

## **Program Notes**

**Silhouette (1992)**

**John Harmon (b. 1935)**

### **Matt's Program Note**

Pianist and composer John Harmon penned this work for the late renowned tubist (and composer in his own right) J. Samuel Pilafian. Sam was my teacher (formally) from 1995-1997 during graduate study, and informally until his passing in 2019. When I began my studies with Sam, I was almost exclusively a euphonium player, and Sam encouraged me to begin work on tuba as well. In fact, the instrument I am playing on today's recital is one of Sam's. In my first public recital since his passing, I wanted to honor his memory and all that I learned from our study with a performance of this short, soulful piece by John Harmon.

### **Composer Biography**



Born in 1935 in Oshkosh, Wisconsin, John Harmon is an active, free-lance composer of orchestral, wind ensemble, chamber, choral, and jazz music. He also maintains a busy performance and recording schedule as well as a roster of private students in his studio. He has taught evolution of jazz, composition, arranging, music appreciation and improvisation at the University of Wisconsin-Oshkosh and at Lawrence University in Appleton, WI. A native of Oshkosh and a graduate of Lawrence University, he studied with Belgian composer, Henri Pousseur, at the State University of New York in Buffalo and was a private student of world-renowned jazz pianist, Oscar Peterson. Harmon formed the group Matrix in the 1970's and performed with them until 1981. Since then he has been teaching, performing, composing and serving as a guest clinician around the country. He has been a composer-in-residence in numerous school systems in Wisconsin, California, Massachusetts, Ohio and Michigan. His more than 160 published compositions for chorus, band, brass chamber groups and jazz ensemble are available from six different publishers. He has also earned prestigious recognition: the Jazziz award (1998), the Renaissance Award (Lawrence University, 1999), the Distinguished Service Award from WSMA (Wisconsin State Music Association) and Wisconsin Artist Fellowship (both 2001), an honorary doctorate degree from Lawrence University and the Wisconsin Academy of Science, Arts, and Letters Fellowship (both 2005), and in 2006, the Distinguished Service Award from IAJE (International Association of Jazz Educators). As a composer, he has received more than 100 commissions for a variety of ensembles ranging from solo instrument to full orchestra with concert choir. His most recent full-length composition for vocalist and jazz pianist is a jazz opera in two acts entitled "Ava."

## Relationships (2014)

Elizabeth Raum (b. 1945)

Michael Becker, trombone  
Johanna Lundy, horn

### Composer's Program Note

Relationships is an interpretation of the interplay between people translated into music taking into account the personalities of the instruments. For instance, *Two Against One* uses the similarity of sound that unite the French Horn and the Tuba, both conical bore instruments, against the cylindrical bored Bass Trombone. *Ménage à Trois* gives each instrument a distinct personality while still playing together in harmony. Again, the Trombone is the odd man out being the "cool" one. And *Cronies* has the somewhat comic quality of three old friends sitting in the mall on a Saturday afternoon commenting on the events of the day as well as the occasional passerby, perhaps a pretty girl or a group of annoyingly loud boys who catches their attention.

### Composer Biography



**Elizabeth Raum** has had a career in music that has spanned over 45 years beginning in Halifax where she played principal oboe with the Atlantic Symphony Orchestra before coming to Regina when her husband was offered a position in the Music Department of the University of Regina in 1975. She joined the Regina Symphony Orchestra at that time and from 1986 until her retirement in 2010, played principal oboe as a member of the Chamber Players.

Raum has established herself as one of Canada's most eminent composers with commissions coming from such important performing groups as the Royal Winnipeg Ballet, St. Lawrence String Quartet, Symphony Nova Scotia, the Calgary Philharmonic, the CBC, the Hannaford Street Silver Band, Ottawa International Chamber Music Festival, Music Toronto, Concours de Musique du Canada, Scotia Festival, Eckhardt-Grammatte National Competition, Thunder Bay Symphony Orchestra, Saskatoon Symphony Orchestra, Regina Symphony Orchestra, Maritime Concert Opera, as well as many other performing organizations and individuals. Her music is played all over the world in concerts and festivals throughout Canada, the U.S., Europe and Asia including Italy, England, Portugal, Switzerland, Germany, Hungary, Russia, China and Japan.

She has also been the featured composer for the Gravissimo! Festival in Portugal, James Madison University New Music Festival in Virginia, the Colours of Music Festival in Barrie, Ontario, the International Women's Brass Conference in Toronto, and International Tuba Conferences in Budapest, Minnesota, and Regina. She was awarded the Canadian Composer Award by the Canadian Band Association, has three times received the award for Best Musical Score by the Saskatchewan Film and Video Showcase Awards and won in the Best Classical Composition category for the Western Canadian Music Awards as well as being nominated in the same class two additional times. She has also been presented with the Commemorative Medal for the Centennial of Saskatchewan and the 125th Anniversary of the Confederation of Canada medal and in 2010 received the Saskatchewan Order of Merit. In 2004 she was given an Honorary Doctorate

in Humane Letters from Mt. St. Vincent University in Halifax Nova Scotia. She received a commission from the Maritime Concert Opera, supported by the Ontario Arts Council, to write a full length opera, *Time of Trouble*, which was premiered by Opera Nova Scotia in December, 2016 and received a full production by Opera Nova Scotia the following year. Her three other operas, *The Final Bid*, *The Garden of Alice*, and *Eos: The Dream of Nicholas Flood Davin* were all recorded by the CBC. Her opera, *Garden of Alice* was filmed in 2021 with Tracy Dahl singing the lead role of Alice by the Pacific Opera of Victoria.

An extremely prolific composer, her works include 4 operas, over 90 chamber pieces, 18 vocal works, choral works including an oratorio, several ballets, concerti and major orchestral works. She enjoys a reputation of being one of Canada's "most accessible" composers, writing for varied mediums and in remarkably diverse styles.

### **Baron Piquant's Pas de Trois (2012)**

**Donald Grantham (b. 1947)**

**Elena Miraztchiyska, piano**

**Marissa Olegario, bassoon**

#### **Composer's Program Note:**

Baron Piquant's *Pas de Trios* is one of a series of dance pieces based on characters drawn from voodoo lore; the previous ones are *Baron Cimetières Mambo*, *Son of Cimetière*, *Baron Samedi's Saraband (and Soft Shoe)*, *Baron La Croix's Schuffle* and *Baron Piquant on Pointe*. The four Barons are all members of the family Ghede, the spirits in charge of the intersection between the living and the dead. Despite this grim association, the Barons have a lighter side. All three are notorious tricksters with a marked fondness for brandy and tobacco. All dress alike – in black tailcoats and tall black hats, dark glasses with one lens missing, and carry canes and smoke cigars. The music depicts both their dark and light sides. Textures are primarily transparent and ethereal, but the atmosphere of all four works is a bit sinister, mordant and menacing.

#### **Composer Biography:**



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, E. C. Schirmer, and G. Schirmer, and many 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. With Kent Kennan he is coauthor of THE TECHNIQUE OF ORCHESTRATION (Prentice-Hall).

**José and Micaela's Duet from "Carmen"**

**Georges Bizet (1838-1875)**

**Elena Miraztchiyska, piano**  
**Jason Carder, cornet**

**Libretto:**

JOSÉ

Ma mère, je la vois  
Oui je revois mon village!  
O souvenirs d'autrefois,  
Doux souvenirs du pays!  
Doux souvenirs du pays!  
O souvenirs chéris!  
Vous remplissez mon coeur  
De force et de courage.  
O souvenirs chéris!  
Ma mère je la vois, je revois mon  
village!

MICAËLA

Sa mère, il la revoit!  
Il revoit son village!  
Ô souvenirs d'autrefois!  
Souvenirs du pays!  
Vous remplissez son coeur  
De force et de courage.  
O souvenirs chéris!  
Sa mère il la revoit, il revoit son vill

JOSÉ

My mother, I see her  
Yes, I see my village again!  
O memories of old,  
Sweet memories of the country!  
Sweet memories of the country!  
O cherished memories!  
You fill my heart  
Strength and courage.  
O cherished memories!  
My mother, I see her, I see my village  
again!

MICAËLA

His mother, he sees her again!  
He's seeing his village again!  
O old memories!  
Memories of the country!  
You fill his heart  
Strength and courage.  
O cherished memories!  
His mother, he sees her again, he sees  
his village again!

### Composer Biography:



Georges Alexandre César Léopold Bizet was born on October 25, 1838 in Paris. His mother was a pianist and his father taught voice and composed. It seems likely that Bizet was probably as musically precocious as Mendelssohn or Mozart. It is said that he could read and write music by the age of four, and with a very encouraging family (his parents actually hid books from him to suppress his literary bent and encourage more diligent applications to music), Bizet's future in music was pre-ordained.

Bizet entered the Paris Conservatory de Musique in 1848 at the age of nine, and studied under Zimmerman, Halévy and Gounod until the age of twenty. His years there were punctuated by a series of prizes for theory, piano, organ and composition. In 1855, at the age of seventeen, he composed his lovely *Symphony in C*. This piece was not performed until 1935 because Bizet was afraid that he would be charged with imitation, it was that strongly influenced by his teacher Gounod. In fact, on careful listening, this piece recalls Beethoven, Haydn, Mendelssohn, Schumann, Schubert and Mozart as well as Gounod's *Symphony in D*. Although Bizet chose not to have this symphony performed, he did later quote it in *Les Pêcheurs de Perles* and *La Jolie Fille de Perth*.

Bizet was a Parisian at a time when Paris was a world center of opera, boasting some of the best-equipped opera houses and theatres, including the Paris Opéra. Nearly every 19th century composer of opera, from Wagner to Verdi, wanted to have his works staged there. For French composers, writing opera was the one sure way to musical fame and fortune. Like all French composers of his time, Bizet desperately wanted to write successful operas. Bizet did win the coveted Prix de Rome for composition in 1857 with the premiere of his sparkling operetta *Le Docteur Miracle*, and the 1867 premiere of his opera *La Jolie Fille de Perth*, was also favorably received by the press. But from then on, his career was followed by bad luck which pursued him to the grave.

After a succession of failures, Bizet pinned all his hopes of *Carmen*, which was to be his last opera. At its premiere in Paris on March 3, 1875, many in the audience were shocked by its stark realism: Carmen and her co-workers from a cigarette factory smoking on stage and the sordid stabbing at the end. The sheer dramatic power of the music also proved a little too much for those who had come to the theatre simply to be entertained. Today, *Carmen* is regarded as among the finest examples of 19th century Romantic music written for the theatre, but Bizet never knew of its great success. His health and spirit shattered by the critical reception of his *Carmen*, Bizet retreated to the family home at Bougival.

Bizet died on June 3, 1875, at the age of 37. On his death, *Carmen* became a huge success, and Bizet was hailed as a master. Although chiefly known for his *Carmen*, he was also as inspired a

melodist as Schubert and knew exactly how to spice a tune with pungent harmonies, catchy rhythms and instrumental colors.

## **Concerto for Euphonium and Wind Ensemble (2019)**

**Kevin Day (b. 1996)**

### **I. Machine**

### **II. Feeling**

### **III. Paradox**

#### **Program Note**

Concerto for Euphonium & Wind Ensemble was commissioned by Don Winston and dedicated to renowned soloist Demondrae Thurman, Professor of Euphonium at the Indiana University Jacobs School of Music. The composition is about 15 minutes long, three movements, and is a non-traditional concerto for the instrument. Being a euphonium player myself, I wanted to try to create something different, yet effective for the repertoire. The work has a high technical and range demand and showcases all parts of the euphonium. I really enjoyed this commission opportunity and I want to thank Don Winston and Demondrae Thurman for helping me bring this composition to life. The movements are called Machine, Feeling, and Paradox, and so I sought the help of my friend and colleague Byron Myles to help me come up with a concept for the concerto. With his permission, I used his insight into the piece as the program note for the work, and I hope you enjoy what he has written about the concerto.

"Kevin called me with his plot for what this piece is about. He explained that the first movement, *Machine*, is based on the machine sounds. The second movement, *Feeling*, is based on this machine developing human emotions and experiencing what it is like to feel on the level that we as humans do. The last movement, *Paradox*, is the embodiment of the internal conflict that presents itself as the machine battles what it is versus what it feels.

When we spoke, he wasn't sure what to write for the last movement and how it was going to tie these ideas together. So, he asked my opinion on the matter. This is how I view it: This piece is a metaphor. *Machine* represents the idea of what others see us as and what society tells us to be. *Feeling* is what we believe ourselves to be. What we truly want and how we want to be perceived. But as we all know, those two concepts (what society sees us as and how we see ourselves) don't always mix. This brings us to *Paradox*. This represents the constant battle and inner conflict that we have with who we are as we see it and how others see us. This is something we all can relate to on some level. We struggle with this internal conflict of what we think we are, versus what others think we are. When in reality they are two sides of the same coin. We are a combination of both. There is no self without other, and there is no me without you."

- Note by Byron Myles, 2018

#### **Composer Biography**



An American composer whose music has been “characterized by propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony Orchestra) Kevin Day (b. 1996) has quickly emerged as one of the leading young voices in the world of music composition today. Day was born in Charleston, West Virginia and is a native of Arlington, Texas. His father was a prominent hip-hop producer in the late-1980s in Southern California, and his mother was a sought-after gospel singer from West Virginia, singing alongside the likes of Mel Torme and Kirk Franklin. Kevin Day is a composer, conductor, producer, and multi-instrumentalist on tuba, euphonium, jazz piano and more, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day currently serves as the Composer-In-Residence of the Mesquite Symphony Orchestra. A winner of the BMI Student Composer Award and other honors, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the Boston Symphony, Detroit Symphony, Houston Symphony, Fort Worth Symphony, Tulsa Symphony, Fresno Philharmonic, and more. He was also selected as the 3rd Prize winner of the 2020 New Classics International Young Composer Contest of the Moscow Conservatory. His works have also been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, TMEA, and other major venues. Day has collaborated with the likes of Jens Lindemann, Demondrae Thurman, and Jeremy Lewis on concertos for their respective instruments, as well as chamber ensembles like Ensemble Dal Niente, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and many more. He has worked with and has been mentored by distinguished composers Gabriela Lena Frank, Frank Ticheli, John Mackey, William Owens, Julie Giroux, Marcos Balter, Anthony Cheung, Matthew Evan Taylor, and Valerie Coleman.

Day is pursuing his Doctor of Musical Arts Degree in Composition at the University of Miami Frost School of Music, where he studies composition with Valerie Coleman, Lansing McLoskey, Charles Norman Mason, and Dorothy Hindman, as well as jazz piano with Shelly Berg. Day recently completed his Master of Music in Composition Degree at the University of Georgia, where he studied with composers Peter Van Zandt Lane, Emily Koh, and conductor Cynthia Johnston Turner. He received his Bachelor of Music Degree in Tuba/Euphonium Performance from Texas Christian University (TCU), where he studied tuba and euphonium with Richard Murrow and composition primarily with Neil Anderson-Himmelspach. His works are published with Murphy Music Press, Dev Music Publishing, Cimarron Music, and Kevin Day Music. Day currently serves as the Vice President for the Millennium Composers Initiative and is an alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

## PERFORMER BIOGRAPHIES

### Michael Becker

Michael Becker joined the faculty at the University of Arizona Fred Fox School of Music in 2019. In addition, he is Principal Trombone of the Tucson Symphony Orchestra and Second Trombone of the Arizona Opera Orchestra. During the summer season, he holds the position of Bass Trombone with the Britt Festival Orchestra in Jacksonville, OR. Formerly, he served 6 seasons as Second Trombone of the Honolulu Symphony Orchestra (now the Hawaii Symphony) and one season as Principal Trombone of the Savannah Symphony Orchestra.

He has performed and recorded in orchestras across the United States and abroad, most notably in the Chicago Symphony as first call substitute since being a finalist for a position in that orchestra in 1989. Michael has performed, recorded and toured with the CSO under luminaries including Sir Georg Solti, Daniel Barenboim, Pierre Boulez, and Ricardo Muti. He has performed, toured and recorded extensively with the Detroit Symphony Orchestra under Neeme Järvi. He can be heard as one of three featured trombonists in the recording of Michael Daugherty's Motor City Triptych.

Mr. Becker has also performed with the London Symphony, St. Louis Symphony, Lyric Opera of Chicago, the New York Philharmonic, Sir Georg Solti's World Orchestra in Geneva, Switzerland, Baden Baden, Germany, and London, the Malaysian Philharmonic, Bergen Philharmonic, Charlotte Symphony, Alabama Symphony, and the Atlanta Symphony Orchestra. In the summer, he has performed at the Grand Teton Music Festival, Grant Park Symphony Orchestra, Ravinia Festival, Cabrillo Festival, the Chautauqua Festival and Arizona Opera's Wagner Ring Cycle. Mr. Becker has also been Bass Trombone of the Colorado Music Festival and has performed in Yo Yo Ma's Silk Road Ensemble.

He received his Bachelor of Music in Trombone from Indiana University and his master's degree from Arizona State University.

As a dedicated teacher, Mr. Becker presents clinics at major universities throughout the country. He also served as adjunct professor of Trombone at the University of Hawaii, Manoa and the University of Arizona, and as Visiting Professor of Trombone at the University of Georgia and Northern Arizona University.

In 2005, Mr. Becker created and launched the annual Becker Low Brass Boot Camp in Tucson, Arizona. This weeklong, intensive workshop, with a focus on developing audition skills and preparation, attracts students and young professionals from around the country who are pursuing a career in symphony orchestras.

As an active soloist and chamber music artist, he has had two solo works written for him, *Still Points Concerto* by Peter Askim and *Characters*, a sonata by Carmela Cinco. Mr. Becker is a member of the Tucson Symphony Brass Quintet, performing more than 40 concerts annually. He has performed as soloist with ensembles including the Tucson Symphony Orchestra, The Idylwyld Arts Academy Orchestra, and the Tucson Pops Orchestra. As a solo recitalist, Mr. Becker can be heard performing at major Universities across the nation, and on his solo bass trombone recording, *Songs and Dances*.

In his spare time, he enjoys hiking, cooking and most of all tennis!

## Jason Carder



Trumpeter Jason Carder's dynamic personality and nimble talent allow him to move fluidly from intimate jazz clubs to concert stages before audiences of thousands. As Yanni's solo trumpeter since 2008, Carder has performed all over the world as well as record four live DVD's. *Yanni Voices Live at the Forum at Mundo Imperial*, *Yanni Live at El Morro*, *Yanni World With Borders* and *Dream Concert at the Pyramids of Giza*.

Throughout his career, Jason has toured with a diverse lineup of artists including Maria Schneider, Ray Charles, Woody Herman Orchestra, Arturo Sandoval Big Band, the Jaco Pastorius (Word of Mouth) Big Band, Maynard Ferguson and his Big Bop Nouveau Band, Paul Anka, Frank Sinatra Jr., K.C. and the Sunshine Band, Dr. John, The Toasters, Carlos Oliva y Los Sobrino's del Juez, Magnum Band, Tabou Combo, The Original Wildcat Jass Band, Anatoly Vapirov Big Band and the H2 Big band. He has also contributed his talent to over 125 C.D.'s including Sandoval's *Rumba Palace*, *Americana*, and the Grammy Award-winning *Hot House*, Latin Grammy winner *Mamblue* by Ed Calle, *Sky Blue* by Maria Schneider and others with Michael Bolton, Julian Marley, Gloria Estefan, Wyclef Jean, Placido Domingo, and the Bee Gees. His soundtrack credits include *There's Something About Mary*, *Studio 54*, and *Dirty Dancing: Havana Nights*.

Jason studied music at University of Miami, Interlochen Arts Academy, Banff Center for the Arts, and Aspen Music Festival. He now holds a position at the Fred Fox School of Music as the Assistant Professor of Trumpet and chairs the International Trumpet Guild Jazz Improvisation Competition. His mentors include Steve Steele, Whit Sidener and Gilbert Johnson.

## Johanna Lundy



Johanna Lundy is the Assistant Professor of Horn at the Fred Fox School of Music. An active performer, she has held the position of Principal Horn with the Tucson Symphony since 2006. Known equally well as a soloist and recitalist, Lundy has appeared as a guest artist with the Aspen Music Festival, Grand Canyon Music Festival, Virginia Arts Festival, St. Andrew's Bach Society, Tucson Symphony, Sierra Vista Symphony, and the Downtown Chamber Series in Phoenix among others. She has performed with orchestras across the United States, including The Florida Orchestra, Phoenix Symphony, Albany Symphony, New Hampshire Symphony, New Mexico Philharmonic, Des Moines Metro Opera Orchestra and True Concord. She has received critical acclaim for her "robust sound" and her "breathtaking" and "extraordinary" performances.

Lundy's former students have gone on to varied careers in music, including positions with professional orchestras and other ensembles. She regularly presents master classes and has appeared at conferences and symposia. In 2010, she was named one of Tucson's "40 under 40" and in 2017, she received a grant from the Arizona Commission on the Arts to pursue a solo project focused on presenting contemporary repertoire and reaching new audiences. Lundy releases her first solo album this fall, featuring music inspired by art, nature, and devotion. Passionate about sharing music with the world, she believes that connecting with audiences creates the ultimate opportunity to take part in deep, expressive experiences. She holds a Bachelor of Music from the Oberlin Conservatory and a Master of Music from the New England Conservatory.

### **Elena Miraztchiyska**



Bulgarian pianist, Elena Miraztchiyska, completed her Master of Music Degree at the Yale School of Music in May 2010 as a student of Professor Claude Frank and Professor Boris Berman. Mrs. Miraztchiyska made her solo debut with the Bulgarian Chamber Orchestra in her home country at the age of 12 and since then she has performed as concerto soloist with the Varna Philharmonic, Sofia State, Arizona, and UNLV Symphony and Chamber Orchestras. She has appeared in solo and collaborative recitals in Bulgaria, Poland, Japan, China, Colombia, Brazil, and the United States. Elena is also a winner of numerous national and international competitions held in Bulgaria. In 2007, she was the Grand Prize Winner of the MTNA National "Young Artist" Competition in Toronto, Canada and received a Steinway Model M grand piano

### **Marissa Olegario**



Northwestern University, B.M., Yale School of Music, M.M., SUNY Stony Brook, D.M.A. Known for her compelling and personality-driven performances, Marissa Olegario enjoys an active and diverse performance schedule as a soloist, chamber, and orchestral musician. Marissa has appeared in concerts at Avery Fisher Hall, Carnegie Hall, and the Kennedy Center under conductors such as James Conlon, John Adams, Peter Oundjinn, Rafael Payere and Leonard Slatkin. As an avid pit performer, Marissa has performed in productions including Puccini's *La Bohème* and *Madama Butterfly*, Mozart's *Le Nozze di Figaro*, Verdi's *La Traviata* and *Falstaff*, as well as the world premiere of Derrick Wang's American comic opera *Scalia/Ginsberg*. In an effort to marry a variety of art forms, Marissa has collaborated with the Martha Graham Dance Company in a production of *The Rite of Spring*, performed film scores including Jeff Beal's original score to Buster Keaton's silent film *The General*, and partnered with Dance for Parkinson's to provide live music for people suffering from Parkinson's disease. Constantly seeking new artistic possibilities,

Marissa's upcoming projects include a multimedia collaboration with New York based projection designer Lisa Renkel and a commission of award-winning composer Shuying Li. Marissa was a semi-finalist for the 2016 Matthew Ruggiero International Woodwind Competition and was recognized as a recipient of the Yale School of Music Alumni Prize. She enjoys an eclectic chamber career appearing at the Phoenix Chamber Society Winter Series, the Norfolk Chamber Festival, and the clasclas festival in Spain collaborating with artists such as Guy Braunstein, Gili Schwartzman, and Matan Porat. She actively subs with the acclaimed Breaking Winds Bassoon Quartet and will appear on a Naxos produced album with leading artists including David Shifrin, Stephen Taylor, Frank Morelli, and William Purvis, featuring Beethoven's serenades for winds released in 2020.

Passionate about arts education, Marissa instructs a private studio, teaches in schools and presents masterclasses across the United States. She currently serves as the Assistant Professor of Bassoon at the Fred Fox Music School at the University of Arizona.

Marissa's interests extend to assuming leadership roles in arts entrepreneurship in order to cultivate innovative ways for promoting and preserving classical music. In 2015, she managed the Bringing Music to Life project which promoted the music of J.S. Bach to audiences across Australia including in schools, public spaces, and through a partnership with Dance with Parkinson's. Recognized as the 2017/2018 Orpheus Chamber Orchestra Bassoon Fellow, Marissa frequently performs in the New York area and works across all core operating functions of a professional chamber orchestra.

Her primary teachers are Frank Morelli, Christopher Millard and Lewis Kirk.

### **Matt Tropman**



Dr. Matthew Tropman currently serves as Associate Professor of Tuba and Euphonium at the University of Arizona and is an active freelancer, soloist and chamber musician. His performances have been praised in numerous publications such as the New York Times, which stated "Tropman makes a serious case for the euphonium as a solo instrument." An active clinician and recitalist on both the euphonium and tuba, Matt has performed and taught throughout the U.S. and Europe, and Asia.

Matt's three commercially released two CD's; *Continuum* and *From the Balcony* (Summit Records) and most recently *Study* (Mark Records, 2020), have been featured on programs such as

NPR's "All Things Considered". He has performed with numerous bands, orchestras and chamber groups including the San Francisco Symphony and the Detroit Symphony. In his early career as a member of the U.S. Marine Band (President's Own), he frequently performed as a soloist throughout the U.S. on the band's National concert tours.

Matt has championed new works for brass, helping commission or premier numerous works and delivering world premieres by numerous composers. He has also commissioned large-scale arrangements of theatrical works for euphonium and mixed ensemble and has published a method book for euphonium.

Dr. Tropman received his Bachelor's and Master's degrees in euphonium performance from the University of Michigan and Arizona State University, respectively, and the Doctor of Musical Arts Degree in tuba performance from the University of Michigan.