

 CRYSTAL[®]
RECORDS
CD695

Tom McCaslin

Tuba

Music by

Frank Zappa

Sam Pilafian

Jorge Salgueiro

François Thuillier


Elizabeth Raum

and Juraj Filas

with

Gail Novak

Piano



inside
out

Tom McCaslin, Tuba • Gail Novak, Piano

SAM PILAFIAN

Relentless Grooves II:

Armenia (7:58)

Tuba and Prerecorded
accompaniment

1. Liberation (:54)
2. Identity (2:17)
3. Lament (2:20)
4. KefTime (2:19)

JORGE SALGUEIRO

CONCERTO FOR tUBA

(13:22)

for Tuba and Piano

5. dEPTHS (2:43)
6. bEATING (3:06)
7. cADENZA (2:34)
8. fANTASY (2:44)
9. fIREWORKS (2:12)

FRANK ZAPPA

Outside Now Again (5:16)

for Unaccompanied Tuba

10. Original (2:36)
11. With Effects (2:36)

JURAJ FILAS

Sonate (15:59)

for Tuba and Piano

12. Moderato (7:11)
 13. Allegro agitato (8:44)
- pub. by Editions BIM

FRANCOIS THUILLIER

14. Rebellion (7:17)

for Unaccompanied Tuba

ELIZABETH RAUM

15. Tribute (5:29)

for Tuba and Piano

pub. by BVD Press

TOTAL TIME – 55:44

© 2009 Crystal Records Inc.

Introductory Notes by Tom McCaslin

My first tuba teacher was the virtuoso tubist John Griffiths (1948-2007). Because of John, my initial impressions of the tuba were not the normal “oom-pah” stereotypes that afflict the tuba. I heard a beautiful, fluid, flexible and nimble instrument that didn't have the same restrictions as other brass instruments. John pressed me to pursue studying with other virtuoso teachers who themselves had changed what the tuba was capable of.

Through my travels, John Griffiths, Roger Bobo, Sam Pilafian, Dennis Miller, Floyd Cooley, and Fritz Kaenzig all filled me with the inspiration to play great music. When deciding to record an album of my own, the ambition became to find pieces that weren't well known, reflected the virtuosity of my background, and spoke to my own musical opinion. What I've collected here are six pieces that I feel deserve the exposure and listening they have not yet received.

Teachers are the most important people in any musician's life. This recording is dedicated to all my teachers. Please enjoy!

Program Notes by Rebecca Fjelland Davis

Sam Pilafian (bn.1949) is perhaps best known as a tuba virtuoso and founding member of the Empire Brass Quintet. This is just the tip of the iceberg! He has had a profound influence on the music world as a soloist, pedagogue, author, clinician, and composer. He is Professor of Tuba and Euphonium at Arizona State University.

Relentless Grooves II: Armenia is the second in a continuing series of “Relentless Grooves” pieces for Tuba or Euphonium and pre-recorded accompaniment. ***Relentless Grooves II: Armenia*** layers Armenian folk melodies and rhythms of Pilafian's ancestry into four movements with multimetered time signatures. The

accompaniment consists of droning tubas (Mvts. 1 & 3) and percussion (Mvts. 2 & 4), perfectly complementing the fluidity of the solo. The melody rises and falls rapidly through the tuba's entire range. Bass notes in the first and third movements sustain tangible fullness, then linger and descend with such mellow sweetness they seem to melt into a well of sound almost below the reach of the human ear. The second and fourth movements pick up jazzy glissandos and blistering staccato notes. The tuba's flexibility is displayed in a full range of tone and pace in an intricate dance with accompaniment that depicts 2000 years of Armenian history and traditions.

Jorge Salgueiro (bn.1969) divided his work as a composer with that of a trumpeter until 1998. He has composed regularly since the age of 14, and has written over 140 works. He also has arranged about 300 works by other composers. The resident

composer of the Portuguese Navy Band, he has been decorated with the Naval Cross medal.

CONCERTO FOR tUBA was composed by the Portuguese composer Jorge Salgueiro for the virtuosic tubist Sergio Carolino. Originally written for tuba and wind ensemble, it was given its North American premiere in 2008 by Tom McCaslin accompanied by the East Carolina University Wind Ensemble. The version for tuba and piano was written by the composer. Each of its five movements blend directly into the next. The piece opens with subtle low melodic notes offset by bell-like pianissimo upper register piano accompaniment. The melody picks up speed and simultaneously extends its upper and lower range, trills and glissandos toward the top of the tuba's upper range, and settles into its depths. In the second movement, rapid-fire 16th notes and lip trills meld with the piano's intricate

accompaniment. The movement ends with slapped percussive notes. The third movement picks up these deep slapped notes and moves seamlessly into a cadenza with rapid melodic movement more suggestive of a smaller, nimbler instrument. The sound expands to heights and depths of the tuba's range, sometimes flying in multiphonic runs that eventually blend into the fourth movement's gentle, pastoral melody. The final movement glissandos through technical phrases of discordant melodies which build to a thrilling high-note climax. The piece is a true "tour de force" for the tubist but remains a highly accessible work for the listener.

Frank Zappa (1940-1993) crossed into classical realms with his projects with the Los Angeles Philharmonic, the Ensemble Modern, and the Meridian Arts Ensemble. He is perhaps best known for his work with the band *Mothers of Invention*. In a career

that spanned over 30 years Zappa wrote rock, jazz, electronic, orchestral, and classical works. He produced almost all of the more than 60 albums he released with the band *Mothers of Invention* and as a solo artist.

Outside Now Again, in its solo tuba version, was given by Zappa to Roger Bobo in 1984. This tuba piece has never been recorded before and has only been seen by students and friends of Roger Bobo. "Outside Now" first appeared on the album *Joe's Garage* and a synclavier version of *Outside Now Again* appears on the recording *Boulez Conducts Zappa: The Perfect Stranger*.

In 2003 McCaslin had correspondence with Roger Bobo to gain his insight into the piece. Bobo's communication back included the following:

I met Frank at a collaboration of his band and the Los Angeles Philharmonic in the late 60s. Years later he

called me and told me he had some pieces for me, I went over to his house and he gave me three pieces. I think intuitively it was bait to see what I would do; well I didn't do anything. The music was extremely difficult, I didn't understand it, and it was a bad time in my life. Frank had electronics in his home that were light-years ahead of the times and one of the things he could do was play (improvise) and get a print out of what he played; that's what he had given me. This device was unkindly sensitive; I remember one measure in 4/4 time that had 17 sixteenth notes in it and they were bracketed with a 17. In that "decaseptuplet" there were other brackets over triplets and quintuplets. I guess it was a mistake, I should have taken that situation to the max but I didn't. But now there are guys like you who will do it.

The piece is presented on this recording in two versions. The first version is dropped a full octave

from the printed music to make it playable in the natural register of the bass tuba. Even so, the piece is demanding, scaldingly fast without sacrificing tone, for the listener as well as for the tubist. The second version uses multiple harmonizer and phaser effects that Zappa used on such albums as "Over-nite Sensation" and "Apostrophe." The electronic version may illustrate even more clearly the difficulty and technicality of the piece. It would be interesting to get Frank Zappa's reaction to these two versions. In the words of his widow Gail Zappa: "This is definitely not for faint of heart members of an audience. This rocks my world." However, it is most important to celebrate Frank Zappa's unique, original voice in the musical world as showcased in this piece.

Juraj Filas' (bn. 1955) original intention, to become an opera singer (he is the winner of three singing competitions), reflects his sense

of melody and strong emotional expression. His works stem from the European tradition in music, which is the basis of his composition, his philosophy and aesthetic. The winner of many competitions for both voice and composition, he won 2nd Prize in 1989 with "Cancer of the Will" in a TV opera competition in Salzburg, Austria. This work has been broadcast in Austria, Hungary, Germany, Japan, Bulgaria, and the U.S.A. As a pianist he has worked as an accompanist at the National Theatre, the Czech TV Ballet (CSTV), AUS-VN, and for many celebrated musicians.

Sonata for Tuba and Piano was written in 1991. Composing primarily in the neo-classical style, **Filas** has composed solo works for all of the brass instruments and is perhaps best known in brass circles for his *Sonata for Trombone (At the End of Century)*. *Sonata for Tuba* demands an extreme range of technique and dynamics, as well as precise en-

semble for the tuba and piano. The piece opens with a minor, discordant call of clashing piano and tuba tones. The neo-classical style is showcased in dissonant tuba runs set against piano trills and jarring runs, swelling to resonant forte. The piano's intricate movement is juxtaposed yet blended with the tuba's resonant, dissonant notes. A long pianissimo passage complements the tuba's sustained tones which accelerate to quick, technical range changes. The movement ends with a flourish of piano runs that blend into gentle muted tuba melody and sustained tones.

The second movement opens with lightning-fast runs and cacophonous piano chords, creating dramatic blend with the huge resounding tuba melody. The piece fades to pianissimo, deeply muted melodies, then once again accelerates muted and less dissonant than the first movement. The tuba and

piano join in an escalation of volume and speed that builds to a dramatic, jarring climax and then resolves into low, muted, minor melodies. The piece closes with tuba and piano rising together in rich and full complementary dissonance.

François Thuillier (bn. 1967) belongs to the new generation of tuba players, renowned for their knowledge, enquiring minds and inventive style and known for playing a wide range of jazz and improvisational music with symphonic orchestras. He is an author of educational books and he is the proud owner of an *Aptitude Certificate*. He taught in the Music School in Doullens from 1985 to 1995 and has taught in the Conservatoire in Amiens since 1995. His discography includes almost 80 CDs.

Rebellion was written in 1999, as part of the Paris Conservatory's wonderful tradition of commissioning music for their students' annual exams. This tradition has given brass

players an extensive library from composers such as Eugene Bozza and Jacques Casterede who were on faculty and composed pieces for the examinations. This examination piece demands the tubist to push all the capabilities of the instrument. *Rebellion* opens with high sustained notes interspersed with minor-key melodies, then drops octaves almost with equal facility. Wide leaps in range, difficult, rapid-fire melodies, extensive multiphonics, and funk sections force the musician to showcase the extent of the instrument's abilities. The piece ends in balance: with sustained notes as low as the opening was high.

Elizabeth Raum (bn. 1945) is active both as an oboist and as a composer. A native of Boston, she earned her B.M. in oboe performance from the Eastman School of Music in 1966 with Robert Sprenkle, and her Master of Music in composition from the University of Regina in 1985

with Thomas Schudel. She currently plays principal oboe with the Regina Symphony Orchestra in Regina, Saskatchewan.

Tribute honors Canadian tuba soloist John Griffiths (1948-2007), one of the true virtuosic tuba soloists to make his mark. His collaboration with Elizabeth Raum resulted in an unprecedented number of commissions and premieres for solo tuba including four concertos for tuba. Raum wrote *Tribute* shortly after John Griffiths' death for a memorial held in Regina, Saskatchewan, Canada. In late 2007, Griffiths told McCaslin that he wanted Raum to compose a piece for his upcoming North American tour that would simply be a "beautiful song." When Griffiths died suddenly a few short months later, McCaslin relayed Griffiths' desire to the composer. Raum wrote not only a "beautiful song" but a tender, melodic, and dramatic tribute to a dear friend and collaborator.



Gail Novak, a resident of Mesa, Arizona, is in demand as a collaborative artist in the United States and abroad. She performs often at Arizona State University and in the Phoenix area with university faculty and students, and has served as an official accompanist for International Clarinet Association ClarinetFests, International Double Reed Conferences, the National

Flute Conventions, and the national trumpet competition, as well as being the featured accompanist at the Oklahoma Clarinet Symposium every summer in Norman, Oklahoma. She has performed in concert with Samuel Pilafian, Patrick Sheridan, Steven Mead, Deanna Swaboda, and Matt Tropman, among others.

Producer: Tom McCaslin.

Tonmeisters: Sam Pilafian, Clarke Rigsby.

Recording Engineer: Clarke Rigsby, Tempest Recording Studio. Mastering Engineer: David Shirk, Sonorous Mastering.

Edited by Sam Pilafian, Clarke Rigsby, Tom McCaslin.

Recorded Aug 31-Sept 2, 2008, Tempe, AZ.

Score preparation for Outside Now Again by Daniel Cobb.

Photographs: ASAP Photo Greenville, NC.

Folder Design: Peter Christ.

Thanks to Roger Bobo for invaluable help choosing repertoire and assistance in musical aspects of the recording.

This recording was funded in part by a grant from the School of Fine Arts at East Carolina University.



Tom McCaslin enjoys a wide-ranging career as a soloist, teacher, and performer. He has presented recitals in the U.S.A., Canada, New Zealand, Switzerland, and Australia. He also recorded for the Canadian Broadcast Company (CBC), National Public Radio (NPR), and performed on Prairie Home Companion with Garrison Keillor. In 2008 he was a featured artist at the International Tuba and Euphonium Conference held in Cincinnati, Ohio, and in 2009 was heard at the U.S. Army Tuba Euphonium conference. Raised in Regina, Saskatchewan, Canada, McCaslin began his musical training on the trombone at the age of nine and switched to the tuba three years later. His first tuba teacher was tuba virtuoso John Griffiths. Other principal teachers include Fritz Kaenzig, Roger Bobo, Dennis Miller, Floyd Cooley, and Samuel Pilafian. He holds a Licentiate in Music Performance from McGill University (Montreal) and a Master's

degree in Music Performance from Arizona State University. In 2003, McCaslin became the first tuba player to return three summers to the prestigious Tanglewood Music Center, the summer training center for the Boston Symphony. In 2006, he was acting principal tuba in the Auckland Philharmonia (New Zealand). In addition he has performed as substitute and additional tuba with the Minnesota Orchestra, Detroit Symphony, Boston Symphony Orchestra, Charleston Symphony, Winnipeg Symphony, New Mexico Symphony, and Regina Symphony Orchestra. Previously on the faculty at Bemidji State University and the University of Auckland, he is currently Professor of Tuba and Euphonium at East Carolina University in Greenville, North Carolina.

Tom McCaslin plays Yamaha tubas exclusively and is a Yamaha Performing Artist.

Low Brass CDs available on Crystal include:

Bobissimo. Roger Bobo, Tuba: CD125. Hindemith Tuba Sonata; Wilder: Effie the Elephant; Galliard, Barat, Kraft, Lazarof, Spillman.

Gravity is Light Today. Roger Bobo, Tuba; Frøydis Wekre, Horn: CD396. Roger Kellaway, Morning Song & Westwood Song; Fred Tacket, Yellow Bird. With jazz ensemble.

Rainbo-bo, Roger Bobo, Tuba: CD398. Bach, Air; Schubert, Serenade; and music by Kupferman, Subotnick, and Thomas Stevens.

Tuba Libera. Roger Bobo, Tuba: CD690. Music by John Stevens, Thomas Stevens, Penderecki, Shostakovich, Madsen, Plog, Dumitru, & Arban.

Velvet! Velvet Brown, Tuba: CD692. Music by Castérède, John Stevens, Koetsier, Broughton, Handel, Brown, & H.L. Clarke.

Music for Velvet. Velvet Brown, Tuba: CD693. Music by Reynolds, Gomez, Corwell, Silverman, Brown, Ewazen, & Tomasi.

Perspectives of Sound & Rhythm. Velvet Brown, Tuba w/percussion: CD694. Beckel, Concerto; Also Gomez, Cibulka, and Szentpali.

Romantic Tuba. Floyd Cooley: CD120. Music by J.S. Bach, Brahms, Zindars, & Russell.

Toby Hanks, Tuba: CD395. Telemann, Hindemith, Stevens, Tomasi, Wilder, Reck, Fay, etc.

Mark Nelson, Tuba: CD691. Persichetti, Parable; Corwell, Cummings, Ross, and Calabro.

The Tubadours: CD420. Disneyland's favorite tuba quartet. 18 classical & 17 Christmas pieces.

The First Carnegie Hall Euphonium Recital: CD393. Brian Bowman, Euphonium. Music by Capuzzi, Picchi, Frackenpohl, Ross, Adler, & Boda.

L'Ensemble de Trombones de Paris: CD223. Yanko Nilovic, Double Concerto & Suite Balkanique.

Arthur Pryor, Trombone Soloist of Sousa's Band: CD451. Historical recordings 1901-1911. Blue Bells of Scotland, Parisian Melodies, etc.

Donald Knaub, Bass Trombone: CD680. Songs of a Wayfarer by Mahler. plus Jacob, etc.

Bill Booth, Trombone: CD387. Creston, Fantasy; Beethoven, Variations; Schumann, etc.

John Kitzman, Trombone: CD386. Hindemith, Sonata; Defaye, Deux Danses; Creston, etc.

Ralph Sauer, Trombone: CD380. Serocki Sonata; Larsson Concertino; Sulek Sonata, etc.

Music for All Seasons, Moravian Trombones: CD220. Los Angeles Philharmonic Trombones & Moravian Trombone Choir of Downey.

The Big Trombone & Sterling Brass: CD383. Jeffrey Reynolds, Bass Trombone: Galliard, McCarty, Hartley, etc. Daniel Perantoni, Tuba; David Hickman, Trumpet: Powell and Hackbarth.

Ronald Borrer, Trombone: CD388. Sonatas by Stevens & Luening. Also Cowell, Kroeger, etc.

Send for free catalog, specializing instrumental chamber music and solo: Crystal Records Inc. 28818 NE Hancock Rd, Camas, WA 98607 USA phone 360-834-7022, fax 360-834-9680 email: catalog@crystalrecords.com website: www.crystalrecords.com

Tom McCaslin, Tuba • Gail Novak, Piano

SAM PILAFIAN

Relentless Grooves II:

Armenia (7:58)

Tuba and Prerecorded accompaniment

1. Liberation (:54)
2. Identity (2:17)
3. Lament (2:20)
4. Kef Time (2:19)

JORGE SALGUEIRO

cONCERTO FOR tUBA (13:22)

for Tuba and Piano

5. dEPTHS (2:43)
6. bEATING (3:06)
7. cADENZA (2:34)
8. fANTASY (2:44)
9. fIREWORKS (2:12)

FRANK ZAPPA

Outside Now Again (5:16)

for Unaccompanied Tuba

10. Original (2:36)
11. With Effects (2:36)

JURAJ FILAS

Sonate (15:59)

for Tuba and Piano

12. Moderato (7:11)
 13. Allegro agitato (8:44)
- pub. by Editions BIM

FRANCOIS THUILLIER

14. Rebellion (7:17)

for Unaccompanied Tuba

ELIZABETH RAUM

15. Tribute (5:29)

for Tuba and Piano

pub. by BVD Press

TOTAL TIME – 55:44

Tom McCaslin has performed with the Auckland Philharmonia, Minnesota Orchestra, Detroit Symphony, and Boston Symphony Orchestra. He has presented recitals in the U.S.A., Canada, Switzerland, and Australia. The legendary tuba virtuoso Roger Bobo has called him "a great tubist" and has written that "the repertoire on this CD is the most interesting that there's been in a very long time. The CD is a winner. I predict it will be a big seller."

(P) 2009 Crystal Records Inc.
phone 360-834-7022
fax 360-834-9680
info@crystalrecords.com
www.crystalrecords.com

Manufactured in U.S.A.

