in Rochester, New York, where he earned both his MM and DMA in Jazz & Contemporary Media. At Eastman, he studied with artists Harold Danko and Bill Dobbins, and was a member of the Downbeat Award-winning Eastman New Jazz Ensemble, whose performance with renowned trombonist, composer, and arranger Bob Brookmeyer garnered international acclaim.

Actively sharing his passion for music with others, Weiser joined the State University of New York at Fredonia School of Music faculty in 2017 and has given lectures and master classes at universities and institutions nationwide. He maintains an extensive jazz and classical performance schedule throughout the Northeast.

Grammy Award winning composer **Michael Daugherty** is one of the most commissioned, performed, and recorded composers on the American concert music scene today. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Daugherty has been hailed by The Times (London) as “a master icon maker” with a “maverick imagination, fearless structural sense and meticulous ear.”

Daugherty first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his Metropolis Symphony at Carnegie Hall in 1994. Since that time, Daugherty’s music has entered the orchestral, band and chamber music repertory and made him, according to the League of American Orchestras, one of the ten most performed living American composers. In 2011, the Nashville Symphony’s Naxos recording of Daugherty’s Metropolis Symphony and Deus ex Machina was honored with three Grammy Awards, including Best Classical Contemporary Composition.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas (1972-76), the Manhattan School of Music (1976-78), and computer music at Pierre Boulez’s IRCAM in Paris (1979-80). Daugherty received his doctorate from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands. During this time, he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition from 1986-90 at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan (Ann Arbor) in 1991, where he is Professor of Composition and a mentor to many of today’s most talented young composers.

Composer's Note on **Reflections on the Mississippi**:

This concerto, composed in memory of my father, Willis Daugherty (1929-2011), is a musical reflection on family trips during my childhood to the Mississippi River near McGregor, Iowa. In July and October 2012, I returned to the Mississippi to make two road trips from McGregor to Hannibal, Missouri. Along the "Great River Road," I explored small river towns and snapped photographs of scenic river vistas. Local boat owners also guided me to the secluded wildlife havens and murky backwaters of the Mississippi River. All the while, I was collecting sounds, musical ideas and an emotional framework for my tuba concerto.

In the first movement of the concerto, *Mist*, I reflect on sunrise as seen and heard through a misty haze over the Mississippi River. After an opening ripple, the tuba intones a mystical melody that ascends through shimmering chords. An ostinato is introduced in a musical canon by percussion, piano and tuba, followed by a dark second theme that rises from the depths of the brass section punctuated by woodwinds. At the end of the movement, the ostinato returns in the timpani and is combined with the misty opening melody of the tuba.

The title of the second movement, *Fury*, recalls the turmoil of the Mississippi River in the fiction of William Faulkner and in the history of the "Great Mississippi Flood" of 1927. Like the jarring time shifts in Faulkner's rhythms, and clashing 3/4 and 5/4 time signatures performed simultaneously.

In *Prayer*, the third movement, I meditate on the calm mood of the Mississippi River seen from a high vista, overlooking the water as far as the eye can see, as sunset turns into a clear and starry night. Glockenspiel, vibraphone, chimes and piano echo like distant church bells down in the valley, while the tuba plays a lyrical, soulful melody. In a musical flashback, I evoke material from the first movement to remind us of the timeless currents of the Mississippi River.

The final movement, *Steamboat*, conjures up colorful tales from *Life on the Mississippi* by Mark Twain (1835-1910). Traveling down the Mississippi River, I have composed lively music that follows the gambling steamboats from Twain's hometown in Hannibal, Missouri, to the final stop in New Orleans. Much as the tuba plays a central role in Zydeco and Second Line music of New Orleans, the tuba soloist in my concerto leads a "second line" of syncopated rhythms that propel the concerto to a virtuosic conclusion.

Composer **Bruce Broughton** is best known for his many motion picture scores, including *Silverado*, *Tombstone*, *The Rescuers Down Under*, *The Presidio*, *Miracle on 34th Street*, the *Homeward Bound* adventures and *Harry and the Hendersons*. His television themes include *The Orville*, *JAG*, Steven Spielberg's *Tiny Toon Adventures* and *Dinosaurs*. His scores for television range from mini-series like *Texas Rising* and *The Blue and Gray* to TV movies (*Warm Springs*, *O Pioneers!*) and countless episodes of television series such as *Dallas*, *Quincy*, *Hawaii Five-O* and *How the West Was Won*.

With 24 nominations, Broughton has won a record 10 Emmy awards. His score to *Silverado* was Oscar-nominated, and his score to *Young Sherlock Holmes* was nominated for a Grammy. His music has accompanied many of the Disney theme park attractions throughout the world, and his score for *Heart of Darkness* was the first recorded orchestral score for a video game. In the spring of 2016, he arranged a commercial album of songs from motion pictures and Broadway for the multi-talented Seth MacFarlane.

Many of Broughton's concert works have been performed by the Cleveland Orchestra; the Chicago, Seattle and National Symphonies; the Los Angeles Chamber Orchestra; the Sinfonia of London; and the Hollywood Bowl. These have included *Fanfare for 16 Horns*, a joint commission by the Los Angeles Philharmonic and the International Horn Society premiered at the Hollywood Bowl; *Modular Music*, composed for the Los Angeles Chamber Orchestra; the children's fantasy *The Magic Horn*; *In the World of Spirits* and *A Celebration Overture* are among his commissioned works for symphonic winds; and *Fanfares*, *Marches*, *Hymns* and *Finale* and *Masters of Space and Time* are among his works for brass. Broughton has also had numerous works for chamber ensembles performed and recorded throughout the world, including his *Five Pieces for Piano*, recorded by pianist Gloria Cheng; *Excursions for trumpet and band*, recorded by trumpet virtuoso Philip Smith; and his string quartet *Fancies*, recorded and commissioned by the Lyris Quartet.

Broughton is currently a board member of ASCAP, a former governor of the Academy of Television Arts and Sciences and the Academy of Motion Picture Arts and Sciences, as well as a past president and founding member of The Society of Composers and Lyricists. He has taught composition and orchestration at USC's Department of Screen Scoring in the Thornton School of Music, and at the UCLA Herb Alpert School of Music.

Composer's Note on his **Sonata for Tuba and Piano**:

Sonata for Tuba and Piano was composed in 1978 for Tommy Johnson and myself. At that time we had been performing a great deal together. One of our programs was a brass quintet recital in which each of the members also performed a solo work. Most of the music played was neither deep nor even very good, but it was all a great deal of fun, due in some part to the informal nature of the evening. Wishing to have something that was as enjoyable to listen to as it was to perform, I decided to write a piece for us. The result was the *Sonata*.

The first movement begins with an insistent motif in the accompaniment, which is eventually used as a background to the soloist's theme. The tuba avoids playing the accompanying figure – which is used as a unifying device throughout the movement – until the very end, when it is played almost as an afterthought. The second movement was inspired by a trombone piece played on the aforementioned quintet recital, in which the accompaniment was a series of half-step progressions. The “Aria” title is not entirely serious, but the piece has to be performed as though it were. The final movement begins with a flurry of activity in the accompaniment, actually a compressed version of the bouncy theme which the tuba will soon play, and the two protagonists drive the piece relentlessly to the end.

Composer **Donald Grantham** is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its “elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism” in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, Peer-Southern, E. C. Schirmer, G. Schirmer, Warner Bros. and Mark Foster, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Frank C. Erwin, Jr. Centennial Professor of Composition at the University of Texas at Austin.

Composer's Note on his **Concerto for Tuba and Piano**:

My Tuba Concerto is in three movements. The first movement, marked Fiery and Bold, is a virtuosic workout featuring much interplay between the soloist and [ensemble]. The second movement is lyric and expressive. Formally, it is a kind of continuous development. New material is added to older material without ever really replacing it, and all of the elements combine and interact throughout the entire movement. The third movement is in a much more popular and jazzy vein, and is dedicated to the memory of Tiny Parham, a jazz musician who flourished in Chicago in the 1920s and 1930s and a composer whose music and scoring I particularly admire.

Producer: Alex Perialas, Pyramid Sound Studios, Ithaca, NY

Engineers: Alex Perialas and Michael Caporizzo

Editor: Michael Caporizzo

Mix Engineer: Alex Perialas

Mastering Engineers: Alex Perialas and Michael Caporizzo

Tonmeister: Justin Chervony

Executive Producer: Justin Benavidez

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www.melton-meinl-weston.com

I would like to extend my sincere gratitude to: My wife, Karen, and our children, Jacob and Audrey, for their unwavering support and love; Alex Perialas and Mike Caporizzo for their artistic vision, experience, and friendship; Warren Deck, Fritz Kaenzig, and Donald Little, for their years of teaching and mentorship; Nick Weiser for his inspiring collaboration and friendship; and Buffet-Crampon and Meinl Weston Tubas for their world-class craftsmanship and support.

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Michael Daugherty

Reflections on the Mississippi (2013) (Michael Daugherty Music)

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World Premiere

Bruce Broughton

Sonata for Tuba and Piano (1978) (F. Kalmus & Co., Inc.)

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Concerto for Tuba and Piano (2013) (Piquant Press)

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