International Tuba-Euphonium Association
Oral History Project

Oral History Interview

Of

C. Barton Cummings

Conducted by Telephone
September 5th, 2004

Barton Cummings
Carole Nowicke
Approved by Narrator, September 16, 2004

Barton Cummings enjoys a distinguished international musical career. Recognized as an author, composer, conductor, educator, and performing artist, he has pursued these activities successfully for more than forty years.

His consistent and scholarly writing have produced three books, more than four hundred articles, scores of reviews and several editorship positions. His work is constantly cited in articles, books and dissertations by other authors.

The music of Barton Cummings has been performed throughout the world by such prominent artists and ensembles as Harvey Phillips, Mark Nelson, Mary Ann Craig, Fritz Kaenzig, Dennis AsKew, Kenyon Wilson, Susan Bradley, Susan Nigro, Tony Clements, David Deason, Carson Cooman, Janet Polk, Jae Young Heo, San Jose (CA) Chamber Orchestra, Bowling Green State University Euphonium-Tuba Ensemble, Colonial Tuba Quartet, Meridian Arts Ensemble Brass Quintet, St. John's Brass Quintet, Prima Toni, Tokyo Bari-Tuba Ensemble, University of Michigan Euphonium-Tuba Ensemble, New Castle Brass Ensemble, Harmonious Brass Choir, University of New Hampshire Concert Choir, University of the Pacific Wind Ensemble, University of Memphis Concert Band, University of North Carolina – Greensboro TubaBand, Georgia Honors Euphonium-Tuba Choir, and The Chicago Symphonic Wind Ensemble. *(Barton Cummings)*

In this interview, Mr. Cummings describes musical influences in his New England childhood, including teachers Malcolm Rowell and Edward Keeley and college faculty met during the Summer Youth Music School at the University of New Hampshire. Attending the University of New Hampshire, Cummings made the acquaintance of Mary Rasmussen who helped stimulate his interest in new music. The university brought in guest composers and orchestras, so he was able to meet tubists Vaclav Hoza, Oscar LaGassé, Louis Pirko, and a number of composers, including Barney Childs, Easley Blackwood, and John McIvor Perkins.

After graduation from the University of New Hampshire, Cummings enlisted in the Army and was at first stationed at Ft. Devens in Massachusetts and a member of the 18th Army Band. After a year at Ft. Devens, Cummings was transferred to the 266th Army Band, stationed at Long Bihn, Republic of South Vietnam, a sprawling military complex located in Bien Hoa Province, about 15 miles Northeast of Saigon. He returned to the United States and mustered out of the Army at Ft. Hood, Texas.

Cummings discusses his choice of Ball State University for his master's degree, and upon completion, entering the doctoral program at Indiana University. He describes his efforts over the years to convince composers to write for the tuba, succeeding with many, and having over 80 pieces of music written for him. During this same period, the early 1970s, he became actively involved with the Tubists Universal Brotherhood Association, and was the first Secretary/Treasurer of the Association. He

comments on efforts to organize the first Association Workshop-Symposium at Indiana University in 1973 and in particular, the music performed at the conference.

Cummings taught at a number of institutions in California, taught for a time in Mississippi, and returned to California. He reminiscences about some of his students at these schools, and their subsequent careers. He also mentions various instruments he owned, performed and recorded with over the years and his work as a composer.

See *The Tuba Source Book,* R. Winston Morris and Edward Goldstein, Eds., Bloomington, Indiana: Indiana University Press, 1996, (and later editions) for a partial bibliography. With many years as New Materials Editor for the TUBA Journal, and articles in numerous pedagogic journals, Mr. Cummings has published hundreds of articles.

ii, 40 pages, appendix of compositions and recordings, index.

Barton Cummings

Carole Nowicke: It's September 4th, 2004, and I'm interviewing Barton Cummings for the oral history project over the telephone. He knows he is being taped and I will be sending him forms. Ta-da!

Barton Cummings: OK.

Nowicke: Since you have been thinking about our speaking for a little while, is there something that's really fresh in your mind that you'd like to talk about first?

Cummings: No.

Nowicke: OK. Do you want me to drag you back to your childhood then?

Cummings: Sure.

Nowicke: Sure! OK. Since I didn't meet you until 1975, I don't know anything about young Bart and the tuba.

Cummings: Well, what would you like to know?

Nowicke: Where did you play it first?

Cummings: In Newport, New Hampshire. That's where I was born. Are you there?

Nowicke: Yes. This was in your school band?

Cummings: Yes it was. I started playing the tuba in 1959, I think. Before that I had played the cornet--was not very successful. I had a good music teacher who came around and he had a three-valve Pan American E-flat tuba which he needed to have someone play, so he chose me, and that was it.

Nowicke: Were you the largest child in the ensemble?

Cummings: No, actually, I wasn't.

Nowicke: That's usually what happens to us.

Cummings: That's true, but not in this case.

Nowicke: You must have had some tall people in that town.

Cummings: Yes, it was in New Hampshire, and there were some pretty hefty characters around there.

Nowicke: Was your family at all musical?

Cummings: No, not really.

Nowicke: You don't come from one of those New England brass band traditions?

Cummings: No, I don't. Very few people in my family played any kind of musical instrument. I was probably the first to really be serious about it.

Nowicke: Had you played keyboard at all?

Cummings: No. I was not a piano player at all. I didn't have any childhood experience in piano. In fact, most of my piano playing, the little bit that I could do I picked up on my own. I never really studied piano.

Nowicke: You started this young and continued through high school. Were you competitive at all? Were there solo and ensembles festivals?

Cummings: Oh, sure. New Hampshire had an All-State program and you had to be ninth grade and above in order to participate. I remember one year they were short of tubas and I think I was in eighth grade, so I got to audition. Didn't really do me any good, I ended up not going. The state was very specific and you had to be ninth grade and above. I had to wait another year; then I finally got there.

Nowicke: They could have simply promoted you.

Cummings: Well, with the grades I had, I was lucky to get from one grade to the next.

Nowicke: Ah.

Cummings: I had a good background in Newport. It was a very interesting area, because we were in, probably, Central New Hampshire about 35 miles down from Dartmouth, and a couple of hours North of the University of Hampshire at Durham. Settled around my area there was a nice report called Lake Sunapee, New Hampshire. It had an incredible hotel, one of the great, old grand hotels. In fact, there were two there. The one, primarily, that I remember sat right at the head of the harbor. At times they had some of the biggest names in the popular music business coming through there; the Harry James Band came through, the Dorseys came through there, gosh I forget. I think the Glenn Miller band (even though he had been dead for ten years) they were coming through. We got to hear these kinds of performances, and not only that, the person that I grew up with (I should say, his father) was Malcolm Rowell. He had played with the Paul Weston band and a number of other bands and was still a very fine cornet player. He conducted the community band and he let me in as a 13-year-old kid. In fact, at times I was the only tuba player in that band. He really put us through our paces. [laughs]

His son grew up to become the director of bands at the University of Massachusetts for many years. He has recently retired.

Nowicke: That really forced you to sharpen up your technique to be playing with adults.

Cummings: Oh, it did, because a lot of the people in that band, and a lot of people in my area had played in some of the big military bands, some of the Congressional bands, and they still practiced on a fairly regular basis. You really had to maintain your skills to sit there in order to play along. Give me one minute, OK?

Nowicke: Yes.

Cummings: You're going to hate me; can you call me back in about 30 minutes? My grandson just arrived.

Nowicke: OK.

[tape off]

Nowicke: Now it's recording. I think. There it goes.

Did you take private lessons with anyone when you were in primary school?

Cummings: I took lessons from Malcolm Rowell, and I also took lessons with the local band director, his name was Edward Keeley. He was the one who started me playing the tuba, and then he decided to leave—he got a better job and moved on. For a while they used some interim people and one was Mac Rowell, so I took lessons with him. But as far as formal lessons on the tuba with a tuba player, no, I didn't, not really until I got into college.

Nowicke: How did you pick your college?

Cummings: That was really kind of pre-ordained I think. When I was young, every summer I would go to the University of New Hampshire. They had what they called the Summer Youth Music School and I started going there and I met a number of people when I was there. One person that had a great influence was Clarence Sawhill. He was not there a lot, but he was there for some of the time that I was a camper. He was at UCLA at that time.

I also met Donald McGinnis, who was at Ohio State, Alan Bone, who was at Duke University and did the orchestras for the camp. At the same time I met Donald Mattran, who was the director of bands at the University of New Hampshire. In some ways with the grades that I had in high school, the university was the school that would take me, even though I passed auditions and had good recommendations from both Clarence Sawhill and Donald McGinnis, there was just no chance of my going there.

So I ended up going to the University of New Hampshire, which turned out to be a great blessing in many, many ways. One of those was the opportunity to get to know Mary Rasmussen. She gave me the Bell books that were published by Colin Music: the *Daily Routine*, the *Advanced Daily Routine*, the Blazhevich interpretations, and also the *Foundation to Tuba and Sousaphone Playing* that Carl Fischer published. She had studied, I believe, with Bell, and actually was a very fine player in her day. She got disenchanted with the instrument. I think got disenchanted with the musical environment mostly—having to do with women in music in those days. She ended up becoming a very fine cellist, and she was always a very top-flight musicologist. I did get to meet her, and work with her, and became very good friends with her over the years.

She actually did a lot for me. She didn't really sit down and teach me anything, but she would listen and make comments here and there about tone, the articulation, and so forth. I did get to study with her, in a way.

Nowicke: She also tried to bring scholarship to brass history.

Cummings: Oh, certainly, yes, with her *Brass Quarterly* magazine, or "journal," as she called it, which unfortunately went broke in many ways. She didn't get enough subscribers and had to give up publication, which was a great shame. It was the first, I think, <u>real</u> scholarly journal having to do with brass playing and brass music.

Nowicke: Most musicologists weren't too concerned with anything but keyboards.

Cummings: Oh, yes, that's true. She fried a lot of people—she fried some of the best composers in the business when they would write for the instrument. I think she did a great service to us in many ways.

Nowicke: Yes.

Cummings: She caused composers to really take their time and make well-written, well-crafted pieces of music for the instrument. Without her, I really do wonder if composers would have taken it as seriously as they did.

Nowicke: Because they took *her* seriously?

Cummings: I think they did in many ways. I talked with Barney Childs (he and I became good friends over the years) and he was saying that she really did a great service, because she made composers realize how important the instrument could be. It didn't have to just play theme and variations and polka variations and so forth—that it really had great musical potential when played well. Of course she wrote a review—and I forget what she was reviewing—it was some piece she didn't like. She said, "How about somebody writing a piece for tuba and harpsichord?"

Nowicke: *Mary's Idea*.

Cummings: Barney Childs did. *Mary's Idea*, right. I was fortunate. I gave the very first performance of that.

Nowicke: Oh, I didn't realize that.

Cummings: Yeah, in the mid-60s.

Nowicke: Were she and Barney friends or colleagues, or he just read what she wrote?

Cummings: I think that they had corresponded. He came to the university a couple of times for our New Music Festival, and I believe they actually got along. I know he had great respect for her, and I think in some ways she liked his music.

Nowicke: I've never heard the piece he wrote for Ivan Hammond, the *Question of Summer*.

Cummings: I have a recording of that, actually. He made a recording of it for CRI Recordings. I don't know whether it has been reissued on CD or not. I know CRI went out of business a year ago, or is no longer in a production business. I do have a recording of that some place. I could make you a tape if you want.

Nowicke: Oh, wonderful. I'd like to hear it. I ran into a citation for it before I interviewed Ivan, and it was not anything I had heard.

Cummings: Yes. I think it's a very good piece, if I remember it. Then Childs wrote something called *Seaview*. It was an outgrowth of the 1973 Tuba-Euphonium Workshop. Somebody had made a comment about writing music in half notes and whole notes. His idea was a composer could indeed write a very fine piece of music using quarter notes, half notes, and whole notes. So he wrote this little piece called *Seaview*, which is for a less experienced player.

Nowicke: I can think of one composer who mostly writes in whole notes and half notes, and he happened to write a piece for euphonium. So, it's not impossible.

Cummings: No it's not.

Nowicke: Of course when Henry Charles Smith played that for Hovhannes, he said, "I didn't intend for it to be that slow." [laughs]

Cummings: Oh yes.

Nowicke: Let's see, we have you in college. Did you go down to New York, meet people, get out of your school, or were you pretty much on campus in undergrad school?

Cummings: Actually, I was not a real traveler in those days. The university brought in lots of people, we had a New Music Festival every year, and they brought in people like Barney Childs, Easley Blackwood, J. K. Randall, John McIvor Perkins, so they had quite

an array of people who would come in to work with us and talk with us. At that time we had a composer on the faculty named Howard Williams, and I approached him and he wrote a piece, so that was part of the New Music Festival.

I did get up into Maine, I think I played at Bowdoin College and we went around the state of New Hampshire, and went to Brandeis in Massachusetts. So, I did get out and I was playing. As far as going to a lot of activities in New York, we never did. New York just wasn't an easy drive from New Hampshire in those days.

We would get to Boston two, three, or four times a year. We'd go down and we'd hear either the symphony—or one time we went down to hear a special concert by Igor Stravinsky. We heard some of the best people from New York playing in that orchestra. Actually, Harvey Phillips played in that orchestra, and I think John Swallow, and Nagel—the New York Brass Quintet, essentially, and the New York Woodwind Quintet. It was kind of an all-star orchestra. Of course Robert Kraft conducted as well as Stravinsky. That was quite a good experience, although we weren't allowed to the backstage area at all. At that time Stravinsky was very frail, and of course, very elderly, so we never got a chance to go out back to meet him.

To answer your question, no, not really. We didn't do a lot of traveling back and forth to Boston in those days.

Nowicke: You were far enough away that there wasn't easy public transportation to get there.

Cummings: Oh no. You could take the Greyhound down there if you wanted to, but very few people in those days had cars. We just didn't have vehicles to go driving around in.

Nowicke: It kind of makes you envy the kids who were at schools where there actually were trains that you could easily go from New York to Philadelphia or vice-versa.

Cummings: I think so, and I think there were a lot of advantages that people outside of New England (or outside of New Hampshire) really had, because they were able to go to concerts almost on a daily basis if they wanted to and meet those people. Yet, myself, I was able just through the summer youth music school and the New Music Festival, then occasionally we had other things going on. Every spring we would have a very special sort of Spring Festival or spring concert, and they would bring in a guest conductor or guest soloists. We had people like Robert Hickock (conductor) who would come. They did a huge oratorio one year. If it was a Baroque or Classical piece of music and the brass weren't needed, then we got to sing in the choir at least, and got a chance to work with that particular conductor and soloist. So, it was really quite good.

There was a great deal going on, and we had our own concert series. The Baltimore Symphony came one year, the Detroit Symphony came the next year, the Czech Philharmonic came, and that was the first time I was able to meet Vaclav Hoza. He was a very friendly man, and spent a lot of time talking with me, although he wouldn't speak English. He spent a lot of time with me and he played excerpts and

talked about the horn that he was using, gave tips on things that I could do to improve my playing, which I thought was quite valuable at this time. Nobody knew what to expect.

Nowicke: What were you playing then?

Cummings: I was actually playing DePrins-Sear tuba, and they were imported by Walter Sear, from New York City. It was a four-valve, silver-plated upright piston-valve CC. That was the very first tuba I actually owned. I think it cost $300 or $400 or something like that. In those days that was a lot of money.

Nowicke: Oh, certainly. What was Hoza playing?

Cummings: You know, I don't remember, my gosh it goes back 40 years or so. It seems to me that—I just don't remember what he was playing. It was a large horn and it was probably the most glorious tuba sound I ever heard. He sailed through the orchestra, and yet was not overpowering in any way, just an absolutely beautiful sound coming through the orchestra. They did the "Young Persons Guide"—just a flawless performance of it from his standpoint.

I met Louis Pirko, and he was playing a Sander. In fact, he told me, and this is something I won't forget, that he got it from Fred Geib. He played really a lot of instrument—he played a lot of tuba—and wonderful sound and very solid presence in the Baltimore Symphony in those days. It was a lot of fun listening to him play, and he was a character, too. He had jokes and little stories to tell. So, I got to meet people like that.

Then, the Detroit Symphony. Oscar LaGassé was playing. He was playing a BB-flat tuba when he came to the University of New Hampshire, but he brought along this Mahillon C tuba, a tenor tuba in C. It had like seven valves I think, four on top and three on the front. They played *Petrouchka* and he played the "Bear" solo on that. He actually played very, very well. I was surprised because the instrument itself was horrible. I can't remember what else they played, but I remember he played that. It seems to me that they did something else with a lot of tuba in it.

Nowicke: That was what he played jobs on when he was going out and playing with a combo.

Cummings: Oh, was that right?

Nowicke: Yes, it was easier to carry.

Cummings: I remember talking with him, and again, he was a very nice fellow.

Another person I met was Vinal Smith in the Boston Symphony. He was playing an Alexander F, and he and I had quite a few talks, actually, at different times. Come to find out he was married to a Cummings who is related to me in one way or another,

from Norway, Maine. Oh, he gave me a lot of tips on the kind of tuba to buy. He didn't recommend the F tuba at all. He was recommending that I buy a good size CC tuba with at least four valves. He thought that was what any young man should be playing in those days. He did a very good job in the symphony, even in those days.

Nowicke: Bob Rusk suggests—

[phone gets disconnected]

Cummings: I don't know where I was talking when it cut out.

Nowicke: Smith and the Alex F, he recommended that you not buy an F. Bob Rusk thinks that the F was the perfect tuba for their hall, and Boston tended to have trombone players playing tuba.

Cummings: I think so, because the earlier person, I think the person that he succeeded was [Eugene] Adam, the French tuba player. I think he was a bass trombone player.

Nowicke: Yes.

Cummings: I don't know the full background of Smith, so I don't know whether he started out as a bass trombone player or not. I tend to not think he did, because John Coffey was playing bass trombone for a number of years.

What I was also going to say was that when I was at the University of New Hampshire going to the summer youth music school, I worked with a lot of people. Somebody who taught me a lot about tuba was Clarence Sawhill from UCLA. He would come, and after the rehearsals for the band, he would sit down with me many times and just had me play. He knew a lot about tuba embouchure, which later turned out to be pretty much what I was hearing from Harvey Phillips when I was studying with him. He taught me articulation, tone, intonation. It was a very valuable experience talking with Sawhill, he actually did more in a way for my embouchure than anyone else had done to that point, and breathing as well. He was a very meticulous person and he expected if he put something in front of you, he expected you to play it.

Nowicke: I don't know him. Was he a trombonist?

Cummings: I don't know what Clarence Sawhill played. I honestly don't know. At that time, he was, again, one of the elder statesmen in the band world. He had been around for many, many years, was at UCLA. I really wanted to go to UCLA very much, and he said that he thought that would be a good school for me to go to. Unfortunately, again, with my grades, I just couldn't get in. I ended up going to the University of New Hampshire, which, like I said, was a real blessing in many, many ways. I was always sorry I never got a chance to go to UCLA. I think it would have been a good experience.

Nowicke: I think you were meant to be a Californian.

Cummings: At some point I suppose that's true. In a way, though, I'm glad that I stayed at the University of New Hampshire to do so many things there, being, really, the only tuba major they had. I was able to kind of work my way around different things. [laughs] I was able to learn early about many things.

Nowicke: That was what Jim Self said about going to Indiana University of Pennsylvania—a small school does let you experiment more.

Cummings: I was just thinking now, after the phone cut out, I got to work with Walter Hendel, who at one time had been an associate conductor at both Chicago and the New York Philharmonic and in many ways, I think, had a great influence on American music because some of his recordings were the only recordings ever made of certain pieces. That was also a very, very good experience. He gave me a bunch of insights—he gave us all a bunch of insights. He was also very complimentary, he was not one of those conductors who tore you apart and walked off. If you were doing something he didn't like he gave you a good reason why and worked with you to make it right. Again, I kind of liked working with him. It was an interesting experience. I'm not sure I would have gotten that experience had I not gone to the University of New Hampshire.

Nowicke: You graduate from New Hampshire, and you're drafted, or you enlist?

Cummings: Oh, I just enlisted. I want to tell you, though, something about the University of New Hampshire which I think is a funny story, and it's one that's always stuck with me. When I was there, even as a young kid I went around a played in several bands in New Hampshire and played in several bands in Vermont (during the summers, primarily), community bands, and town bands. So, I got to meet tons of people and learned a lot of stuff.

When I was the University of New Hampshire I got a call one day from a man named Hervey Edgerly. He called himself the "leader" or the organizer of the Rochester, New Hampshire, City Band. He wanted to know if I wanted to play tuba, and they would pay me to play, and he would send somebody to get me. I said, "Sure, no problem. I'll be glad to do it."

He said, "You don't have to worry, I have a tuba, you can just use the tuba that I own."

I thought, "Well, OK, I'll give it a try and see what it is."

So, I'm sitting out on this little porch of the house where I lived, I lived off-campus with an older family. All of a sudden this black limousine pulls up, and a guy gets out and he's in a black suit and a black tie, he said, Are you so-and-so?"

I said, "Yeah."

He said, "Mr. Edgerly sent me to pick you up and bring you over to Rochester."

So, I get in the car and we drive over to Rochester. I get there and he pulls up to this funeral home, and I look and it's the "Edgerly and Sons Funeral Home." So, he parks underneath and he said, "Just wait here, and Mr. Edgerly will come and get you."

I'm waiting there and all of a sudden a door opens up and this older fellow comes out and he said, "I'm Hervey Edgerly, and why don't you come back here, your tuba's in here."

I went in there, and well, the first thing that hit me was kind of this odd odor, and then the next thing that hits me is that there are three or four bodies stretched out on tables.

Nowicke: [gasps]

Cummings: There were people working on them. He said, "Your tuba is right over there in the corner, you just go over there and sit down and you can warm up. "

Tape 1, Side 2

Nowicke: The tape ran out just as you were talking about warming up in the embalming room.

Cummings: Yes.

Nowicke: Oh, my. Was it a decent tuba? [laughs]

Cummings: Yes, it was.

Nowicke: That had to be fairly unnerving for you.

Cummings: No, actually it wasn't. Well, at first it was kind of a shock, and you don't know what's going on. I went over in the corner and picked up the horn. It turns out it's a Conn BB-flat, upright. Very nice horn. Looked almost like Harvey's horn. Gee, it played beautifully. So, I sat there and warmed up, and finally said, "Well, I think I'm all set."

He put some music in front of me, and it was the Purple Carnival, and some a Karl King overture of some kind. He had me play, and two or three other guys came out of the embalming room and he said, "Oh, this is so-and-so, he plays first trumpet, and this is my son Jim and he plays drums."

I think he played the drums. I think it was his brother, or his cousin, Charlie Edgerly. It turns out that Charlie Edgerly was a euphonium player, and had been hand-picked by General John J. Pershing to be the first principal euphonium player of the U.S. Army Band. He still played extremely well. He listened to me play and said, "I guess we can use him."

So I got in and every Sunday I would go and get my tuba through the embalming room and warm up, and off we would go to concerts. It was an interesting experience.

Nowicke: Uh, yeah…

Cummings: The horn was good, I wish now I had made a real effort to try and buy it.

Nowicke: With any luck the family continued in the music business, too.

Cummings: I think the band is still going. As far as I know, I haven't heard anything.

Nowicke: Maybe that tuba is still there.

Cummings: It could be. It was very nice, I enjoyed it. The band was one of those bands that would sit down and play William Tell Overture, and Italian in Algiers Overture, all the Sousa marches and King marches, Russell Alexander, whatever. You were just expected to be able to play it. There was really very little, if any, rehearsal. You might get 20 minutes to go over some tempo changes, whatever, but these guys had been playing it for 40 years, they could have played without music I think. You can learn a lot from people like that because there's no fooling around, you learn rehearsal discipline, performance discipline. It's a valuable learning experience.

Nowicke: Especially if you have people like the euphonium player who are retired professional bandsmen. When Fred Marzan was young, he was playing with guys who had been in the Sousa band and other professional bands, who had all gone back to Pennsylvania where they came from. He said they played Keefers, and they had *incredibly* good sounds.

Cummings: Yes. I think in some ways my education probably was better because of the people I knew and got to work with and hear, and what they would tell me, and the advice that they would give, rather than in some ways, running around to concerts every night, because it was actually doing it, rather than listening to it. From that standpoint, I have never regretted at all going to the University of New Hampshire. So, that takes me, where?

Nowicke: Pretty soon you have to join the Army.

Cummings: Yes, I did. I joined in 1968, actually, in June in 1968.

Nowicke: So, right after you graduated?

Cummings: Yes. In 1967 the Army Field Band came through and Bob Tucci was playing tuba with them at that time. They had an opening, unfortunately, there were a lot of missed signals, and so I was ready to audition, and I auditioned. I played for, I think it was Wilmot Trumble who was the bandmaster at that point, and then Charlie Everley was the section leader at that time. Everything was fine, and I got done with the audition and all of that. The Major says, "Well, when can we expect you?"

I said, “I still have another year to graduate.”

He said, “Oh, no, this opening comes up within the next 30 to 60 days.”

I said, “Oh.” I was torn between continuing in college or leaving at that point and going with the Field Band. It’s a choice now that I even still think about. On the other hand, maybe I was better off to stay with it and finish out my college.

Then, the next year, I didn’t really want to teach. I looked at two things, one, I could be drafted, or I could find an opening and go audition for it and get in. In those days in New England there was an Air Force Band in Massachusetts, and then there was the 18th Army Band at Ft. Devens in Massachusetts. So, I chose the Army. I just really wanted to be in the Army and be in some Army band. I had met the bandmaster at the 1967 MENC Conference in Boston. We had talked a lot then about maybe that would be something I could think about after I graduated. He counseled me to stay in school, and I did.

In 1968 I went back to talk with him again, and he said, “Come down to Ft. Devens, bring your horn, and we’ll talk and have an audition.”

I went down and passed the audition with him and everything. So, he said, “OK, you go ahead, finish school, and we’ll get you set up so you’ll go to basic training after you graduate, and then be here for the fall.”

So that’s what I did. I finished out and went to basic training in South Carolina in July and August.

Nowicke: Wonderful.

Cummings: Oh, yes, wonderful. Came back and hit the band about the second week in September. To make a long story short, his name was Marcus Callender and he was the cousin of George Callender, or as tuba players know him, Red Callender. I got to hear a lot about when they were growing up because Marcus Callender had played euphonium, and evidently in his day, was really one of the very finest euphonium players in the Boston area. He had been brought up in the old tradition of all the great “warhorse” solos which he could play hands down without even blinking.

I got to hear that album, *Callender Speaks Low*, the very first Callender record, I think, which came out on Crown Records sometime in the mid-or-late ‘50s. That was quite an experience. Later on I got to meet Red at the 1973 conference. He was a very nice man also, and he had a chuckle over the fact that I knew his cousin.

That again was another good experience, because we were only two tuba players in this band and it was always in transition, so many times I was the only one there. That teaches you a great deal, and you get a lot more experience when you are the only person in a band with some pretty fair musicians-- all from the Boston area who decided just to come out and stay at Ft. Devens because they were going to the Conservatory or

they were going to BU, or the Berklee College of Music in some cases. So they decided to stay around, "Why bother to go to Washington or West Point or some place like that," and they, in effect, continued their studies while they were in the Army.

We went to Boston every Monday and worked at the Berklee College of Music with John LaPorter. I learned a great deal about jazz by doing that, and of course it didn't cost me anything. The only problem is that when you're in these smaller groups like that, you are subject to the whims of the military, and about a year after I got there I was sent overseas. Again, it turned out to be an OK experience. I spent almost two years in a band in Vietnam. We had about 45 or 50 people in that band, most of them already had music degrees and in many cases advanced music degrees.

We were very lucky to have a great bandmaster, who was one of very senior bandmasters in the Army. He would throw things at us and he just kind of worked us over, quite good. [laughs] It was a very good experience. We had a brass quintet, a woodwind quintet, we had a brass ensemble, plus the concert band, and there was a jazz ensemble and a rock group.

We were at the headquarters of what they called the US Army in the Republic of Vietnam. We were treated very, very, well. We had our own bus, we had our own Carry-All, our own big truck, so we were able to maneuver around a lot. We were able to do a lot of concerts and a lot of different things. It really worked out well.

I had a Conn Sousaphone, a very nice Conn Sousaphone. I had a King bell-front four-valve BB-flat tuba. Again, another instrument I wish I had kept. I couldn't figure out a way to do it. We were going to drop it out of a helicopter at one time, and try to declare it a disaster. Then we were told, "If you do that, you're going to have to play this kind of tuba," I won't mention the brand-name. I didn't want anything to do with it. I just kept it and played it as long as I could. Hopefully it ended up either coming back to the States, or maybe given to one of the Vietnamese Army band people. It was a wonderful horn.

Gosh, we went all over the place playing.

Nowicke: Where were you stationed?

Cummings: I was stationed in a place called Long Binh Post. It was about 17 miles or so North of Saigon, which we were in every week, two or three times, playing concerts and so forth. I was listening to some of the cassettes taken from recordings that we made and I'm really amazed at the quality of the band. Even by today's standards the band was really one of those virtuoso bands (I guess you would call it) great instrumentation, everything from piccolo to bass drum, and very good players—wonderful players.

In some ways, I had a very good, interesting time with it. It might not have been Washington, and all of that, but it still was a very good musical experience. I enjoyed it.

Nowicke: Were you ever shot at?

Cummings: Yes, I think we were at times. I don't know of any specific times, although we got reprimanded one time very severely. We had a big band party, and about midnight, Long Binh was shelled. The band all had weapons and all that, and we had our procedure, but for some reason our party had gotten us all in a good mood and so we got out our instruments and formed up and marched up the street playing the "Stars and Stripes." The MPs didn't like that at all.

Nowicke: That could be called "drawing fire."

Cummings: Yes. We got out of it, nothing real serious happened. Other than that we didn't really have any bad times. Some of the division bands once in a while got into a rather sticky situation, but we never did, or they didn't tell us we did. I suppose we don't know whether we did or not.

Nowicke: When you came back, you still had some time left?

Cummings: I did, and I spent it at Ft. Hood, Texas. That was not a particularly good experience. The Army was in transition in those days and the bands were being hacked to death and a lot of them were being decommissioned. Ft. Hood, unfortunately was a depository or a depot for everybody coming back from overseas, so the bands were really unbalanced. People really didn't care. We had a warrant officer for a bandmaster, and I think I saw him maybe once or twice the whole time I was there. The rest of the time we were kind of left on our own. We didn't really do a whole lot. When we performed it was not a very pleasant experience, so I was real glad to get out of that, and I think most people who came there were really glad to get out, too.

Nowicke: I think when you were still in, that was when you started corresponding with Robert Rÿker?

Cummings: Well, I corresponded with Robert Rÿker before I went overseas, when I was in Massachusetts.

Nowicke: Oh, the letters I've seen were from a later period.

Cummings: Right.

Nowicke: You were still in the Army then.

Cummings: Yes. I think I might have been, or just getting out. I'm not sure which. I know in 1971 is when he and I started to really correspond. That would have been after, maybe in the spring. I know in the fall of 1971 after I had been discharged, that's when he and I started to correspond in a real serious way. Before that I had my wall certificate—this beautiful certificate and a membership card which read at that point "TUBA."

When I first got to the band overseas there was a tuba player. He was leaving the band, I actually took his place. He had just gotten from Rÿker a membership list. This was 1969 I think, when I got there. The membership list of TUBA members at that point was about 200, 300 maybe names on it. I think that's the one that you got.

Nowicke: Yes.

Cummings: Or you got one of them. I remember he had one, and we duplicated it. Maybe that is the one you got, I don't really remember now. I remember John Adaway had a membership list.

Nowicke: So Rÿker had been going with this for about two years then.

Cummings: I think so, yes.

Nowicke: How did you pick Ball State?

Cummings: That's a good question. When I was just getting out of the Army, I had contacted Barney Childs to see what he would recommend. He was in Milwaukee at that point, the Wisconsin College Conservatory. So, he said, "Just come on up and see me and you can see what this school is like, and then maybe you can take lessons from…"

Nowicke: If you had been in Milwaukee, you could have taken lessons with Bob Rusk.

Cummings: Yes, he was there. So, I went to Milwaukee and the place where Childs was didn't have really anything to offer. At that point they were not a performance school or anything. They were kind of recommending against my going there. So, the next step, I don't remember…

I talked with Winston Morris, and I think Les Varner wrote to me, or called me, introduced himself. So, we talked and again, my undergraduate grades were not that good, but somehow I was able to get in there. I think it was because I couldn't get into Indiana because of my grades at that point. So, I went to Ball State. Grade-wise I did very well there, and was able then to transfer from Ball State to Indiana University.

After I graduated from Ball State I went to Indiana. Rudy Emilson had gotten the Bell Scholarship the year that I went to Ball State. I got the Bell Scholarship the next year, which was a big help.

Nowicke: But you have a master's from Ball State.

Cummings: Yes, I do.

Nowicke: You had started a doctorate at IU?

Cummings: I did, yes. I didn't go very far with it. I spent one year there and that was it.

Nowicke: You were also taking composition at Ball State—or no?

Cummings: No, I didn't.

Nowicke: So, that came later.

Cummings: Yes. At Ball State I didn't have anything to do with composition.

Nowicke: I guess I'd got that impression from the people you were friendly with there.

Cummings: Well, I was, of course, involved heavily with getting composers to write for the instrument. I think that's why I was probably more friendly with the composition people than I was with other people—I wanted them to write music. [laughs] I wanted them to write good music for the instrument.

Prior to my going to Ball State I had gotten music written by Walter Ross, Barney Childs, Marilyn Ziffren, Joseph Ott, and Howard Williams. So, I had been involved with that. When I was at Ball State, I remember every so many days or every month—the first of every month—I would go to the Muncie Public Library (because they got a magazine called *Musical America*) and in that, *Musical America* in those days had a composer's section, and they would have the names, pictures, and a little bio-sketch of a number of composers. I would go through there and read what these composers had been writing. I would compile a list and somehow I would find out where they were working. Most of them were like all of us—they had to teach. So, I would write them letters, and try to get them to write music. Eventually I got more than 80 pieces written for me over a period of time.

That's how I initially started, writing to composers out of the blue. Just saying, "Look, here I am, I want to know if you want to write a piece of music for the tuba. Here's what I'll do for you." I gave them a little bit of my background, which included of course, first performances of music by Barney Childs, the first performance of the Hartley *Sonata*, the first performance of David Reck's *Five Studies for Tuba Alone*. Howard Williams had written the *Concertino for Tuba, Piano, and Percussion*. Walter Ross wrote *Midnight Variations* when I was in the Army.

Nowicke: Ross said that you were a friend of one of his students in Vietnam.

Cummings: Yes, Fred Geissler, who was also a very fine composer, and wrote a nice unaccompanied suite. Joseph Ott wrote a piece—I think I corresponded with him when I was in the Army, and he finally wrote a piece and I played it when I got out.

So, I would list those names, and eventually I was able to convince people to write music.

Nowicke: I think when I was a student (of course, you were doing that) but everybody I knew was commissioning music, and playing new music, and looking for new music. Now, I think about the only person who is doing that is your student Mark Nelson.

Cummings: Yes. I'm very disappointed with the whole situation about that. When I grew up, we had such masterpieces as *Billy Blowhard*, and *Festive Polka*, you know, you can go down through and there's a whole slew of these things that nobody in their right mind would play, but that's all we had. There was the Hindemith, which came about in '55, and then the Beversdorf a couple of years after that.

Nowicke: I don't hear anybody playing Beversdorf any more.

Cummings: It's a shame.

Nowicke: You go to a recital and you might hear several people playing Hindemith, and several people playing Vaughan Williams. It's hard to believe there are other pieces.

Cummings: I know, and it's a disappointment when I look at the conference programs. I don't want to get into any personalities, but the last thing I want to do is go to a tuba conference and hear somebody play a Mozart horn concerto on the tuba, or Strauss, or some other transcription. I really don't want to go and listen to that, I want to go and listen to somebody play an original piece from the tuba. We're making warhorses now out of the Hindemith and the Vaughan Williams.

Nowicke: I try to avoid those, and I also try to avoid *Effie*.

Cummings: Yes. I played the Hindemith I don't know how many times, and the Vaughn Williams with orchestra and band. Again, part of the purpose was to have more than three pieces that you could play. I think that's one of the problems that we have today—composers are reluctant to write for the tuba any more. We don't get the kind of outpouring that we had 30-40 years ago. Who is going to write music that will never be played? I think that's what it really boils down to. Before, when somebody wrote a piece of music, everybody was clamoring to play it, and everybody played it. You played it, you went on to another piece, and another piece.

I gave a number of recitals during the year and I never repeated a piece. Every recital I played had new compositions on it. I learned an incredible repertoire over a period of years. I think that was the early training—when I would listen to these older brass players who had been around for years and years, the conductor would say, "Next week I want to do this, and then I want to do that," and blah, blah, blah. These guys would say, "Fine, no problem." They had learned it, they had an unbelievable repertoire of solos that they could call on at any time. That was always the way I was taught—if you learn a piece of music you have to always be able to play it. You may not play it for five years, but there's going to come a day when you need to play it.

The pieces I commissioned, yes, I did play those several times during the year. In general, I tried to have a fresh program for every performance. I didn't have a favorite six or a favorite ten. Every piece was a favorite. I never singled out one piece above another. I think today that's what we are seeing—a repertoire very limited. There are a handful of pieces and that's pretty much what everybody plays, which is unfortunate

because it is driving composers away.

Nowicke: I think it is driving audience away, too.

Cummings: I would think that audiences are probably tired of going and hearing the same piece over and over and over. Of course the old argument, "How many times do you need to have the Hindemith recorded?" I suppose people will say, "How many times do you need the Beethoven 5th recorded?" Some conductors record it, six, eight, ten times. I don't know. I just think we need more performances of new compositions, rather than the same handful.

Nowicke: I'm going to need to put another cassette in. When I do that, let's start talking about you getting involved with TUBA.

Cummings: OK.

Tape 2, Side 1

Nowicke: So, you graduate from Ball State, and you are enrolled in Indiana University. While you are here—well, I guess before that—you probably started getting involved in going up to Midwest and going to the organizing meetings there before '73---didn't you?

Cummings: Oh, yes, I did. Actually, I think my involvement with TUBA began in 1968 when I wrote to Robert Rÿker and heard back from one of his students, William Trigg. They sent back information and an application, or whatever it was. So I wrote in and I said, yes, fine, I want to join.

I think they both got very busy or something was going on, I don't remember what. It took them a while to get back to me. Eventually I got my certificate, I got my membership card.

In 1971 there was a meeting in December at the Chicago Midwest Band and Orchestra Clinic. I think Robert Rÿker was at that meeting, because he gave me a box of materials. He also asked at that meeting if Harvey Phillips would chair the meeting to set an agenda and to begin to really build the organization. There was a board elected at that point, I think. There were people working on a constitution and bylaws.

Nowicke: That would have been Winston, Les, Marzan, and Rÿker.

Cummings: Yes, I think so. I don't really remember now, I'd have to get all of my stuff that you sent back to me.

Nowicke: Copies. Copies. I sent you copies.

Cummings: Right. In December of 1972 we met again in Chicago. During that year, 1971 through the spring and summer of 1972, I did talk with Rÿker on the phone, I did write of to him, although nothing substantial I don't think, ever really came out of it. At that

point he was leaving Montreal and he was going out on a different career field, in music, but a different area.

I think it was in December of 1972 that we had another meeting and we met again during the Midwest band clinic. At that point Harvey Phillips had spoken about maybe organizing a tuba-euphonium symposium on an international basis. Indiana University had agreed to it, and we could get this thing going, so that's what we did.

At that time we made a committee, there were minutes taken, the *Instrumentalist* agreed to run a tuba edition. In May of '73 we did have the convention or the symposium at Indiana University. I actually had a position called "Secretary," I then became Editor of New Materials.

At the meeting, I believe in 1973, Rÿker was there, he informed everybody that even though we were starting fresh and there was going to be new constitution and a new set of bylaws and so forth, that everybody was indeed a member of TUBA, they had never not been a member, TUBA had not folded or anything like that. I remember that it seems to me it was in a place where we were eating—or something like that.

From then, I held the position of New Music Editor, or Editor of New Materials, whatever it was, for a number of years.

Nowicke: And Mark followed in your footsteps.

Cummings: And then Mark Nelson took over, right. I wrote some articles for the Journal. Beyond that I've never had any other involvement. I don't know why, I don't know what the cause was. Whatever powers that be, I sort of ended my time as New Music Editor and that was the end of any kind of involvement as far as being an officer or on the board of directors or anything like that. Don't know what more to tell you.

Nowicke: At the '73 conference—I'll bet that was the last time anybody ever got a whole gaggle of composers to show up.

Cummings: I think probably it was. That's when Gunther Schuller was really heavily involved, and I think because of him, he was able to bring a lot of composers to that meeting. But not only that, when I go back and look at the program from that '73 conference, everything on there, practically, is a premier.

Nowicke: Yes.

Cummings: If it's not a premier it's like the second or third performance, and I think that made a big difference. That's why we had a lot of composers who came there, so they could hear their music. Again, I go back to what I said before, composers are not going to write for the instrument if it's not going to be played, and they're not going to attend concerts if they're not going to hear their music. I think you're probably right, '73 probably was the last real big, big time. The first and only time when we had the kind of composers that we had.

Nowicke: You know Gunther Schuller roomed with Sammy Green in Cincinnati. So, he lived with a tuba player.

Cummings: Yes.

Nowicke: I think it was also so new, there hadn't been that many large brass conferences, so the whole *concept* was new to people.

Cummings: Yes. Well, when I look back and I think about that 1973 conference, when you think about the tuba players that we had there—we not only had Harvey, we had Abe Torchinsky, Arnold Jacobs, Chester Roberts was there, and Sam Green was there. Bill Barber was there, Red Callender, Singleton Palmer, Howard Johnson, and Don Butterfield…

Nowicke: And the people from the East Coast didn't know the people from the West Coast.

Cummings: Yes. Toby Hanks was there, Rex Conner…

Nowicke: Lew Waldeck told me that he didn't know anyone so he was feeling really lonesome and called his wife and said, "I'm going to come home." She said, "No, just go out and get a keg of beer and take it to your room and you will find some friends."

Cummings: I'd believe it. Those were the days of Charley Ford and Fred Marrich.

Nowicke: These were also days when there wasn't any air conditioning here in these dorms. It could have been nasty. I know the MAC [Musical Arts Center] was just built—so that was brand, spanking new. Ivan Hammond and Jamie Hafner, and everybody was here.

Cummings: I just can't really remember. I remember the guys that I knew and palled around with. It was a great experience, because everybody was everybody was able to meet everybody. There were some disappointments, because a lot of the folks that we were really hoping would be there didn't come, for whatever reason. At this point I don't remember if there were any good reasons, or whether people just didn't want to show up. I know in some cases a couple of our colleagues (who will remain nameless at this point) saw no point in it. They didn't see any point to the conference, didn't know why we were having it, didn't know what the goals were, or anything like that.

Nowicke: If you're an orchestra player, you don't need to worry about this stuff for tenure and promotion.

Cummings: No.

Nowicke: If you're an academic, you've got to do the writing, and performance, and service and all those components for tenure and promotion.

Cummings: Oh, yes, definitely.

Nowicke: So, certainly those people are going to come out.

Cummings: Yes. I even think to this day that there are still people who really have no idea what's going on. Maybe they don't need to, I don't know.

Nowicke: The new music aspect, too. I went to ITG in Denver this year and there was the recital of new music. There were other people playing new pieces, but this was a recital devoted to it. I thought, "Why don't tuba conferences have new music recitals?"

Cummings: That's a good question.

Nowicke: Of course Mark's going to do it, but everybody else isn't.

Cummings: I think Mark is, like you say, probably one of the few (if not the only one) who really is actively going after people.

Nowicke: And playing recitals.

Cummings: And featuring that music.

Nowicke: I asked him if he would play the "Tangos" [Adriana Figueroa Mañas] again in Boise. I knew he'd already played them twice. "Would you please play this for me?"

Cummings: Oh, yes. That's a good piece.

Nowicke: Also, for my personal enjoyment, Don Harry asked him to do the *Wonderland Duets* with him. They were supposed to make some CDs of those performances and send them to you. It was so much fun to hear Jack Robinson do the narration.

Cummings: I know. That's a much-maligned piece, unfortunately.

Nowicke: I heard at Ball State, and I can't remember who did it. I thought it was the MacMorrans.

Cummings: I don't remember.

Nowicke: Whoever narrated it was a bass/baritone with a big voice, Southerner, and so that is how I hear it in my head. Of course, it was even better with Don, Mark, and Jack.

Cummings: I'm anxious to hear it, so hopefully they'll get me a CD.

Nowicke: The other thing you can blame Don Harry for, at the '73 conference is tubas having to play Bach cello suites for orchestra auditions.

Cummings: Yes. I'm not opposed to it. I played Bach cello suites in my time, I played Mozart, and I played Strauss. I think there is a place for that at conferences, I really do. I think there is a place to hear someone of Don Harry's ability play a cello sonata.

Again, I don't think the whole conference should be around arrangements and transcriptions, and a handful of original compositions. To me, those conferences should be a majority of new compositions, things that are recently written. I think it's OK to revisit the Wilder and the Hartley, the Beversdorf, and the Stevens and so forth now and then, but I don't think that should be the primary focus, that literature. I think it should be new things, new compositions. There are so many—there are compositions that were written 40 years ago that would be new because nobody's played them.

Nowicke: Yes. [laughs]

Cummings: I think a piece that needs to be played at a conference (and the next conference wouldn't be too soon) is something by Eric Stokes called *A Center Harbor Holiday* which I heard 40 years ago with Roger Bobo. It was written for him. He played it with the New Hampshire Music Festival Orchestra. It's one of the best tuba pieces I've ever heard—it's a great tuba piece for tuba and orchestra. Nobody knows it, nobody plays it. I think Eric Stokes passed away, unfortunately. I'm sure Roger Bobo must have some access to the score.

Nowicke: Mark sent you his recital CD from Arizona last year with the Tangos, and your piece and that first Walter Ross. I wanted various people to hear the Tangos because the composer could certainly use the money. Eli Newberger said, "I know that Ross piece and it's so nice—why isn't it played more?" Because people have forgotten about it.

Cummings: Yes. I think there are a lot of pieces like that.

Nowicke: Now, let's see, we have you at IU, and I met you in '75. You were where, then?

Cummings: In '75 I was in San Diego.

Nowicke: How did you wind up out there?

Cummings: I wound up in San Diego because I was encouraged to go there by Bert Turetzky, who was a bass player. Listening to him play is a marvelous experience. He commissioned, oh, I don't know how many pieces for double bass, made recordings, and is a very, very important influence in the double bass world. He was at the University of California, San Diego. He said, "Sure, come on out. You probably can do a number of things here."

So I drove out, packed everything I owned, and moved sight unseen. Was able to get some positions at San Diego State University, Point Loma College and, oh, worked in the San Diego Ballet, and the San Diego Brass Quintet. Then I actually worked with Bert on two or three different occasions with the San Diego Jazz Orchestra, and things like that. That's kind of how I ended up out there. I stayed there for a few years, did a

lot of recital playing.

Probably those years were the most important years I had, other than the University of New Hampshire. I think the time in San Diego was most important, in terms of commissioning music and the volume of recitals and so forth, I did.

Nowicke: And the recordings. Mark told me that you recorded one in your tiny little studio.

Cummings: No, actually the first recording I did at San Diego State, I either did it in one of the rehearsal rooms (which had wonderful acoustics), or I did it in the recital hall. I think both places were used in some point. That was the recording on Crystal. There was one though—he is right—I did something in that little room.

Nowicke: He said I would have been amazed to have seen you teaching him there.

Cummings: Yes. I did have a very tiny room, because at that point I was just adjunct faculty, and there was no office for me. Actually, what I did was I commandeered a hallway that had some practice rooms—there were three or four practice rooms. The percussion teacher, Danlee Mitchell had taken three of them and put in all of the instruments that he had gotten from Harry Partch, and he stored the Partch instruments there. So, I just commandeered this one little room in the hallway, and that was kind of my studio, and that's where all of my students came.

At Point Loma College I had a little bit larger office, so when Mark ended up going there, that's where he took lessons from me, in that room. At San Diego State I did have a very small, little practice room down in the basement, essentially. I think I did record something in there, but I can't remember which part of it I did in there.

Then I made another recording at Point Loma College in the chapel, which is where most everybody performed. That has a different acoustic altogether. I think San Diego was really very important to me. Those were also the years when I did the Carnegie Recital Hall series. Those were good years. But I ended up there with Bert Turetzky primarily because he encouraged me to move there.

Nowicke: How did Harvey pick the people that he picked for the recital series?

Cummings: I have no idea, to be honest. I have no idea how that was done. I got a call from him asking me if I wanted to do it. I thought about it, and said, "Tentatively yes, I'll do it." I had to think it over, there was a lot of work involved, and it was going to be expensive. I don't know how he picked the people, I really don't. Actually, I never asked him, so I really don't know how he chose them.

Nowicke: I don't have the program for that—what did you play?

Cummings: I played a sonata by Konko, a Japanese composer—the first sonata he wrote, *Sonata No. 1*. I did *Piltdown Fragments* by Walter Ross, I think I did *Malta* by Lejaren

Hiller, I did a Joseph Ott piece, and I did a piece by Bennie Beach. I can't remember anything else. Mostly it was compositions written for me, *Piltdown Fragments* was a premier, and the Bennie Beach *Dance Suite* was a premier. Boy, that goes back almost 30 years, I really can't remember everything I played. I remember Walter Ross and Bennie Beach came to the performance. Oh, Marilyn Ziffren, I did her *Four Pieces for Tuba*. I don't remember whether that was a premier or not, I think it was. It was a pretty good program.

Nowicke: I send email and little notes to Don Para trying to get him to get the piece that Bob Whaley played up there with Don Bullock (who was one of the trumpet faculty) and Phyllis Rappaport. It was called *Whispers of Heavenly Death*. I only heard it once or twice. It's since been something they've performed at memorial services (and Phyllis's retirement recital). I keep nagging him.

Cummings: I know.

Nowicke: It's hard when you lose music—and it's not even my music, but I don't want to see it lost—like Alice Hunnicutt's concerto?

Cummings: I have no idea where that piece is.

Nowicke: It should be at Michigan, it's a thesis, so there should be a score. I know Morris Kainuma was trying to get a hold of it.

Cummings: Ann Arbor you mean?

Nowicke: Yes.

Cummings: Maybe Bolcom could find it. It seems to me that she studied with him.

Nowicke: Yes.

Cummings: I'll write to him.

Nowicke: Good.

You must have performed at the conference at Illinois.

Cummings: Yes I did. Not in a solo capacity, but I performed with a quartet. I think it was Harvey Phillips, Dan Perantoni, Floyd Cooley and myself. It was Floyd's recital. We did the Armand Russell, the Trigone or Tigon or whatever it was.

Nowicke: I remember coming over with Alice. I met you again later when you came to Ann Arbor, that was about 1980 and I think you were at Delta State then?

Cummings: Yes. Exactly.

Nowicke: That was where you became Jim Shearer's teacher.

Cummings: Yes. Right. He came to me when he was about 13 years old.

Nowicke: Oh, you had him when he was just a little guy.

Cummings: Yes, he was very young, he was about 13 or 14 years old, something like that. When I left Delta State in 82, he was able to take lessons with Harvey Phillips.

Nowicke: Harvey was teaching out there?

Cummings: No, he was at Indiana. Jim's father would drive him all the way up there. To take lessons.

Nowicke: Oh, my goodness. Some Dad he had.

Cummings: Oh, yes.

Nowicke: Then you left Delta State and went back out to California.

Cummings: Yes.

Nowicke: Who else has been your student besides Jim and Mark?

Cummings: Oh, I had a lot of students. David Goff ended up going to the Boston Conservatory and studied with Chester Roberts. There was a fellow I had at San Diego, Wayne Rice, who went to Ann Arbor to study with Torchinsky. Then I had David Green who was in Mississippi, and he went into the Air Force Band, or went into one of the Air Force Bands, I'm not sure if it was the big one or not.

Oh, my gosh. A lot of the students I had ended up either not staying in music full time or they became teachers. I have a lot of students out in California who are teaching successfully in the schools and so forth.

Nowicke: Very people have most of their students wind up performing. There just aren't any jobs.

Cummings: No, there aren't. Mark and Jim are probably the students who have stuck with it and continued on, made their careers in the area of playing the tuba—that I know of. There may be others. Floyd Richmond was a student of mine in Mississippi, and he's teaching—he's still playing tuba but he's not making a profession of it. I forget where, he teaches at some university, but it's not tuba, it's in another area of music. Sam Holloman was a student of mine, ended up becoming a very fine composer—he's at New Mexico State at Los Cruces with Jim Shearer. Again, I'm not sure where all of my students are.

Nowicke: When did you start composing?

Cummings: Seriously, probably back in the late '80s. Before that, just sketching and things like that. In the late '80s I really became very serious about it. Especially that was during the time when I was undergoing some problems with my own playing and then I ended up having to stop playing. So, I really started concentrating on writing music and arranging it.

Nowicke: You had some surgery and had severed nerves in your face?

Cummings: Yes, I had some damage on the left-hand side of my face, I don't know exactly what it was, but I had to have some teeth put in, and some teeth taken out. There was some nerve damage then, and some nerve damage in my neck and so forth—so, that's kind of what did it.

Nowicke: Yes. Was this also when you started conducting?

Cummings: Yes.

Nowicke: Are you still conducting?

Cummings: No, not at all. Not for quite a while now.

Nowicke: You had also been teaching public school, hadn't you?

Cummings: Yes. That was up until 2000.

Nowicke: When did you get a teaching certificate? Or do you have to have one in California?

Cummings: Gosh, it must have been back in the '80s I think. I have a lifetime community college credential which I got in San Diego, when I was teaching at the San Diego Community College District. So, I've had that for almost 30 years, and it's still good. [laughs] I'm not teaching at all.

Nowicke: You were telling me about your little Yamaha, you were looking for that.

Cummings: Yes, I found it.

Nowicke: Now, was that an instrument that you had made for you, or was it stock?

Cummings: No, I received two instruments from Yamaha. One was four-valve E-flat tuba, and then this four-valve CC tuba. It's a small instrument, they sent that to me in 1983 or 1984. I don't know whether it's a prototype or what it is. It's a neat little instrument, and it has a fairly big sound. I got two sets of valves with it, I got a regular set of valves, and then I got a set of valves made out of titanium, which I never used. They were incomplete—I don't know why they sent them to me. It wasn't made for me. You can take the instrument completely apart—you can unscrew it. There are Phillips screws that hold the slide sections and everything, it's all held together with this Phillips

screws, it could be completely disassembled.

Nowicke: Hold on a sec, let me flip my tape.

Tape 2, Side 2

Nowicke: That sounds like what Bob Pallansch was always advocating—making tubas easier to fix.

Cummings: Yes.

Nowicke: So you played those and a DePrins—what else?

Cummings: My Mirafone CC.

Nowicke: A 184 or a bigger one?

Cummings: I had a 184, and the Yamaha E-flat.

Nowicke: What was most of your recording done with?

Cummings: Most of it was done on the CC—on the Mirafone. I did use from 1967 on one recording, the Howard Williams piece, which was done on the DePrins. On the CD I put together two or three years ago of past performances there are some things using the Yamaha E-flat. There are also a couple of things on there where I used a helicon that was made around 1895 by Conn, in BB-flat. I used that horn quite a bit for jazz—Dixieland and that kind of thing.

Primarily most of my playing I would say was done on the Mirafone CC, once I had purchased that, after using the DePrins. I did a lot of performances on the E-flat. I did the Vaughan Williams on it, but I did the Vaughan Williams on the CC, also. Did the Hindemith on the E-flat, but again on the CC. [laughs] It just depended on kind of my frame of mind, or how I felt. I was primarily a CC tuba player.

Nowicke: That also brings up the question—but this isn't about history—more about your opinion. I wonder about people getting really large bore F tubas when you'd think a small CC like the 184 would really suit the purpose better?

Cummings: Well, it might. I don't know, I never played the F. I played the F one time.

Nowicke: Not that six-valve Mirafone at Ball State?

Cummings: Yes, I think it was.

Nowicke: [laughs]

Cummings: After that I never played it again. I don't like the F. I have great respect for people that play it, of course the sounds that they make are wonderful. I listen to Jim Self, or Mark Nelson, Kenyon Wilson and so forth. Myself, I never really could make the instrument work for me. I guess because I had started on the E-flat, I always liked that particular instrument, and the CC. I don't know. I'd always felt the CC was the primary instrument that I liked best. So, that's the one that I always used.

Are you there?

Nowicke: Yes, I'm here.

Cummings: So is my grandson.

Nowicke: Yes, I hear him.

Cummings: He'll go to sleep in a minute, he just ate. Anything else?

Nowicke: What great gaping hole have I left in this interview?

Cummings: I don't think any, to be honest with you. I think we've covered just about everything.

Nowicke: I wish we could have done this in person.

Cummings: I know.

Nowicke: Who knows if I'll ever get to California. Ever. I've never been there.

Cummings: This works out though.

Nowicke: But it's always somewhat lacking to do over the phone.

Cummings: Yes, but I'm glad to get it done.

Nowicke: Yes.

Cummings: I was real worried it would never get done.

Nowicke: [laughs] I've decided that I'm just going to have to tape some people over the phone that I really don't want to tape over the phone, because I don't think anybody else will do it. I'm going to talk with Les Varner sometime soon. I have you, Marzan, Winston, so, I have a lot of the early '70s people now.

Cummings: That's good.

Nowicke: Yes. I was really that I didn't get to know Fred Marzan for a longer period of time.

Cummings: I know, that was such a shock. I had just spoken to him on the phone.

Nowicke: I didn't meet him at Ball State. I know Les brought him in for some clinics and things. I think Les even played a Marzan for a while, but it was before my time.

Cummings: Yes, that's true, he did.

Nowicke: I have his Rudi Meinl.

Cummings: Yes. Well, I don't know what else to say.

Nowicke: Perhaps thank you and good-night would do.

Cummings: OK.

Nowicke: Thank you. Thanks Bart.

Cummings: We'll be in touch. Take care, Carole.

Nowicke: Bye.

Cummings: Bye.

[End of Interview]

Appendix

BARTON CUMMINGS (ASCAP)

Composer - Arranger - Author - Conductor - Performer – Educator

CATALOG OF PUBLICATIONS

2004 EDITION

See also: *The Tuba Source Book* for bibliography

BARTON CUMMINGS
550 Cambridge Drive - Benicia, California 94510-1316
Tel: (707) 746-8089 - Email: cbc_21@yahoo.com

Composers enjoy receiving programs and tapes of performances of their music. Please send any such materials to:

Barton Cummings
550 Cambridge Drive
Benicia, CA 94510-1316
Email: cbc_21@yahoo.com

ORIGINAL MUSIC

SOLOS

Alto Saxophone	
Little Suite No. 1 for Solo Eb Alto Saxophone	Conners Publications
Soliloquy for Alto Saxophone and Band	Cimarron Music & Prod.
Soliloquy for Alto Saxophone and Piano	SibeliusMusic.com
Sonatina for Alto Saxophone and Piano	Music Fabrik
Bassoon	
Four Sketches for Bassoon Alone	Conners Publications
Bassoon and Contrabassoon	
Tiny Tunes for Two Bassoons	Music Fabrik
Cello	
Seven Sketches for Cello and Piano	C & C Enterprises
Cello, Double Bass and Harp	
Five Vignettes for Cello, Double Bass and Harp	C & C Enterprises
Clarinet	
Sonatina for Clarinet and Piano	Conners Publications
Contrabassoon	

Arioso for Contrabassoon and Piano	Jenne, Inc.
Concertino for Contrabassoon and Winds	Music Fabrik
Concertino for Contrabassoon and Piano (Reduction of above)	Music Fabrik

Contra Bass Saxophone

Three Episodes for Contrabass Saxophone and Band	Music Fabrik

English Horn

Two Songs for English Horn and Strings	Music Fabrik
Two Songs for English Horn and Piano (Reduction of above)	Music Fabrik

Euphonium

Andante and Allegro (Eu Solo/Brass Choir)	Solid Brass Music Company
Autumn Air for Euphonium and Piano	Solid Brass Music Company
Ballad for Euphonium and Piano	JPM Music Publishers
Spring Suite for Euphonium and Piano	Tuba-Euphonium Press
To Speak, To Dance, To Dream, To Live! (w/Pa)	Cimarron Music & Prod.

Euphonium and Band

Autumn Air	Solid Brass Music Company

Euphonium, Tuba and Piano

Five Vignettes for Euphonium, Tuba and Piano	Solid Brass Music Company

Flute

Little Summer Music for Flute and Piano	Conners Publications
Suite for Flute and Piano	Conners Publications

Harp

The Descending Dragon for Harp and Strings	C & C Enterprises

Native American Flute

New Images	JP Publications

Oboe

Little Summer Music for Oboe and Piano	Conners Publications
Suite for Oboe and Strings	Music Fabrik
Suite for Oboe and Strings (Pa red)	Music Fabrik

Organ

Suite for Organ	C & C Enterprises

Piano

Binh Minh (Dawn)	PRB Productions
Suite for Piano	SibeliusMusic.com

Piccolo

Little Suite No. 2 for Solo Piccolo	C & C Enterprises

Soprano Saxophone

In The Fall for Soprano Saxophone and Piano	Conners Publications

Trombone

Autumn Air for Trombone and Piano	Solid Brass Music Company

Trombone and Band

Autumn Air	Solid Brass Music Company

Trumpet

Suite for Trumpet and Piano	Solid Brass Music Company

Tuba

Brief Moments for Solo Tuba	PRB Productions
Cantilena for Tuba and Piano	Edition Musicus, Inc.
Concerto for Tuba (piano reduction)	Solid Brass Music Company
Fantasia Breve for Tuba and Piano	PRB Productions
In Dreams of Yesterday (vn,va,ce,pa)	Solid Brass Music Company
Little Suite No. 3 for Solo Tuba	C & C Enterprises
Miniatures for Tuba and Piano	PRB Productions
Musings for Solo Tuba	Kiwi Music, Inc.
Remembrance for Tuba and Piano	Tuba-Euphonium Press
San Jose Suite for Tuba and Piano	Solid Brass Music Company
Soliloquy for Tuba and Piano	Whaling Music Publishers
Suite No. 1 for Tuba and Piano	Encore Music Publishers
Suite No. 2 for Tuba and Piano	Wehr's Music House
Suite No. 3 for Tuba and Piano	Tuba-Euphonium Press
Suite No. 4 for Tuba and Piano	Solid Brass Music Company
Suite No. 5 for Tuba and Piano	Solid Brass Music Company
Three Moods for Solo Tuba	Philharmusica Corp.
Three Sketches for Tuba and Piano	JPM Music Publishers
To The Millennium (S. Tu, 2Eu-2Tu)	Wehr's Music House

Tuba and Band

Concerto for Tuba	SibeliusMusic.com
Suite for Tuba and Band	C & C Enterprises

Tuba and Brass Band

Remembrance for Tuba and Brass Band	Solid Brass Music Company
Suite for Tuba and Brass Band	C & C Enterprises

Two Tubas and Band

Concertante for Two Tubas and Band	SibeliusMusic.com

Viola

Small Suite for Viola and Piano	SibeliusMusic.com

ENSEMBLES - INSTRUMENTAL

Band

Beguine for Spring (Gr. 4/5)	Cimarron Music & Prod.
Ceremonial (Gr. 1.5)	Reiter Publishing
Golden Gate Waltz (Gr. 1.5)	Reiter Publishing
March Imperial (Gr. 1.5)	SibeliusMusic.com
Nocturne (Gr. 1.5)	Reiter Publishing
Symphony No. 3 (Gr.5/6)	C & C Enterprises

Bassoon Quartet

Five Fragments	C & C Enterprises
Western Sketches	Music Fabrik

Brass Choir

Humboldt Sketches	C & C Enterprises
Suite for Brass Choir and Percussion	C & C Enterprises
Symphony No. 1 (w/harp, piano, percussion)	Cimarron Music & Prod.

Brass Choir and Organ

Intrada Festiva	Wehr's Music House

Brass Quintet

Blackbird Variations	Encore Music Publishers
Four Movements for Brass Quintet	C & C Enterprises
Season of Shame	Encore Music Publishers

Brass Sextet

Three Sketches from Antioch (2,2,1,1)	Wehr's Music House

Recorder Consort

Fantasy for Recorders (2S,A,T,B)	Heavy Metal Music

Saxophone Ensemble

Fantasy for Saxophone Quintet (2S,A, T, B)	Heavy Metal Music
Suite for Sax-Chamber Orchestra	Dorn Publications

String Orchestra

In Memoriam – To The Fallen	C & C Enterprises
Suite for Strings	Cimarron Music & Prod.

Trombone Choir

Symphony No. 2 for Twelve Trombones	Wehr's Music House

Tuba - Euphonium Quartet

Five Fragments	Cimarron Music & Prod.
From Darkness...Emerging	Tuba-Euphonium Press
In Darkness...Dreaming	Heavy Metal Music
Ohlone Suite	Solid Brass Music Company

Tuba - Euphonium Sextet

Fanfare and Chant	Solid Brass Music Company

Tuba - Euphonium Choir

A Miniature Suite (Bs, Dr, Mar, Pa, Tamb, Timp, Tri,)	Tuba-Euphonium Press

Violin – Clarinet – Piano

Winter Dreams	C & C Enterprises

Voice

Autumn Songs for Voice and Piano	C & C Enterprises
Night Song for Voice and Piano	C & C Enterprises
Songs In Winter (S.A. Fl. Pa.)	Conners Publications

ENSEMBLES – VOCAL

Chorus

Ave Maria (SSAATTBB,fl.,hp.)	Conners Publications
From The Psalms (SATB-ACappela)	PRB Productions
Luc Chieu Ta (SATB-Chimes)	PRB Productions
Three Songs for Choir and Piano (SATB,Pa)	Conners Publications

ARRANGEMENTS - TRANSCRIPTIONS

SOLOS

Bassoon

Air for The G String (J.S.Bach)	Solid Brass Music Company
Songs of The Trouveres	Edition Musicus, Inc.
Thu Sau	Wimbledon Music
Trees (Kilmer/Rasbach)	C & C Enterprises

Clarinet

Carols for Christmas for Clarinet and Piano	Reiter Publishing
Thu Sau	Wimbledon Music

Euphonium

Air for The G String (J.S. Bach)	Solid Brass Music Company
Songs of The Trouveres	Edition Musicus, Inc.
Stephen Ladies of Song (S.C. Foster)	Solid Brass Music Company
Thu Sau	Wimbledon Music
Trees (Kilmer/Rasbach)	C & C Enterprises

Flute

Thu Sau	Wimbledon Music

Oboe

Thu Sau	Wimbledon Music

Piano

Forgotten Dreams (Piano solo and Band)	C & C Enterprises

Trombone - Bass Trombone

Air for The G String (J.S. Bach)	Solid Brass Music Company
Songs of The Trouveres	Edition Musicus, Inc.
Stephen Ladies of Song (S.C. Foster)	Solid Brass Music Company
Thu Sau	Wimbledon Music

Trumpet

Thu Sau	Wimbledon Music

Tuba

Air for the G String (J.S. Bach)	Solid Brass Music Company
Ballad for Tuba and Band (J. Christensen)	C & C Enterprises
Ballad for Tuba and Brass Choir (J. Christensen)	Whaling Music Publishers
Ballad for Tuba and Brass Quartet (Christensen)	C & C Enterprises
Ballad for Tuba and Strings (Christensen)	C & C Enterprises
Songs of the Trouveres	Edition Musicus, Inc.
Stocking Stuffers – Christmas Carols	Solid Brass Music Company
Thu Sau	Wimbledon Music
Trees (Kilmer/Rasbach)	C & C Enterprises

ENSEMBLES - INSTRUMENTAL

Band

Sheep May Safely Graze (J.S.Bach-fr. Cantata 208)	C & C Enterprises

Brass Choir

Entre'act Act IV-Kohvanchina (Mussorgsky)	Solid Brass Music Company
Feierlicher Einzug (Richard Strauss)	Solid Brass Music Company
Girl With The Flaxen Hair (Debussy)	Solid Brass Music Company
Hymn Trilogy	Solid Brass Music Company
Memories Of Stephen Foster	Solid Brass Music Company
Of Angels, Kings and Clear Silent Nights	Solid Brass Music Company
Of Rivers, Canals and Oceans (Chantys)	Solid Brass Music Company
Sheep May Safely Graze (J.S. Bach-fr. Cantata 208)	Solid Brass Music Company
Seigfried's Funeral Music (Wagner-Gotterdammerung)	Solid Brass Music Company

Brass Trio

Three Renaissance Trios (Trumpet, Horn, Trombone)	Edition Musicus, Inc.

Brass Quintet

Ach Schatz (Hassler)	Solid Brass Music Company
Iuo Pur Respiro (Gesualdo)	Theodore Presser Company
Suite Sixteen (16th Cent. Music)	Wehr's Music House
Victory at Sea	Solid Brass Music Company
Wofford Sesquicentennial Suite	Solid Brass Music Company

Mandolin Orchestra

Music Box Dancer (Frank Mills)	C & C Enterprises
O Holy Night (Adam)	C & C Enterprises

Strings

Two Chorale Preludes, Op. 122, No.3 & 11 (Brahms)	Reiter Publishing
Il Bacio (The Kiss) (Arditti)	Sibelius Music.com

Tuba Trio

Six Trios for Three Horns (A. Reicha)	Solid Brass Music Company

Tuba - Euphonium Quartet

Canzona per Sonare No. 1 (G. Gabrielli)	Solid Brass Music Company
Chorale Prelude “Wachet Auf” (J.S. Bach	Solid Brass Music Company
Es ist ein Ros' entsprungen and Chorale 8	C & C Enterprises
I knowe A Younge Maiden (DeLasso)	Solid Brass Music Company
O Magnum Misterium (DeVittoria)	Solid Brass Music Company
Three Dances (Susato)	Solid Brass Music Company
Three Renaissance Quartets	Edition Musicus, Inc.

Tuba - Euphonium Quintet

Contrapunctus No. 1 (J.S. Bach)	Solid Brass Music Company
Rondeau (Moret)	Solid Brass Music Company
Sonata Bankelsangerlieder (Anonymous)	Solid Brass Music Company
Sonata No. 2 (Pezel)	Solid Brass Music Company
Sonata No. 3 (Pezel)	Solid Brass Music Company
Sonata No. 22 (Pezel)	Solid Brass Music Company
Three Pieces (Pezel)	Solid Brass Music Company

Low Brass Sextet

The Lost Chord (Sullivan)	Tuba-Euphonium Press

Violin – Bassoon – Piano

Anitra’s Dance (E. Grieg)	SibeliusMusic.com
Traumerei (F. Schubert)	SibeliusMusic.com

Voice

O Mio Babbino Caro (Sop. W.W. Choir) (Puccini)	Wehr's Music House

ENSEMBLES - VOCAL

Chorus

Farewell to Innsbruck (Isaac)	SibeliusMusic.com
Into The Night (C. Edwards) (SATB/Piano)	PRB Productions
Simple Gifts (Shaker Song) (SA, 2 A, 1 T Recorder	Conners Publications

METHODS AND MATERIALS

Recorder

The Recorder and You: A Method	C&C Enterprises

Tuba

17 Virtuoso Studies after Maxime-Alphonse	Alphonse Leduc & Cie
30 Etudes After Maxime-Alphonse	Alphonse Leduc & Cie

BOOKS

The Contemporary Tuba	Whaling Music Publishers
Teaching Technique On Brass Instruments	Encore Music Publishers
Tips To The Tuba	Cimmaron Music & Prod.

RECORDINGS BY BARTON CUMMINGS

Barton Cummings…A Retrospective (C &C CD101)	C & C Enterprises
On Tuba (Crystal C391)	Crystal Records
Barton Cummings – Tuba Solos (Coronet Records 3065)	Coronet Records

PUBLISHERS

Alphonse Leduc et Cie, 175 rue Saint Honore, 75040 Paris Cedex 01, France
C & C Enterprises, 550 Cambridge Drive, Benicia, CA 94510, USA
Cimarron Music & Productions, 8500 N. Stemmons Frwy., Ste. 20, Dallas, TX 75247
Columbia Pictures Publications, 15800 N.W. 48th Ave., Miami, FL 33014
Conners Publications, 503 Tahoe Street, Natchitoches, LA 71457
Coronet Records, 4971 N. High St, Columbus, OH 43214
Crystal Records, 28818 NE Hancock Rd, Canus, WA 98607
Dorn Publications Inc., P.O. Box 206, Medfield, MA 02052
Edition-Musicus Inc., P.O. Box 1341, Stamford, CT 06904
Encore Music Publishers, P.O. Box 786, Troy, MI 48099
Heavy Metal Music, P.O. Box 954, Mundelein, IL 60060
Jenne, Inc., P.O. Box 49564 Blaine, MN 55449
JPM Music Publishers, 113 Glenfield Drive, Festus, MO 63028
Kendor Music Inc., P.O. Box 278, Delevan, NY 14042
Kiwi Music Press, Box 115171, Groton, CT 06340
Music Fabrik, WWW.Classicalmusicnow.com
Philharmusica Corp., 234 Fifth Ave. 3rd Floor, New York, NY 10001
PRB Productions, 963 Peralta Ave., Albany, CA 94706-2144
Reiter Publishing, 1101 E. Morrow Drive, Phoenix, AZ 85025
SibeliusMusic.com, www.sibeliusmusic.com
Solid Brass Music Co., 71 Mt. Rainier Drive, San Rafael, CA 94903
Theodore Presser Co., Bryn Mawr, PA 19010
Tuba-Euphonium Press, 3811 Ridge Road, Annandale, VA 22003
Wehr's Music House, 3533 Baxter Drive, Winter Park, FL 32792-1704
Whaling Music Publishers, P.O. Box 1212, New London, CT 06320
Wimbledon Music, 1888 Century Park East, Century City, CA 90067
Zalo-JP Publications, PO Box 62458, Colorado Springs, CO 80962-2458

RECORDINGS

Arioso for Contrabassoon and Piano by Susan Nigro on Crystal CD843
Ballad for Tuba and Brass Choir by Barton Cummings on C&C CD101
Concertino for Contrabassoon by Susan Nigro on Crystal CD843
Fantasia Breve for Tuba and Piano by Mark Nelson on Crystal Records CD692
Fantasia Breve for Tuba and Piano by Jae-Young Heo on Woong-Jin Records CD
In Darkness…Dreaming by the Colonial Tuba Quartet on Mark Records MCD 1909

Iuo Per Respiro by the Meridian Arts Ensemble Brass Quintet on Channel Classics CCS 6594
Memories of Stephen Foster the Brass Choir of the American Festival for the Arts on CD #4
Spring Suite for Euphonium and Piano by Mary Ann Craig on Mark Recordings MCD 1794

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