

Performance Portfolio

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AUTHOR DECLARATIONS

During the period of registered study in which this portfolio was prepared, the author has not been registered for any other academic award or qualification.

The material included in this portfolio has not been submitted, wholly, or in part for any academic award or qualification other than that of which it is now submitted.

A handwritten signature in black ink that reads "Steven Adam Frey". The signature is written in a cursive style with a large, looping initial 'S' and 'F'.

Steven Adam Frey

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ABSTRACT

What are the next steps to continue the growth and appreciation of the euphonium as a solo instrument? The instrument now occupies a prestigious role in the brass band and its influence in the wind band continues to rise. Yet, in the orchestral realm, it continues to not gain traction. This DMA portfolio contains some of the most substantial works and projects that aim to propel the euphonium into the coveted orchestral sphere. By elevating the instrument to the solo role with the symphony orchestra, the euphonium gains credibility and greater respect in a new area of performance. The orchestral realm has remained mostly untouched for the euphonium save a few choice moments in *The Planets* by Gustav Holst and *Don Quixote* and *Ein Heldenleben* by Richard Strauss. The history of the instrument and its limited repertoire provide an insight into why the projects contained in this portfolio represent groundbreaking endeavors. There is an undeniably strong dedication to expanding the role of the euphonium as a viable solo instrument with symphony orchestra. In this path, I produced two commercially available recordings that feature a world class orchestra, the New Zealand Symphony Orchestra, with a repertoire encompassing wonderful transcriptions, primarily made by the writer and major new commissions.

Another priority of substantiating the euphonium as a soloist involves presenting the instrument in a variety of settings and repertoire. This has been accomplished by placing the commercial recordings on different labels, Naxos and MSR Classics, as well as presenting a wide range of repertoire. Featuring all original compositions for the instrument connects with one area of listeners with the *Majestic Journey* recording while an array of instrumental transcriptions yields inroads with another portion of audiences on the *Taking Flight* recording. I commissioned two new concerti by Allen Feinstein and Tim Jansa. Both are written in a strong tonal language with great programmatic features to further add notoriety. The final project, *The Operatic Euphonium*, includes a variety of vocal and operatic transcriptions to share the voice of the euphonium with another audience segment. The euphonium now has the opportunity to be experienced and shared with many different avenues within the classical music genre.

The primary objective of these projects is to not only promote the euphonium, but also to serve as reference materials for future students and as a guide to help create more opportunities for the instrument. This will be accomplished by the creation of reference recordings, arrangements for euphonium and orchestra, and piano reductions of these works.

INTRODUCTION

As a soloist, the opportunity to perform with symphony orchestra remains a rare occurrence for a euphonium player. Yet, the chance provides a new sound palette and opportunity to promote the instrument in hopes of gaining notoriety and new listens. One excellent, but challenging, result of the partial completion of Project 1 – *Majestic Journey* and Project 2 – *Taking Flight* was the dramatic increase in my solo and teaching engagements that occurred after the release of the recordings. The release of the CD's were a major part of the projects, although it took a good deal of time (until 2012) to actually complete the publications of the piano and orchestral scores.

Between the extremely busy performance and teaching schedule as demonstrated in Appendix A, the long timeline on the projects occurred because I have been actively trying to pursue a DMA degree for some time. When I returned to the USA, I spent one semester at the University of Georgia pursuing my DMA, but due to a very heavy performance schedule I chose to stop my studies. I started looking again at the DMA in 2006 but the schedules were not terribly compatible with a performing artist with 50-70 engagements per year. Then whilst working in Brazil, James Gourlay told me about the wonderfully flexible program offered by the University of Salford. Due to a number of external and internal complications, my official matriculation did not occur until 2011. Salford was the program course that I needed to continue my demanding professional schedule. I moved forward on transferring my projects to meet the degree goals. Due to my previous work, I was granted an accelerated degree program but a family medical circumstance necessitated a 10-month extension.

AIMS AND OVERALL PURPOSE

As an ambassador of the euphonium, I have tried to further the repertoire of the instrument with more than 100 new commissions, commissioned arrangements and my own personal arrangements involving the euphonium across the solo, chamber and ensemble spectrum. These works range from twenty five minute major concerti to short audience favorites for tuba and euphonium ensemble. I have also tried to raise the profile of the instrument by making collaborative and chamber music projects a priority so that the instrument receives exposure to other brass audiences (see *Little Buckaroos*, *Gemini* and *Sud America Vibra* – Appendix F). My final major objective involves promoting the euphonium in the most popular avenue of classical music performance, the symphony orchestra. I also hoped to gain

insight through connecting with composers and conductors, developing new repertoire, transcribing traditional repertoire as a gateway, producing commercial recordings and by publishing the various editions of repertoire. I hope in the end that my efforts will provide an example and pathway for others to continue to make inroads with audiences and orchestras.

Performance Projects

- *Majestic Journey* is a commercially available recording on the Naxos label (8.570538). The recording represents the first full length euphonium recording of original repertoire with symphony orchestra. All 10 tracks are premiere recordings and include two commissions (*Majestic Journey* and *Ballade* by Kevin Kaska), two orchestral arrangements by the author (*Peace* and *Pantomime*), an arrangement commissioned by the author (*Brillante*) and the new *Euphonium Concerto* by Vladimir Cosma. Sheet music is available on a rental basis for all the above works and the piano scores are available for purchase. This project spanned from 2006 to 2012.
- *Taking Flight* is a commercially available recording on the MSR Classics Label (MSR 1248). The recording represents one of the very few recordings with symphony orchestra. While *Majestic Journey* focused on original works for euphonium, the repertoire on *Taking Flight* would appeal to a broader audience through six transcriptions and a newly commissioned concerto. Music in the form of piano reductions are available for all titles. This project spanned from 2006 to 2013.
- In addition to *Majestic Journey* and *Taking Flight*, I sought a new large-scale concerto that would have great audience appeal through both melody and story line for euphonium and orchestra. *Concierto Ibérico* was a commission by Atlanta based composer, Tim Jansa. This work was conceived to have accompaniments with orchestra, wind band and piano. The orchestral premiere took place with the United States Army Orchestra in Washington, DC at the prestigious internationally recognized *United States Army Tuba Euphonium Workshop*. This project documents

the commission, premieres and release of published music. This project spanned from 2010 to 2012

- The project with the *Bellevue Philharmonic Recording of Opera Selections* featured eight recordings primarily from the vocal and operatic repertoire. The concept involved taking popular composers and transcribing works to make a connection with audiences via familiar repertoire. I also created an orchestral scoring of Herbert Bellstedt's *Napoli* as the concert's grand finale. This project documents the recording, arrangements and publication of materials. This project spanned from 2011 to 2015.

Portfolio Contents

- A written critical commentary on the four major projects with a discussion on the topics of: the personal history of the soloist that lead to these projects; the history of solo euphonium and orchestra; collaboration with composers and conductors that were new to the euphonium; and how these projects have raised the possibility of euphonium players to perform with orchestra via new repertoire, commercially available repertoire; and reference recordings.
- Copies of the commercially available recordings of *Majestic Journey* and *Taking Flight*, a pre-production recording of the *Operatic Euphonium* and the premiere performance recording of *Concierto Ibérico*.
- Copies of the commercially available piano reductions and arrangements that have been made available for purchase.
- Copies of the orchestral scores of arrangements made for these projects by the author.
- Concert programs from select performances, published reviews and commentary from composers.
- Supporting materials and letters demonstrating the author's professional standing within the euphonium and tuba community as well as a listing of commissions and arrangements.

HISTORY AND BACKGROUND

EUPHONIUM ANCESTRY

Invented around 1835, the euphonium represents one of the youngest members of the brass instrument family. It occupies a unique position of holding one of the most important roles in the brass band, a prominent role in the wind band but it remains almost non-existent in orchestral spheres other than a handful of mainstream works. In many ways, the euphonium occupies the position of the underdog in the brass family. The instrument's repertoire is quite young, but has shown incredible promise especially in the last twenty to thirty years. I feel a strong desire to develop and further the euphonium and pride myself as an ambassador of the instrument regarding its promotion, repertoire and teaching. This desire stems not only from my history of supporting the underdog, but from my travels around the globe, appearing at brass festivals and showing audiences and other professional musicians the incredible range, scope and flexibility that the euphonium possesses. My Master's Dissertation, *The Euphonium: Its History and Global Cultivation*, at the Royal Northern College of Music was one of the first documents to specifically trace the lineage of the euphonium. It began from its earliest ancestral roots with the Scandinavian lurs and cornets progressing to the serpent and ophicleide continuing to the saxhorns and German inventions such as the Sommerphone. Later it evolved into the double-belled euphoniums of the 1890's, the invention of the Blaikley compensating system, and finally our modern day instruments as displayed in figure 1 (Frey 2000).

Figure 1



Scandinavian Lur



Serpent (Craig)



Ophicleide



1870 Saxhorn



Sommerphone



1924 Conn Double-bell Euphonium



Yamaha 842 Compensating Euphonium

EUPHONIUM WITH ORCHESTRA

The history of the euphonium appearing with orchestra can be summed by less than a handful of works until the 1960's. Prior to this period, there only existed a short work by Edmond Dédé named *Mephisto Masque*, a universal accompaniment version of *Concerto per Flicorno Basso, Opus 155* by Amilcare Ponchielli, and a modern orchestration of *Fantasia di Concerto* by Eduardo Boccalari. In the 1960's, Henry Charles Smith was of the earliest advocates for the euphonium. He performed as Principal Trombone with the Philadelphia Orchestra for nearly 20 years and was also an avid euphonium player and supporter of the instrument. Henry commissioned a number of composers to write for euphonium and orchestra. These included *Concerto No. 3* by Alan Hovhaness, *Chamber Concerto No. 2* by Douglas Townsend and *Concerto for Euphonium* by Rule Beasley (Bone and Paul 2007). These

works emphasized the tonal palette of the instrument and showed its capabilities as an instrument of supreme lyrical skill. The new compositions were not meant to and did not exploit the instrument's significant range or extreme technical abilities, but captured the feeling of the composers and the mood of the instrument extremely well. With the current trend of "higher, faster, louder," these works have unfortunately not received the attention that they deserve compared with the historical significance they represent. One work did receive more performances than the others, the Hovhaness *Symphony 29*. The irony is that it was eventually transcribed for wind band and was recorded by international trombone soloist Christian Lindberg.

Major works originally written with orchestra from *The Euphonium Source Book*

- 1889 Edmond Dédé – *Mephisto Masque* (L Bathlot)
- 1962 Alan Hovhaness – *Concerto No. 3, Diran the Singer* (Robert King)
- 1965 Douglas Townsend – *Chamber Concerto No. 2* (Theodore Presser)
- 1967 Rule Beasley – *Concerto for Euphonium* (Manuscript)
- 1978 Alan Hovhaness – *Symphony No. 29* (Mount Tacoma Music Publications)
- 1987 David Gaines – *Concerto* (Stela Verda Music)
- 1992 Jan Bach – *Euphonium Concerto* (Tuba Euphonium Press)
- 1996 Tadeusz Kassatti – *Kino Concertino* (Editions BIM)
- Jukka Linkola – *Euphonium Concerto* (Fennica Gehrman)
- Anthony Roper – *Sonata for Euphonium* (Studio Music)
- 1997 Vladimir Cosma – *Euphonium Concerto* (Lam Larghetto)
- 2000 Torstein Aagard-Nilsen – *Concerto for Euphonium* (NMI Centre)
- 2001 Francois Glorieux – *Concerto, Fantasy, Euphonic Moods* (Glorious Sounds)
- 2002 Jiras Filas – *Concerto for Euphonium* (Editions BIM)
- 2004 Christian Lindberg – *Olle and the Steamboat Jetty* (Tarrodi)
- Dominique Roggen – *Concerto in B-dur* (Manuscript)

- John Stevens – *Concerto for Euphonium and Orchestra* (Editions BIM)
- Kenneth Young – *Concerto for Euphonium and Orchestra* (Manuscript)
- 2005 Allen Feinstein – *Concerto for Euphonium* (Euphonium.com Publications)
- Jean Ballisat – *Capriccio for Euphonium and Orchestra* (Editions BIM)
- Kevin Kaska – *Ballade* (Horus Publications)
- Kevin Kaska – *Majestic Journey* (Horus Publications)
- 2007 Rolf Rudin – *Concerto for Euphonium – The Hallows* (Manuscript)
- 2008 Shawn E. Okpebholo – *Concerto for Euphonium* (Potenza Music)
- 2010 Tim Jansa – *Concierto Ibérico* (Euphonium.com Publications)

Adaptations and transcriptions of other orchestral concertos include the very popular *Trombone Concerto, Opus 114* by Derek Bourgeois that has been used as the finals work at competitions ranging from the International Tuba Euphonium Conference, the Leonard Falcone International Euphonium and Tuba Festival, the Japan Wind and Percussion Competition and the Jeju International Brass Competition. Sometimes these transcriptions have proven more popular than a composer's original. Yet, the challenge of transcribing a composition originally conceived for a wind band (Martin Ellerby, James Curnow, etc.) involves the full use of the orchestral textures and colors. Sometimes works originally conceived with orchestra utilize a higher level of strings techniques.

Another limiting factor involved the idea that composers had no idea the euphonium would appear as a solo instrument with symphony orchestra. Joseph Horowitz actually adapted his *Euphonium Concerto* with brass band into a *Bassoon Concerto* with chamber orchestra!! The author regularly receive emails from students, professors, or orchestral librarians saying they cannot locate the score and parts in any catalog. To solve this problem, I tell them to ask for the *Bassoon Concerto* and they find it easily in the Boosey & Hawkes catalog. The very interesting aspect of Horowitz's orchestration of the two versions is that it creates two incredibly different listening experiences. His brass band and wind band scoring is dense and extremely powerful while his orchestral version uses a much smaller chamber ensemble with very light and delicate scoring. As a soloist, I have performed with the wind band

accompaniment and the orchestra accompaniment. The change between the two versions requires a dramatic shift in dynamic spectrum, timbre flexibility and ease of projecting over the ensemble.

Famous Transcribed Concertos Originally Composed for Wind Band and Brass Band
compiled from *The Euphonium Source Book*

1872 Amilcare Ponchielli – *Concerto per Flicorno Basso, Opus 155* (Tuba Press)

1924 Eduardo Boccalari – *Fantasia di Concerto*

1972 Joseph Horowitz – *Euphonium Concerto* (Novello Music)

1984 James Curnow – *Symphonic Variants* (Curnow Music Press)

1990 Derek Bourgeois – *Euphonium Concerto, Opus 120* (R. Smith)

1996 Philip Wilby – *Concerto for Euphonium* (Winwood Music)

1997 Martin Ellerby – *Euphonium Concerto* (Studio Music)

James Curnow – *Concerto for Euphonium* (Curnow Music Press)

2002 Alan Hoddinott – *Sunne Rising – “The King will Ride”* (Kirklee’s Music)

2009 Bruce Fraser – *Euphonium Fantasy* (Euphonium.com Publications)

Karl Jenkins – *Concerto for Euphonium* (Boosey & Hawkes)

2012 Johan DeMeji – *UFO Concerto* (Amstel Music)

Over the years, the quality of repertoire for euphonium and orchestra has dramatically improved. This is the result of an increased number of compositions and a greater education of composers about the instrument’s capabilities. Another great advance regarding technology involves computer notation software. The ease of transcribing an accompaniment from brass band to orchestra or vice versa (in the case of the Cosma *Euphonium Concerto*), makes it possible to have works that can now be performed with piano, wind band, brass band or orchestra.

PERSONAL DEVELOPMENT

I began my musical studies on the trumpet at age 10 and was tricked into playing the baritone horn (as many American band directors erroneously call a euphonium) for “just one concert” when I was twelve. I immediately loved the sound and the unique role in the band versus spending all my playing time *tutti* with 6 or 7 other trumpets. I confess to being ignorant of the lack of future performance potential for the euphonium when I was a young student. Yet, I loved the sound and enjoyed listening to many classic brass band records from my friend Ron Duncan. We would play duets and listen to recordings of Lyndon Baglin and John Clough. My eyes were opened, my ears amazed and my passion increased.

When I arrived at the University of Georgia in 1993, I began to learn of the perceived limitations of the euphonium. I remember a trombone professor immediately started to persuade me to switch to trombone if I wanted a “real job” in the music world. As I studied euphonium more intensely, I was incredibly inspired and motivated by the late Dr. David Randolph who was the Professor of Euphonium and Tuba. I received not only great praise, but realized that I was charting new territory regarding the University of Georgia because I was studying new repertoire that was more advanced than previous students had performed. While I became enamored with the idea of performing with a premiere military band in Washington DC, I was presented with the opportunity to solo with the University of Georgia Wind Symphony with *Fantasia di Concerto* by Eduardo Boccalari. In 1995, I won the University of Georgia Concerto Competition and was the first euphonium featured with the Symphony Orchestra in 1996. I performed James Curnow’s *Symphonic Variants*, and from that moment forward I was hooked and focused on performing with orchestra.

I proceeded to take part in every possible competition or young artist’s audition with orchestra. These included events sponsored by the Fort Collins Symphony Orchestra, Atlanta Community Symphony Orchestra, LaGrange Symphony Orchestra, and Flint Symphony Orchestra to name a few. However, I was met with a few instances where the official rules did not allow the euphonium to be a part of the competition. There were even cases where they allowed me to compete, I won a prize and then they asked if I could play a different piece than the one I played at the audition. I had to learn the Mozart’s *Bassoon Concerto in B-flat, K.191* very quickly to perform with the LaGrange Symphony Orchestra in 1997 as a co-first prize winner. These experiences drove me to start developing new commissioned works and arrangements. The LaGrange Symphony Orchestra presented a recital of the prize

winners, and they actually had a composition contest where the LaGrange College music students composed new pieces for the three instruments that won. One of my first commissions was a work for euphonium, harp and piano by a student composer.

These experiences galvanized my energy to work to further the euphonium and become an ambassador for the instrument. The primary areas that needed to be addressed included: creating more high quality repertoire for euphonium; transcriptions and arrangements that would easily acquaint audiences with the beautiful sound and abilities of the instrument through familiar melodies; and performing to new audiences with a focus on orchestra.

From 1996 to 1997, during my final 2 years of study at the University of Georgia, I began asking all my composer associates and faculty to write music for the euphonium. I began arranging pieces for euphonium and piano for two different reasons: 1) a number of older works were not available because they were in poor quality manuscript or out of print; and 2) because I had seen other artists contribute to the music world in this way.

I started with a classic turn-of-the-century solo, *Fantasia Originale* by Ermanno Picchi, and included Baroque and vocal transcriptions as well. Many of these projects later served as the foundation of repertoire featured on my first CD, *Listen to THIS!!*, that was released many years later in 1999. As I began looking at graduate schools, the only institution that made logical sense was to travel to the home of the brass band, the United Kingdom, and study with Steven Mead, the preeminent euphonium soloist in the world.

While in England from 1997 until 2000, I spent most of my time honing fundamentals, polishing my interpretative skills and performing with brass bands such as Point of Ayr, Fodens, Wingates and Williams Fairey bands. The increased demands required of the euphonium in the brass band surpass the instrument's typical role in the wind band. Works like *On Alderly Edge* by Peter Graham and *From the Moon and Mexico* by Philip Sparke intimidated me at first, but over time I developed higher standards of playing and expectations. These experiences served to greatly expand my personal goals and desires.

One of the major breakthroughs in my mission of exposing new auditions was a long exchange of phone calls, emails and letters to the Concert Artists Guild. This organization is a New York City based management company for young artists (primarily piano, violin, cello and flute at that time). They had never had a euphonium soloist apply and they were hesitant at first. They wanted to turn down my application, but I implored them to just let the judges listen to me. The judges enjoyed my recordings so much that I advanced to the live round

and later was passed to the finals. It was a first for the euphonium. While I was not awarded an official prize in 2001, the Principal Guest Conductor of the Boston Pops, Bruce Hangen, listened and enjoyed my performance, stage presence and charisma. He later invited me to be guest soloist with the Boston Pops for three concerts in June 2003!! We discussed the problems posed by the shortage of high quality repertoire. Maestro Hangen and I considered a few transcriptions, but I was able to convince him to program *Pantomime* by Philip Sparke. Yet the one “small” problem was that an orchestral version of the work did not exist. Therefore, I had to develop my orchestration skills quickly! In the end, three new arrangements were made for the Boston Pops’ appearance in 2005: *Sin tu amor* by Miguel Sandoval, *The Volunteer* by Walter Rodgers and *Pantomime* by Philip Sparke.

Figure 2a



Adam Frey with Maestro Hangen, backstage at Boston Symphony Hall, June 2003.

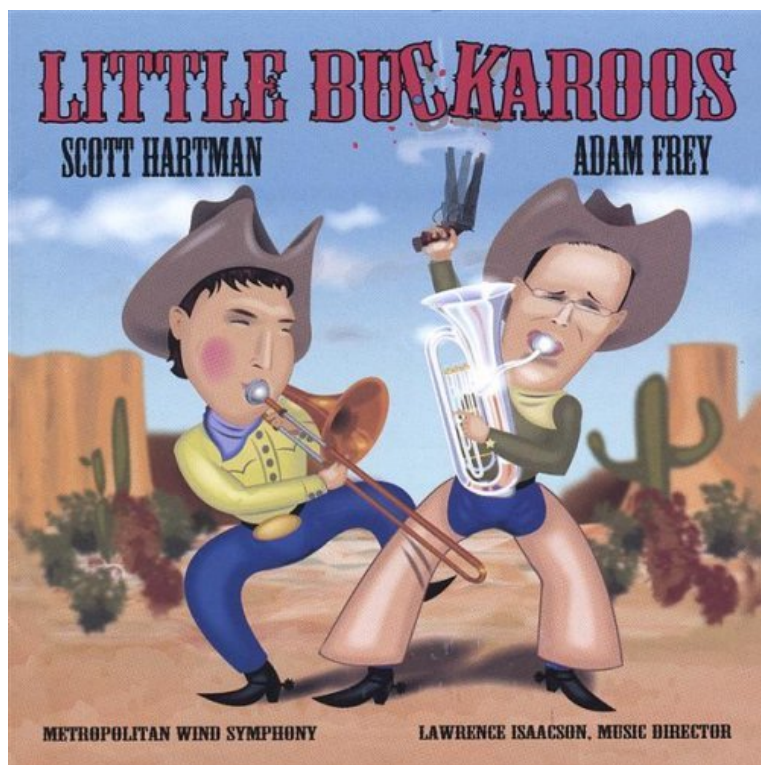
Figure 2b



Adam Frey performing *Pantomime* with the Boston Pops, June 2003.

During my three performances with the Boston Pops in 2003, I met Kevin Kaska, who later wrote a number of works for me. I also met Lawrence Isaacson, Associate Director of the Music Division and former trombonist with the Empire Brass Quintet. He and I immediately felt a kindred spirit towards new music and exciting projects. Lawrence was the conductor of the Metropolitan Wind Symphony and we immediately formed a collaborative CD project with his good friend and former trombonist of the Empire Brass Quintet, Scott Hartman, in 2004. *Little Buckroos* featured six world premiere recordings as well as about 40% of the album featuring trombone solos, 40% euphonium solos and two wonderful duets of the “Flower Duet” from *Lakme* and *Duelin’ Banjos* that I arranged for this project.

Figure 3



Little Buckaroos collaborative recording with Scott Hartman, Lawrence Isaacson and the Metropolitan Wind Symphony.

PROJECT 1 – MAJESTIC JOURNEY

In my mission to promote the euphonium with symphony orchestra, I knew a substantial recording was needed. As I considered the repertoire for this landmark recording with the New Zealand Symphony Orchestra, I attempted to appeal to a very wide variety of listeners and audience members. My specific idea for the program eventually focused upon the following program for these specific reasons: to connect new listeners with exciting and melodic works (Kevin Kaska and John Golland); connect with current euphonium players via established repertoire newly scored for orchestra (Philip Sparke and Peter Graham); and present a new major concerto that would impress the previous groups and also provide a substantial centerpiece to impress conductors (Vladimir Cosma). The planning began in 2004, it was recorded in 2006, the CD was released in 2007 and the completion of all the publications was finished in 2012.

Figure 4



Cover art of *Majestic Journey*

RECORDING PROGRAM – MAJESTIC JOURNEY

Track	Composer	Title	Publisher
1	Kevin Kaska	<i>Majestic Journey</i>	Horus Publications / Piano - Euphonium.com Publication
2	John Golland (arr. A Frey)	<i>Peace</i>	Hallamshire (Manuscript)
	Vladimir Cosma	<i>Euphonium Concerto</i>	Lam Larghetto
3		I. Allegro assai	
4		II. Andantino	
5		III. Finale Giocoso	
6	Kevin Kaska	<i>Ballade</i>	Horus Publications / Piano - Euphonium.com Publication
7	Peter Graham	<i>Brillante</i>	Winwood Music
8	Philip Sparke (arr. A Frey)	<i>Pantomime</i>	Studio Music

My connection with film music composer Kevin Kaska stemmed from an introduction after my performance with the Boston Pops. Kevin had produced, composed and arranged for the *Old South Brass* in Boston, and after hearing his music I knew he would pen something that would be bright and exciting with a great sense of grandeur. The commission of *Majestic Journey* exceeded everyone's expectations and its energetic fanfare, see figure 5, and soaring lines earned it the opening track on the CD. It became the name of the project and it also aptly described my vision.

Figure 5

The image shows a musical score for the opening fanfare of 'Majestic Journey' by Kevin Kaska. The score is in 4/4 time and features Horns in F, Trumpets in C, Trombones (1, 2, 3), Bass Trombone, and Tuba. The music is marked with a forte (f) dynamic and includes various musical notations such as slurs, accents, and dynamic markings.

Kevin Kaska, *Majestic Journey*, opening fanfare.

The lyrical capabilities of the euphonium remain one of its strongest selling points. I heard and performed *Peace* by John Golland while I was playing with the Point of Ayr Brass Band from 1997-2000. I vividly remember the silence at the conclusion of the music. Based on my personal connection with the work as well as audience response, I wanted to cast this lovely poignant melody with orchestra. I felt like after the energetic opening of *Majestic Journey*, that a completely different side of the euphonium needed to be highlighted by using a different palette of colors and instruments with the orchestra. The opening was set with strings and harp, as shown in figure 6a, to allow a more delicate and nuanced style of playing. For the more intense section, I felt an adjustment in medium was needed to achieve this. So I added the woodwinds at rehearsal B on the melody as the euphonium transitions to a slightly higher countermelody in figure 6b. As the work concludes, I choose to return to a thinner scoring of strings and harp.

Figure 6a

The musical score for Figure 6a shows the beginning measures of 'Peace' by John Golland arr. Frey. The score is arranged for a full orchestra and includes parts for Euphonium, Harp, Violin I, Violin II, Viola, Cello, and Contrabass. The Euphonium part is marked *mp* and features a melodic line with a long note. The Harp part is marked *mp* and features a rhythmic accompaniment. The Violin I and II parts are marked *p* and feature a rhythmic accompaniment. The Viola, Cello, and Contrabass parts are marked *p* and feature a rhythmic accompaniment. The score is in 4/4 time and begins with a key signature of one flat.

John Golland arr. Frey, *Peace*, beginning measures.

Figure 6b

The musical score for Figure 6b shows rehearsal B of 'Peace' by John Golland arr. Frey. The score is arranged for a full orchestra and includes parts for Euphonium, Harp, Violin I, Violin II, Viola, Cello, and Contrabass. The Euphonium part is marked *mp* and features a melodic line with a long note. The Harp part is marked *mp* and features a rhythmic accompaniment. The Violin I and II parts are marked *p* and feature a rhythmic accompaniment. The Viola, Cello, and Contrabass parts are marked *p* and feature a rhythmic accompaniment. The score is in 4/4 time and begins with a key signature of one flat.

John Golland arr. Frey, *Peace*, rehearsal B.

The major work of this recording is the incredibly demanding *Euphonium Concerto* by Vladimir Cosma. It was written for the 1997 *World Euphonium and Tuba Competition* that took place in Guebwiller, France. Cosma began his career as a violinist in Romania, but later immigrated to Paris and composed music for a number of movies and commercials. When he composed for *Euphonium Concerto*, he still continued to write with his flair for the dramatic and an ear for melody. I was present at the world premiere at the finals of Guebwiller and the

work immediately captured the listener. I liken it to the violin showpiece by Sarasate, *Carmen Fantasy*, for euphonium, but of course expanded to nearly 24 minutes and with substantial orchestral parts. After the competition, the work did not receive many performances. Yet, I personally felt very connected to the work and knew it transcended much of the repertoire of the euphonium for a variety of reasons. First, the work was composed by a very experienced and primarily orchestral composer versus a composer who focused on wind band or brass band. The utilization of the orchestra accompaniment greatly influences the overall effectiveness. With respect to the solo writing, there are very strong elements of Cosma's violin background. It has a number of motivic gestures that do not lie easily on the euphonium and are not idiomatic but would be easily performed on the violin or cello in figures 7a and 7b. The *Andantino* 2nd movement stirs the nostalgia of a 1920's café while the final movement takes the soloist and listener on a tour-de-force whirlwind of virtuosity and bravura. The Cosma *Euphonium Concerto* represents one of the most accessible and enjoyable major works for the instrument.

Figure 7a

The image shows a musical score for the Euphonium Concerto, movement 3, measures 64-68. The score is written for the euphonium in a single staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music begins at measure 64 with a circled 'B' above the staff. The first measure is marked *mp* (mezzo-piano). The melody consists of eighth and sixteenth notes, with some slurs and accents. The dynamics change to *f* (forte) in measure 67. The score ends at measure 68 with a *mf* (mezzo-forte) dynamic. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Vladimir Cosma, *Euphonium Concerto*, movement 3, m. 64.

Figure 7b



Vladimir Cosma, *Euphonium Concerto*, movement 3, m. 304.

Following the main course of the Cosma, I desired to offer the audience another sampling of the lyricism of the euphonium. However, I wanted something different from *Peace* so I went to the pen of Kevin Kaska to compose a lyrical work that again captured a new sound and mood with a cinematic atmosphere with soaring countermelody. As I collaborated with Kevin, I was able to encourage him to utilize the euphonium in the best way possible to highlight the instrument's strengths. The sound of Kaska's writing combines modern melody with sweeping and soaring gestures reminiscent of John Williams, one of Kaska's mentors, and Jerry Goldsmith. This sound and the cinematic connection was very important to me because of its association with audience members. I have received regular comments about both *Ballade* and *Majestic Journey's* melodic qualities. One specific aspect I asked Kevin to highlight was the upper register. At the most intense moment of the work, he made sure to use some of the most resonate and powerful notes on the instrument shown in figure 8.

Figure 8

accel. **60** Più mosso e sonoro **68**

58 7 70 71 74

Kevin Kaska, *Ballade*, high point.

The final tracks represent two of the most popular standard euphonium works. I wanted to feature works with proven success among the euphonium community as well as audience favorites from my years of programming them for concerts. Both *Pantomime* and *Brillante* have accompaniment options with piano, wind band and brass band. My goal was to add orchestral editions to the options for these great compositions. In order to commission an orchestral setting of *Brillante*, it required a few emails to Eric Wilson, director of Winwood Music (Appendix B). When I presented him with the project of recording with the New Zealand Symphony Orchestra, Eric wrote back enthusiastically.

Philip Sparke is one of the most prolific modern composers in the entire realm of brass band and wind band. His scope of repertoire ranges from virtuoso solos to student band works to Championship Section test pieces and I still remember meeting him while I was a Master's student at the RNCM. *Pantomime* was written in 1986 for Nicholas Childs and the work is certainly one of the most popular, if not THE most popular in the entire repertoire. I enjoyed playing it so much, audiences loved it and I needed an impressive piece for concerto competitions. Orchestrating *Pantomime* was a large responsibility and required a substantial investment of my time. Although I pressured Philip to make an arrangement of *Pantomime* with orchestral accompaniment himself; in the end, he was too busy, but agreed to let me make the orchestration.

As I contemplated how to create an arrangement of Sparke's composition, I immediately felt a heavy burden. "Which instruments should I choose for the different colors and timbres and

mixtures that were in my imagination? How should I balance the scoring to beautifully compliment the composition and at the same time make it easy to project and not work too hard as the soloist?" It proved to be a real joy. While I had created some large ensemble arrangements previously, nothing required as many revisions as this particular piece. In the end, I decided to lean heavily on the strings for the lush opening chords along with the atmospheric harp (figure 9a), and then delicately added the woodwind pairs as the textures built in complexity. I used the brass voices sparingly for musical climaxes and for ensemble differences.

Figure 9a

The musical score for the opening measures of 'Pantomime' is presented in a multi-staff format. The top staff is for the Euphonium, starting with a melodic line marked *mp*. Below it, the Harp part features a series of chords marked *p*. The string section, including Violin I, Violin II, Viola, Violoncello, and Contrabass, also begins with chords marked *p*. The tempo is indicated as 'Andante Semplice'.

Philip Sparke arr. Adam Frey, *Pantomime*, opening measures.

Figure 9b

The musical score for measures 7-12 of 'Pantomime' by Adam Frey, arranged by Philip Sparke, is presented for a woodwind and string ensemble. The score consists of six staves: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Euphonium (E. Hn.), Bass Clarinet (Bb Cl.), and Bassoon (Bsn.). The tempo is marked 'A Tempo'. The key signature has two flats. The score shows various dynamics including *mp*, *mf*, and *ten*. The woodwinds have melodic lines, while the strings provide a rhythmic and harmonic accompaniment.

Philip Sparke arr. Adam Frey, *Pantomime*, measures 7-12.

I feel extremely gratified that Philip Sparke commented, “*What he has achieved with this arrangement is not only a new ‘concert dress’ for the piece, but possibly the forerunner of all such orchestral solos that have occurred since.*” It was also reassuring that I felt the same desire regarding the use of the strings. “*The transparency of the string section is a perfect foil for the euphonium sound and can play above, with and below the soloist (in terms of pitch) without losing sonic clarity*” (Appendix B). I also spent a large amount of time learning and researching about string techniques. I asked my violin and viola friends and a few conductors to proof the string parts to ensure they were accurate and that they would not require extensive rehearsal time. Also in the spirit of newness, I asked Kevin Kaska to write a small addition to the cadenza to complement the freshness of the orchestral transcription. The new cadenza certainly kept all the original material but just added a little melodic wandering and something different.

CRITICAL COMMENTARY

The major challenges of *Majestic Journey* and *Taking Flight* (Project 2) with the New Zealand Symphony Orchestra (NZSO) involved explaining to the management that the euphonium was ready to be featured on a full recording and had quality repertoire that was deserving of being recorded by a world class orchestra. I initiated a number of communications with Peter Walls, the CEO of the NZSO at that time, and it took some explaining and cajoling to convince him of the value. The challenges presented were: the hiring of the orchestra, travel expenses of the team of Kevin Kaska, Bruce Hangen and myself, the commissioning of all the music and the personal preparation of the solo parts, enduring jet lag from traveling half way around the globe, and powering through 18 hours of recording over 3 days.

Because of the additional music added to also encompass Project 2, we had to make a very detailed timeline for the rehearsals and recording of the music. Typically, the orchestra records only 60-70 minutes of music over a three day session. For these two recordings, we needed to record nearly 110 minutes of music in the same time. So one of the most intense needs was to make sure the producer, Kevin Kaska, kept the sessions moving forward and did not get stuck on any one section or piece. Of course there were some difficult edit choices. As in many recordings, there were a few very small moments that we would love to have had one more take. It might be for the solo part or the orchestral sections. Having more options is always key. Due to the rigorous schedule and fast producing from Kevin Kaska, we actually concluded the recording process of all the repertoire spanning two projects one hour and fifteen minutes early on the final day.

Figure 10a



Kevin Kaska, composer and producer, Bruce Hagen, conductor and Adam Frey in Wellington, New Zealand, 2006.

Figure 10b



Recording with the New Zealand Symphony Orchestra, Wellington, New Zealand, 2006.

PROGRAM NOTES – MAJESTIC JOURNEY – Written by Adam Frey

Welcome to the exciting world of great music and the euphonium. This landmark recording will take you from the joyous fanfare, *Majestic Journey*, to the calming and introspective *Andantino from the Euphonium Concerto* by Cosma to the grand finale of showmanship and virtuosity, *Pantomime!!* There are many scenic lookouts on the way, but first a little background before we start the journey.

Sit back and allow me to tell you a story about the euphonium. It is the youngest member of the brass family only being invented around 1835. Since it was invented after the standard instrumentation of the symphony orchestra was established, it does not hold a regular position with major symphony orchestras, but appears in some special works. However, it occupies a highly coveted position in wind bands and brass bands and enjoyed a regular solo spotlight in the Sousa Band. As more people experience its wonderful sound and amazing dexterity, they become devout followers and enthusiasts. I have worked tirelessly to promote the euphonium in concerts, teaching, with commissioning new compositions and making recordings. This first ever full compact disc featuring euphonium with symphony orchestra has been a long term dream of mine and will certainly continue to elevate the euphonium's reputation. So spread the good word about the euphonium. Now on to music...

Kevin Kaska's *Majestic Journey* begins our tour with excitement invigorating the listener with its bold opening statement and intense rhythms. The euphonium counters with longer lyrical lines that capture the wonderful tone of the instrument. Yet, it soon joins the intensity and quickness and agility win the day as the energy returns in a flourish to complete the work.

Following the grand opening, a soft melody with transparent string textures allows the listener a few moments to relax and reflect on the beauty of music with *Peace* by John Golland. Golland wrote numerous works for the euphonium and this lovely melody came to the composer while he was traveling on a bus to conduct a concert. Its grace and ambience highlight the singing quality of the euphonium.

The *Euphonium Concerto* by Vladimir Cosma represents one of the most difficult and satisfying works written for the euphonium. Following a picturesque melody in *Peace*, we sprint to the other end of the spectrum with a composition that pushes the soloist to the limits. Yet, I love to practice and perform this masterpiece because of its great Spanish flavor and rhythmic intensity, coupled with the ambience of the second movement, followed by the

incredibly demanding and pyrotechnical fireworks of the third movement. In its long orchestral introduction, the stage is set and the drama builds for the first mysterious entrance of the euphonium. A quick flourish and we are off to the races with quintessential rhythms and interplay between euphonium and orchestra. The light mood and nimble solo gracefully takes the listener by the hand. In the second movement, *Andantino*, I invite you to close your eyes and let a scene materialize that wafts strong flavors of the tango composer, Astor Piazzolla. The long lyrical lines of the euphonium drift effortlessly across the room and transport the listener to a small 1920's Spanish café. The movement's energy builds to a climax before it fades steadily, returning to the tranquility of the opening and finishing with a resplendent bass note from the euphonium. As we ease the listener back into consciousness, the *Finale Giocoso* begins subtly with a refined syncopated rhythm. Joy and energy soon take over as the euphonium zips through rapid passages with ease (it sounds easier than it actually is). A five minute accelerando begins, that becomes more intricate and embellished with each recurring statement. The final passages, that would make even Paganini sweat, drive to a swift and exhilarating conclusion. Returning to the talents of Kevin Kaska, we hear a plaintive melody from the oboe and euphonium to start his *Ballade*. As more textures develop, our second theme enters with lovely chorale sections and flourishes from the woodwinds leading to a grand climax that is reminiscent of the cinema with its soaring euphonium line. As the momentum recedes, a softer more refined and drifting mood ensues as the work draws to a close.

Peter Graham's *Brillante* harkens to the time of a theme and variations solo but embraces modern ideas. While paying tribute to the UK and to the Queen by using this theme, *Rule Britannia* by Thomas Arne, Peter also casts light on the lineage of the Childs Brothers for whom the work was written in 1986 with a lyrical interlude based on the Welsh tune, *Men of Harlech*. From the driving opening and flourishes by the soloist, one can tell it is going to be an exciting ride to the finish. A cadenza aptly demonstrates the skills of the soloist and finishes with a four octave chromatic scale before our main theme emerges. The pace quickens with the variations before the *tour-de-force* finale ensues and the piece finishes triumphantly!!

We are sadly arriving at the conclusion of this musical journey. Luckily, *Majestic Journey* is only a press of a button away!! Philip Sparke stands as one of the most prolific composers for wind bands and brass bands in the United Kingdom. Ensembles from around the globe commission him regularly and he has written many compositions for euphonium. Philip is a

friend of mine whom I met during my study in the United Kingdom. I had to have at least one work on the recording alluding to my experiences and time spent studying and performing with brass bands. What better choice than *Pantomime*. One interesting note Philip related to me was that he wrote it out of friendship and this often supersedes any motivation that a monetary reward may produce. *Pantomime* exemplifies this quality and it represents one of the most popular composition written for the euphonium (and is a favorite of my mother). Its opening melody grasps the listener immediately with its wide rising intervals. As the music progresses, the soloist ornaments the lyrical theme before a short cadenza launches into a rollicking 10/8 mixed meter that will remind many listeners of Bernstein. This jaunty section allows the soloist to show great finesse before a soothing interlude from the orchestra calms the music momentarily. The euphonium returns and casts an elegant melody before a tremendously florid passage returning to the 10/8 mixed meter. From here, the only place to go is faster and higher for the soloist and the listener is very well rewarded with the final 60 seconds of virtuosity and eye-popping brilliance!!

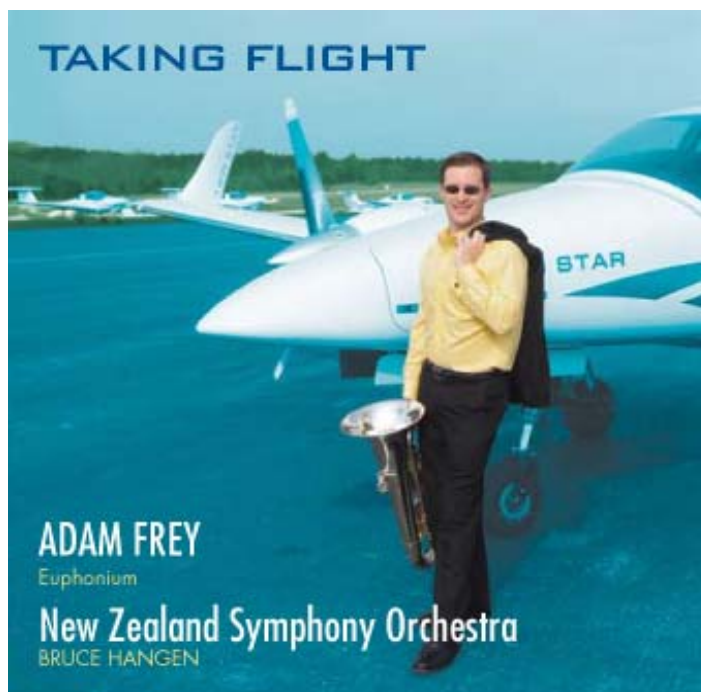
PUBLICATIONS

One of the challenges of a major project like this involves not only making a noteworthy recording with excellent new commissions, but making sure the music lives beyond this first step. Sometimes artists and composers will keep special arrangements or commissions only to be used specifically by the performing artist. At other times, the music can readily be purchased or rented. The goal of *Majestic Journey* was to create something new and also to empower other euphonium players. Therefore, all the orchestral music was made available by the publishers as rental scores. Piano reductions already existed for all the repertoire except for the two new commissions by Kevin Kaska. There was a long delay in the creation of the piano reductions of *Majestic Journey* and *Ballade* due to the composer's reservations of capturing the atmosphere and sonority of the orchestra. After significant encouragement, Kevin created the piano reduction for *Ballade* in early 2012. He was not able to complete the reduction for *Majestic Journey*; however, he granted permission to the author to create the edition and it was completed in late 2012. They are both available from Euphonium.com Publications.

PROJECT 2 – TAKING FLIGHT

When I originally planned to record with the New Zealand Symphony Orchestra in 2006, they requested I choose only 60-70 minutes of music. The management was slightly concerned that the compositions were not from the standard orchestral repertoire and that they might take additional time to rehearse and record. I had also been warned that six hour recording sessions with a large ensemble would be extremely taxing on the soloist especially considering the complexity of the repertoire. My personal thought was to maximize the opportunity, the time available and the expense of flying my team half way around the world. After some negotiation, the management of the NZSO agreed that we could try to record as much material without the sessions getting “frantic.” With the idea of trying to appeal to different audiences, I desired to take a different tack in selecting repertoire for *Taking Flight* (figure 11). To this aim, I wanted to present the euphonium from a different perspective with primarily transcriptions versus all original compositions on *Majestic Journey*. In addition to the six transcriptions, I also wanted to feature a new major concerto to the repertoire, Allen Feinstein’s *Concerto for Euphonium: Swimming the Mountain*.

Figure 11



Cover Art – *Taking Flight*

RECORDING PROGRAM – *TAKING FLIGHT*

Track	Composer	Title	Publisher
1	Ennio Morricone (arr. A. Frey)	<i>Gabriel's Oboe</i>	Euphonium.com Publications
2	Hugo Alfven (arr. A. Frey)	<i>Valflickens Dans</i>	Euphonium.com Publications / Piano – Fundamental Music
3	Pablo Sarasate (arr. A. Frey)	<i>Zigeunerweisen</i>	Euphonium.com Publications
4	Giacomo Puccini	<i>Che gelida manina</i>	Kalmus Music / Piano – Euphonium.com Publications
5	Miguel Sandoval (arr. A. Frey)	<i>Sin tu amor</i>	Euphonium.com Publications
6	Jules Massenet (arr. A. Frey)	<i>Meditation</i>	Euphonium.com Publications
	Allen Feinstein	<i>Euphonium Concerto</i>	Euphonium.com Publications
7		I. Zeus	
8		II. Eclipse	
9		III. Realm of Possibility	

The first challenge for this project was seeking permission to arrange the opening track. Creating a legal version of *Gabriel's Oboe* proved a long process with a lot of emails and faxed transmissions around the world. Because Ennio Morricone is a paragon in the Italian film music industry, his work remains closely guarded with high fees and copious red tape. In the end, the persistence payed off by creating one of my favorite collaborations of the entire NZSO project. The process to gain permission for the arrangement took nearly fourteen months. In regards to the orchestration, scoring the work thinly helped to create a more chamber/salon setting by utilizing only strings with a harpsichord continuo. I elected to feature two verses of the melody, as well as provide an unexpected twist. In the second verse, the oboist would perform the main melody and the euphonium would perform a new countermelody commissioned from Kevin Kaska (figure 12). My thought was to offer the

euphonium voice the change to invite the oboist of the orchestra to join in a duet while the euphonium performed a lovely *obligato*. The work can be performed in the duet form or with the euphonium soloist being featured on the melody on both verses. The published piano reduction features both versions and each voice have multiple transposed parts so it can be performed with a wide variety of instruments.

Figure 12

The musical score for Figure 12 consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. It is divided into four systems of music. The first system (measures 15-17) begins with the tempo marking 'A Tempo' and the dynamic 'p' (piano). The top staff has a triplet of eighth notes (fingered 3) and a quarter note. The bottom staff has a quintuplet of eighth notes (fingered 5) and a quarter note. The second system (measures 18-20) continues the melodic lines with triplets (fingered 3) and sextuplets (fingered 6). The third system (measures 21-24) features a sextuplet (fingered 6) and a quintuplet (fingered 5) in the top staff, and a sextuplet (fingered 6) in the bottom staff. The fourth system (measures 25-27) starts with the dynamic 'f' (forte) and shows a duet line on the bottom staff, which is optional. The score includes various musical notations such as slurs, accents, and fingerings.

Ennio Morricone arr. Adam Frey and Kevin Kaska, *Gabriel's Oboe*,
2nd verse with optional duet line on bottom staff.

After welcoming the listener to the beautiful sound and lyrical capabilities of the euphonium, I hoped to dazzle them. There can't be a more fitting way to do this than with a *moto perpetuo*. I chose a short excerpt from the third movement of Hugo Alfvén's *Bergakungen* (*The Mountain King*) titled the *Valflickens Dans*, or Dance of the Herd Maiden. The solo has certainly become popular in the euphonium world and receives many performances in brass band concerts and recitals. The entire movement takes an ABA form with the A section being a 70 second showcase of technique (figure 13). I decided to only take this bravura section of the work as a short, breathtaking, attention grabbing gesture to demonstrate the abilities of the instrument. While I realize the performance tempo is slightly faster than the composer notation, the conductor and I felt it truly captured the qualities of the instrument amazingly well and would have a dramatic effect on new listeners' perception of the instrument.

Figure 13



Hugo Alfvén arr. Adam Frey, *Valflickens Dans*, opening measures.

Another important task when performing as a soloist involves creating a program and repertoire around a theme that can easily be marketed and advertised. Two rich avenues that

work well involve the use of vocal repertoire and string transcriptions. I regularly perform a *No Strings Attached* program that features string compositions performed on the euphonium. The *Valflickens Dans* serves as the opener and never fails to excite and capture the audience. When you perform for an audience with a new or unusual instrument (like the euphonium for orchestral concerts), they can sometimes be hesitant. But I have found that by approaching the concert goes with composers or repertoire they recognize that their appreciation and acceptance is greatly elevated. All instrumentalists covet the amount of virtuoso repertoire that has been written for the violin. From Bach to Paganini to Sarasate, these works represent some of the most challenging works in the entire instrumental catalog. I strived to select a piece that I could use to gain favor and respect not only from string players in my accompanying orchestras but also from the audiences. *Zigeunerweisen*, or Gypsy Airs, certainly would fit this niche. The lush and florid improvisational figures and mini-cadenzas in the opening section (figure 14a), the emotive and poignant lyrical interlude and, of course, the bravura of the final dance (figure 14b) cement the work as a masterwork.

Figure 14a

Pablo Sarasate arr. Adam Frey, *Zigeunerweisen*, opening cadenzas.

Figure 14b

The musical score for Figure 14b consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. It is marked 'Allegro' and 'ff' (fortissimo). A box labeled 'E' is placed above the first measure. The second staff starts at measure 62, marked 'f' (forte). The third staff starts at measure 67, also marked 'f'. The fourth staff starts at measure 72, marked 'p' (piano), and contains a box labeled 'F'. The fifth staff starts at measure 77, marked 'ad lib.' (ad libitum). The sixth staff starts at measure 83, marked 'f', and includes first and second endings.

Pablo Sarasate arr. Adam Frey, *Zigeunerweisen*, dance.

To achieve the total effect and finesse of the work, a number of difficult decisions had to be made. First, the key needed to be evaluated to create the optimum range regarding resonant high notes and low notes. The original key of C minor in the opening would require the euphonium to ascend to G5 many times. While possible, the instrument resonates much better on F5, and also the technical and scalar demands become much more idiomatic when using the key of B-flat minor and G minor. The only challenge to the key alteration occurred in the orchestral arrangement. This resulted because string instruments have a definite low range limitation and in Sarasate's original scoring, there are multiple times where the Violin II and Viola parts were already playing their lowest possible notes. By transposing the arrangement down an additional step, it made some notes impossible on the instruments. Therefore some switching of parts and rescoring was necessary. Thankfully these challenges were discovered during my proofreading sessions with the Atlanta Community Symphony

Orchestra. Another consideration in a transcription of a famous work like this involved how to accommodate the double stops easily employed on string instruments. In a mission of impressing the audience and veracity of the transcription, I opted to include the violin's double stops as multi-phonic in musically appropriate places such as the F major chord in figure 14c. I specifically enjoyed the amazed looks from the string players during the recording session.

Figure 14c



Pablo Sarasate arr. Adam Frey, *Zigeunerweisen*, multi-phonic and *ossia*.

These impressive moments have also occurred at rehearsals and performances with other ensembles when I perform multi-phonic and the 4 octave jump from F5 to F1. While these techniques are becoming more and more commonplace, especially by virtuoso brass soloists, these demonstrations represent very new sounds to audiences that have less familiarity with modern brass techniques.

As mentioned earlier, another wonderful avenue for transcriptions encompasses the incredible quantity and variety of vocal and operatic repertoire. This area can function similarly to string transcriptions in order to engage audiences with familiar repertoire and also connect with conductors that are not knowledgeable about the euphonium. Also from a marketing and publicity standpoint, orchestras can promote *Opera Favorites* by Puccini, Verdi, Bizet and Sarasate when what they are really selling is tickets and the euphonium. My *Opera Favorites* program includes famous opera and vocal transcriptions. I also educate the audience about the specific stories of the arias. I decided to use the next two selections as promotion tracks for my *Opera Favorites* recital program: Giacomo Puccini's "Che gelida

manina” from *La Bohème* and Miguel Sandoval’s *Sin tu amor*. The Puccini is performed with the original orchestration and key. While the Sandoval is a lesser known work, I immediately gravitated to its Spanish flair and story of a young man who cannot live without the love of his life. The composition was penned when Sandoval was just eighteen years old and obviously heartbroken. Originally written with only piano accompaniment, I decided an orchestral setting would further enhance the passion and colors. I imagined hearing the grandiose opening chords, the intensity of the *bolero* enhanced with castanets and maracas, the triumphant interjections by the brass section and the wonderful flourish of ascending runs as the sixteenth note passages handed off from violoncello to viola to violin with the constant harp gesture underneath in figure 15a.

Figure 15a

The image shows a musical score for Figure 15a, which is a section of 'Sin tu amor' by Miguel Sandoval. The score is arranged for a full orchestra and includes parts for Harp (Hp), Violin I (Vin. I), Violin II (Vin. II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The music is in 2/4 time and features a key signature of one sharp (F#). The score is marked with a '29' at the beginning of the first staff. The Harp part has a box labeled 'A' above it. The Violin I and II parts have a box labeled 'A' above them. The Viola part has a box labeled 'V' above it. The Violoncello and Contrabass parts have a box labeled 'V' above them. The score includes dynamic markings such as *f*, *ff*, *dim*, and *mp*. The music features sixteenth-note passages and ascending runs, with the Harp providing a constant gesture underneath.

Miguel Sandoval arr. Adam Frey, *Sin tu amor*, 16th note exchanges.

Because the work has a verse setting, I decided to embellish the second mini-cadenza by a slight extension and finishing the cadenza an octave higher. I feel this helps conclude that section in a more triumphant fashion (figure 15b and 15c). For the middle section, the composer speaks on how wonderful his life would be if his love were part of it. I opted to create a delicate texture by using only strings and then gradually adding the woodwinds. Later, I added the brass and percussion to conclude the work for a broader ensemble sound.

Figure 15b



Miguel Sandoval arr. Adam Frey, *Sin tu amor*, 1st cadenza.

Figure 15c



Miguel Sandoval arr. Adam Frey, *Sin tu amor*, 2nd cadenza.

While the “Meditation” from *Thaïs* falls into the operatic repertoire, it actually seamlessly connects both the string and vocal themed programs together. This interlude in the opera is performed by solo violin as the title character has an introspective moment to decide if she should continue in life. This work’s atmosphere, personal connection, haunting melody and harmonic changes make it a quintessential part of a *No Strings Attached* program while the intense story of the plot of the opera pulls at the hearts strings. The most difficult part of creating the orchestral setting of this piece involved the range. The original violin part spans just over three octaves in the key of D. With a range this extensive and the need to have great nuance and subtly, there had to be a balance of assessing the highest note and the lowest note. Moving the piece too low would make it clumsy and moving it to high would mean it had the potential to lose delicacy. I experimented with a number of key options that included: A, G, B-flat, G-flat and A-flat. In the end, a happy medium was achieved in the key of A-flat and this selection yielded the highest notes as D-flat 5 while keeping the trough of the melody lyrical and comfortable at E-flat 2 in figures 16a and 16b.

Figure 16a

29 *poco a poco appassionato*

32 *ff* *più mosso agitato*

ossia 2vb

Jules Massenet arr. Adam Frey, "Meditation" from *Thaïs*, solo part highest point.

Figure 16b

13 *poco a poco appassionato*

17 *a tempo* *rall.*

ossia 2vb

Jules Massenet arr. Adam Frey, "Meditation" from *Thaïs*, solo part lowest point.

COMMISSION - ALLEN FEINSTEIN – CONCERTO FOR EUPHONIUM: SWIMMING THE MOUNTAIN

The final selection on *Taking Flight* represents a major original work for the instrument. Its inclusion on a recording of transcriptions was a calculated effort to lull listeners into enjoying familiar tunes early on the disc and then engage them with a new work of great character, innovation, melody and story. Feinstein's *Concerto for Euphonium* received 1st Prize in the International Tuba Euphonium Association *Harvey Phillips Award for Excellence in Composition* in the Euphonium Solo Category in 2006. I had the pleasure of meeting Allen Feinstein shortly after my performance with the Boston Pops. An adult euphonium student named Richard Kesner (a business professor at Northeastern University) connected Allen and myself and we commissioned him to compose a large scale work. I still remember our early conversations:

"I thought let's do something interesting and Allen asked me what was an area that needed more euphonium compositions? I immediately said euphonium and orchestra. He thought euphonium and wind band might be more popular, but I said we need more pieces originally conceived for euphonium and orchestra versus arrangements from other performance mediums" (Frey 2006).

I spent a significant amount of time with Allen helping him understand the euphonium and its capabilities. As a French horn player, Allen was quite familiar with brass instruments, but I still sent him a number of my recordings. I also performed with his concert band at Northeastern and presented a lunch time recital. I always believe it is important to show composers various solo parts from substantial and challenging repertoire. I presented Allen with samples from the euphonium works by the following composers: Vladimir Cosma, Martin Ellerby and Jukka Linkola. I wanted Allen to feel comfortable to observe the range, various technical and idiomatic concepts and potential scope of demands. I chose to give him these paragons of the repertoire as they have exceptional technical challenges as I felt these composers did not feel limited in any way when they wrote for the euphonium. I did not want Allen to feel restrictions or limitations and I hoped he would compose a work that would challenge the instrument. He took some time to get started on the piece and had a little struggle finding his momentum, however the story of the work's birth and evolution speaks of its inspiration and spontaneity.

“In fact, for several months I had been frustrated in my attempts to find just the right context to feature the euphonium as played by Adam. I tend to write works guided by a story, and no tale jumped to mind that was exactly right for what I wanted to express. Then, on a lovely spring day, my three-year-old son provided the inspiration for the work, although I didn’t realize it right away. He bounced and swayed happily on a hammock outside a friend’s house in Maine, and began chanting ‘Swimming in the mountain, swimming in the mountain, swimming in the mountain...’ This was odd because we were not in the mountains, and we were not swimming, nor were there plans to visit mountains or to swim. It was an odd phrase, especially with the singular ‘mountain,’ as if he were describing swimming inside or through a mountain. I told my son that it was an odd idea, and that I would think about how I might use the phrase for the concerto.

I later repeated the phrase to the friends we were visiting. The couple, Robin Orttung and Jud Hermann, are Classics scholars, and said that ‘swimming in the mountain’ is an idea from an ancient Greek poem by Archilochus. The poem was written as a response to a total eclipse of the sun. Here is the poem in a new translation by Robin Orttung:

*We'll hope for everything, refuse no thing;
We dare you to astonish us, now Zeus
has hid the daytime brilliance of the sun,
has made night out of noon: a dreadful awe
has come to us. Impossibility
turns possible, and credible, and true.
Don't wonder now, if any of you sees
the beasts on land adopt the watery ways
of dolphins, and the thundering sea become
more dear to them than drier pastures were.
The dolphins, then, will seek the mountain glen.*

I was told by my friends it was an early and influential poem, introducing an important theme to be often repeated in the poetry of the ancient Greeks—that of possibility and impossibility. If Zeus can darken the skies, anything is possible. The rams will live in the seas and the dolphins will swim in the mountains.

As soon as I saw the poem I knew that it would provide the kind of structure and inspiration I was looking for. The concerto took form quickly; the first movement was entitled Zeus, the second Eclipse and the final movement Realm of Possibility" (Feinstein, 2006).

Once Allen got this theme and story, his writing moved very quickly. Over the course of a few weeks, he sent me different Finale and sound files, snippets of themes and many different questions. Since I was working regularly in Boston at this time, I was fortunate to be able to drop by his office for some sessions. One of particular note involved the muted section in the second movement, *Eclipse*. The solo line plays the first half of the movement with a mute and this depicts "*Zeus darkening the skies.*" It was an important sound, color and atmosphere:

"With Allen, we experimented with some different articulations and also with the selection of mutes for the second movement. I have a metal Denis Wick mute, a Denis Wick practice mute, a Yamaha Silent Brass and a metal mute with wood top. In the end, we liked the projection and color of the Denis Wick metal mute, but actually preferred the timbre of the Denis Wick practice mute, but balance and projection was too much of an issue unfortunately" (Frey 2006).

When Allen sent me the completed draft of the first movement, it was 9 minutes long with extreme range, intensity and very little rest. I personally was concerned about the stamina and the additional 8-12 minutes of the second and third movement. Thankfully with a little guidance and encouragement, the other movements offered some rests along with some extended range, but perhaps not as extensive.

Figure 17a



Adam Frey with Major Derrick Shaw, US Army Orchestra, 2006.

CRITICAL COMMENTARY AND ANALYSIS

Movement I - Zeus

“In Zeus, the euphonium represents Zeus commanding and enjoying his realm. It was a perfect match for dimensions of Adam’s playing that I wanted to highlight—his power and dynamic musical personality” (Feinstein 2006).

The movement begins with a tranquil statement of themes, first a fragment of the first theme in clarinet, then a more complete statement by the French horn in figure 17b.

Figure 17b



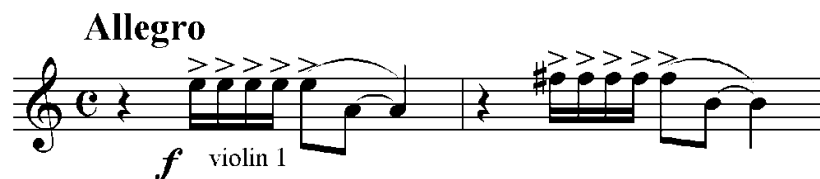
The introduction of the movement takes the form of a chaconne with intervening episodes, depicting the grandeur of the world Zeus commands. After several passes at the chaconne theme, which range in approach from gentle and pastoral to grand and intense, we hear the entrance of Zeus in figure 17c with a fanfare motive that is a central theme of the first movement.

Figure 17c



“The response from the woodwinds and strings uses the rhythm and melody of my son’s chant of ‘swimming in the mountain’ in each measure of figure 17d” (Feinstein 2006).

Figure 17d



The euphonium picks up this rhythmic motive, which is transformed melodically in figure 17e.

Figure 17e



This idea is developed and extended in the melody in euphonium and in the accompaniment. The style is generally lyrical in this section expressing Zeus’ pleasure at the beauty of his domain. Near the end of this part, the texture in the accompaniment gets more complex and builds, leading to a variation on the fanfare theme in figure 17f.

Figure 17f



The idea is refined further, building in intensity until the soloist arrives at the cadenza. The first draft of the cadenza initially ended with a triumphant restatement of the fanfare theme in the highest range of the instrument finishing on an E. Allen thought it would be dramatic and exciting, but I pointed out that the placement of that note was far from ideal in the original cadenza in figure 17g.

Figure 17g



“While I was familiar enough with the euphonium from years as a conductor and from some experience playing the instrument at an amateur level, I had never developed an ability to play in the highest range, nor had I had an opportunity to work with players comfortable playing in this range. Adam pointed out that if I could transpose the end of the cadenza a half step higher, the tone would be improved dramatically. As you might imagine, the half-step transposition required reworking the entire cadenza. Adam and I liked the second attempt much more, as the new cadenza made better use of motivic material from the rest of the movement. This was one of many improvements in the work initiated by Adam” Figure 17h (Feinstein 2006).

Figure 17h

The musical score for Figure 17h consists of three staves of music in bass clef, 3/4 time. The first staff begins with the instruction "espr. Maestoso ad lib (cadenza) (♩ = c. 72)" and a dynamic marking of *mf*. It features a triplet of eighth notes followed by a series of eighth notes. The second staff continues with a similar rhythmic pattern, marked "a tempo" and "poco accel.". The third staff is marked "accel." and "ff", showing a more complex rhythmic texture with triplets and sixteenth notes. A "8va" marking indicates an octave shift. The piece concludes with a triplet of eighth notes.

After the cadenza, the material that provided transitions between earlier chaconne statements is developed as a texture in strings. On top of that theme, the chaconne becomes a chime figure with bell tones as the texture gets thicker and more complicated, building to a triumphant restatement of the chaconne theme, with the euphonium playing a technically challenging countermelody. In Allen’s mind, this section represents Zeus commanding his realm in an energetic and somewhat chaotic celebration. In the first sketches of this part, Allen’s first attempt was so busy it prevented clarity in performance. I offered some feedback and thoughts to help the moment be stronger in the soloist’s part. The material Allen settled on is still technically challenging and exciting. It is performed at a quarter note equals approximately 120 in figure 17i.

Figure 17i

The musical score for Figure 17i consists of two staves of music in bass clef, 3/4 time. The first staff features a complex rhythmic pattern of eighth notes, with groups of six notes bracketed together. The second staff continues this pattern, also with groups of six notes bracketed together, and includes a group of five notes at the end.

The celebration soon halts abruptly, followed by tremulous question and answer statements from strings and woodwinds, anticipating Zeus’ final gesture—a fanfare from the euphonium, which propels the movement into an energetic coda. A rhythmic pedal serves as the underpinning for a rapid passage from the euphonium, representing Zeus spinning a spell in figure 17j.

Figure 17j



The woodwinds take up this chaotic theme in a canon with statements separated by two beats. On top of this, the brass play echoing fragments of the initial theme. Over all of this, the euphonium, as Zeus, offers a final statement—three commanding fanfares in an independent majestic tempo—as he orders, arbitrarily, the darkening of the skies with an eclipse. The last of the fanfares signals the chaos to stop, and a final echo in clarinets leads us without a break to the second movement, *Eclipse*.

Movement 2 - Eclipse

The music is immediately atmospheric and mysterious, a depiction of the surreal, surprising, darkness of a total eclipse. The euphonium, no longer directly representing Zeus but rather evoking the mysteriousness of the eclipse, enters expressively in a muted timbre, with a new theme at a slow tempo in figure 18a (Feinstein 2006).

Figure 18a



“Adam and I went back and forth on options regarding muting. Initially I was looking for a stopped sound to create maximum contrast with the rich lyrical tone and loud dynamics employed in the first movement. In rehearsal, the stopped soft sound

was overpowered by the spare orchestration. While I wound up rescoring and reconceiving much of this part of the second movement, we abandoned the idea of a stopped sound.

Adam also experimented with articulations while muted to help realize a particular effect: I was interested in a soft accented sound representing the emergence of stars in the eclipse. We settled on a standard metal mute, with accents at a pianissimo dynamic to depict the emergence of the stars in figure 18b” (Feinstein 2006).

Figure 18b

A Little Slower (♩ = 54)

The image shows a musical score for two staves in bass clef. The top staff begins with the tempo marking "A Little Slower" and a metronome marking of a quarter note equal to 54 (♩ = 54). The music consists of a series of accented notes, with a dynamic marking of *pp* (pianissimo) and the tempo marking *tranquillo*. The bottom staff continues the melodic line, also featuring accents and a dynamic marking of *pp*. The score is written in a style typical of a conductor's score, with notes, stems, and accents clearly visible.

After a lyrical countermelody is introduced in the euphonium, an intense transition follows, thickly scored, building in dynamic. The euphonium plays the star theme as the tension is released, leading to the return of the sun. The full orchestra, led by the euphonium, states another short theme, re-harmonized in a major key, with fanfares in the brass and runs in the woodwinds to add to the exhilaration of the moment in figure 18c.

Figure 18c

Maestoso (L'istesso tempo)

euph.
woodwinds
f

A Tempo

rall.
brass
f

After this climax, the movement winds down with the euphonium lyrically playing a second theme from the movement, again transformed from its previous use as a dissonant underpinning in figure 18d.

Figure 18d

Moving forward ($\text{♩} = 66$)

Poco a poco rit.
mp

A final restatement of the first two measures of the melody from the movement leads without a break to the final movement, *Realm of Possibility* in figure 18e.

Figure 18e

Presto ($\text{♩} = \text{c. } 144$)

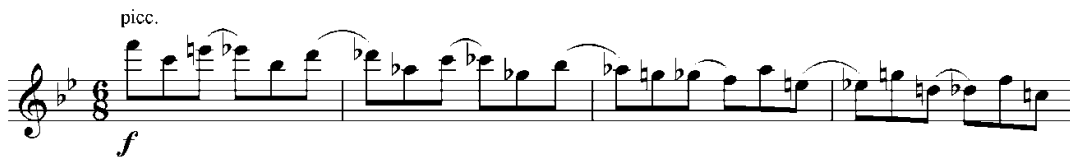
rit. mp *attaca 3rd mvt.* *f*

Movement 3 - Realm of Possibility

“The final movement is a playful exploration of the idea of possibility and impossibility. As I worked with Adam, I was struck with the versatility of the instrument and his accomplishment as a player. What was possible and what was impossible for the euphonium? The movement is a set of challenges from other featured solo instruments in the orchestra, alternating with an optimistic and triumphant rondo melody. Can the euphonium play as fast as a piccolo? As powerfully as timpani? Can it do everything a violin can do?” (Feinstein 2006).

After the initial statement of the rondo theme in the final movement, the piccolo is the first to challenge the euphonium in figure 19a.

Figure 19a



This figure is echoed in euphonium, down a few octaves as in figure 19b.

Figure 19b



A playful melody follows, and the euphonium matches the piccolo in all its rapid, acrobatic passages in figure 19c.

Figure 19c

Figure 19c shows two systems of musical notation. The first system consists of a piccolo part in the upper staff and an euphonium part in the lower staff. The piccolo part begins with a 'picc.' marking and features a series of eighth notes. The euphonium part begins with an 'euph.' marking and features a series of eighth notes. The second system consists of a piccolo part in the upper staff and a timpani part in the lower staff. The piccolo part features a series of eighth notes. The timpani part features a series of eighth notes. Dynamics include 'mf' and 'f'.

“If the rapid passages of a piccolo are possible for euphonium, what about the percussive power and low notes of the timpani?” (Feinstein 2006). In m. 133, the timpani solo establishes the challenge, which is answered immediately by the euphonium in figure 19d.

Figure 19d

Figure 19d shows two systems of musical notation. The first system consists of an euphonium part in the upper staff and a timpani part in the lower staff. The euphonium part begins with an 'euph.' marking and features a series of eighth notes. The timpani part begins with a 'timp.' marking and features a series of eighth notes. Dynamics include 'ff' and 'like a timpani'. The second system consists of an euphonium part in the upper staff and a timpani part in the lower staff. The euphonium part features a series of eighth notes. The timpani part features a series of eighth notes. Dynamics include 'ff'.

Even the characteristic bending of timpani notes through the use of the pedal is matched by the euphonium in figure 19e.

Figure 19e

Figure 19e shows two systems of musical notation. The first system consists of an euphonium part in the upper staff and a timpani part in the lower staff. The euphonium part begins with an 'euph.' marking and features a series of eighth notes. The timpani part begins with a 'timp.' marking and features a series of eighth notes. Dynamics include 'half valve glisses' and 'Gliss.'. The second system consists of an euphonium part in the upper staff and a timpani part in the lower staff. The euphonium part features a series of eighth notes. The timpani part features a series of eighth notes. Dynamics include 'half valve glisses' and 'Gliss.'.

“Adam and I discussed how to get this bent note affect, and experimented to choose the best range. Earlier drafts had a wider range which made the imitation of the timpani part harder to perceive” (Feinstein 2006).

After the bent note/glissando passage, the three featured instruments revive the lyrical theme from the second movement, with the timpani providing the bass line and the piccolo as the countermelody. There is another statement of the rondo theme, and the concertmaster joins the fray. After trading treatments of the melody in higher and lower registers with the euphonium, the violin settles on a challenge sure to stump the euphonium—double stops. Not to be deterred, once again the impossible becomes possible: I had mentioned to Allen that I could perform multi-phonic, so Allen asked me to sing the top notes while playing the bottom notes, thus creating euphonium ‘double stops’ in figure 19f.

Figure 19f

The image shows a musical score for two instruments: euphonium (euph.) and solo violin (solo vln.). The euphonium part is written in a bass clef with a 6/8 time signature. It features a multi-phonic passage where the player is instructed to 'sing' the top notes and 'play' the bottom notes. The solo violin part is written in a treble clef with a 6/8 time signature and features double stops. The score is divided into two systems, with the euphonium part starting in the second system.

“In concert, this is not only impressive to witness, but funny too—I like it when there are moments of humor in my pieces, as long as they are intended! (Note: ossia parts are written in for those who would like to attempt the concerto but haven’t mastered singing and playing at the same time!)” (Feinstein 2006).

The violin joins the trio of euphonium, timpani and piccolo when the lyrical theme is restated. The rondo theme returns, the tempo increases and the euphonium has one final technical passage. A return of themes from earlier in the movement then reaches a climax with a restatement of Zeus’ fanfare from the first movement and concludes with a surprising final note as the orchestra plays a shimmering passage above figure 19g.

Figure 19g

The image displays three staves of musical notation in bass clef. The first staff begins with a treble clef and a key signature of one flat (B-flat), followed by a series of eighth and sixteenth notes. It is marked with *poco accel.* at the end. The second staff continues the melodic line with similar rhythmic patterns and is marked **A little faster**. The third staff features a more complex texture with chords and is marked **ff** (fortissimo). The notation includes various accidentals, slurs, and dynamic markings.

The concerto ends soon after with a soaring scale leading to the final high C.

“Swimming the Mountain explores a poem that has been an inspiration for centuries: a powerful deity manifests himself and wields his power with a supernatural display. Then, just as the poet explored possibility and impossibility, so does the concerto, albeit in a playful manner. The final musical statements bring us back to the inspiring gestures of the deity. What is possible and what is impossible? Since this is a euphonium concerto, the conclusion is anything is possible when the instrument is in the hands of a master. In the end there is no question that Adam was a great force in the creation of this work, and while the notes of the concerto are mine, I feel there were myriad collaborative aspects to the creative process, and that had it been written for another player, the work would have been very different”
(Feinstein, 2006).

PROGRAM NOTES FROM TAKING FLIGHT – Written by Adam Frey

Welcome to the exciting world of great music and the euphonium! This landmark recording will take you from the contemplative melody of Ennio Morricone's *Gabriel's Oboe* to a stunning display of virtuosity in *Zigeunerweisen* to the grand finale featuring one of the newest works written for the instrument, the *Concerto for Euphonium: Swimming the Mountain* by Allen Feinstein. There are many scenic lookouts on the way, but first a little background before we start the journey. Sit back and allow me to tell you a story about the euphonium. It is the youngest member of the brass family and was invented around 1835 in Germany. Since it was discovered after the standard instrumentation of the symphony orchestra had been established, it does not hold a regular position with major symphony orchestras. Yet, it appears in some special works by Holst, Strauss, Mahler and others. The euphonium does occupy a highly coveted position in wind bands and brass bands and enjoyed a regular solo spotlight in the Sousa Band. As more people experience its wonderful sound and amazing dexterity, they become devout followers and enthusiasts. I have worked tirelessly to promote the euphonium in concerts - by teaching, by commissioning new compositions and by making recordings. This disc featuring euphonium with symphony orchestra has been a long term dream of mine and will certainly continue to elevate the euphonium's reputation along with its companion recording, *Majestic Journey* [Naxos]. They are triumphs and represent the first complete recordings with symphony orchestra for the euphonium. I know you will enjoy the euphonium and spread the good word about this great instrument. And now, enjoy the music... *Adam Frey*

PUBLICATIONS

One of the nice results of creating orchestral editions for this recording was that afterwards the creation of a piano reduction seemed very simple. The orchestral settings are all available on a rental basis from Euphonium.com Publications except *Che gelida mania*, which can be purchased directly from Kalmus Music. Regarding piano reductions, the *Valflickens Dans* can be found from Fundamental Music in Norway, and Allen Feinstein made the piano reduction for his composition that is published by Euphonium.com Publications. I created the piano reductions for all the other selections, and they are available from Euphonium.com Publications. Of particular note is the arrangement of *Gabriel's Oboe*. It offers two performance options: 1) the soloist performs the melody on both verses and 2) a duet version with transposed B-flat and C parts (Appendix C). The duet part can be performed by nearly any instrument and there have been performances featuring euphonium with oboe, clarinet, horn, trumpet, euphonium and trombone.

PROJECT 3 – CONCIERTO IBÉRICO

RECORDING PROGRAM - *CONCIERTO IBÉRICO*

Track	Composer	Title	Publisher
	Tim Jansa	<i>Concierto Ibérico</i>	Euphonium.com Publications
		US Army Orchestra Live Concert Premiere	
1		I. Courage	
2		II. Faith	
3		III. Fire	
	Tim Jansa	<i>Concierto Ibérico</i>	Euphonium.com Publications
		Georgia State University Symphonic Wind Ensemble Live Concert Premiere	
4		I. Courage	
5		II. Faith	
6		III. Fire	

COMMISSION – TIM JANSA – *CONCIERTO IBÉRICO*

Commissioning music significantly impacts both the present and future of the euphonium. Because of the relatively young age and limited scope of original repertoire for the instrument and orchestra, I have always felt very strongly about the need to both connect with composers and help create new compositions. Looking for specific needs, or holes, in the repertoire has helped me decide not only specific instrumentation (wind band, orchestra, or a chamber work), but also various difficulty levels. While many high level artists often choose to commission only large scale concerti, asking great composers to write student level and college level repertoire remains terribly important also. My connection with Atlanta based

composer Tim Jansa began in 2007 when I met him at Emory University via the Director of Wind Studies, Scott Stewart. Tim had just completed a short work for wind band. I often start a conversation with a composer with the following line, “Have you written anything for euphonium?” Tim confessed he had only used the instrument in a background brass role in his writing but was interested in learning more about it. I gave him one of my solo recordings, and we corresponded via email. I asked him to compose a short work for the Emory Tuba Euphonium Ensemble. I remember him being surprised at the technical abilities of the euphonium. In his new work, *Meditation and Madness*, he wrote some very intricate and technical figures requiring rapid exchanges through the ensemble in figure 20.

Figure 20

The image shows a musical score for four instruments: Euphonium 1, Euphonium 2, Euphonium 3, and Tuba. The score is written in bass clef and features rapid triplet exchanges. Euphonium 1 and 2 play a melodic line with triplets, while Euphonium 3 and Tuba play a rhythmic accompaniment. The score includes dynamic markings such as *fp* (fortissimo piano) and *mf* (mezzo-forte), and articulation marks like *tr* (trill). The tempo is marked as Allegro.

Tim Jansa, *Meditation and Madness*, Allegro triplet exchanges.

After the success of this quartet, I proposed to do something bigger. However, it wasn't until many years later that the idea of a large scale work blossomed. Javier Miranda Medina was the euphonium and tuba professor from the Conservatory of Music in Jaen, Spain. He was visiting Atlanta to teach at Georgia State University and guest conduct the Emory University Wind Ensemble. Javier met Tim Jansa and we all decided that Tim should write a major work for euphonium and large ensemble (orchestra and wind band) with a nod to Spain due to Javier's involvement.

As mentioned before, Jansa's familiarity with the euphonium was limited before composing *Meditation and Madness*. As he prepared to write the concerto, he had a few words to describe his new found opportunity during our interview:

“Working with Adam has exposed me to many things. The breadth of repertoire that he performs from the extreme technical passages and the wonderful lyrical qualities. Getting to hear him perform at the IET Festival for 4 years, and at other concerts in Atlanta, as well as hearing all the guest artists has been so enlightening. When I hear you play some of the most challenging pieces, you make it sound easy. And this takes away my fear as a composer to worry about what I can and cannot write for you. For example, if I saw you struggling through pieces, then I would have had second thoughts about what I could compose in the concerto” (Jansa 2015).

These comments are certainly flattering, but also they provide a level of freedom to be adventurous for the different composers. I feel honored that both these concerti by Allen Feinstein and Tim Jansa follow a true sense of exploration for the instrument regarding the length of work, endurance needed, range, the scope of instrumentation, technical demands, tone colors and various timbres.

Figure 21a



Adam Frey, Tim Jansa and Major Tod Addison (US Army Orchestra)

World Premiere of Orchestral Version, Washington DC, 2011.

Figure 21b



Tim Jansa, Robert Ambrose (Director of Bands, Georgia State University) and Adam Frey
World Premiere of Wind Band Version, Atlanta, GA, 2010.

CRITICAL COMMENTARY AND ANALYSIS

Since the premiere of *Concierto Ibérico*, its value has been confirmed with a number of performances in the various formats of symphony orchestra, wind band and the piano reduction (Appendix D). Performances with orchestra have included the DeKalb Symphony Orchestra (USA) as well as the Kaserset University Wind Ensemble (Thailand) and the Chai-yi National University Wind Ensemble (Taiwan). Performances of the piano reduction have been heard at various conferences and festivals including: 2014 International Tuba Euphonium Conference, the 2012 Carlos Gomez Festival (Brazil), 2014 Jeju International Wind Band Festival, the 2013 Southeast Regional Tuba Euphonium Conference, the 2013 International Euphonium Tuba Festival and at various university recitals as part of my concert tours. Also, there have been more than seventy purchases of the piano reduction since its publication. When one considers it a very difficult, large scale euphonium concerti, the number of sales is quite impressive given the work's limited exposure and age.

Before delving into the details of the program notes and all the specific motifs, themes and symbolism, great importance lies in the role of the euphonium in *Concierto Ibérico*. This portrayal will be considered as Tim Jansa states that “the euphonium is a 1st person narrator of the musical story, quite introspective while the orchestra provides the architectural

framework and setting of the story” (Jansa 2015). The similarity between the Zeus storyline in the Feinstein Concerto is certainly not lost. I would like to think this idea exhibits the strength of character and personal connection the composers felt with my style and performances. Tim was also enamored with the euphonium’s warm sound and lyrical ability. He stated “I wanted to exploit the fantastic lyrical aspects of the euphonium and how it can be lovely in the low, middle and high range,” can certainly be seen in the various examples laid out in the analysis and critical commentary below (Jansa 2015).

THEMATIC AND PROGRAMATIC LAYOUT

Movement I – Courage

As the orchestra sets the stage for the euphonium to begin telling the story of *Concierto Ibérico*, two major concepts are juxtaposed throughout the opening movement, *Courage*. The idea of “a stark contrast of the nervous energy and calm about determining your fate and to have the courage to accept that fate” (Jansa, 2015). There is also the metamorphosis and amalgamation of the four major concepts: calm, nervousness, the fanfare of the festival and the running of the bulls (figure 21c).

Figure 21c



A photo of the running of the bulls.

As the work begins, the different themes are presented individually. First, the fanfare motif in measures 3, 4 and 5 represents courage and fortitude. Next, there is the underpinning tremolo in the marimba and trills in the woodwinds to show an understated nervousness in figures 22a and 22b.

Figure 22a

The musical score for Figure 22a shows the woodwind section of Tim Jansa's *Concierto Ibérico – I. Courage*. The score is in 4/4 time, marked *Allegro moderato* with a tempo of 105, and *Meno mosso* with a tempo of 90. The woodwinds play a fanfare motif with dynamic markings of *f*, *fp*, and *ff*. The parts include Piccolo, Flute 1+2, Oboe 1+2, English Horn, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Bass Clarinet in Bb, and Alto Saxophone 1+2.

Tim Jansa, *Concierto Ibérico – I. Courage*, opening woodwinds.

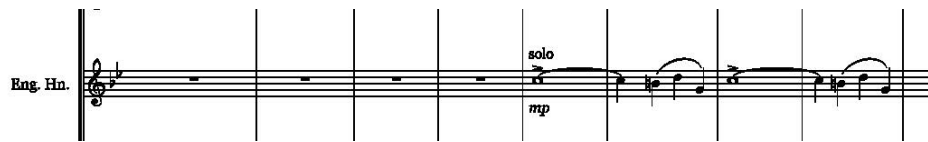
Figure 22b

The musical score for Figure 22b shows the percussion section of Tim Jansa's *Concierto Ibérico – I. Courage*. The Marimba part features a tremolo with a dynamic marking of *ff*, and the Snare Drum part features a tremolo with a dynamic marking of *p*.

Tim Jansa, *Concierto Ibérico – I. Courage*, percussion tremolos.

The calm returns at rehearsal A where the euphonium plays the part of someone that will be running with the bulls. The feeling is a necessary calm before the great release of energy. At the same time, there is a slight agitation as represented by the woodwind trills. The next few sections continue to address the anxiousness. Yet, there is a sense of peace and resolution in the mind of the runner because the wheels of this machine have been set in motion and there is no going back at this point! Looking at the main themes of calm, the listener will hear the motif at two measures after B. Here the introspective inner peace and calm becomes clear with the dulcet tone of the English horn in figure 22c (Jansa, 2015).

Figure 22c



Tim Jansa, *Concierto Ibérico – I. Courage*, English horn solo.

As the energy builds, another fanfare figure is heard at rehearsal C in the accompaniment. The euphonium (the runner) is the most intense with the exuberant trills and flutter tonguing in heightened energy before rehearsal D at figure 22d (Jansa, 2015).

Figure 22d

4

D

The image displays a page of a musical score for an orchestral work, identified as Figure 22d. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page are: Picc., Fl. 1+2, Ob. 1+2, Eng. Hn., Cl. 1, Cl. 2, Cl. 3, B. Cl., Alto Sax. 1+2, Ten. Sax., Bar. Sax., Bsn. 1+2, Hn. 1+2, Hn. 3+4, Tpt. 1, Tpt. 2+3, Tbn. 1+2, Tbn. 3, Euph., Tbn., Str. B., Timp., and S. Euph. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The tempo marking is 'molto rit.' (molto ritardando). The score is divided into two systems by a vertical line. The first system contains measures 40 through 43, and the second system contains measures 44 through 47. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. Dynamics markings include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). A rehearsal mark 'D' is located at the top right of the page, above measure 44. The page number '4' is located at the top left.

Tim Jansa, *Concierto Ibérico – I. Courage*, flutter tonguing and trills.

Jansa also felt a strong influence from the music of Gustav Mahler. In an ironic twist, his writing of a descending brass figure in *Concierto Ibérico* aligns with one of the main themes in Mahler's *Symphony No. 7*. The unexpected relationship is that the symphony actually commences with a powerful and dramatic German tenor horn solo that is most often performed on a euphonium (figure 22e).

Figure 22e



Gustav Mahler, *Symphony No. 7*, opening tenor horn solo.

To commence the actual running of the bulls, a rocket is fired off shortly before the animals are released so everyone knows to prepare. The dotted eighth sixteenth figure, located at 5 measures after rehearsal F, depicts the thumping hooves using brass and percussion to bring gravity to the *Allegro Molto* (figure 22f).

Figure 22f

66

molto rit. **F** A tempo

Allegro molto (Tempo II) ♩=140

7

Fl. 1+2

Ob. 1+2

Eng. Hr.

B♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1+2

Ten. Sax.

Bari. Sax.

Bsn. 1+2

Hr. 1+2

Hr. 3+4

Tpt. 1

Tpt. 2+3

Tbn. 1+2

Tbn. 3

Euph.

Tba.

Str. B.

Timp.

Hr. (ad lib.)

S. Euph.

Tim Jansa, *Concierto Ibérico – I. Courage, running of the bulls.*

Meanwhile, the euphonium hangs on for dear life. This moment is depicted with crazy trills, wide interval leaps, changing melodic directions and flutter tonguing as the runner collides with other runners, animals, walls, etc. in figure 22g (Jansa, 2015).

Figure 22g

The musical score for the Euphonium part, measures 70-84, is written in 3/4 time and marked **Allegro molto (Tempo II)** with a tempo of 140. The key signature has one flat (B-flat major/D minor). The score is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *fff*, *f*, and *sfz*. Performance techniques like flutter tonguing (*fltg.*) are indicated. The score shows a progression from a quiet, fluttering start to a more intense, driving passage.

Tim Jansa, *Concierto Ibérico – I. Courage*, runner depiction.

As the running continues, another idea of calm (obviously quite different when large animals are running nearby) collides with florid euphonium lines just as sometimes the runner might change from a worried disposition to a more positive situation mentally. To portray this, Jansa wrote a few moments where the themes change from minor to major. The composer also states that a similar modulation at rehearsal Q, as it ascends to rehearsal R, represents the finality and certainty with one's fate because the movement concludes in this key and tonality. (Jansa, 2015) The final measures of *Courage* pay tribute again to the conclusion of Mahler's *Symphony No. 7* first movement.

Movement 2 – Faith

The second movement, *Faith*, opens with a lovely English horn feature that creates a wonderful atmosphere for introspection in figure 23a. The composer uses a time signature of 5/4 that truly makes the work a little more elongated, and the subtle change from rhythmic groupings of 3+2 and 2+3 adds small nuances of ebb and flow. The main ideas here are actually ones that had been on Tim Jansa’s sketch pad for a few years, yet had never really become clear and complete musical ideas until this particular story unfolded.

Figure 23a

The image shows a musical score for the opening of the English horn solo in Movement 2, Faith. The score is written for six instruments: English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), and Alto Saxophone 1+2 (Alto Sax. 1+2). The Tenor Saxophone (Ten. Sax.) part is also present but mostly silent. The time signature is 5/4. The English Horn part is marked 'solo' and begins with a melodic line starting on a half note, followed by quarter notes and eighth notes. The dynamics range from *mp* (mezzo-piano) to *p* (piano). The other instruments provide harmonic support with sustained notes and some rhythmic patterns. The Alto Saxophone part has two first endings (1. and 1-2) marked. The Tenor Saxophone part is mostly silent, with some notes in the later measures.

Tim Jansa, *Concierto Ibérico – II. Faith*, opening English horn solo.

Overall, the movement represents a prayer of faith (Jansa, 2015). Various church references occur to make this a more complete experience such as the chimes, chant-like melodies, church bells and trumpet fanfares heard in the distance at Rehearsal C (figure 23b).

Figure 23b

Figure 23b shows two staves of music for a trumpet fanfare. The top staff is marked with '(all) muted (harmon, stem out)' and 'mp'. The bottom staff is also marked with 'muted (harmon, stem out)' and 'mp'. Both staves feature a sequence of eighth notes with triplets, followed by a final measure with a whole note and the instruction '(leave mutes on)'. The music is in 4/4 time and G major.

Tim Jansa, *Concierto Ibérico – II. Faith*, trumpet fanfare.

At rehearsal D, the texture, sound and atmosphere is reminiscent of a Gregorian chant with the ensemble providing the voice of the congregation and the euphonium acting as a prayer leader. This is especially evident at measure 45 with the ascending euphonium line. There is also a moment of improvised chimes to depict church bells from numerous steeples in the distance (figure 23c).

Figure 23c

**chimes imitating distant church bells (ca. 8 seconds),
two players on two sets of chimes, one off-stage if
possible; play same note sequence, timing slightly off,
vary individual tempo throughout; if using off-stage set,
fades out on-stage and continues off-stage for last few seconds.**

Figure 23c shows a musical staff with a piano (*p*) dynamic marking. The notation consists of a series of notes on a single staff, with a fermata over the first few notes and the word 'etc.' above the subsequent notes. The staff is divided into two measures by a vertical line.

Tim Jansa, *Concierto Ibérico – II. Faith*, improvised chime feature.

A section in the middle of the movement was written in 12/16 time. Its energy and bravura connect with the festival and celebration concept. The composer states that using the 16th note in the time signature of 12/16 versus a 12/8 subconsciously creates a feeling of greater intensity in the performer (and audience) as seen in figure 23d (Jansa, 2015).

Figure 23d

The image displays a page of a musical score for an orchestra. At the top, it indicates a tempo change from 'poco rit.' to 'Vivo' with a metronome marking of ♩ = 140. The score is divided into two systems. The first system includes parts for Piccolo (Pic.), Flutes (Fl. 1+2), Oboe (Ob.), English Horn (Eng. Hn.), Clarinets (Cl. 1, 2, 3), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax. 1+2), Tenor Saxophone (Ten. Sax.), Bassoon (Bari. Sax.), and Bassoon (Bsn. 1+2). The second system includes Horns (Hn. 1+2, Hn. 3+4), Trumpets (Tpt. 1, Tpt. 2+3), Trombone (Tbn. 1+2), Trombone (Tbn. 3), Euphonium (Euph.), and Tuba (Tbn.). The score features complex rhythmic patterns, primarily sixteenth notes, and various dynamic markings such as *p*, *mp*, *mf*, and *f*. Performance instructions include 'mutes on (stop)' for the horns and trumpets, and '(muted, harmon, stem out)' for the trumpets. The overall texture is dense and rhythmic, characteristic of the 'Faith' section of the concerto.

Tim Jansa, *Concierto Ibérico – II. Faith*, 12/16 feature.

Rehearsal G represents the confluence of the congregational theme, reverie and the climax of the movement with a florid and wide spanning euphonium line that demonstrates the instrument’s powerful high range and virtuosity to ornament the theme in figure 23e.

Figure 23e

Tim Jansa, *Concierto Ibérico – II. Faith*, euphonium solo at movement climax.

“As the movement approaches the recapitulation, the section just before and after rehearsal H was very programmatic for me. The clouds clear from the action and storm and then at H the sun comes out and the calm of morning appears. There was a challenge in scoring this final section with the dense orchestra/wind band. I needed to find a balance of where the euphonium can be part of the celebration along with the colors of the event” (Jansa, 2015).

Movement 3 – Fire

While the composer states that he finished the first and second movements quite quickly, he struggled to get started composing the final movement. Whereas the role of story teller was undeniably clear in the opening movements, “I had to stop after the first few bars of the last movement because I didn’t know what the role of the euphonium would be in this movement. I had the idea of the euphonium (as a narrator) walking through the crowds and seeing the

different images, noises and fleeting environment” (Jansa, 2015). With this clarity of concept, Jansa began work depicting the celebration and spontaneity of the music. The work’s title, *Fire*, makes reference to *Las Fallas*, a festival in Valencia that occurs each March.

Las Fallas is undoubtedly one of the most unique and exuberant festivals in Spain. The event began as a feast day for St. Joseph, the patron saint of carpenters. Because of this connection, the event appeals to more working class people, and involves wood structures that are burned at the conclusion of the event. It now runs for five days, and the population of Valencia can nearly triple. The overall flow of the festival involves building and destroying *ninots* (“puppets” or “dolls”) (figure 24a).

Figure 24a



A display of *fallas* in Valencia 2014.

These structures, crafted by various groups, communities and organizations require an intense amount of time, energy and money. The effigies are placed in roughly 350 locations around the city and burned (figure 24b) at the conclusion of the festival on March 19th, known as *La Cremá*, (Donquijote.org, 2015).

Figure 24b



Las fallas experiencing *la Cremá*.

The start of *Fire* opens with aggressive figures and somewhat random “bangs” and hits from the ensemble (figure 25a). These serve to wake the people up to the grand event that will unfold on the day of *La Cremá*.

Figure 25a

46

III. Fire

A B

Allegro molto misterioso $\text{♩} = 150$ Poco più vivo ($\text{♩} = 152-160$)

Tim Jansa, *Concierto Ibérico* – III. *Fire*, awakening hits.

This same idea is revisited later at rehearsal H where soloist and ensemble work in tandem with the small explosions in figure 25b.

Figure 25b

The image shows a page of a musical score for Figure 25b, page 55. It features seven staves for different instruments: Picc., Fl. 1+2, Ob. 1+2, Eng. Hrn., Cl. 1+2, B. Cl., and Ban. 1+2. The score is divided into two rehearsal sections, G and H. Rehearsal G starts at measure 73. The Piccolo part has a dynamic of *mp* followed by a *f* dynamic. The Flute, Oboe, and Clarinet parts have *mp* dynamics, with some *f* dynamics in rehearsal H. The Bass Clarinet and Bassoon parts have *mp* dynamics throughout. The score includes various musical notations such as notes, rests, and dynamic markings.

Tim Jansa, *Concierto Ibérico – III. Fire*, rehearsal G-I “random” hits.

Jansa presents a number of new themes and ideas in this movement but they have a strong tie to material in previous movements. The dotted figure at rehearsal B aligns with the conclusion of Movement I. The use of rapid trills also connects the two except now the trills depict great energy versus nervousness. At rehearsal E (figure 25c), Jansa likens the high woodwind trills as outbursts of revelers at the festival “blowing a whistle in your ear, laughing and then running away!”

Figure 25c

50

E

Flc.
H. 1+2
Ob. 1+2
Eng. Hn.
Cl. 1+2
B. Cl.
Bas. 1+2

Tim Jansa, *Concierto Ibérico – III. Fire*, rehearsal E trills in woodwinds.

While *Las Fallas* can become a little rambunctious with many citizens choosing to vacate the city during the celebration (Donquijote.org 2015), this idea of being sometimes predictable and sometimes not is represented by shock hits by the ensemble once on beat 4 and another on beat 2 and then a meter change at rehearsal H as seen in figure 25d. Jansa then superimposes the distant trumpet fanfare from movement two that announced the celebration here.

Figure 25d

The image displays a musical score for rehearsal G and H. The score is arranged in a system with ten staves. The instruments and their parts are: Flute (Fl. 1+2), Oboe (Ob. 1+2), English Horn (Eng. Hn.), Clarinet (Cl. 1+2), Bass Clarinet (B. Cl.), Bassoon (Bsn. 1+2), Horn 1+2 (Hn. 1+2), Horn 3+4 (Hn. 3+4), Trumpet 1 (Tpt. 1), and Trumpet 2+3 (Tpt. 2+3). The score is divided into two sections, G and H, marked with boxes above the staves. Dynamics such as *mp* (mezzo-piano) and *f* (forte) are indicated throughout. Performance instructions include *subito* (suddenly), *mf* (mezzo-forte), *mutes on*, and *muted (harmon mutes since cut)*. The score shows complex rhythmic patterns and dynamic shifts across the rehearsal marks.

Tim Jansa, *Concierto Ibérico – III. Fire*, rehearsal H hits and meter changes.

A reference to the prayer theme from Movement II, *Faith*, depicts the story teller walking through the city and viewing many of the incredible churches. This helps create an introspective and reverent moment during the frenzy of festivities in figure 25e. Yet, the composer pairs this peaceful idea with an energetic ostinato in the other voices.

Figure 25e

96

I

The image displays a page of a musical score for rehearsal I, marked with a box containing the letter 'I'. The score is for a full orchestra and includes the following parts: Piccolo, Flutes (1+2), Oboe (1+2), English Horn, Clarinet (1+2), Bass Clarinet, Bassoon (1+2), Horns (1+2 and 3+4), Trumpets (1 and 2+3), Trombones (1+2 and 3), Tuba, Timpani, and Snare Drum. The music is in a key with three flats and a common time signature. The rehearsal starts with a dynamic of *p* and features complex rhythmic patterns in the woodwinds and strings. The horn parts have long notes with dynamic markings of *fp* and *mf*. The trumpets and trombones have some rests and dynamic markings. The snare drum has a rhythmic pattern. The score is written on multiple staves, with some parts having multiple staves.

Tim Jansa, *Concierto Ibérico – III. Fire*, rehearsal I prayer theme.

From rehearsal K until rehearsal O, the euphonium with its ascending melodic figure paints an image of rising flames as the festival begins lighting the pyres in figure 25f.

Figure 25f

The musical score for Figure 25f consists of five staves of music in a single system. The first staff (measures 105-108) features a melodic line with sixteenth-note runs, each marked with a '6' for fingering. Dynamics range from *mp* to *pp*. The second staff (measures 109-110) begins with a rehearsal mark 'K' in a box. It contains a triplet of eighth notes, a whole note, and a half note with a '2' above it. The third staff (measures 111-112) starts with a whole note, followed by a half note with a '2' above it, and then a triplet of eighth notes. The fourth staff (measures 113-116) continues with a triplet of eighth notes, a half note, and another triplet of eighth notes. The fifth staff (measures 117-122) features a half note, a quarter note, and a half note, with a triplet of eighth notes indicated below the staff.

Tim Jansa, *Concierto Ibérico – III. Fire*, rehearsal K rising fire theme.

Beginning quietly and slowly, the theme builds in dynamic, intensity and texture into a frenzy of woodwind and euphonium activity at rehearsal N. Depicted with wide intervals, *tutti* trills, unrelenting dotted figures, this section culminates with the implosion of the *fallas* at rehearsal O. This is portrayed by a powerful chord from the ensemble joined with a massive pedal B-flat in the soloist's part. The woodwinds, harp and later the soloist join in shouts of excitement illustrated by rapidly ascending figures with the euphonium reaching for the stratosphere in figure 25g.

Figure 25g

O In J

65

The musical score is for a rehearsal marked 'O' for 'pyre implosion'. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is divided into three sections: 'molto rit.', 'a Tempo', and 'poco rall.'. The 'poco rall.' section includes the instruction 'poco a poco dim.' and 'Cymbal crash' markings. The score is for a rehearsal marked 'O' for 'pyre implosion'.

Tim Jansa, *Concierto Ibérico – III. Fire*, rehearsal O pyre implosion.

Following the apex of the festival, the story teller offers a moment of calming reflection and homage. It is a subtle reference to the prayer and calm of *Faith* with the embers of *Fire* cooling off. Jansa also provides another reference and quote from Spanish history by quoting an Andalusian folk song – *tres morillas* (figure 25h and 25i).

Figure 25h

Tres morillas

Traditional

Every Note

Tres mo - ri - llas me na - mo - ran en Ja -
y ha - lla - ban las co - gi - das en Ja -

Tim Jansa, *Concierto Ibérico – III. Fire*, original *Tres morillas* theme.

Figure 25i

Q

67

poco rit. $\text{♩} = 40$ rit.

Picc.

Fl. 1+2

Ob. 1+2

Eng. Hrn.

Cl. 1+2

B. Cl.

Bsn. 1+2

solo
mp

solo
mp

solo
mp

p

p

Tim Jansa, *Concierto Ibérico – III. Fire*, original *Tres morillas* theme

After this moment of reverence, a march to the conclusion begins at rehearsal R. The march features, for the first time, a very Spanish sounding bolero theme in figure 25j.

Figure 25j

The image displays a page of a musical score for rehearsal R, starting at measure 68. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet in B-flat (Cl. in Bb.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Trumpet in C (Tpt. C), Trumpet in B-flat (Tpt. Bb.), Trombone in C (Tbn. C), Trombone in B-flat (Tbn. Bb.), Timpani (Timp.), Bassoon in F (Bsn. F), Horn in F (Hr. F), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The score is in 3/4 time and features a key signature of one flat (B-flat). A rehearsal mark 'R' is placed above measure 68, with the tempo marking 'Allegro' and the time signature '3/4'. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a bolero theme. The score includes various dynamics such as *mf* (mezzo-forte) and *pp* (pianissimo), and articulation marks like accents and slurs. The percussion part includes a snare drum pattern and a cymbal (Cym.) pattern. The string parts feature a consistent rhythmic accompaniment with slurs and accents.

Tim Jansa, *Concierto Ibérico – III. Fire*, rehearsal R

The folk song, plus a Spanish style fanfare in the trumpets, coupled with a voracious accelerando propel the work to a triumphant finish at the highest reaches of the euphonium range. The concerto concludes with the dotted eighth sixteenth figure quoted from the first movement in figure 25k.

Figure 25k

The musical score for the final measures of the third movement of Tim Jansa's *Concerto Ibérico* is presented in a standard orchestral format. It includes parts for the following instruments: Flute (Fl. 1+2), Oboe (Ob. 1+2), English Horn (Eng. Ho.), Clarinet (Cl. 1+2), Bassoon (Bsn. 1+2), Horns (Hr. 1-4), Trumpets (Tpt. 1-3), Trombones (Tbn. 1-3), Tuba (Tbn. 4), Timpani (Timp.), Snare Drum (S. Dr.), Cymbals (Cymb.), Percussion (Perc.), Violins (Vln. I and II), Viola (Vla.), and Double Bass (Db.). The score is written in a key signature of one flat and a 2/4 time signature. It features a complex rhythmic pattern with a dotted eighth sixteenth figure, and dynamic markings such as *mf*, *f*, and *sf*. The score is divided into measures, with a "Broadly" marking at the top right. The final measures show a triumphant finish with a dotted eighth sixteenth figure.

Tim Jansa, *Concierto Ibérico – III. Fire*, final measures.

PROGRAM NOTES – Written by Tim Jansa

Honoring the Spanish origin of the commission for *Concierto Ibérico*, each of this work's three movements is modeled after a major festival of Spain: the Running of the Bulls in Pamplona; the *Semana Santa* (Holy Week); and *La Fallas* of Valencia. This concerto does not attempt a mere musical description of these festivals; rather, the underlying ideas—the philosophy, human ideals and cultural concepts—form the foundation of this work. While festival scenes and elements are ubiquitous throughout the concerto, the three main aspects around which the movements are forged are: **Courage, Faith and Fire**. The musical language in this work is not stereotypically “Spanish” until the very end of the concerto. Then the composition becomes recognizably that of Spain.

1st Movement: Courage (Valor)

The movement opens with a fanfare-like motif reminding all those who are about to face an insurmountable challenge to gather their strength and courage for what is to come. During the introduction sequence, the mood alters between confidence, nervousness, fear and peaceful resignation to one's fate. When the running begins, nerves flare and fear returns, only to be interrupted occasionally by brief episodes of rest and reflection. Ultimately, doubt vanishes, courage returns and confidence prevails. Finally, this movement – which presents a true *tour-de-force* for both the soloist and the orchestra – draws to an exhausted, yet, glorious close.

2nd Movement: Faith (Fe)

The people of the Iberian Peninsula not only practice faith in reverent and quiet devotion; they also cheerfully celebrate their beliefs in joyous festivals. The movement opens with a slow and introspective English horn theme that leads into a prayer-like section in which the solo euphonium appears to freely and meditatively improvise over a sparse orchestral accompaniment, while distant church bells call the faithful to worship. Soon, lively festivities begin, with various motifs from this and the previous movement blending into a climactic sequence. The return to the earlier prayer motif brings this movement to a peaceful and meditative conclusion.

3rd Movement: Fire (*Fuego*)

Several orchestral hits awaken those attending the *Fallas* of Valencia and ring in the festivities of the day with an explosive display of firecracker and firework barrages. The sheer overwhelming sensory impact of the celebratory crowd on an observer walking through the festive plazas and streets become mere glimpses and fleeting impressions. The energy is represented by short fanfares and brief reprises of previous thematic material. Outbursts of a rapid motif gradually build to the climactic collapse of the flaming pyres. Out of the sparks and smoldering embers emerges a peaceful Andalusian folk song. The concerto ends in a characteristically “Spanish” fashion, bringing this work to a rousing conclusion.

PUBLICATIONS

Concierto Ibérico is published by Euphonium.com Publications. The symphony orchestra and wind band editions are available as rental sets and the piano reduction can be purchased.

INFLUENCE ON COMPOSER

After concluding this project, it can be seen that Tim has had a greater understanding and confidence in writing for the euphonium in his compositions. While he is not creating concerto level demands for the euphonium sections in his wind band works, there has been a significant increase in the scope and role of the instrument due to his education and exposure.

“Before working with Adam, the euphonium was just another low brass instrument, relatively inflexible and static. What I learned from working with Adam was how unbelievably agile the instrument can be. I was hesitant to accept the euphonium in the role of a story teller. I didn’t trust it had the range or expressive qualities to convey all these different emotions. Working with him, it opened my horizons and I found out the sky was the limit. I realized how much was possible.

After completing this concerto, I wrote a commission for the Atlanta Freedom Band, I included a much more challenging euphonium part than I would have normally written. I also plan on working on future pieces with more demanding parts that suit

the instrument more effectively. I am also working on a Concerto for Tuba and Chamber Orchestra. I am most certainly trying to be more adventurous with the solo writing here and know in the future will fully utilize the potential of the euphonium along with the other low brass (Jansa 2015)."

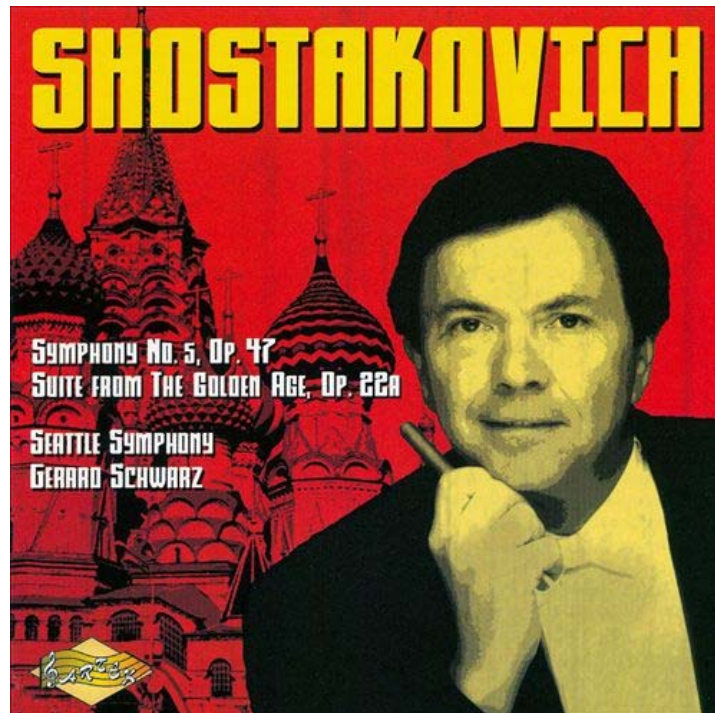
PROJECT 4 – THE OPERATIC EUPHONIUM

RECORDING PROGRAM – THE OPERATIC EUPHONIUM

Track	Composer	Title	Publisher
1	Guiseppe Verdi	<i>La donna e mobile</i>	Kalmus
2	Giacomo Puccini	<i>Visse d'arte</i>	Kalmus
3	Gioacchino Rossini (arr. Frey)	<i>Largo al factotum</i>	Euphonium.com Publications
4	Eduardo di Capua	<i>O sole mio</i>	Kalmus
5	Georges Bizet	<i>Flower Song</i>	Kalmus
6	Jules Massenet	<i>Pourquoi me reveiller</i>	Kalmus
7	Herbert Bellstedt (arr. Frey)	<i>Napoli</i>	Euphonium.com Publications
8	Giacomo Puccini (arr. Frey)	<i>Nessun dorma</i>	Euphonium.com Publications

Like many major projects, *The Operatic Euphonium* has taken many years to germinate and come to fruition. It involved a slightly complicated series of events. It all began while I was performing the orchestral euphonium parts for Gustav Mahler's *Symphony No. 7* and Richard Strauss's *Don Quixote* with the Seattle Symphony Orchestra in 2011. While there, the conductor, Gerard Schwartz, also organized a recording session that featured a major tenor horn/baritone part, Dimitri Shostakovich's *Suite from the Golden Age Ballet, Opus 22a* (figure 26a).

Figure 26a



Cover art for *Shostakovich* collaborative recording.

During the two concert series and recording sessions, I met a number of wonderful musicians. One of particular note was Michael Miropolsky, the Assistant Principal Second Violin. I later learned that he conducted two orchestras in Seattle, the Cascade Symphony Orchestra and the Bellevue Philharmonic Orchestra. I presented him copies of *Majestic Journey* and *Taking Flight*, and I later received an invitation to perform the *Euphonium Concerto* by Vladimir Cosma with the Cascade Symphony Orchestra. Following the great success of this concert, Michael discussed other options of appearing with the Bellevue Philharmonic Orchestra on a *Spring Pops* concert in the future. As Michael and I discussed the possibilities, we hit upon the *No Strings Attached* program and my *Opera Favorites* programs that I had recently performed with the Rome and Athens Symphony Orchestras. While initially the contract was to only perform two concerts, I inquired about the potential to record and create a commercially available CD of the concert that would feature the orchestra and appeal to its concert patrons and also feature 20-25 minutes of euphonium solos that would appeal to my audiences. The synergy proved a wonderful idea to the board of directors.

Selecting the repertoire for an *Opera Pops* program brings back memories of being a kid in a candy store. There are so many incredible vocal selections that would work well on euphonium, send audiences home singing the famous tunes and provide an easy marketing and advertising angle. As I surveyed repertoire that I had performed in the past, a few selections immediately popped out, for example: Giacomo Puccini's "Nessun Dorma" from *Turandot*, Giuseppe Verdi's "La Donne e mobile" from *Rigoletto* and Gioacchino Rossini's "Largo al factotum" from *The Barber of Seville*. The only necessary changes to the Puccini and the Rossini were to alter the keys of the pieces to better suit the euphonium. Thankfully these transcriptions were to be respectful to the original versions by keeping the original orchestration. The transposed key provided an easier vehicle for the euphonium to demonstrate virtuoso technique and incredible range in *The Barber of Seville* and intense lyricism and passion in *Nessun Dorma*.

Figure 26b



Michael Miropolsky and Adam Frey

While I had only performed Bizet's "Flower Song" from *Carmen* with piano, I could imagine the added potential orchestral colors and knew I had to include the work. I then thought of some of the wonderful melodies that I had heard from different solo artists. The top choices were the wonderful soprano aria "Visse d'arte" from *Tosca* and a Pavarotti favorite, *O Sole*

Mio. The haunting melody of Jules Massenet’s “Pourquoi me reveiller” from *Werther* was actually a recommendation from one of my vocalist friends. When I heard it performed by Andrea Bocelli, I knew it would be a heartfelt selection that would add a darker mood to the concert and a different dimension to the recording. While *Napoli* is not technically an operatic work, it is primarily heard as a virtuoso cornet solo. However, the main melody connects with people around the world through its use in band concerts, choir performances and television advertising. For the final selection, I wanted to take a work that showed incredible virtuosity and had some connection with vocal and opera music, albeit a distant one.

As I created the orchestral arrangement of *Napoli*, I wanted to craft a version that offered great clarity in the accompaniment that would allow the soloist to perform without having to force projection. I also wanted to try to exploit all the different instrument colors and timbres of the orchestra. Using the strings for many of the accompaniment patterns like in figure 27a makes it easy for the euphonium to be heard.

Figure 27a

The musical score for Figure 27a shows the string accompaniment for the main theme of *Napoli*. It consists of seven staves: Timpani (Timp.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features a rhythmic pattern of eighth notes. Dynamics include *decres.*, *p*, *mf*, and *f*. There are also accents and a *dim.* marking in the Viola part.

Herbert Bellstedt arr. Adam Frey, *Napoli*, string accompaniment at the main theme.

I tried to utilize the woodwind and brass choirs in a way that truly accentuates various sections and punctuates the high points as displayed in figure 27b.

Figure 27b

The musical score for Figure 27b is a full ensemble tutti section starting at measure 25. It features a variety of instruments including Euphonium, Piccolo, Flutes 1 and 2, Oboe 1/2, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Horns 1/2 and 3/4, Trumpets 1 and 2, Trombones 1/2, Bass Trombone, Tuba, Timpani, Percussion, Violins I and II, Viola, Violoncello, and Contrabass. The music is marked with a forte (ff) dynamic and a 'C' time signature change. The score is arranged in a standard orchestral layout with multiple staves for each instrument family.

Herbert Bellstedt arr. Adam Frey, *Napoli*, full ensemble tutti.

For the most part, the main decisions in making the orchestral arrangement were about determining the different textures and instrument groupings. The solo part remains faithful to the original cornet solo except for a personal stamp on the opening cadenza. To draw a strong connection with the operatic program, there are quotes from the *Carnival of Venice* spread across four octaves and a few multi-phonetic chords. I choose these fun ideas and quotes to highlight the abilities of the instrument and provide a light hearted moment for the audience. They definitely had the desired effect in concert as one can hear on the live recording. This recording is contained in Appendix E.

CRITICAL COMMENTARY

This project was a collection of well aligned events. Having the great support and enthusiasm of Michael Miropolsky proved an incredible asset. There were some challenges that involved a limitation on the time to record and also the time to fully prepare for the performance with the Bellevue Philharmonic Orchestra. We could only record the dress rehearsal and the two concert performances. This reduced number of takes produced more of a “live” recording versus one recorded in the studio. There were generally only three choices of each phrase. One benefit of this setup was a greater sense of energy, audience interaction and charisma. Yet, there was the challenge of less takes, sometimes small ensemble issues, tuning discrepancies and occasional audience noise. The final major restraining factor to release the album commercially has been the costs and royalties associated with properly compensating the musicians, local union and the American Federation of Musicians. This of course needs to be done properly and the musicians deserve to be paid for their contributions. In the current market of declining sales of recordings, making the budget work between projected sales and costs to bring the project to completion has placed the release on hold. Maestro Miropolsky and I have been looking for a potential donor or benefactor, but we received the terrible news shortly after the recording was completed that the Bellevue Philharmonic Orchestra would be forced to file for bankruptcy. That has caused another obstacle to potential sales and support via the BPO patrons. We do hope that the recording will be commercially available in the future and we will continue to pursue various options. Michael continues to favor the euphonium, and I will be performing with the Cascade Symphony Orchestra in December 2015.

PUBLICATIONS

Because this project features a number of works in the public domain, many of the orchestral scores and parts are available from Kalmus Music. The arrangements that have been transposed to better keys for the euphonium, *Nessun dorma* and *Largo al factotum*, are available as rental sets from Euphonium.com Publications. All the vocal works are also available with piano reductions. The orchestral arrangement of Herbert Bellstedt's *Napoli* is only available as a rental and the piano reduction is published by Southern Music.

Bibliography

Book Resources

Bone, Lloyd and Paul, Eric. *Guide to the Euphonium Repertoire: The Euphonium Source Book*. Indiana University Press. 2007.

Feinstein, Allen. *The composer's perspective on a commissioned work: Concerto for Euphonium and Orchestra—'Swimming the Mountain.'* The International Tuba Euphonium Association Journal. 2006.

Frey, Adam. *The commissioner's perspective on a commissioned work: Concerto for Euphonium and Orchestra—'Swimming the Mountain.'* The International Tuba Euphonium Association Journal. 2006.

Frey, Adam. *The Euphonium: Its History and Global Cultivation*. Royal Northern College of Music Master's Dissertation. 2000.

Web Resources

Donquijote.org. *Spanish Holidays – Las Fallas*. Available at: <http://www.donquijote.org/culture/spain/society/holidays/las-fallas>. Accessed on August 12, 2015.

Interviews

Feinstein, Allen. *Personal interview about Concerto for Euphonium*. 2005.

Jansa, Tim. *Phone interview about Concierto Iberico*. August 2015.

APPENDIX A – CURRICULUM VITAE

Steven Adam Frey

Yamaha Performing Artist and Guest Clinician

Decatur GA 30033, USA
Telephone: 770.241.9119

Email: adam@euphonium.com
Website: www.euphonium.com

EDUCATION

- 2011-present **Doctor of Musical Arts in Performance**
University of Salford
Salford, United Kingdom
Dissertation: *The Expansion of Repertoire for Solo Euphonium and Orchestra*
Supervisor: Brett Baker, Howard Evans
- 1999 **Master of Music with Distinction**
Professional Performance Diploma with Distinction
Royal Northern College of Music/University of Manchester
Manchester, United Kingdom
Principal Teachers: Steven Mead, James Gourlay and Robert Childs
Dissertation: *The Euphonium: Its History and Global Cultivation*
- 1997 **Bachelor of Music in Performance (Euphonium and Tuba)**
magna cum laude with High Honors, 3.88 GPA
University of Georgia – Athens, GA
Principal Teachers: David Randolph and Fred Mills

CURRENT EMPLOYMENT

- 2014 – present **Reinhardt University** – Waleska, Georgia
Adjunct Professor of Euphonium and Chamber Music
- 2013 – present **Absolute Brass** – Atlanta, GA
Co-Founder with Patricio Cosentino
Specialty music publisher of more than 200 compositions and arrangements
Focus on music from South America of brass solos and chamber music
Available to purchase as PDF or printed copies.
- 2004 - present **Georgia State University** – Atlanta, Georgia
Coordinator of Brass Chamber Music
Part Time Instructor of Euphonium
Private instruction for graduate and undergraduate students
Coach and direct the Tuba Euphonium ensemble
Conductor the GSU Blue Brass Ensemble

- 2004 - present **Emory University** – Atlanta, Georgia
 Artist Affiliate
 Private instruction for undergraduate majors
 Coach Emory Wind Ensemble brass sectionals
 Coach the Emory Tuba Euphonium ensemble
 Monthly Emory Tuba ensemble performances at the Emory University Chapel
- 2004 - present **The International Euphonium Tuba Festival** – Atlanta, Georgia
 Artistic Director
 A one-week festival that brings 60-100 participants annually from around the world to work with a staff of 10-15 global specialists. *In twelve years, the IEI Festival has had more than 500 participants and 80 premiere performances.*
- 2004 -present **The Euphonium Foundation, Inc.** – Atlanta, Georgia
 President and Founder
 Registered 501(c)3 that promotes commissioning and recording of new music for the euphonium. The Foundation has received two grants from the Georgia Council for the Arts and organized 12 consortium projects with more than 65 donations.
- 2000 - present **Yamaha Corporation of America** – Indianapolis, Indiana
 Performing Artist and Guest Clinician
 One of the most active Yamaha Performing Artists in the United States.
- 2000 - present **Euphonium.com, LLC** – Atlanta, Georgia
 Manages solo concert and master class bookings, CD distribution and recordings, private lesson instruction and commissioning of new works.
 Euphonium.com Publications – A specialty publisher of euphonium solo and chamber works with more than 1000 titles by composers from around the world.
 Euphonium.com Web Store – A website offering 500+ sheet music & CD titles that sell to over 6,000 customers worldwide.

PERFORMANCES BY INVITATION

Selected Feature Performances

- 2012 & 2005 Midwest Band and Orchestra Clinic – Guest Soloist – Chicago, IL
 2012 & 2011 National Brass Symposium – Soloist and Faculty with members of the Chicago, Boston, Cleveland Symphonies and the New York Philharmonic.
- 2015 Boise State Symphony Orchestra – Boise, ID
 Cascade Symphony Orchestra – Seattle, WA
 Chai-Yi International Wind Band Festival – Chai-Yi, TAIWAN
 Kaserset University Wind Ensemble – Bangkok, THAILAND
- 2014 Fanfare from the Center of Asia Band Festival – Tuva, RUSSIA
 CIVABRA Festival – Brasilia, BRAZIL
 Athens Symphony Orchestra – Athens, GA
 Orchestra Collective – Singapore, SINGAPORE
- 2013 Orquestra Dominicanos Vientos – Santo Domingo, DOMINICAN REPUBLIC
 2011 Orchestra Latinoamerica de Vientos – Manizales, COLOMBIA
 Trombonanza Festival – Santa Fe, ARGENTINA
 2010 Melbourne International Festival of Brass – Melbourne, AUSTRALIA

2007 Asia Pacific Band Directors Association Conference – Soloist – SOUTH KOREA
 2003 Boston Pops – three concerts and radio for Flag Day Patriotic Pops – Boston, MA

International Performance Invitations

2016

May International Tuba Euphonium Conference – Knoxville, TN
 June International Euphonium Tuba Festival – Atlanta, GA
 August Jeju International Wind Band Festival – Jeju, SOUTH KOREA

2015

June 12th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA
 July Music Elements Low Brass Festival – Rangsit University – Bangkok, THAILAND
 The Green Brass Band
 Kaserset University Wind Symphony
 Kunitachi College of Music – Private Lessons and Workshop – Tokyo, JAPAN
 Yamaha Ginza – Private Lessons and Workshop – Tokyo, JAPAN
 Music Elements Low Brass Festival – Cultural Center of the Philippines –
 PHILLIPINES
 December Chaiyi International Band Festival – Chia-yi, TAIWAN

2014

January 35th Annual CIVEBRA Music Festival – Guest Soloist and Clinician – BRAZIL
 May Fanfare from the Center of Asia Band Festival – Tuva, RUSSIA
 June 11th International Euphonium Tuba Festival – Atlanta, GA
 July 1st International Brass Festival of Guanajuato – Guanajuato, MEXICO
 August Jeju International Wind Band Festival – Maestro Concert – Jeju, SOUTH KOREA
 Recital in Suwon Hall – Seoul, SOUTH KOREA
 Yamaha Ginza – Private Lessons and Workshops – Tokyo, JAPAN
 Singapore Trombone Festival – SINGAPORE
 Orchestra Collective - Asian Premiere – Johann DeMeji *UFO Concerto*

2013

January 35th Annual CIVEBRA Music Festival – Guest Soloist and Clinician – BRAZIL
 May Orquestra Dominicanos Vientos – Santo Domingo, DOMINICAN REPUBLIC
 National Conservatory of Music – Santo Domingo, DOMINICAN REPUBLIC
 June 10th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA
 July Alicante Brass Academy – Alicante, SPAIN
 Carlos Gomez Festival – Guest Soloist and Clinician – Campinas, BRAZIL

2012

July Carlos Gomez International Brass Festival – Campinas, BRAZIL
 Southern Brazil Tuba Euphonium Festival – Ponta Grossa, BRAZIL
 June 9th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA
 World Premiere of Ivor Bosanko *Sonata for Euphonium and Piano*
 August Jeju International Brass Festival – Jeju, SOUTH KOREA
 September Panatuba Festival – Panama City, PANAMA
 Colombia Festubal – Bogota, COLOMBIA
 December National Chaiyi University Symphonic Band – Chaiyi, TAIWAN
 Shih Chein University Wind Ensemble – Taipei, TAIWAN

2011

February	National Music Center – San Jose, COSTA RICA
April	Hong Kong Young Musicians Wind Orchestra – HONG KONG National Concert Hall of Taiwan – Siren Concert Band – Taipei, TAIWAN
June	8 th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA World Premiere – Tim Jansa <i>Concierto Ibienco</i> (Piano Reduction)
August	Trombonanza Low Brass Festival – Santa Fe, ARGENTINA
September	Colombia Tubas Festubal – Bogota, COLOMBIA
November	Singapore Ensemble Competition – Performance and Judge – SINGAPORE

2010

January	Oporto Conservatory – Oporto, PORTUGAL Brass Surround Torrent Festival – Valencia, SPAIN
March	Welsh National Brass Band Championships – Cardiff, WALES Peru Low Brass Festival – Lima, PERU
May	Fredricton International Tuba Fest – Fredricton, CANADA International Tuba Euphonium Conference – Recital – Tucson, AZ
June	7 th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA North American Premiere – Jorge Tagliapietra <i>Cuatro Intenciones</i>
July	Colombia Festubal – Bogota, COLOMBIA Carlos Gomez International Festival – Campinas, BRAZIL
August	Jeju International Brass Festival – Jury Member, Soloist – SOUTH KOREA
September	Melbourne International Festival of Brass – Melbourne, AUSTRALIA
November	Orchestra Latinoamerica de Vientos – Manizales, COLOMBIA

2009

February	Asia Pacific Activities Conference Honor Band – Shanghai, CHINA
March	Municipal Band of Jaen – Jaen, SPAIN European Premiere – Allen Feinstein <i>Concerto for Euphonium</i>
April	Peru Low Brass Festival – Lima, PERU
June	6 th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA World Premiere – Roland Szentpali <i>Pearls 2</i> World Premiere – Bruce Fraser <i>Euphonium Fantasy</i>
July	Graubunden Youth Brass Band – Graubunden, SWITZERLAND
July	Penta Brass Recital Tour – Turrin, ITALY World Premiere – Adam Frey arrangement of William Rimmer <i>Hailstorm</i> World Premiere – Arrangement of P. Tchaikovsky <i>Neapolitan Dance</i> World Premiere – Adam Frey arrangement of Schmidt <i>The Devil's Tongue</i> World Premiere – Arrangement of F.J. Haydn <i>Gypsy Rondo</i>
August	Colombia Tubas Festival – Bogota, COLOMBIA
September	Quincinetto Festival – Turrin, ITALY Grieg Academy – Bergen, NORWAY Manger Arts School – Manger, NORWAY Westby Euphonium and Tuba Conference – Westby, NORWAY
December	Tubamania Festival – Bangkok, THAILAND

2007

May	Fredricton International Tuba Fest – Fredricton, CANADA
June	4 th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA World Premiere – James Stephenson <i>Sonata for Euphonium</i> World Premiere – Richard Prior <i>Diversions</i>

2006

March	University of Victoria – Victoria, CANADA
June	3 rd Annual IEI Festival for Euphonium and Tuba – Atlanta, GA

World Premiere – Anthony Plog *Three Songs*
 World Premiere – Arrangement of Ermanno Picchi *Fantaisie Originale*
 American Premiere – Philip Sparke *Harlequin*

2005

July Hong Kong Young Musicians Wind Orchestra – HONG KONG
 World Premiere–Adam Frey arrangement of Hartmann *Le Belle Americaine*
 Artist Recital at Ghangzhuo Arts Center – Ghangzhuo, CHINA
 WASBE – Guest Soloist Westwinds Band – SINGAPORE
 World Premiere – Kevin Kaska’s *Concertino for Euphonium and Wind Band*

2004

August Asia Pacific Band Directors Conference – Soloist and Clinician – SOUTH KOREA
 September Guest Soloist and Clinician – Mahidol University – Bangkok, THAILAND

2003

May Singapore National Concert Band Festival – Judge – SINGAPORE
 Esplanade Center – Recital – SINGAPORE
 August Bavarian Police Band – Munich, GERMANY
 September Macau Band Festival – Guest Soloist and Clinician, MACAU

2002

February North Netherlands Konservatoire – Master Class – Heerenveen, HOLLAND
 May International Tuba Euphonium Conference – Guest Soloist - Greensboro, NC
 July National Youth Brass Band of Switzerland – Guest Soloist and Clinician -

2001

July Vaasa Symphony Orchestra – Guest Soloist – Lahti, FINLAND
 The Guardians Band – Guest Soloist – Helsinki, FINLAND
 August Jeju Summer Band Festival – Guest Soloist – Jeju, SOUTH KOREA

2000

March Soli Brass Band – Guest Soloist – HOLLAND
 April Luzern Youth Brass Band – Guest Soloist - SWITZERLAND
 August Jeju Philharmonic Orchestra – Guest Soloist – Jeju, SOUTH KOREA

National Performance Invitations

2016

February Guest Soloist – Marquette University Wind Symphony – Milwaukee, WI
 March Music for All National Concert Band Festival – Indianapolis, IN
 Music for All Regional Concert Band Festival – Atlanta, GA
 April Pensacola Wind Symphony – Pensacola, FL

2015

March Boise State Symphony Orchestra – Boise, ID
 Northwest Regional Tuba Euphonium Conference – Boise, ID
 Southeast Regional Tuba Euphonium Conference – Knoxville, TN
 April Northeastern University Wind Symphony – Boston, MA
 May Midwest Regional Tuba Euphonium Conference – Bowling Green, OH
 June Cobb Wind Symphony – Atlanta, GA
 July Strings Festival – Solo Euphonium – Steamboat Spring, Colorado
 September International Music Camp – Octubafest Guest Soloist – Minot, ND
 Western Carolina Low Brass Festival – Cullowhee, NC

November US Open Brass Band Championships – Chicago, IL
 University of Alabama Wind Symphony – Tuscaloosa, AL
Consortium World Premiere – A Tent Meeting Revival

December Cascade Symphony Orchestra – Seattle, WA

2014

February Denver Concert Band – Denver, CO
 Colorado State University – Ft. Collins, CO
 University of Northern Colorado – Greeley, CO

March Athens Symphony Orchestra – Athens, GA
 Indiana University – Bloomington, IN
 University of Central Arkansas – Conway, AR

May Atlanta Youth Wind Symphony Gala Concerto – Atlanta, GA
World Premiere – A Tent Meeting Revival
 International Tuba Euphonium Conference – Bloomington, IN
 Opera Favorites Recital – Lake Laurel Music Society – Tryon, NC

June International Euphonium Tuba Festival – Atlanta, GA
 Red, White, & Brass Patriotic Concert – Johns Creek, GA

September Reinhardt University Wind Ensemble – Waleska, GA
Consortium World Premiere – A Tent Meeting Revival

October Emory University Wind Ensemble – Atlanta, GA
Consortium World Premiere – A Tent Meeting Revival
 University of Oregon – Eugene, OR

November US Brass Band Open – Chicago, IL
 The Boston Conservatory Brass Ensemble – Boston, MA
 Thayer Performing Arts Center – Lancaster, MA
 Wheaton College Wind Symphony – Norton, MA

2013

February Symphony Nova – Guest Soloist – Boston, MA

March Indiana University of Pennsylvania Symphonic Band – Guest Soloist – Indiana, PA
 National Concert Band Festival – Indianapolis, IN
 Southcentral Regional Tuba Euphonium Conference – Baton Rouge, LA

April Georgia State University Symphonic Wind Ensemble – Atlanta, GA

October Octubafest GSU – Atlanta, GA

November Athens Symphony Orchestra – Guest Soloist – Athens, GA

2012

January US Army Orchestra in Washington DC
*World Premiere of *Conceirto Iberco* by Tim Jansa*

February Miami University Wind Ensemble – Miami, OH
*World Premiere of *Aporia* by Eric Knetchges*

June National Brass Symposium – Kennesaw, GA
*American Premiere of *Brazilian Dance* by Fernando Morais*
 International Euphonium Tuba Festival – Atlanta, GA
 Red, White, & Brass Patriotic Concert – Johns Creek, GA

September Colorado State University Wind Ensemble – *Marching to Dublin Fundraiser* –
 Ft. Collins, CO

October Charleston Symphony Orchestra – Holst *The Planets* – Charleston, SC
 OCTUBAfest at GSU – Atlanta, GA

November Bob Jones University – Greenville, SC
 University of Utah Wind Ensemble – Salt Lake City, UT
*World Premiere of an arrangement of Franz Liszt's *Hungarian Rhapsody**

December The Woodlands High School Wind Ensemble – Houston, TX
Midwest Band and Orchestra Clinic – Guest Soloist Woodlands High School Band

2011

February “All Stars of Brass” Recital with members of the NY Philharmonic – Claremont, NH
March Southeast Regional Tuba Euphonium Conference – Chattanooga, TN
World Premiere of Bruce Fraser’s *Euphonium Fantasy* with Brass Band
April Texas Christian University – Fort Worth, TX
May Bellevue Philharmonic Orchestra – Bellevue, WA
June Dekalb Symphony Orchestra – Decatur, GA
9TH Annual IEI Festival for Euphonium and Tuba – Atlanta, GA
July Cosmopolitan Tuba Euphonium Workshop – Kutzburg, PA

2010

February Lake Murray Symphony Orchestra – Columbia, SC
Ypsilanti Concert Band – Ypsilanti, MI
March Fort Collins Symphony Orchestra – Fort Collins, CO
April Emory Wind Ensemble – Atlanta, GA
World Premiere – *Cri de Coere* by Libby Larsen
May MAYWE Guest Soloist – Atlanta, GA
June 8th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA
Georgia Brass Band – Atlanta, GA
August Golden Gate Park Band – San Francisco, CA
Northeastern University Wind Ensemble
World Premiere of Allen Feinstein’s *Sketches of Leonardo*

2009

January Georgia Brass Band at the GMEA In-State Conference – Savannah, GA
February University of Utah Wind Ensemble and recording with Jeff Nelsen, Canadian Brass –
Salt Lake City, UT
March Southeast Regional Tuba Euphonium Conference – Raleigh, NC
April University of North Carolina – Greensboro, NC
Eastern Carolina University – Greenville, NC
Association of Concert Bands Annual Conference – Houston, TX
Central College Wind Ensemble Residency – Pella, IA
May Athens Symphony Orchestra – Athens, GA
June Rome Symphony Orchestra – Rome, GA
7th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA
US Band of the Air Force Reserve – Atlanta, GA
October GSU Octubafest – Atlanta, GA
November Greater Miami Symphonic Band – Miami, FL

2008

March Manatee Community Symphony – Del Mar, FL
June 5th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA
International Tuba Euphonium Conference – Cincinnati, OH
World Premiere of William Brusick’s *Concerto for Euphonium and Band*
October University of Puget Sound Wind Ensemble – Seattle, WA
Cascade Symphony Orchestra – Seattle, WA
University of Oregon Wind Ensemble – Eugene, OR

2007

February Indian Hill Symphony Orchestra – Boston, MA
Northwinds Concert Band – Gainesville, GA

March Cascade Symphony Orchestra – Seattle, WA
 Mars Hill College – Low Brass Retreat – Mars Hill, NC
 Texas Tech University Wind Ensemble – Lubbock, TX
 World Premiere – Derek Bourgeois *Concert Prelude*

October Harvard Pops Orchestra – Boston, MA
 Vanderbilt University – Nashville, TN

November Louisiana Music Educator’s Conference State Convention – Soloist and Clinician

2006

March Oregon Symphony Orchestra – Richard Strauss *Don Quixote* – Portland, OR
 Seattle Symphony Orchestra – Gustav Mahler *Symphony No. 7* – Seattle, WA

April Metropolitan Wind Symphony – Boston, MA
 Clemson Symphony Orchestra *Annual Pops Fundraiser* – Guest Soloist – SC

September Oregon Symphony Orchestra – Gustav Mahler *Symphony No. 7* – Portland, OR
 Seattle Symphony Orchestra – Richard Strauss *Don Quixote* – Seattle, WA

2005

December Midwest Band and Orchestra Clinic – Guest Soloist Atlanta Youth Wind Symphony

January US Army Orchestra – Washington DC
 World Premiere of Allen Feinstein’s *Concerto for Euphonium*

April Minot Symphony Orchestra – Minot, ND
 South Carolina Music Educators Association State Conference – Guest Soloist –

May Oregon Music Educators Association State Conference – Guest Soloist – Eugene, OR
 Ohio Music Educators Association State Conference – Guest Soloist – Youngstown
 State University Wind Ensemble

September Charleston Symphony Orchestra – Holst *The Planets* – Charleston, SC
 Minnesota Music Educators Association State Conference – Guest Soloist –
 Minneapolis, MN
 Eugene Symphony Orchestra – Holst *The Planets* – Eugene, OR

2004

January Georgia Music Educators Association State Conference – Guest Soloist Atlanta
 Youth Wind Symphony – Savannah, GA

February CBDNA – Southern Division – Guest Soloist Atlanta Youth Wind Symphony –
 Atlanta, GA
 Parkway Concert Orchestra – Boston, MA

July Brevard Music Center – 4th of July *Patriotic Pops!!* Guest Soloist – Brevard, NC

November Northeastern Symphony Orchestra – Boston, MA

2003

July Brevard Music Center – 4th of July *Patriotic Pops!!* Guest Soloist – Brevard, NC

November GSU Brassfest – Guest Soloist and Clinician – Atlanta, GA

2002

May Greensboro Symphony Orchestra – Greensboro, NC

October Atlanta Wind Symphony – Guest Soloist – Roswell, GA

TEACHING AND MASTER CLASSES BY INVITATION

Lecture and Presentation Invitations for Music Educators

- 2015 Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician
- 2014 Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician
- 2013 Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician
- 2012 Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician
- 2011 Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician
Taiwan Band Clinic – Taipei, TAIWAN
- 2010 Orchestra Latinoamerica de Vientos – COLOMBIA – Invited Lecture on Low Brass
Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician
- 2009 Association of Concert Bands Annual Conference – Invited Lecture on Low Brass Pedagogy
Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician
- 2008 Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician
- 2007 Louisiana Music Educator’s State Convention – Invited Lecture on Low Brass Pedagogy
- 2005 Ohio Music Educators Association State Conference – Invited Lecture on Low Brass
Oregon Music Educators Association State Conference – Invited Lecture on Low Brass
South Carolina Music Educator’s State Conference – Invited Lecture on Low Brass Pedagogy
Minnesota Music Educator’s State Conference – Invited Lecture on Low Brass Pedagogy
- 2004 Asia Pacific Band Directors Association – Invited Lecture on Low Brass Pedagogy
Massachusetts Music Educators State Conference – Invited Lecture on Low Brass Pedagogy
California Educator’s Association State Conference – Invited Lecture on Low Brass
Pedagogy
Georgia Music Educators Association State Conference – Guest Soloist Atlanta Youth Wind
Symphony
Tennessee Music Educators State Conference – Invited Lecture on Low Brass Pedagogy
- 2003 Texas Music Educators Association State Conference – Performer with *Symphonia*

International Teaching Invitations and Presentations

2015

- | | |
|----------|---|
| June | 12 th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA |
| July | Music Elements Low Brass Festival – Rangsit University – Bangkok, THAILAND
Kunitachi College of Music – Private Lessons and Workshop – Tokyo, JAPAN
Yamaha Ginza – Private Lessons and Workshop – Tokyo, JAPAN
Music Elements Low Brass Festival – Cultural Center of the Philippines –
PHILLIPINES |
| December | Chaiyi International Band Festival – Chia-yi, TAIWAN |

2014

January	35 th Annual CIVEBRA Music Festival – Guest Soloist and Clinician – BRAZIL
May	Fanfare from the Center of Asia Band Festival – Tuva, RUSSIA
June	11 th International Euphonium Tuba Festival – Atlanta, GA
July	1 st International Brass Festival of Guanajuato – Guanajuato, MEXICO

2013

January	CIVABRA Festival – Brasilia, BRAZIL
July	Carlos Gomez International Wind Festival – Campinas, BRAZIL

2012

July	Carlos Gomez International Wind Festival – Campinas, BRAZIL Southern Brazil Tuba Euphonium Festival – Ponta Grossa, BRAZIL
September	Panatuba Festival – Panama City, PANAMA Colombia Festubal – Bogota, COLOMBIA
December	National Chaayi University – Chaayi, TAIWAN

2011

February	National Music Center – San Jose, COSTA RICA
April	Taiwan Band Clinic – Taipei, TAIWAN
July	Trombonanza Low Brass Festival – Santa Fe, ARGENTINA
September	Colombia Tubas Festubal – Bogota, COLOMBIA
November	Singapore Ensemble Competition – Master Class – SINGAPORE

2010

January	Linares Conservatory – Linares, SPAIN Oporto Conservatory – Oporto, PORTUGAL
March	Peru Low Brass Festival – Lima, PERU
July	Colombia Festubal – Bogota, COLOMBIA Carlos Gomez International Wind Festival – Campinas, BRAZIL
August	Jeju International Brass Festival – Jury Member, Soloist – SOUTH KOREA
September	Melbourne International Festival of Brass – Melbourne, AUSTRALIA
November	Orchestra Latinoamerica de Vientos – Manizales, COLOMBIA

2009

February	Asia Pacific Activities Conference Honor Band – Shanghai, CHINA
April	Peru Low Brass Festival – Lima, PERU
July	Graubunden Youth Brass Band – Graubunden, SWITZERLAND
August	Colombia Tubas Festival – Bogota, COLOMBIA
September	Quincinetto Festival – Turrin, ITALY Grieg Academy – Bergen, NORWAY Manger Arts School – Manger, NORWAY Westby Euphonium and Tuba Conference – Westby, NORWAY
December	Tubamania Festival – Bangkok, THAILAND

National Teaching Invitations and Presentations**2015**

January	University of South Florida – Tampa, FL University of Florida – Gainesville, FL
March	Purdue University – Lafayette, IN Northwest Regional Tuba Euphonium Conference – Boise, ID Southeastern Regional Tuba Euphonium Conference – Knoxville, TN
April	Northeastern University – Boston, MA

May Midwest Regional Tuba Euphonium Conference – Bowling Green, OH
June 12th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA

September Western Carolina University – Cullowhee, NC
Concordia College – Fargo, ND
University of North Dakota – Grand Forks, ND

October University of North Florida – Jacksonville, FL

November University of Alabama – Tuscaloosa, AL

US Brass Band Open – St. Charles, IL

2014

February Colorado State University – Fort Collins, CO
University of Northern Colorado – Greeley, CO

March Indiana University – Bloomington, IN
University of Central Arkansas – Conway, AR

May International Tuba Euphonium Conference – Master Class – Bloomington, IN

June 11th International Euphonium Tuba Festival – Atlanta, GA

October The University of Oregon – Eugene, OR

November The Boston Conservatory – Boston, MA

Wheaton College – Wheaton, MA

2013

February The Boston Conservatory – Boston, MA

March Indiana University – Pennsylvania – Indiana, PA

June 10th International Euphonium Tuba Festival – Atlanta, GA

2012

February Miami University (Ohio) – Miami, OH
Ohio Northern University – Ada, OH

June National Brass Symposium – Kennesaw, GA
9th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA

September Colorado State University – Fort Collins, CO

October University of Minnesota, Minneapolis, MN
International Music Camp – International Peace Garden, ND

Tennessee Tech University – Cookeville, TN

November Bob Jones University – Greenville, SC

2011

March Southeast Regional Tuba Euphonium Conference – Chattanooga, TN

April Texas Christian University – Fort Worth, TX

University of Texas – Austin, TX

June National Brass Symposium – Kennesaw, GA
8th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA

July Cosmopolitan Tuba Euphonium Workshop – Kutzburg, PA

2010

February Eastern Michigan University – Ypsilanti, MI
Western Michigan University – Kalamazoo, MI
Georgia State University Honor Band – Atlanta, GA

March Colorado State University – Fort Collins, CO

June 8th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA

2009

February University of Utah – Salt Lake City, UT

March Southeast Regional Tuba Euphonium Conference – Raleigh, NC

April	University of North Carolina – Greensboro, NC Eastern Carolina University – Greenville, NC Association of Concert Bands Annual Conference – Houston, TX Central College – Pella, IA
June	7 th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA
October	GSU Octubafest – Atlanta, GA
November	Miami University – Miami, FL

2008

January	University of South Florida – Tampa, FL University of Central Florida – Orlando, FL
April	The Boston Conservatory – Boston, MA Northeastern University – Boston, MA
September	Virginia Commonwealth University – Richmond, VA
October	University of Texas – Austin – Austin, TX Portland State University – Portland, OR University of Puget Sound Brass Festival – Seattle, WA University of Oregon – Eugene, OR

2007

January	Rayburn’s Music – Boston, MA
March	Indiana State University – Indiana
July	University of Wisconsin – Green Bay – Summer Music Festival – Green Bay, WI
October	Kansas State University – Manhattan, KS Vanderbilt University – Nashville, TN Jacksonville State University – Jacksonville, AL Brigham Young University – Provo, UT University of Utah – Salt Lake City, UT

2006

February	Tennessee Tech University – Cookeville, TN
March	University of Oregon – Eugene, OR
April	Clemson University – Clemson, SC

CHAMBER MUSIC COLLABORATIONS

- 2015 Brass Chamber Ensemble – Cleveland and Houston Symphony Brass – Steamboat, CO
 Duet Collaboration – David Childs, euphonium – Atlanta, GA
 Duet Collaboration – Brett Baker, trombone – Bangkok, THAILAND
 Duet Collaboration – James Gourlay, tuba – Atlanta, GA
World Premiere – La Forza del Destino for euphonium, tuba and piano
- 2014 Duet Collaboration – Brett Baker, trombone – SINGAPORE
 Duet Collaboration – Steven Mead, euphonium – Jeju, SOUTH KOREA
 Duet Collaboration – Tormod Flaten, euphonium – Bloomington, IN
 Duet Collaboration – David Thornton, euphonium – Atlanta, GA
 Midtown Brass Quintet – Southeast Regional Tuba Euphonium Conference – Knoxville, TN
- 2012 Metalfonia Brass Quintet – Recital at Unicampia – Campinas, BRAZIL
 Tuba Quartet Collaboration – National Brass Symposium. Gene Pokorny, Chicago Symphony, Mike Roylance, Boston Symphony, and Dennis Nulty, Detroit Symphony
 Duet Collaboration – Patricio Cosentino, Tuba Buenos Aires Philharmonic -PANAMA
 Trio Collaboration – Fernando Deddos, euphonium, James Gourlay, tuba – BRAZIL
 Duet Recording of South American Works for Euphonium, Tuba and Piano with Patricio Cosentino, Principal Tuba Buenos Aires Philharmonic
 Midtown Brass Quintet – Recital at Church of the Hills – Johns Creek, GA
- 2011 Cosmopolitan Tuba Quartet – Recital at US Army Band Tuba Workshop – Washington, DC
 Cosmopolitan Tuba Quartet – CD Recording – Reading, PA
 Duet Collaboration – Patricio Cosentino, Principal Tuba Buenos Aires Phil. – COLOMBIA
 Tuba Sextet Collaboration – Recital at Trombonanza – Santa Fe, ARGENTINA
- 2010 Metalfonia Brass Quintet – Campinas, BRAZIL
 Cosmopolitan Tuba Quartet – Recital at the CTEW Conference – Kutzburg, PA
 Colombian Sinfonica Brass Quintet – Recital at the National Museum – Bogota, COLOMBIA
 Duet Collaboration – Patricio Cosentino, International Tuba Euphonium Conference –
- 2009 Penta Brass Quintet – Recital and CD Recording – Turrin, ITALY
 Penta Brass Quintet – Quincinetto Festival – Piemonte, ITALY
 Collaboration and CD Recording – Jeff Nelsen, Horn, Canadian Brass–Salt Lake City, UT
 Cosmopolitan Tuba Quartet – Recital at the CTEW Conference – Boston, MA
 Duet Collaboration – Colin Williams, Principal Trombone, Atlanta Symphony
 GSU Faculty Tuba Quartet – Performance at GSU Octubafest – Atlanta, GA
- 2008 Duet Collaboration – Roland Szentpali, Tuba – International Tuba Euphonium Conference
 Duet Collaboration – Markus Theinart, Barytone – The IEI Festival – Atlanta, GA
- 2007 Cosmopolitan Tuba Quartet. Recital at the CTEW Conference – Boston, MA
 Euphonium Quartet Collaboration – David Childs, Martin Cochran, Jamie Lipton, Euphonium
 The IEI Festival – Atlanta, GA
- 2006 Duet Collaboration – Chris Martin, Principal Trumpet, Chicago Symphony – The IEI Festival
 Duet Collaboration – Tormod Flaten, euphonium and the Georgia Brass Band – Atlanta, GA
- 2005 Duet Collaboration and CD Recording – Scott Hartmann, Trombone Empire Brass Quintet
 Duet Collaboration – Tom Gibson, GSU Faculty Trombone – The IEI Festival – Atlanta, GA
 Duet Collaboration – Kevin Lyons, GSU Faculty Trumpet – The IEI Festival – Atlanta, GA
- 2004 Duet Collaboration – Chris Martin, Principal Trumpet, Chicago Symphony – The IEI Festival

Duet Collaboration – David Zerkel, Tuba, UGA – The IEI Festival – Atlanta, GA
Duet Collaboration – Lana Lang, Violin – The IEI Festival – Atlanta, GA

1995-7 Founder of Odyssey Brass Quintet – University of Georgia. Multiple recitals, weddings and competitions. Coached by Fred Mills.

COLLABORATIONS AND PROJECTS AT GEORGIA STATE UNIVERSITY

- 2015 GSU Spring Euphoria. Student, faculty and ensemble recital.
Music for All Southeast Regional – Master Class Clinician
GSU Octubafest. Student, faculty and ensemble recital.
- 2014 Euphonium Duet named winner of Annual Concerto Competition.
GSU Spring Euphoria. Student, faculty and ensemble recital.
GSU Octubafest. Student, faculty and ensemble recital.
- 2013 GSU Brass Day. Invited Guest Artist Steven Mead for Master Class and Recital.
GSU Tuba Euphonium Ensemble invited to perform at the Southeastern Regional
Euphonium Conference – Jacksonville, FL.
GSU Symphonic Wind Ensemble Concert – Guest Soloist
The 10th Anniversary IEI Festival–Dwight Coleman and Robert Ambrose, Clinicians
GSU Bands of Distinction – Master Class Instructor
- 2012 National University of Chai-yi (TAIWAN). Made initial contact and helped facilitate
a Memorandum of Cooperation that will hopefully lead to a successful
exchange program. Representing GSU on the initial visit to Taiwan in
December 2012.
- Finalist Award in the 2012 ITEA Harvey Phillips Awards for Excellence in
Composition for Commission of GSU Faculty member Nickitas Demos – *Tonoi IX
for Euphonium*
- Guest Artist Master Class, Recital and Lessons by Staff Sergeant Adam Lessard, The
US Army Band, “Pershing’s Own.”
- 3rd Annual Octubafest. Organized recital featuring GSU students and faculty.
- Guest Soloist with the GSU Symphonic Wind Ensemble
American Premiere of Harri Wessman’s *Toccata*
- Faculty Artist Series. Performer
- Established 3 day a week fundamentals class for euphonium and tuba studio
- GSU Bands of Distinction – Master Class Instructor
- 2011 Commission new work by GSU faculty Nickitas Demos – *Tonoi IX for Euphonium*.
neoPhonia – Brass Celebration and Composition Department Fall Semester focus on
brass music with a composition contest and featured concerts involving the
entire GSU brass studio.
GSU Tuba Euphonium Ensemble invited to perform at Southeast Regional Tuba
Euphonium Conference – Chattanooga, TN.
Guest Soloist with the GSU Symphony Orchestra. Gala Holiday Concerts.

- Guest Artist Master Class and Recital by Oystein Baadsvik, International Soloist
 Guest Artist Master Class, Recital and Lessons by Brandon Jones, Besson Artist
 2nd Annual Octubafest. Organized recital featuring GSU students and faculty.
 The 8th Annual IEI Festival–Dwight Coleman, Robert Ambrose, Justin Varnes and
 Chester Phillips, Guest Clinicians
- 2010 Guest Soloist with the GSU Symphonic Wind Ensemble
 World Premiere of Tim Jansa’s – *Concierto Iberico*
 1st Annual Octubafest. Organized recital featuring GSU students and faculty.
 Guest Artist Master Class, Recital and Lessons by Martin Cochran, University of
 Montevallo
 The 7th Annual IEI Festival – Justin Varnes and Kevin Bales, Guest Performers
- 2009 Guest Lecturer – GSU Brass Techniques Course
 The 6th Annual IEI Festival – Dwight Coleman, Guest Clinician, Justin Varnes.
- 2008 Guest Lecturer – GSU Brass Techniques Course
 The 5th Annual IEI Festival – Robert Ambrose, Guest Conductor
- 2007 Guest Lecturer – GSU Brass Techniques Course
 Brass Lab – Master Class for Brass Department
 The 4th Annual IEI Festival – Tom Gibson and Kevin Lyons, Guest Musicians

RECORDINGS

Currently Available Solo Recordings

- 2015 **Gemini.** Adam Frey, euphonium, Jeff Nelsen, horn (Canadian Brass) and the University of Utah Wind Ensemble. Features new solo and duet works.
- Sudamérica Vibra.** Adam Frey, euphonium, Patricio Cosentino, tuba. Features new solo and duet works for euphonium and tuba composed by South American composers.
- 2011 **Beyond the Horizon – Volume 3.** Adam Frey, euphonium, Michael Fennelly, piano and the Middle Tennessee State University Wind Ensemble. This series features newly commissioned music for euphonium. Six world premiere recordings.
- 2010 **Beyond the Horizon – Volume 2.** Adam Frey, euphonium, Michael Fennelly, piano and Scott Stewart, saxophone. This series features newly commissioned music for euphonium. Six world premiere recordings.
- 2008 **Majestic Journey.** Adam Frey, euphonium and the New Zealand Symphony Orchestra. First full length euphonium recording with symphony orchestra featuring major works for euphonium and orchestra. Six world premiere recordings. Naxos.
- 2007 **Taking Flight.** Adam Frey, euphonium and the New Zealand Symphony Orchestra. 7 world premiere recordings. MSR Classics.
- Beyond the Horizon – Volume 1.** Adam Frey, euphonium, Paula Peace, piano and Fred Mills, trumpet. Six world premiere recordings. Grant from the Georgia Council for the Arts.
- 2005 **Little Buckaroos.** Adam Frey, euphonium, Scott Hartmann (Empire Brass Quintet), trombone, Metropolitan Wind Symphony, Lawrence Isaacson, conductor. Collaboration CD featuring euphonium solos, trombone solos and duets with wind band. Six world premiere recordings.
- 2003 **Collected Dreams.** Adam Frey, euphonium and Damon Denton, synthesizer. Features Irish and Scottish folk songs along with classic melodies set for multiple euphoniums and synthesizer.
- 1999 **Listen to THIS!!** Adam Frey, euphonium and Damon Denton, piano. Features a number of new works and transcriptions for euphonium and piano. Six world premiere recordings.

Currently Available Collaborative Recordings

- 2014 **Purple Night.** The Music of Sanae Kanda. Performance as duet and member of the Cosmopolitan Tuba Quartet.
- 2007 **Shostakovich: Symphony No. 5; Suite from the Golden Age.** Seattle Symphony Orchestra. Gerard Schwartz, conductor. Adam Frey, solo tenor horn on the Suite from the Golden Age.
- 2004 **Euphoniums Unlimited.** Adam Frey, guest euphonium soloist on two tracks. Features new music for euphonium ensemble and euphonium solo and ensemble. Mark Custom recordings.
- 2000 **Trumpet in the Winds.** Adam Frey, guest euphonium soloist with Edward Sandor, trumpet. MSR Classics.
- 2000 **Family Portraits.** Adam Frey, euphonium soloist and principal euphonium. Point of Ayr Brass Band. Features new works and soloist from 3rd Place European Brass Band, Point of Ayr. Polyphonic Label.
- 1998 **Britain and Brass.** Section Euphonium with the Brass Band of Battle Creek. BBBC Label.

Solo Recordings to be released

The Operatic Euphonium. Adam Frey, euphonium and the Bellevue Philharmonic Orchestra. Features 8 opera favorites and showpieces for euphonium and orchestra. TBD

Sudamérica Tiembla. Adam Frey, euphonium, Patricio Cosentino, tuba. A second volume that features new solo and duet works for euphonium and tuba composed by South American composers. Anticipated release in 2016.

Euphonium 101. Adam Frey, euphonium and Caryl Conger, piano. Features recordings of the standard repertoire for high school and college students. Anticipated release in 2016.

Euphonium 102. Adam Frey, euphonium and Caryl Conger, piano. Volume 2 of the educational series features recordings of repertoire for high school and college students. Anticipated release in 2016.

Editing and Producing Credits for Recordings

- 2015 **Gemini.** Audio and ProTools editing of all tracks. Producer on 4 tracks.
Sudamérica Vibra. Partial audio editing of all tracks. Producer on 5 tracks.
- 2011 **Beyond the Horizon – Volume 3.** Audio and ProTools editing of all tracks.
- 2010 **Beyond the Horizon – Volume 2.** Audio and ProTools editing of all tracks.
- 2008 **Majestic Journey.** Partial audio editing of all tracks.
- 2007 **Taking Flight.** Partial audio editing of all tracks.
Beyond the Horizon – Volume 1. Audio and ProTools editing of all tracks.
- 2005 **Little Buckaroos.** Audio and ProTools editing of all tracks. Producing credits on 3 tracks.

Program Notes for Recordings

- 2015 **Gemini.** Program notes.
Sudamérica Vibra. Program notes and English translations.
- 2011 **Beyond the Horizon – Volume 3.** Program Notes and graphic layout.
- 2010 **Beyond the Horizon – Volume 2.** Program Notes and graphic layout.
- 2008 **Majestic Journey.** Program Notes.
- 2007 **Taking Flight.** Program Notes and graphic layout.
Beyond the Horizon – Volume 1. Program Notes and graphic layout.
- 2005 **Little Buckaroos.** Program Notes and graphic layout.
- 2003 **Collected Dreams.** Program Notes and graphic layout.
- 1999 **Listen to THIS!!** Program Notes and graphic layout.

PRINT REVIEWS OF RECORDINGS

- 2009 Review of *Majestic Journey*. International Tuba Euphonium Journal, Vol. 36, No. 2.
- 2008 American Record Guide. Review of *Taking Flight*. March/April 2008.
American Record Guide. Review of *Beyond the Horizon*. March/April 2008.
- 2007 Review of *Taking Flight*. International Tuba Euphonium Journal, Vol. 35, No. 2.
Review of *Beyond the Horizon*. International Tuba Euphonium Journal, Vol. 35, No. 2
- 2006 Review of *Little Buckaroos*. International Tuba Euphonium Journal. Vol. 34, No. 4.
Review of *Little Buckaroos*. International Trombone Association Journal.
- 2005 Review of *Collected Dreams*. International Tuba Euphonium Journal. Vol. 32, No. 2.
Review of *Euphoniums Unlimited*. International Tuba Euphonium Journal. Vol. 32, No. 3.
- 2001 Review of *Listen to THIS!!*. Brass Band World. August 2001.

COMMISSIONS AND WORLD PREMIERES OF NEW MUSIC

- 2016 Roberto Pintos – *Concerto for Euphonium and Orchestra*
- 2015 Howard Buss - *Alien Loop de Loops* for Euphonium and CD.
St. Michael the Archangel from Church Windows for Tuba Euphonium Ensemble.
Verdi arr. Gourlay - *La Forza Del Destino* for Euphonium, Tuba and Piano.
- 2014 Patrick Hoffman – Arrangement of *Hungarian Rhapsody No. 2* for Euphonium and Orchestra.
Roberto Pintos - *Ella lo sabe* for Euphonium and Piano.
Jorge Tagliapietra – *El Resbalon* for Euphonium and Piano.
Fernando Deddos – *Modhina* for Euphonium Duet and Piano.
- 2013 Bruce Broughton – *A Tent Meeting Revival* for Euphonium and Wind Band
Hudson Noguiera - *Brasileirismos n°3* for Euphonium and Symphony Orchestra
Tim Olt – Arrangement of *A Bruckner Symphonic Fantasy* for Tuba Euphonium Ensemble
William Brusick – *Caccia Festiva* for Tuba Euphonium Ensemble and Organ
Patrick Hoffman – Arrangement of *Hungarian Rhapsody No. 2* for Euphonium and Band
- 2012 Eric Knetchges – *Aporia* for Euphonium and Wind Band
Anthony O’Toole – *War Machine* for Euphonium Quartet
Kevin Kaska – *Majestic Journey* (Piano Reduction)
Kevin Kaska – *Ballade* (Piano Reduction)
Lewis Buckley – *Yellow Rose of Texas* for Euphonium and Brass Quintet
Fernando Deddos – *Andances* for Tuba Euphonium Ensemble
Tim Olt – Arrangement of Brahms’ *Academic Festival Overture* for Tuba Ensemble
Brendan Collins – *Moreton Bay Variations* for Tuba and Brass Band.
- 2011 Nickitas Demos – *Tonoi IX*
Stephen Barr – *Entrada* for Euphonium Quartet
Fernando Deddos – *Invasions and Myths* for Euphonium, Trumpet and Piano
Ivor Bosanko – *Sonata for Euphonium and Piano*
Benjamin Park – *Serenade* for Euphonium, Horn and Cello
- 2010 Tim Jansa – *Concierto Iberico* for Euphonium and Wind Ensemble

- 2009 Tony DiLorenzo – *Gemini* for Euphonium, Horn and Wind Band (Piano Reduction)
 Allen Feinstein – *Sketches of Leonardo* (Piano and Wind Band)
 Bruce Fraser – *Euphonium Fantasy* (Wind Band, Orchestra, Piano, Brass Band)
 Patrick Hoffmann – Arrangement of *Deus in Adjutorium* from *Vespers*
- 2008 Tony DiLorenzo – *Gemini* for Euphonium, Horn and Wind Band
 William Brusick - *Concerto for Euphonium and Wind Band*
- Eric Ewazen – *Quartet* for Tubas and Euphoniums
 Eric Ewazen – *Sonata* for Euphonium and Piano
 Christopher Tucker – *Chester Variations Fanfare* for Tuba Euphonium Ensemble
 Roland Szentpali – *Pearls 2* for Euphonium and Piano
 David Dover – *Glenmeadow Fanfare* for Tuba Euphonium Ensemble
- 2007 James Stephenson – *Sonata* for Euphonium and Piano
 Richard Prior – *Diversions* for Euphonium and Piano
- 2005 Kevin Kaska – *Majestic Journey* for Euphonium and Orchestra
 Kevin Kaska – *Ballade* for Euphonium and Orchestra
 Allen Feinstein – *Into the Sky Fanfare* for Tuba Euphonium Ensemble
 Ken Fredrich – *Four Songs for Adam*
 Derek Bourgeois – *Concert Prelude*
 Sy Brandon – *Echoes* for Tuba Euphonium Ensemble
 Roland Szentpali – *Sketches*
- 2004 Kevin Kaska – *Concertino* for Euphonium and Wind Band
 Allen Feinstein – *Concerto for Euphonium and Orchestra: Swimming the Mountain*
 Anthony Plog – *3 Songs*
 Duncan MacMillan – *In Memorium* for Solo Euphonium and Tuba Euphonium Ensemble
 Barbara York – *Conversations* for Euphonium, Saxophone and Piano
 Tim Jansa – *Meditation and Madness* for Tuba Euphonium Quartet
- 2003 Duncan MacMillan – *Gaelic Sonata*
 David Morgan – *Shapes of the Morning*
 Anthony Plog – *Postcards*

Awards for Commissions, Euphonium.com Publications and Absolute Brass Publications
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- 2014 **Winner.** *Concerto for Tuba* by Roberto Pintos. ITEA Harvey Phillips Award for Excellence in Composition.
- 2012 **Finalist Award.** *Tonoi IX* for Solo Euphonium by Nickitas Demos. ITEA Harvey Phillips Award for Excellence in Composition.
Finalist Award. *Ethereal Wave* for Euphonium and Percussion Quintet. ITEA Harvey Phillips Award for Excellence in Composition.
- 2010 **Finalist Award.** *Concierto Iberco* by Tim Jansa. ITEA Harvey Phillips Award for Excellence in Composition.
- 2008 **Winner.** *Diversions* by Richard Prior. ITEA Harvey Phillips Award for Excellence in Composition.
Finalist Award. *Sonata for Euphonium* by James Stephenson. ITEA Harvey Phillips Award for Excellence in Composition.

2006 **Winner.** *Concerto for Euphonium* by Allen Feinstein. ITEA Harvey Phillips Award for Excellence in Composition.

Finalist Award. *A Walk in the Woods* by Jiro Censhu. ITEA Harvey Phillips Award for Excellence in Composition.

Finalist Award. *Gaelic Sonata* by Duncan MacMillan. ITEA Harvey Phillips Award for Excellence in Composition.

Commercially Available Arrangements

- Bizet, Georges. "Flower Song" from *Carmen*. Euphonium and Piano. Euphonium.com Publications.
- Delibes, Leo. "Flower Duet" from *Lakmé*. Euphoniums with Piano. Euphonium.com Publications.
- di Capuo, Eduardo. *O Sole Mio*. Euphonium and Piano. Euphonium.com Publications.
- Fasch, JF. *Sonata in C Major*. Euphonium and Piano. Euphonium.com Publications.
- Faure, Gabriel. *Elégie in C minor*. Euphonium and Piano. Euphonium.com Publications.
- Grieg, Edward. *Varen*. Euphonium and Piano. Euphonium.com Publications.
- Grieg, Edward. *Varen*. Euphonium and Brass Quintet. Euphonium.com Publications.
- Guilmant, Alexandre. *Morceau Symphonique, Op. 88*. Euphonium and Piano. Euphonium.com Pub.
- Handel, GF. *Sonata No. 6*. Euphonium and Piano. Euphonium.com Publications.
- Handel, GF. "Largo" from *Xerxes*. Euphonium and Piano. Euphonium.com Publications.
- Handel, GF. "Largo" from *Xerxes*. Euphonium and Brass Quintet. Euphonium.com Publications.
- Hartman, John. *Rule Britannia*. Euphonium and Piano. Euphonium.com Publications.
- Hartman, John. *Rule Britannia*. Euphonium and Wind Band. Euphonium.com Publications.
- Marcello, Benedetto. *Sonata in F Major*. Euphonium and Piano. Euphonium.com Publications.
- Massenet, Jules. "Meditation" from *Thais*. Euphonium and Piano. Euphonium.com Publications.
- Piazzolla, Astor. *Ave Maria*. Euphonium and Piano. Absolute Brass
- Picchi, Ermano. *Fantaisie Originale*. Euphonium and Piano. Euphonium.com Publications.
- Puccini, Giacomo. "Nessun Dorma" from *Turandot*. Euphonium and Piano. Euphonium.com Publications.
- Puccini, Giacomo. "Nessun Dorma" from *Turandot*. Euphonium and Wind Band. Euphonium.com.
- Puccini, Giacomo. *O mio bambino caro*. Euphonium and Piano. Euphonium.com Publications.
- Puccini, Giacomo. *O mio bambino caro*. Euphonium and Brass Quintet. Euphonium.com Publications.
- Rachmaninov, Sergei. *Vocalise*. Euphonium and Piano. Euphonium.com Publications.
- Rimmer, William. *Hailstorm*. Euphonium and Piano. Euphonium.com Publications.
- Rimmer, William. *Hailstorm*. Euphonium and Brass Quintet. Euphonium.com Publications.
- Roman. *Golovin Music, No. 2*. Tuba Euphonium Quartet. Euphonium.com Publications.
- Rossini, Giacomo. *Largo al Factotum*. Euphonium and Piano. Euphonium.com Publications.
- Sarasate, Pablo. *Zigeunerweisen*. Euphonium and Piano. Euphonium.com Publications.
- Telemann, GF. *Sonata in F Minor*. Euphonium and Piano. Euphonium.com Publications.
- Telemann, GP. *Canonic Sonatas*. Euphonium Duet. Euphonium.com Publications.
- Sandoval, Miguel. *Sin tu Amor*. Euphonium and Piano. Euphonium.com Publications.

Special Performance Arrangements for Radio Broadcast, CD Recordings, or Rental Catalog.

- Alfven, Hugo. *Valflickens Dance*. Euphonium and Orchestra. Arranged for the New Zealand Symphony Orchestra.
- Bellstedt, Herbert. *Napoli*. Euphonium and Orchestra. Arranged for the Rome Symphony Orchestra.
- Golland, John. *Peace*. Euphonium and Symphony Orchestra. Arranged for the New Zealand Symphony Orchestra.
- Morricone, Ennio. *Gabriel's Oboe*. Euphonium and Orchestra. Arranged for the New Zealand Symphony Orchestra.
- Massenet, Jules. *Meditation from Thais*. Euphonium and Orchestra. Arranged for the New Zealand Symphony Orchestra.
- Puccini, Giacomo. *Nessun Dorma*. Euphonium and Orchestra. Arranged for the Lahti Symphony Orchestra
- Rodgers, Walter. *The Volunteer*. Euphonium and Orchestra. Arranged for the Boston Pops.
- Rossini, Guiseppe. *Largo al Factotum*. Euphonium and Orchestra. Arranged for the Rome Symphony Orchestra.
- Sandoval, Miguel. *Sin tu Amor*. Euphonium and Orchestra. Arranged for the Boston Pops.
- Sarasate, Pablo. *Zigeunerweisen*. Euphonium and Orchestra. Euphonium.com Publications.
- Sparke, Phillip. *Pantomime*. Euphonium and Orchestra. Arranged for the Boston Pops.
- Saint-saens, Camille. "Adagio" from *Symphony No. 3*. Tuba Euphonium Ensemble & Organ. Arranged for the IET Festival.
- Holst, Gustav. "Hymn" from *Jupiter*. Tuba Euphonium Ensemble & Organ. Arranged for the IET Festival.
- Shore, Howard. *Concerning Hobbits*. Tuba Euphonium Ensemble. Arranged for the IET Festival.
- Williams, John. *Duel of the Fates*. Tuba Euphonium Ensemble. Arranged for the IET Festival.
- Wilberg, Mack. *Love Divine*. Tuba Euphonium Ensemble & Organ. Arranged for the IET Festival.
- Wilberg, Mack. *Come thou font*. Tuba Euphonium Ensemble & Organ. Arranged for the IET Festival.
- Widor, GF. "Toccata" from *Symphony No. 5*. Tuba Euphonium Ensemble & Organ. Arranged for the IET Festival.

PUBLICATIONS AND WRITING FOR PROFESSIONAL JOURNALS

- 2007 *Guide to the Euphonium Repertoire: The Euphonium Source Book*. **Associate Editor**. Indiana University Press.
- 2013 *Tuning for Wind Instruments: A Roadmap to Successful Intonation*. Euphonium Artist Consultant. Meredith Music Resource.
- A 10 year Retrospective on the IEI Festival*. International Tuba Euphonium Association Journal. Volume 40, Number 3.
- 2012 *Dear Dr. TubaEuph*. Written responses to reader questions. International Tuba Euphonium Association Journal. Volume 40, Number 1.
- 2011 *The 2010 International Euphonium Festival*. International Tuba Euphonium Association Journal. Volume 38, Number 3.
- 2010 *Sound Innovations for Concert Band: A Revolutionary Method for Beginning Musicians*. Euphonium/Baritone Artist, DVD Performer and Clinician. Alfred Publications. 2010.
- 2009 *A 5-Year Retrospective on the International Euphonium Institute*. International Tuba Euphonium Association Journal. Volume 36, Number 2.
- 2007 *An Interview with British Artist David Childs*. International Tuba Euphonium Association Journal. Volume 34, Number 2.
- 2006 *Perspectives from Composer & Performer*. Co-authored with composer Allen Feinstein. International Tuba Euphonium Association Journal. Volume 33, Number 2.
- An Interview with Norway's Tormod Flaten*. International Tuba Euphonium Association Journal. Volume 33, Number 3.
- An Interview with German Tubist Markus Theinert*. International Tuba Euphonium Association Journal. Volume 34, Number 1.
- 2004 *Speaking with Jukka Myllys, Finnish Euphonium Soloist*. International Tuba Euphonium Association Journal. Vol. 31, No. 2.
- The Inaugural International Euphonium Institute Debriefing*. International Tuba Euphonium Association Journal. Vol. 32. No. 1

PROFESSIONAL ACHEIVEMENTS AND AFFILIATION

International Tuba Euphonium Association
Board of Directors – Member (2011-2013)
ITEA Harvey Phillips Award for Excellence in Composition - Chairperson
Lifetime Member
Sigma Alpha Iota – National Arts Associate
Phi Mu Alpha
Pi Kappa Lambda
Mortar Board

WEBSITE VISIBILITY AND PRESENCE

Euphonium.com Website. More than 5,000 monthly unique visitors.

Power Lessons with the Pros. *Mastering Articulation*. International Tuba Euphonium Association. www.iteaonline.org.

Power Lessons with the Pros. *How to Select a New Instrument*. International Tuba Euphonium Association. www.iteaonline.org.

Youtube. More than 30 videos featuring solo performances, chamber collaborations and premieres from around the globe.

iPlayeuphonium.com. Website for young euphonium players dedicated to preparation videos for region and all-state auditions.

REFERENCES

Mr. Joseph Alessi
Principal Trombone
New York Philharmonic
New York, NY

Dr. Robert Ambrose
Associate Director, School of Music
Georgia State University
Atlanta, GA

Mr. Ray Cramer
Director of Bands (Emeritus)
Indiana University
Bloomington, IN

Dr. James Gourlay
Music Director
River City Brass
Pittsburgh, PA

Mr. Lawrence Isaacson
Music Director, Symphony Nova
Associate Director, The Boston Conservatory
Boston, MA

Mr. Chris Martin
Principal Trumpet
Chicago Symphony Orchestra
Chicago, IL

Mr. Steven Mead
Euphonium Soloist, Professor of Euphonium
Royal Northern College of Music
Manchester, England

Appendix B – Project 1 – *Majestic Journey* CD Recording

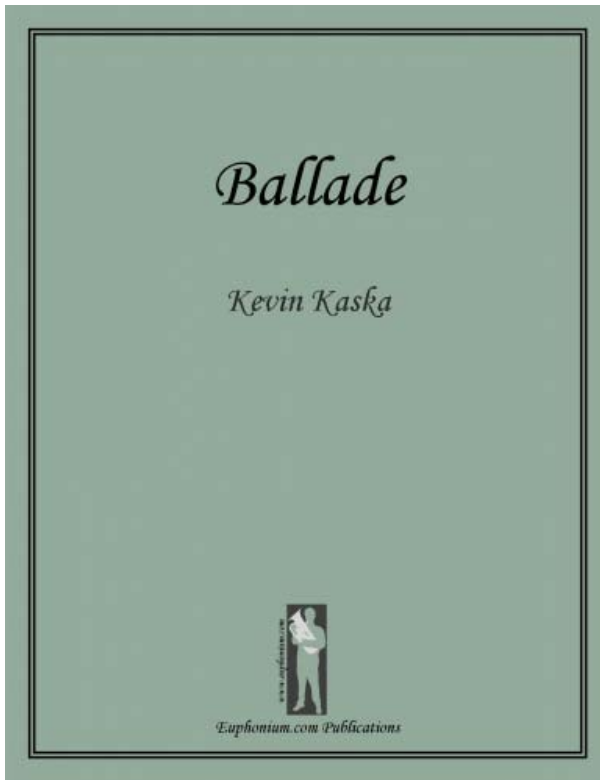
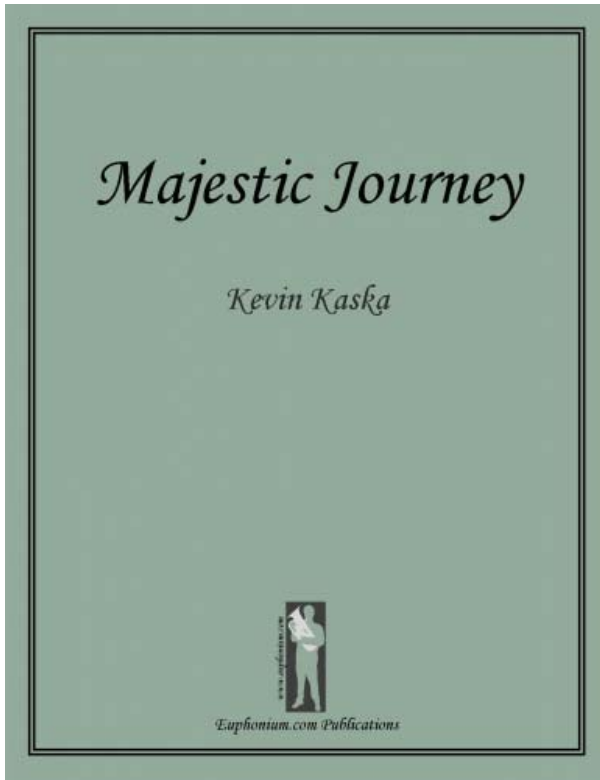
Audio CD and Booklet

Affix Audio CD Here

CD Recording Track Listing

Track	Composer	Title	Publisher
1	Kevin Kaska	<i>Majestic Journey</i>	Horus Publications / Orchestra Euphonium.com / Piano
2	John Golland (arr. A Frey)	<i>Peace</i>	Hallamshire (Manuscript)
	Vladimir Cosma	<i>Euphonium Concerto</i>	Lam Larghetto
3		I. Allegro assai	
4		II. Andantino	
5		III. Finale Giocoso	
6	Kevin Kaska	<i>Ballade</i>	Horus Publications / Orchestra Euphonium.com / Piano
7	Peter Graham	<i>Brillante</i>	Winwood Music
8	Philip Sparke (arr. A Frey)	<i>Pantomime</i>	Studio Music

Examples of Published Music



Data Disc 1 of 4 – Table of Contents

John Golland, *Peace*, Orchestral Score

Peter Graham, *Brillante*, Orchestral Score

Kevin Kaska, *Ballade*, Orchestral Score

Kevin Kaska, *Ballade*, Piano Reduction

Kevin Kaska, *Majestic Journey*, Orchestral Score

Kevin Kaska arr. Adam Frey, *Majestic Journey*, Piano Reduction

Philip Sparke arr. Adam Frey, *Pantomime*, Orchestral Score

Affix Data Disc 1 of 4 here

Composer Biography – Kevin Kaska

American composer, arranger, record producer, and conductor, Kevin Kaska is one of America's leading young musical talents. His orchestral compositions, arrangements, and orchestrations have been played by over 50 symphony orchestras worldwide, including John Williams and Keith Lockhart with the Boston Pops Orchestra, Saint Louis Symphony, London Symphony Orchestra (five CDs), Royal Scottish National Orchestra (recorded on CD), New Zealand Symphony Orchestra (recorded on CD), Maynard Ferguson and his Big Bop Nouveau Band, Skitch Henderson and the New York Pops at Carnegie Hall, the Seattle Philharmonic, Port Angeles Symphony, Springfield Symphony, Berkshire Symphony, Cape Ann Symphony, Phoenix Symphony, New Mexico Symphony, Austin Symphony, Houston Symphony, Jacksonville Symphony, Columbus Symphony, Wichita Symphony, Long Beach Symphony, Modesto Symphony, Buffalo Symphony, Racine Symphony, Glens Falls Symphony, Fargo-Moorhead Symphony, Symphony Pro Musica, Orchestra X in Houston, Youngstown Symphony, Chamber Orchestra of Philadelphia, Cascade Symphony, Doctor's Orchestra of Houston, Los Angeles Jewish Symphony, Bavarian Philharmonic, Bach Collegium of Munich, Puerto Rico Philharmonic, Silicon Valley Symphony, Panama City Pops, Maryland Symphony Orchestra, and the Boston Metropolitan Orchestra.

In 2012 Kevin Kaska orchestrated music on the Academy Award winning film score *Life of Pi*. Film composer John Debney asked Kaska to orchestrate his music into a 70 minute concert choral symphony based on the themes he wrote for the Mel Gibson film, *The Passion of the Christ* (Academy Award nominated score). The Passion Of the Christ Symphony was premiered in Rome with the Santa Cecilia Orchestra and Choir in July of 2005. Kaska has also worked for John Debney as an orchestrator on the films *Chicken Little*, *Mummy 3*, *Evan Almighty*, *A Thousand Words*, *Meet Dave*, *Swing Vote*, *Zathura*, *Idlewild*, *Barnyard*, *Ant Bully*, *The Three Stooges*, and *Everyone's Hero*. He has also orchestrated music for the video games *Call of Duty III* by Joel Goldsmith and the films *Transformers 2 & 3* by Steve Jablonsky. Kevin Kaska also orchestrates for film composer Hans Zimmer. He has orchestrated on *The Lone Ranger*, *Man of Steel*, *The Dark Knight 1 & 2*, *Sherlock Holmes 1 & 2*, *Angels and Demons*, *Madagascar 2 & 3*, *Rango*, *Megamind*, *Inception*, *Monsters vs. Aliens*, the 2012 Oscars, and the mini-series *The Pacific*.

Kevin Kaska was introduced into the Boston Pops Orchestra at the age of 21. John Williams approved his work and he was asked to write for the orchestra. He was commissioned in 1997

to compose a twenty minute work for narrator and orchestra commemorating the 150th anniversary of Thomas Edison's birth called The Wizard of Menlo Park. This work was premiered by the Boston Pops Orchestra conducted by Ronald Feldman on Father's Day, 1997 with a lighting show accompanying the music. Alvin Epstein acted in the role of Thomas Edison.

During his high school years Kaska was the only protégé of famous Hollywood composer-arranger Vic Schoen (arranger for the Andrew Sisters, Irving Berlin, Bing Crosby, Bob Hope, Danny Kaye, Ella Fitzgerald, Pat Boone, and Dinah Shore, to name a few). He came to Boston to study Film Composition at Berklee College of Music. While in Boston, he formed his own jazz orchestra, playing the music of Stan Kenton. His big band arrangements have been played by the Harry James Orchestra, Boston Big Band (recorded on CD), the Buddy Rich Ensemble at Berklee and several other big bands throughout the country. While in Boston Kaska has also arranged for jazz harpist Debrah Henson Conant and assisted Broadway composers Henry Krieger (composer of the show Dreamgirls) and Galt MacDermot (composer of the musical Hair) on the Boston Conservatory 100th Anniversary Gala Concert.

In 1996, the Boston Symphony Orchestra's Campaign 2000 commissioned Mr. Kaska to compose a new fanfare; the result was BSO 2000 Fanfare. He was also asked to write a new arrangement of the Star Spangled Banner for Seiji Ozawa and the Boston Symphony Orchestra brass and percussion section for the opening of a New England Patriots football game.

In 2005, one of the world's premiere euphonium soloist Adam Frey (www.euphonium.com) commissioned Kaska for a *Euphonium Concertino*. Frey also asked Kaska to write music for and produce an album with the New Zealand Symphony that was recorded in January 2006.

List of Selected Performances of Repertoire from Project 1

Clemson Symphony Orchestra (South Carolina, USA)

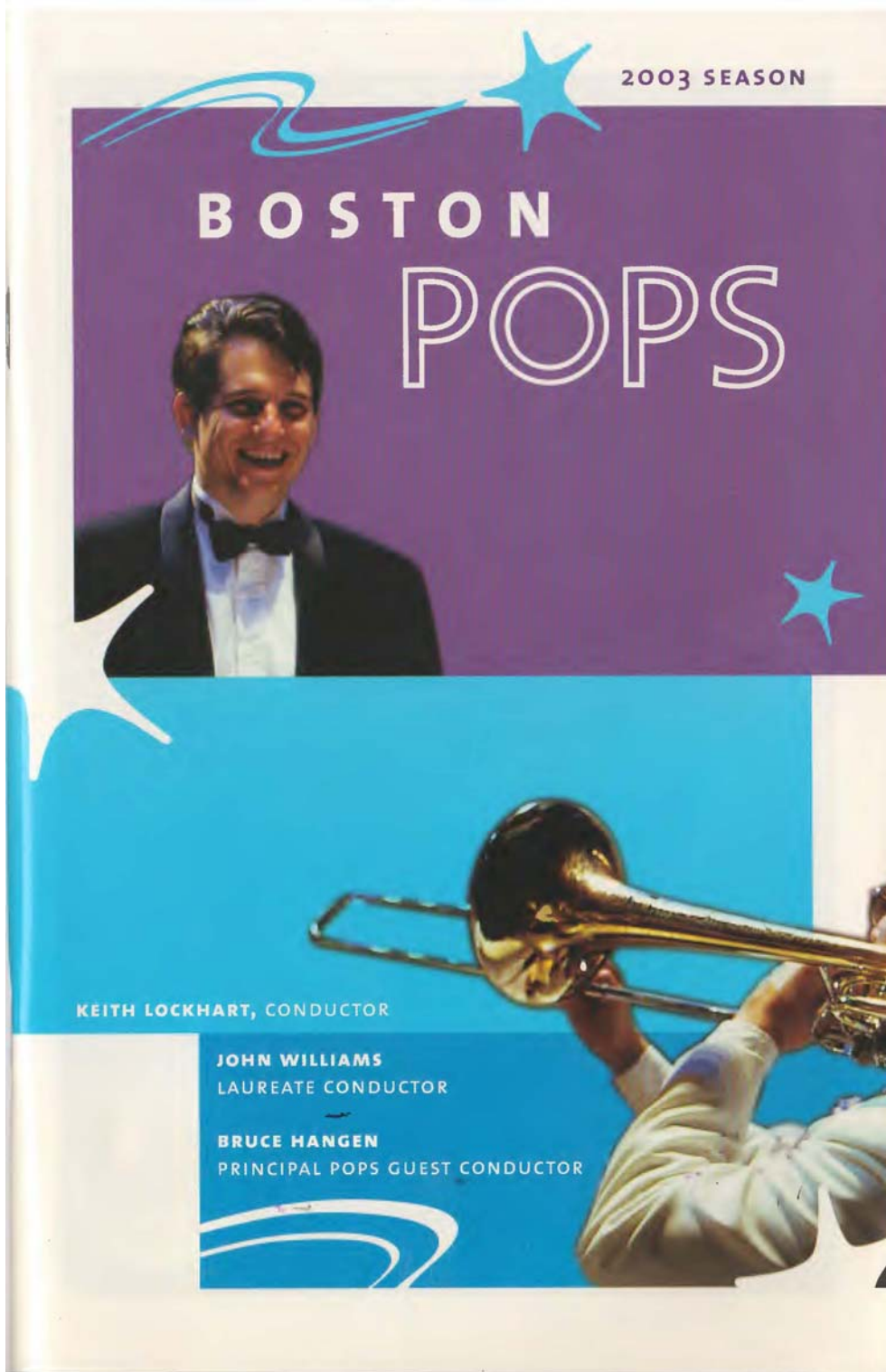
Dekalb Symphony Orchestra (Georgia, USA)

Cascade Symphony Orchestra (Washington, USA)

Boston Pops (Massachusetts, USA)

Numerous piano performances of Kevin Kaska's *Majestic Journey* and *Ballade*

Program from Boston Pops



Program from Boston Pops

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Thursday evening, June 12, 2003, at 8



BRUCE HANGEN conducting

NORTHEASTERN UNIVERSITY NIGHT AT POPS

AN AMERICAN SALUTE

El Capitan Sousa

Cuban Overture Gershwin

Suite from *The Incredible Flutist* Piston

Introduction and Tango—Entrance of the Circus—
Solo of the Flutist—Spanish Waltz—Polka Finale

INTERMISSION

American Salute Gould

A Berlin Bouquet arr. Mason

Say It With Music—Blue Skies—A Pretty Girl
Is Like a Melody—Always—Alexander's Ragtime Band

Sin tu amor Sandoval-Frey

At the River, from *Old American Songs* Copland

Pantomime Sparke-Frey

ADAM FREY, euphonium

INTERMISSION

Alma Mater

All Hail Northeastern

CHRISTINA GAYLE ZOLKO, '03, vocalist

Selections from *Kiss Me, Kate* Porter-Anderson

Another Op'nin, Another Show—Wunderbar—
So in Love—Always True to You in My Fashion

Patriotic Sing-Along arr. Hayman

America—America the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—This Land Is Your Land—
You're a Grand Old Flag—God Bless America

See page 33 for lyrics.

Boogie-Woogie Bugle Boy Prima/Goodman-Hyman

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines and The Fairmont Copley Plaza and Fairmont Hotels
& Resorts.

The Boston Pops New Music Program is principally funded through the generosity of the
Chiles Foundation of Portland, Oregon.

Week 6

Program from Cascade Symphony Orchestra

CASCADE SYMPHONY

Michael Miropolsky, Music Director

New Names, Old Names

April 23, 2007

7:30 PM

Overture to Shakespeare's *As You Like It* Paine

Concerto for Euphonium and Orchestra Vladimir Cosma

- I. Allegro assai
- II. Andantino
- III. Finale - Giocoso

Adam Frey, euphonium

Intermission

Symphony No. 7 Ludwig van Beethoven

- I. Poco sostenuto - Vivace
- II. Allegretto
- III. Presto - Assai meno presto
- IV. Allegro con brio

Flowers presented by Kristin Gunderson

Please join the musicians at a reception in the lobby immediately following the concert.

Tonight's Ushers:

Nicole Vickery, Head Usher · Kay Guthrie · Marlene Hutter · Lois Linzy
Maggie Naff · Eve Parker · Dick Turner · Sonia Turner · Nancy Vidlak

Come help us celebrate our 45th birthday with this special Mother's Day concert!

Rachmaninoff Piano Concerto #2

Performed by internationally acclaimed Russian-born pianist

Alexander Ardakov

with Cascade Symphony - *Michael Miropolsky, Music Director*

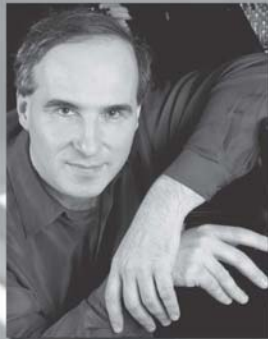
May 13, 2007 - 2:00 pm

Benaroya Hall

Adults \$25 - Students/Seniors \$20

Many other popular favorites are also on the program.

For information call 425-776-4938 or visit www.cascadesymphony.org



New Names, Old Names - 3

Program from Athens Symphony Orchestra

Pre-Concert Music

Foundry St. Jazz Combo

Program

Light Cavalry Overture Evon Suppé

L'Arlésienne Suite No. 2 G. Bizet
III. Menuetto
IV. Farandole

Symphonic Dance No. 1 E. Grieg
Susan Dinwiddie, conductor

Voices of Spring Waltzes, Op. 410 J. Strauss, Jr.

INTERMISSION

Toreador Song from "Carmen"* G. Bizet
Brillante arr. by A. Ligotti
P. Graham

Adam Frey, soloist

Carousel Waltz R. Rodgers
arr. by C. Custer

Susan Dinwiddie, conductor

Stairway to Heaven J. Page

Gabriel's Oboe E. Morricone
arr. by A. Frey

Adam Frey, soloist

Selections from "Sound of Music" R. Rodgers
arr. by R.R. Bennett

* First performance

The use of cameras and recording devices during this performance is prohibited.

Please turn off pagers, cellular telephones, and wrist watch alarms.

In case of emergency, please contact the nearest usher for assistance.

Review of *Majestic Journey*, Piano Reduction

International Tuba Euphonium Association – Review of New Materials

ITEA JOURNAL VOLUME 40 NUMBER 3 (SPRING 2013)

Majestic Journey for euphonium and piano by Kevin Kaska. Euphonium.com, LLC. 7230 Cloverhurst Court, Cumming, GA 30041. sales@euphonium.com. www.euphonium.com/store.html. 2012. \$14.95.

Majestic Journey was composed by American composer Kevin Kaska in 2005 for Adam Frey and the New Zealand Symphony Orchestra and is now available for euphonium and piano in this edition.

Kevin Kaska has an interesting body of work including conventional classical music, film scores, video game scores and off-Broadway productions. He orchestrates for film composer Hanz Zimmer and has been asked by John Williams to write music for the Boston Pops orchestra.

Majestic Journey is a short, joyful work for the euphonium that would make a nice opening work of any recital or program. The work begins with the piano creating grand, fanfare statements in a *vivace maestoso* tempo, which creates excitement for the listeners. The euphonium joins with a lyrical, sweeping line that has a nice textural contrast to the accompaniment. The solo line becomes more technical as the work continues adding to the excitement and closes with a vigorous rhythmic intensity. You can hear Kaska's background in film music throughout with the highly accessible motives and sweeping solo line.

The difficulty level of the work would be considered Level IV although it would work well for a high school student with good control of their high range as the range is A-flat to b¹. Rhythmically this is not a complex work and is quite accessible to younger players.

--Steven Maxwell, Kansas State University

Review of Kevin Kaska *Ballade*, Piano Reduction

International Tuba Euphonium Association – Review of New Materials

ITEA JOURNAL VOLUME 40 NUMBER 3 (SPRING 2013)

"Ballade" for euphonium and piano by Kevin Kaska. Euphonium.com, LLC. 7230 Cloverhurst Court, Cumming, GA 30041. sales@euphonium.com. www.euphniium.com/store.html. EP179. 2012. \$14.95.

The compositions of Kevin Kaska have been performed by some of the most prominent orchestras and small ensembles in the world. He is also known as an orchestrator for acclaimed film composer Hans Zimmer on movies such as "The Dark Knight" as well as working with Joel Goldsmith on the soundtrack to "Call of Duty III".

Ballade was originally written for solo euphonium and orchestra as part of a commission for Adam Frey and the New Zealand Symphony Orchestra in 2005 (The recording can be found on the *Majestic Journey* album), and is now available as a euphonium solo with a piano reduction done by the composer.

After a brief introduction in the piano, the euphonium begins with large upward leaps and steady, flowing quarter-notes over a subdued, but harmonically rich accompaniment. The music is chromatic and somewhat dissonant, reminiscent of the *Adagio* movement of Mahler's 10th symphony; cinematic, but never avant-garde. In the middle section, the accompaniment becomes slightly more complex as the solo line begins to gather steam. Repetitious eighth-note lines slowly climb into the upper tessitura of the instrument before the climatic return of the original theme occurs, extending the range to the optional d². It is here that *Ballade* has its best moments, with the sweeping melodic lines and lush harmonic underpinnings. After the climax the piece concludes much as it began, with large melodic leaps and meandering quarter-notes that eventually find respite on a simple F-major chord.

Aside from being a piece that is both well composed and orchestrated, *Ballade* also quite beautiful as well. This new piano reduction makes it accessible for all of those who have heard the piece before, but were without a symphony orchestra to provide the necessary accompaniment.

--Jonathan Fowler, West Chester University of Pennsylvania

Letter from Mr. Philip Sparke

Philip Sparke
18 Shorts Croft
London NW9 9AN
UK

25th August 2015

To whom it may concern,

PANTOMIME Sparke, arr. Adam Frey

When Adam first approached me about the possibility of an orchestral version of my euphonium solo *Pantomime* the idea was really out of the blue. Things have changed since, but at the time (early in the 2000s) the opportunities for a euphonium soloist to perform with orchestra were extremely rare, brass and concert band concerts being, of course, the most common contexts for such a solo. Adam's foresight was revolutionary. Although I started life writing for orchestra, I was happy for Adam to make the arrangement. What he has achieved with this arrangement is not only a new 'concert dress' for the piece, but possibly the forerunner of all such orchestral solos that have occurred since.

Musically the biggest plus of this arrangement is the textural clarity. Although the euphonium is perhaps unrivalled as a solo instrument in terms of projection, there is no doubt that balance issues often occur when accompanied by brass or winds. The concert band, in particular, has difficulty accompanying softly, especially in amateur hands it has to be said, and the brass band, while possessing a very wide dynamic range can often find itself at the mercy of a hall's acoustic. Both ensembles, of course, contain euphoniums themselves, as well as other instruments similar in sound and texture, that can sometimes compete with or obscure the euphonium soloist unless skilfully balanced. This problem is immediately overcome with the orchestra. The transparency of the string section is a perfect foil for the euphonium sound and can play above, with and below the soloist (in terms of pitch) without losing sonic clarity. The same is true of the orchestral wind and brass sections.

All these advantages have been expertly exploited in Adam's arrangement. It works well on so many levels; not only does the orchestral texture accompany so well, it also provides pleasing and sometimes dramatic contrast in *tutti* passages when the soloist is resting.

I'm very happy with the result!

Philip Sparke

Letter from Øystein Baadsvik



**Øystein
Baadsvik**

Tuba Soloist

Markaplassen 415
7054 RANHEIM
Norway

Phone: +47 90612456

oystein@baadsvik.com
www.baadsvik.com

August 12 2015

To whom it might concern,

I have had the pleasure of following the career of euphonium soloist Adam Frey over a period of more than ten years.

As an international soloist myself it is easy to appreciate the impact that Mr Frey has had in the world of euphonium playing. His position today as one of the leading euphonium soloists is mainly due to his flawless technique, his unique personal musical expression as well as a constant work to expand the instruments repertoire.

The best example of this is his two solo CDs with the New Zealand Symphony Orchestra on the Naxos label. With these excellent recordings, Mr Frey paved the way for the Euphonium to be appreciated by a wider audience as well as setting a new technical and musical standard for euphonium players worldwide.

Sincerely,

A handwritten signature in black ink, reading "Øystein Baadsvik".

Øystein Baadsvik

Letter from Dr. Matthew van Emmerik

Adam Frey

From: Dr. Matthew van Emmerik <matthew.vanemmerik@gmail.com>
Sent: Wednesday, August 26, 2015 8:51 AM
To: Adam Frey
Subject: Re: Letter/review for dma portfolio

Hi mate family is well and there is plenty to get on with which is nice - I'm glad you are looking into this!

Hope this helps

I have known Adam Frey for over 18 years. We studied together at the Royal Northern College of Music in Manchester with the same two euphonium professors. Since our time together Adam has played a huge role in not only extending the repertoire for the euphonium but inspiring the next generation of performers through his insightful IEI (International Euphonium Institute) He has been the 'CEO' of this Festival for over ten years and has inspired and brought many of the international artists to this event (including myself) to help inspire many of the students in attendance over many years.

One of the most important additions Mr. Frey has made to the world of the euphonium and brass particularly, is his world first recording(s) with the New Zealand Symphony Orchestra. This disks include new compositions and other repertoire that would normally be heard on orchestral instrumentation. The substantial nature and unique quality as a euphonium and orchestra recording is easily at the level and suitable for a professional level PhD or DMA. Adam created euphonium history by making these recordings and his overall level of professionalism would be an asset to any University school system.

Adam has for many years worked tirelessly to promote the euphonium as a serious solo instrument, one which deserves equal billing as some of our other noted orchestral brass instruments. I absolutely have no hesitation in discussing further; Adam's level of work, determination and most importantly I feel he has some personal research and vision that would be enlightening to the world of brass and in particular at the level of the required PhD and DMA level.

Yours Truly

--

Dr. Matthew van Emmerik - PhD, MMus, Grad Dip-Ed, F.R.S.M.
Adams Euphonium Artist and Clinician
Euphonium and low brass lecturer, Faculty of the VCA and Music - The University of Melbourne
Website: www.matthewvanemmerik.com
Facebook: <http://www.facebook.com/DrMatthewVanEmmerik?ref=hlE-mail>
E-mail: matthew.vanemmerik@gmail.com and vanemmerik@hotmail.com
Mobile: +61 (0) 417330913



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Letter from Bruce Hangen



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t: 978.486.9524
f: 978.486.9844
www.indianhillmusic.org

September 20, 2015

Dear Adam,

I think often of our wonderful work together – you on the euphonium and me on the podium – at the Boston Pops, at Indian Hill Music and in New Zealand!

What an interesting time I had first hearing you. I was on the panel for the Concert Artists Guild competition, and I can remember other panel members saying that a euphonium just didn't make it when compared to violins and pianos! That debate really fired up my imagination, and as I am wont to push the proverbial musical envelope when possible, I had only a mildly difficult time convincing the powers that be at the Boston Pops that a euphonium soloist would make sense. As it turns out, we featured you on an all-American program, and I thought a euphonium solo would be ideal.

To have that very successful collaboration then turn into a full symphony concert with the Orchestra of Indian Hill with your Feinsein concerto was the logical next step.

But for me the highlight was working with you and the New Zealand Symphony on the recording project. Two complete CDs of euphonium + orchestra music, with an outstanding musician such as yourself and a very, very talented producer in Kevin Kaska, made that trip a truly great experience.

I only wish more conductors (and composers!) would recognize the value of the euphonium as a solo instrument, not relegated to the back of the orchestra (or band), but rather featured in front. The repertoire, while somewhat limited, is good, thanks to your efforts in commissioning and promoting and performing.

Please let me know what else I might be able to do to help the Euphonium Cause. I'll be more than happy to oblige!

All best wishes,

A handwritten signature in cursive script that reads "Bruce".

Bruce Hangen

Artistic Director & Conductor
The Orchestra of Indian Hill
www.indianhillmusic.org

education • performance

Appendix C - Project 2 - Taking Flight CD Recording

Audio CD and Booklet

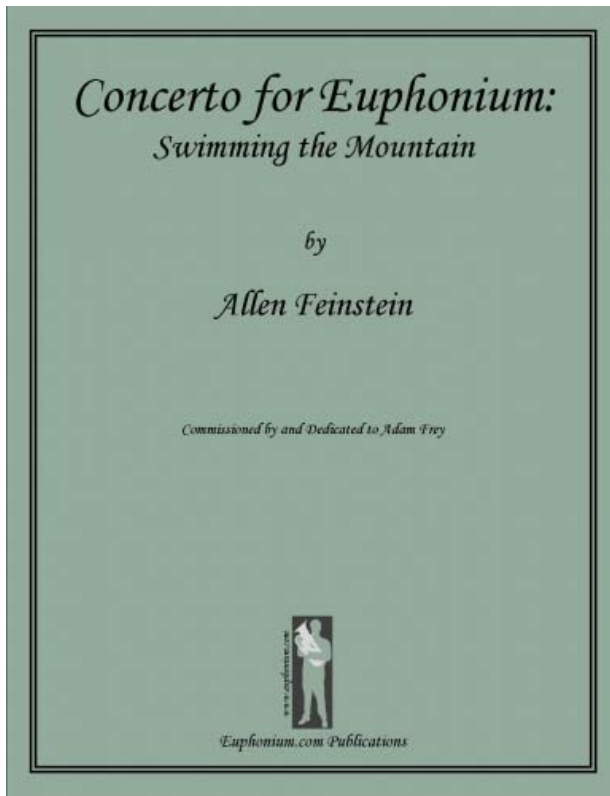
Affix Audio CD and

Booklet here

CD Recording Track List

Track	Composer	Title	Publisher
1	Ennio Morricone (arr. A Frey)	<i>Gabriel's Oboe</i>	Euphonium.com Publications
2	Hugo Alfven (arr. A. Frey)	<i>Valflickens Dans</i>	Euphonium.com Publications / Piano – Fundamental Music
3	Pablo Sarasate (arr. A. Frey)	<i>Zigeunerweisen</i>	Euphonium.com Publications
4	Giacomo Puccini	<i>Che gelida manina</i>	Kalmus Music / Piano – Euphonium.com Publications
5	Miguel Sandoval (arr. A Frey)	<i>Sin tu amor</i>	Euphonium.com Publications
6	Jules Massenet (arr. A. Frey)	<i>Meditation</i>	Euphonium.com Publications
	Allen Feinstein	<i>Euphonium Concerto</i>	Euphonium.com Publications
7		I. Zeus	
8		II. Eclipse	
9		III. Realm of Possibility	

Examples of published sheet music



Data Disc 2 of 4 containing relevant scores

Hugo Alfven arr. Adam Frey, *Valflickens Dans*, Orchestral Score

Allen Feinstein, *Concerto for Euphonium*, Orchestral Score

Allen Feinstein, *Concerto for Euphonium*, Piano Reduction

Jules Massenet arr. Adam Frey, *Meditation*, Orchestral Score

Jules Massenet arr. Adam Frey, *Meditation*, Piano Reduction

Ennio Morricone arr. Frey & Kaska, *Gabriel's Oboe*, Orchestral Score

Ennio Morricone arr. Frey & Kaska, *Gabriel's Oboe*, Piano Reduction

Giacomo Puccini arr. Adam Frey, *Che gelida manina*, Orchestral Score

Giacomo Puccini arr. Adam Frey, *Che gelida manina*, Piano Reduction

Miguel Sandoval arr. Adam Frey, *Sin tu amor*, Orchestral Score

Miguel Sandoval arr. Adam Frey, *Sin tu amor*, Piano Reduction

Pablo Sarasate arr. Adam Frey, *Zigeunerweisen*, Orchestral Score

Pablo Sarasate arr. Adam Frey, *Zigeunerweisen*, Piano Reduction

Affix Data Disc 2 of 4 here

Composer Biography – Allen Feinstein

Allen Feinstein is a composer and conductor of film music, classical music, and musical theater. He has been Director of Bands at Northeastern University since 1990. In October 2011 two of Prof. Feinstein's compositions were performed at Weill Recital Hall at Carnegie Hall, including a new work, *I Was a Teenage Clarinetist*, commissioned and premiered by Marguerite Levin. Feinstein composed and conducted his scores accompanying silent films on the National Film Preservation Foundation's DVD compilation Treasures 3, which looked at how early filmmakers addressed social issues. The DVD set was on many 'best of' lists for 2007, including those of *The New York Times*, *Time Magazine*, and *The New Yorker*. He is completing a new musical about the early silent film era entitled *Bremer's Moving Picture Musical Dictionary*, which will receive a staged reading in April, 2013. He is writing the play as well as the music and lyrics for this show. His classical compositions include a recent work for piano, oboe, and bassoon, *Three Dances*, which was a featured work at the International Double Reed Society conference in June, 2010 in Norman, Oklahoma. Performed with original choreography, the work was reprised with dance in July, 2010 in Salt Lake City.

Adam Frey, guest soloist for the Boston Pops, recorded Feinstein's *Concerto for Euphonium and Orchestra* with the New Zealand Symphony, which was released on the MSR Classical Label in June 2007. The concerto won the prestigious Phillips Award for compositional excellence from the International Tuba Euphonium Association for the best work written for the instrument between 2002 and 2006.

Feinstein's has written several musicals, including *At Swim Two Boys*, which received a professional production as part of the Northeastern Center for the Arts concert series in 2007. He also serves as Music Supervisor for the Hasty Pudding Theatricals, an organization dedicated to creating and producing a new musical each year. He has written a number of pieces for narrator and orchestra that have been performed widely, including *The Little Engine That Could*, which received 16 performances by the Akron Symphony in 2011, and was performed in January 2012 by the Buffalo Philharmonic.

As a conductor Feinstein has led many ensembles in accompanying silent films, and has served as music director for numerous musical theater productions. As Music Director of the NU Band program he has led multi-media concerts, children's concerts, themed musical

events, hosted numerous guest composers and soloists, coached many student conductors and collaborated with dozens of student soloists.

Feinstein's compositions have been performed by the New Zealand Symphony, Buffalo Philharmonic, Milwaukee Symphony, Banda Municipal de Jaen (Spain), Virginia Symphony, US Army Orchestra, Akron Symphony, Peoria Symphony and many other professional orchestras. The Northeastern Wind Ensemble, Concert Band and Orchestra, Harvard Wind Ensemble, University of Connecticut Wind Ensemble, Brown University Wind Symphony and many other college ensembles have also performed his works.

List of Selected Performances of Repertoire from Project 2

Allen Feinstein *Concerto for Euphonium*

New Zealand Symphony Orchestra (New Zealand)

US Army Orchestra (Washington DC, USA)

Northeastern University Symphony Orchestra (world premiere) (Boston, USA)

Northeastern University Wind Symphony (wind band premiere) (Boston, USA)

Ft. Collins Symphony Orchestra (Colorado, USA)

Indian Hill Symphony Orchestra (Massachusetts, USA)

Boston Pops (Massachusetts, USA)

Johnstown Symphony Orchestra (Pennsylvania, USA)

University of North Texas Concerto Competition

Various performances of the piano reduction

Pablo Sarsate

Minot Symphony Orchestra

Boise State Symphony Orchestra

Program from Northeastern University Orchestra *World Premiere*

Northeastern University Orchestra

Flute Jessica Rybicki Diziel Wu Jonathan Wong	Trumpet Adam Szeliski Jaun Sign Jesse White	(Voice over) Biao-Dan Kim Natalie Pawlak Jon Kirkland Jennifer See John Spadecchini Joseph M. Tsai Lacelle Teng Sara Underwood Starr Wong Stephanie Wesley	Bass Carl Henders Joshua Harris Evan Umasaky
Oboe Melaine Newman Elizabeth Road Renas Ritar	Trombone Charlaine Bonhardt Julius Filgate Tim Fodette	Clarinet Tabu Erich Leon	
Clarinet Kim Campbell Prasit Rizzo David Schabeni-Ekman	Timpani Jason Silverberg	Viola Shandra Busch Sharon Casey Lauren Chapman Rod Hezarkhani Byron Roe	
Bass Clarinet Christina Kozian	Percussion Sara Cheturovov	Violin Briana Albelis Stephanie Boat Lauren Brannock Cristina Calderaro Anna Ferretti Gordon Freeman Jonathan Goldkornberg Matthew Johnson Brian Kelmakis	Cello Jeanette Cunningham Kate Cunningham Charles Ellis Jodie Graham Laura Mann Hillary Scott Ben Wan
Ransom Brian Harty Sean Sherman			
Horn Rebecca Marshall Sasha Mirakis Craig Olivetti			

ABOUT THE PERFORMERS, CTD

recordings as a collaborative artist and has been a featured soloist in broadcasts on BBC Radio 2, Swiss Cable Radio, and on numerous NPR stations in the US.

Academically, Adam has written articles and reviews that have appeared in *The International Tuba Euphonium Association Journal*, *The British Brass Bandmen*, *Brass Band World*, *The International Trombone Association*, and *Georgia Music News*. Adam is also a Assistant Editor of *The Euphonium Source Book* to be published by Indiana University Press. Adam also serves as the President of *The Euphonium Foundation Inc.*, a non-profit set up to promote the euphonium, and as Artistic Director of *The International Euphonium Institute*, North America's first camp dedicated specifically to the euphonium.

His websites, www.euphonium.com and www.adamfrey.net, contain information on the euphonium, sound files from live concerts, future performance schedules, photos from his world travels, and a list of his recordings and publications for purchase.

Gordon Freeman is a Junior Chemical Engineering student at Northeastern University. He has played violin in the Northeastern University Orchestra since beginning studies here including several terms as concertmaster. Among his other musical involvements, he sits as first violinist in the Northeastern University String Quartet. Gordon is also a member of both the local and national organizations of the American Institute of Chemical Engineers as well as a member of the Tau Beta Pi national engineering honor society. As a United States Marine Corps Officer Candidate, he plans to attend flight school after graduation and pursue a career in military aviation.

The Northeastern University Orchestra

Fall Concert

Allen Feinstein, *Music Director*

Guest soloist
Adam Frey, *Euphonium*
Gordon Freeman '06, *Guest Conductor*

Thursday, December 2, 2004 at 8:00 pm
Blackman Auditorium • Northeastern University

ABOUT THE PERFORMERS

Allen Feinstein, Assistant Professor of Music, is in his fifteenth year as Director of Bands at Northeastern University, where he serves as Music Director of the Northeastern Orchestra and Concert Band. His composition *The Little Engine That Could* has been performed by more than a dozen orchestras across the country, including the Milwaukee Symphony. His euphonium concerto, to be premiered tonight, will be performed in Washington, D.C. in January by the Army Orchestra, with Adam Frey, euphonium soloist.

Adam Frey represents one of the elite brass soloists in the world by bringing his sharp intellect, mature musicianship, and charismatic stage presence to audiences all over the world. A native of Atlanta, Georgia, Adam began his musical studies at the University of Georgia under Dr. David Randolph and earned a Bachelor of Music *magna cum laude* with High Honors. Adam later completed a Master of Music with *Distinction* and a Professional Performance Diploma with *Distinction* from the Royal Northern College of Music in Manchester, England.

Traveling extensively in the past few years with concert appearances in Europe, America, and Austral-Asia, Adam's performances are varied and diverse appearing with orchestras, wind bands, brass bands, and as a solo recitalist. Some orchestral ensembles have included the Boston Pops (USA), Cheju (South Korea), Fort Collins (USA), Vaasa (Finland), Greenboro (USA), LaGrange (USA), and the University of Georgia (USA) Symphony Orchestras. Brass band concerts have mainly been concentrated in Europe performing with the National Youth Brass Band of Switzerland, Luzern Youth Brass Band (Switzerland), Soli Brass (Holland), Point of Ayr (Wales), Brass Band of Battle Creek (USA), Willoughby City Band (Australia), Williams Pairey Band (UK), Fodens Courtros Band (UK), and Besses' O the Barn (UK). Wind band solo appearances have included the Guardians Band (Finland), Ithm Girls Band (South Korea), Bavarian State Police Band (Germany), Cheju Festival Band (South Korea), Hong Kong Young Musicians Wind Orchestra (China), Nashville Wind Ensemble (USA), Blue Lake Festival Band (USA), University of Georgia Wind Symphony (USA), University of Utah Wind Ensemble (USA), and the Atlanta Wind Symphony (USA) to name but a few.

His first solo recording entitled, *Listen to THIS!!*, received worldwide acclaim for both its numerous world premieres and impressive performances. Some reviews from the brass enthusiast publication *Brass Band World* include:

"What Frey is above all things is enterprising and adventurous."
"Frey imparts to the *Faree* an assurance and tenderness that is fitting, just as he brings his enviable finger technique to *Flight of the Bumble Bee*."

Adam's second solo CD, *Collected Dreams*, features a wonderful collection of traditional Scottish, Irish, and classical melodies that combine the lush sound of the euphonium with dreamy synthesizer accompaniments in a new age vein. His future recording projects include working with the New Zealand Symphony Orchestra, the Metropolitan Wind Symphony with Scott Hartmann (former Empire Brass trombonist), the Atlanta Youth Wind Symphony and the *Euphoniums Unlimited* project. He also appears on ten other

continues

Thursday, December 2, 2004 at 8:00 pm
Blackman Auditorium
Northeastern University

The Northeastern University Orchestra Prof. Allen Feinstein, *Music Director*

This concert is dedicated to Matthew Tasker '08.

Tragic Overture Johannes Brahms
Gordon Freeman '06, *guest conductor*

Nimrod from Enigma Variations Op. 36 Edward Elgar

Performed in memory of Matthew Tasker '08

Concerto for Euphonium and Orchestra: Allen Feinstein
*Swimming the Mountain**
I. Zeus
II. Eclipse
III. Realm of Possibility

Adam Frey, *euphonium*
*premiere performance

Intermission

Symphony No. 9, Op. 95 Antonin Dvořák
I. Adagio. Allegro molto
II. Largo
III. Molto vivace
IV. Allegro con fuoco

Please join us for a reception following the concert.

Program from Indian Hill Symphony Orchestra

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inviting, engaging, inspiring

**2006-2007
CONCERT
SERIES**

**SYMPHONY
POPS
CHAMBER MUSIC
JAZZ
MUSICAL THEATER**

**The Orchestra
of Indian Hill**
32nd Season
Bruce Hangen, Music Director

Program from Indian Hill Symphony Orchestra

indian hill **music**

Midwinter Euphoria
The Orchestra of Indian Hill
January 28, 2007 at 3:00 pm
Littleton Performing Arts Center
Littleton, MA

Bruce Hangen, conductor
Adam Frey, euphonium

Music for The Theatre

- I. Prologue*
- II. Dance*
- III. Interlude*
- IV. Burlesque*
- V. Epilogue*

Aaron Copland
(1900-1990)

**Concerto for Euphonium and Orchestra:
Swimming the Mountain**

Allen Feinstein
(b. 1964)

Adam Frey, euphonium

- Intermission -

Symphony No. 7 in D minor, Op. 70

- Allegro Maestoso*
- Poco Adagio*
- Scherzo Vivace-Poco meno osso*
- Finale, Allegro*

Antonin Dvorák
(1841-1904)

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Program from Fort Collins Symphony Orchestra

A


2009/2010 Season

Celebration OF SOUNDS



Fort Collins Symphony
1949

FORT COLLINS
SYMPHONY
WES KENNEY, MUSIC DIRECTOR



Celebrating
60 YEARS

|music|

A strong sense of euphonium

Musician sees opportunity in rarely used instrument

BY P.J. NUTTING
pjnutting@coloradoan.com

Adam Frey is one of the highest authorities in the world of euphonium playing.

A rarely used brass instrument, the euphonium is somewhere between a tuba and a French horn, and is unknown even to many orchestral fans. But Frey thinks all of this adversity has only pushed him harder to become the instrument's unofficial PR agent.

"You may not know what the euphonium is, but you're gonna love the way it sounds" has been Frey's ambassadorial message to musicians and audience members alike.

Explaining the wonders of the euphonium — particularly what it is — has become a "normal" part of his job, the musician said in a recent phone interview. Frey is the author of multiple euphonium books and a contributor to what he says is his encyclopedia, "The Euphonium Source Book." He is the president of the non-profit euphonium advocacy group The Euphonium Foundation Inc. and the artistic director of The International Euphonium Institute. He also instructs students in the euphonium at Georgia State University and Emory University, two of only a handful of schools that hire a strictly-euphonium teaching position.

"I fell in love with the sound of the instrument," Frey said. "I started on trumpet, and I thank my band director for tricking me in seventh grade. He asked if one of the trumpeters would play the euphonium for one concert, only one. Well... it's been a very long concert for me."

Frey now does 40 or 50 performances a year around the world; most of them are with brass ensembles or other bands, but Saturday's performance with the Fort Collins Symphony (which awarded Frey the winner of its Young Artist Competition in 2000) presents a rare opportunity to play with an orchestra. "I normally play with (an orchestra) three to five times a year," he said, adding that for a euphonium player, that's a lot.

"In some ways, I love the challenge, and that's one of the things that drives me a little extra," Frey said. "Wynton Marsalis has done great things for the trumpet, James Galway for the flute: I am doing, and will continue to do, great things for the

euphonium, I hope," he added with a laugh.

Frey also has had more than 70 pieces composed or arranged especially for him, including Saturday's "Concerto for Euphonium and Orchestra: Swimming the Mountain."

"It's about what's possible and what's impossible," he said. "Everyone told me that no one can get a solo job as a euphonium player unless you want to play in the military band or teach. Euphoniums don't play with orchestras — that's not normal."

The performance will be prefaced by the Fort Collins Symphony Guild's annual Musical Zoo, an instrumental show-and-tell where children can see, touch and hear instruments firsthand. "It's basically a way to teach kids about the instruments," Frey said. "For the euphonium, that's a great thing because it gets (the sound of the instrument) in their head."

"There's a lot of scientific evidence that has proven that kids engaged in music excel in standard testing and math subjects," he added. "The other great thing I find is there's a great social aspect, working with friends and playing in the band, and I think there's a great artistic component in giving kids a way to express themselves."

Events like these are one of Frey's greatest tools. Each year, he hosts a summer camp that draws kids to Frey's hometown of Atlanta for a week of playing and learning about the euphonium. Frey refers to it unashamedly as "euphonium geek week."

"There's always something we're all a little bit of a geek about — computers, science, stamp collecting, whatever it may be," Frey said. "A lot of us in the music world happen to be geeks about our instruments."

"Great musicians are great musicians," he added. "If they happen to play euphonium, piano or conduct, that's the voice they choose to communicate with, but we're all part of the same thing."



'A Young Artist Competition Winner Returns' featuring Adam Frey

What: Fort Collins Symphony's 2000 Young Artist Competition winner Adam Frey will perform *Feinstein's 'Swimming the Mountain'* with the symphony. The concert will also include Tchaikovsky's *'The Tempest Op. 18'* and *'Symphony No. 6 Pathétique.'*

When: 7:30 Saturday

Where: Lincoln Center, 417 W. Magnolia St.

Cost: \$30-\$40 (\$11 for students)

Information: (970) 221-6730 or www.fcisymphony.org

Musical Zoo

What: A chance for children to get up close and personal with a variety of musical instruments. This event will include presentations by euphonium player Adam Frey, string quartet Three Billy Goats Gruff, percussion group Drum Bubbas and a dance performance of "Alice in Wonderland" by Canyon Concert Ballet. When: 9:30 to 11:30 a.m. Saturday
Where: Fort Collins Senior Center, 1200 Raintree Drive Cost: \$3 for children ages 2 to 10; free for children 1 and younger and adults Information: www.fcisymphony.org

www.coloradoan.com

Ticket

Thursday, March 4, 2010 ■ 5

Program from Johnstown Symphony Orchestra



Johnstown Symphony Orchestra

Istvan Jaray, Music Director

Celebrating Eighty-Two (82) Seasons

2010-2011

ISTVAN JARAY, Conducting

March 12, 2011

OLGA REDKINA, Cello

Pasquerilla Performing Arts Center

MICHAEL WADDELL, Euphonium, Winner of the Young Artist Competition

BEETHOVEN EGMONT OVERTURE, OP. 84

**LALO CONCERTO FOR VIOLONCELLO AND
ORCHESTRA IN D MINOR**

- I. Lento; allegro maestoso
- II. Andantino con moto; allegro presto
- III. Andante; allegro vivace

Ms. Redkina

WEBBER PHANTOM OF THE OPERA MEDLEY

arr. Custer

Mr. Glenn Wilson, Guest Baton Winner

INTERMISSION

**FEINSTEIN CONCERTO FOR EUPHONIUM AND ORCHESTRA:
"SWIMMING THE MOUNTAIN"**

- I. Zeus: Andante
- II. Eclipse: Lento
- III. Realm of Possibility: Presto

Mr. Waddell

LISZT LES PRELUDES, S. 97

Flowers courtesy of B & B Floral Designs

Please turn off all cell phones, pagers and beeping watches.

The use of cameras and or tape or video recorders is prohibited.

The Johnstown Symphony Orchestra receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania, and the National Endowment for the Arts, a federal agency.

Program from Northeastern University Wind Symphony

<p>Northeastern University Wind Ensemble, Spring 2016 Allen Feinstein, conductor</p>	
<p>Piccolo Chloe Weiers</p>	<p>Trombones John Stingerland Tavish Fenbert Nik Argentinis</p>
<p>Flutes Chloe Weiers Caitlin Caulfield Olivia Palmer Whitney Wallace</p>	<p>Euphonium Zach Cadman Rachel Saywitz</p>
<p>Oboes Natalie Kukahtel Eileen Corziner</p>	<p>Tuba Simon Spector</p>
<p>Clarinets Kara Peterman Larry O'Connor Erika Towne Dana Walker Erica Penniman Jill Coghlan</p>	<p>Double Bass Sabrina Brengel</p>
<p>Bass Clarinet Lucas Rich</p>	<p>Percussion Oliver Cervantes Colin Davis Ramin Kohardeb Cameron Parker Amy Stahl</p>
<p>Bassoons Morgan Hines Kevin DeLeonardo</p>	
<p>Alto Saxes Nathan Helmick Alex Ginnerty</p>	
<p>Tenor Sax Trenton White</p>	
<p>Bari Sax Daniel Lim</p>	
<p>Trumpets Greg Laird Laura Marelic Gun Ho Yun Jake Sullivan Shane Waxler</p>	
<p>Horns Julia Winzer Kenneth Barragan Luke Miller Sarah Braun</p>	

ABOUT THE ARTISTS

One of the elite brass soloists in the world, **Adam Frey** travels the globe sharing his talents as a performer and teacher. A native of Atlanta, Georgia, Adam Frey received his musical training at the University of Georgia and the Royal Northern College of Music in Manchester, England. As a major ambassador of the euphonium, Adam has more than ninety works that have been composed or specifically arranged for him.

Adam has soloed with orchestras the world over, including the world famous Boston Pops, Cheju Symphony Orchestra (South Korea), US Army Orchestra (Washington DC), Harvard Pops (MA), Fort Collins (CO), Indian Hill (MA), the Vaasa Symphony Orchestra (Finland), Atlanta Philharmonic (GA), Cascade (WA), Greensboro (NC), Clemson (SC), LaOrange (CA), Minot (ND), Bolshoi Philharmonic (MA), and Northeastern (MA) Symphony Orchestras. He also performs regularly with wind bands and brass bands that have included Soli Brass in Holland, Point of Ayr in Wales, the National Youth Brass Band of Switzerland and wind bands from Singapore, Germany, Hong Kong, and the United States.

Adam has also been guest soloist at festivals around the globe, including twice at the Mid-West Band and Orchestra Clinic (USA), the WASBE Convention (Singapore), Melbourne International Festival of Brass (Australia), Trombonanza (Argentina), Carlos Gomez Festival (Brazil), Jeju International Wind Festival (South Korea), Asia Pacific Band Directors Conference (South Korea), Westby Low Brass Workshop (Norway), Peru Low Brass Festival (Peru), Culturibia Festival (Columbia), Tulum (Thailand), and Orquesta Latinoamericana de Vientos (Columbia) to name a few.

For 12 years, he has hosted the *International Euphonium Tuba (IET) Festival*. This event hosts 70+ students and teachers from around the globe in a week playing, learning, and motivation. Participants range from high school students to graduate college students to adult amateurs and occurs each June in Atlanta.

His website, www.euphonium.com, contains sound files, performance schedules, photos from his world travels, and his recordings and publications.

Adam Frey is a Yamaha Performing Artist and Guest Clinician

Allen Feinstein is a composer and conductor of film music, classical music, and musical theater and is on the faculty at Northeastern University where he directs the Wind Ensemble and teaches courses in music theory and musical theater. Two of his compositions were performed in Wall Recital Hall at Carnegie Hall in 2011 by clarinetist Marguerite Lovin. He composed and conducted his scores accompanying silent films on the National Film Preservation Foundation's DVD compilation *Treasures 3*, which was on many best of lists for 2007, including those of *The New York Times*, *Time Magazine*, and *The New Yorker*. Adam Frey, guest soloist for the Boston Pops, recorded Feinstein's *Concerto for Euphonium and Orchestra* with the New Zealand Symphony. The concerto won the prestigious *Phillips Award* for compositional excellence from the International Tuba Euphonium Association for the best work written for the instrument between 2000 and 2006. Feinstein has written several musicals; his latest theater project is *Bremer's Moving Picture Musical Dictionary*, about the early days of silent film. Feinstein's compositions have been performed by the Milwaukee Symphony, Bands

Northeastern University Wind Ensemble

The Northeastern University Wind Ensemble
Sunday, April 12, 2015, 4pm, The Fenway Center
Prof. Allen Feinstein, conductor
Guest soloist, Adam Frey, euphonium

Jupiter from The Planets (1916)
Gustav Holst (1874-1934)

Serfic Dances (1975)
Norman Delto Jolo (1913-2008)
I. Allegro pesante
II. Adagio mesto
III. Allegro spumante

Euphonia (1975)
John Paulson (b. 1948)

Concerto for Euphonium and Symphonic Band: Swimming the Mountain (2005)
Allen Feinstein (b. 1964)
Adam Frey, euphonium
I. Zous
II. Ecipias
III. Realm of Possibility

Intermission

Equus (2000)
Eric Whitacre (b. 1970)

A Dionysian Tale (2014)
Matthew Keim (b. 1995)

Greek Dance from Concerto for Euphonium (1996)
Philip Wilby (b. 1949)
Adam Frey, euphonium

Review of Taking Flight, International Tuba Euphonium Journal

ITEA JOURNAL VOLUME 43 NUMBER 2 (WINTER 2016)

PRINT REVIEW:

Taking Flight CD recording by Adam Frey (euphonium) and New Zealand Symphony Orchestra (Bruce Hangen - conductor). MSR Classics. MS 1248.
Euphonium.com, LLC. 7230 Cloverhurst Court, Cumming, GA 30041.
sales@euphonium.com www.euphonium.com/store.html 2007. \$14.95.

Reviewed by Dr. Gail Robertson

ONLINE REVIEW:

Taking Flight CD recording by Adam Frey (euphonium) and New Zealand Symphony Orchestra (Bruce Hangen - conductor). MSR Classics. MS 1248.
Euphonium.com, LLC. 7230 Cloverhurst Court, Cumming, GA 30041.
sales@euphonium.com www.euphonium.com/store.html 2007. \$14.95.



Having known Adam Frey for many years, it was a nice escape to listen to one of his earlier CD's that I had previously listened to, but it somehow has been unnoticed below his **many** other CD's. World-class euphonium artist, extreme innovator of new music, and founder of the International Euphonium Tuba Festival (formerly known as the International Euphonium Institute), Adam has created his own path and succeeded in the world as a euphonium soloist and teacher. *Taking Flight* includes a variety of works that have been borrowed from the standard repertoire of other instruments as well as a newly commissioned work of almost twenty minutes in length for euphonium and orchestra by Allen Feinstein.

It is no easy feat to perform as a soloist with an orchestra let alone to be able to record two entire CD's with the euphonium as the featured instrument! (*Majestic Journey* is also a complete CD with orchestra). Partnered with conductor Bruce Hangen and the New Zealand Symphony Orchestra, Adam's virtuoso playing is a brilliant match. His ability to make the euphonium sing is ever so apparent in his rendition of Ennio Morricone's *Gabriel's Oboe*. Equally amazing is his technical mastery of Pablo De Sarasate's *Gypsy Airs* and *Valflicens Dans* by Hugo Alfvén. In addition to Adam's outstanding playing, the musicians of the New Zealand Symphony Orchestra are equally stunning. The listener will also easily notice the extraordinary writing by Allen Feinstein in his *Concerto for Euphonium: Swimming the Mountain*.

As I listened to the CD, I noticed that Adam arranged several of the works. Although this information is not listed on the track listings or in the liner notes, I have included it below.

Review of Taking Flight, International Tuba Euphonium Journal

Adam's program consists of:

<i>Gabriel's Oboe</i>	Ennio Morricone (b. 1928) (arr. Frey/Kaska)
<i>Valflickens Dans</i>	Hugo Alfvén (1872-1960) (arr. Frey)
<i>Zigeunerweisen (Gypsy Airs)</i>	Pablo De Sarasate (1844-1908) (arr. Frey)
<i>Che gelida manina (from "La Boheme")</i>	Giacomo Puccini (1858-1924)
<i>Sin tu amor</i>	Miguel Sandoval (1903-1953) (arr. Frey)
<i>Meditation (from "Thaïs")</i>	Jules Massenet (1842-1912) (arr. Frey)
<i>Concerto for Euphonium: Swimming the Mountain</i>	Allen Feinstein (b. 1964)
I. Zeus	
II. Eclipse	
III. Realm of Possibility	

Included on this CD is what Adam describes as "many scenic lookouts along the way." The included twelve-page CD booklet "takes us on a musical journey" and is full of great information about the works that are performed. Although this may seem a little overdue since this CD was released in 2007, thank you Adam for paving the way with so many wonderful recordings, commissioned works, arrangements, and especially for another complete CD with full symphony orchestra!

--Dr. Gail Robertson, Visiting Assistant Professor of Tuba and Euphonium/Jazz - University of Central Arkansas, Willson International Euphonium Artist, SymbiosisDuo

AMERICAN RECORD GUIDE

March / April 2008

Taking Flight

Adam Frey, euphonium

MORRICONE: *Gabriel's Oboe*; ALFVEN: *Valflickens Dans*; SARASATE: *Gypsy Airs*; PUCCINI: *Che Gelida Manina*; SANDOVAL: *Sin tu Amor*; MASSENET: *Meditation*; FEINSTEIN: *Euphonium Concerto*

New Zealand Symphony/ Bryce Hangen
MSR 1248—44 minutes

Beyond the Horizon

BOURGEOIS: *Concert Prelude*; CENSHU: *A Walk in the Woods*; PRIOR: *Diversions*; MACMILLAN: *Gaelic Sonata*; MORGAN: *Shapes of the Morning*; WILHELM: *Duett Concertino*

Paula Peace, p; Fred Mills, tpt
MSR 1249—60 minutes

Euphonium albums are among the rarest of entities, and here are two by Adam Frey, perhaps the world's leading young euphonium player. These albums make it clear that his reputation is deserved. In 1248, Frey teams with the New Zealand Symphony in arrangements that include the soulful (Morricone, Puccini, Sandoval), the familiar (Sarasate, Massenet), and the virtuoso (Alfven). In the first category, Frey shows a beautiful tone that is full yet crisp; in the second, fine interpretive instincts; and in the third, amazing technique.

The centerpiece of the program is Allen Feinstein's *Swimming the Mountain* Euphonium Concerto (2004), dedicated to Frey. I ('Zeus') is expansive and gives the soloist some very high notes and super-fast lines. II ('Eclipse') has the euphonium muted and pensive for a while, then open and exultant. III ('Realm of Possibility') is a happy romp. While this is not great music, it shows the euphonium to good advantage and offers an enjoyable listening experience. Frey sounds terrific, and the New Zealand Symphony gives its all to the project.

MSR 1249 is a significant contribution to the euphonium world, presenting a number of new works that should become part of the standard recital repertory. Most were composed for Mr Frey. A Concert Prelude (2005) by brass-band composer Derek Bourgeois shows Frey's ability to play technically difficult, slurred material with admirable evenness and precision. Jiro Censhu's 'Walk in the Woods' (2004) is contemplative, while Richard Prior's 'Diversions' (2006) is a very enjoyable and unusual crazy-quilt. The big piece—Duncan MacMillan's appealing *Gaelic Sonata* (2003)—is long and difficult. David Morgan's 'Shapes of the Morning' (2004) is a thoughtful study, while Rolf Wilhelm's *Duett Concertino* is a most attractive work for trumpet, euphonium, and piano. Fred Mills, formerly of Canadian Brass and now Adam Frey's colleague on the faculty at the University of Georgia, is the amiable trumpeter.

Excellent collaborative work by pianist Paula Peace.

KILPATRICK

Review of *Sin tu amor*, piano reduction – International Tuba Euphonium Journal

ITEA JOURNAL VOLUME 40 NUMBER 3 (SPRING 2013)

"Sin tu amor" by Miguel Sandoval arranged for euphonium and piano by Adam Frey.
Euphonium.com, LLC. 7230 Cloverhurst Court, Cumming, GA 30041.
sales@euphonium.com. **www.euphnum.com/store.html**. 2012. \$14.95.

Sandoval, (1903-1953) a Guatemalan, immigrated to the United States in 1925 and worked as a composer and pianist. "Sin tu amor" was composed when he was eighteen. This lively piece is refreshing, written in a bolero style. The lyrics to the original love song are printed in the prefatory notes and are quite passionate. This selection would be a terrific addition to a recital program providing contrast from the traditional repertoire.

The euphonium range is e - b-flat¹ in addition to the piano score, bass clef and b-flat treble clef parts are provided. A sample score and audio clip can be downloaded at **www.euphonium.com**. This piece is also featured on Adam Frey's recording "Taking Flight."

--Patrick Lawrence, University of Wisconsin, Stevens Point

Appendix D - Project 3 – Concierto Ibérico

CD Audio Recording

Affix Audio CD of Project 3 here.

CD Track Listing

<u>Track</u>	<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
	Tim Jansa	<i>Concierto Ibérico</i>	Euphonium.com Publications
	US Army Orchestra Live Concert Premiere		
1		I. Courage	
2		II. Faith	
3		III. Fire	
	Tim Jansa	<i>Concierto Ibérico</i>	Euphonium.com Publications
	Georgia State University Symphonic Wind Ensemble Live Concert Premiere		
4		I. Courage	
5		II. Faith	
6		III. Fire	

Examples of Published Sheet Music



Data Disc 3 of 4 – Table of Contents

Tim Jansa, *Concierto Ibérico*, Orchestral Score

Tim Jansa, *Concierto Ibérico*, Wind Band Score

Tim Jansa, *Concierto Ibérico*, Piano Reduction

World Premiere recording with US Army Orchestra

World Premiere recording with the Georgia State University Wind Ensemble

Affix Data Disc 3 of 4 here.

Composer Biography – Tim Jansa

Born in Germany in 1974, German-American composer Tim Jansa's music is heard in venues ranging from concert halls to salons throughout Europe, Asia, Australia, and the Americas, including New York City's Carnegie Hall. He has received numerous commissions to compose new works and create arrangements for a wide variety of ensembles from choral settings and chamber groups, to symphony orchestra and concert band—as well as custom pieces with non-traditional instrumentation. The catalog of his works includes solo vocal and choral music; two string quartets; music for piano, orchestra, concert band, and brass ensemble; as well as a symphony. His collaboration with internationally-renowned artists has resulted in a number of his works establishing themselves as standards in their respective areas.

Jansa's *Concierto Ibérico* (Concerto for Euphonium) was a finalist for the 2010 Harvey G. Phillips Award for Composition. His works have been featured on several radio programs, one winning a 2013 Associated Press APME Award. Jansa's music has also been recorded for the Albany Records Label.

In addition to his compositional endeavors, Jansa has conducted several performances of his music both in Europe and the United States. He also serves on the board of directors of the Atlanta Chamber Winds. Tim Jansa lives in Atlanta, GA, USA.

List of Selected Performances of Repertoire from Project 3

US Army Orchestra - World Premiere (Washington DC, USA)

Dekalb Symphony Orchestra (Georgia, USA)

Georgia State University Symphonic Wind Ensemble (Georgia, USA)

Chai-yi National University Wind Ensemble (Taipei and Chai-Yi, Taiwan – 3 concerts)

Kasert University Wind Ensemble (Bangkok, Thailand)

Jeju International Wind Festival (Jeju, South Korea)

International Tuba Euphonium Convention – Indiana University (Indiana, USA)

Program from US Army Orchestra *World Premiere*

★ ★ ★ *from Washington, DC* ★ ★ ★

THE U.S. ARMY BAND "PERSHING'S OWN"

2012 TUBA-EUPHONIUM
WORKSHOP

Armed Forces Tuba-Euphonium Ensemble

The U.S. Army Orchestra



Friday, January 27, 2012
Brucker Hall, Ft. Myer, Virginia
7:00 PM

Program from US Army Orchestra World Premiere

*** from Washington, DC ***

THE UNITED STATES ARMY BAND "PERSHING'S OWN"

Colonel Thomas H. Palmatier, Leader and Commander
CSM Mitchell D. Spray, Command Sergeant Major

"Stars and Stripes"

SSG David Kirven, conductor

- Canzon Septimi Toni No. 2 from Antiphonal Suite Melchoir Frank
arr. Mike Forbes
- Prelude and Fugue in D Minor, BWV 554..... J.S. Bach
arr. James Barnes
- Gradual Anton Bruckner
trans. Mike Forbes
- The Liberation of Sisyphus..... John Stevens
Chris Quade, Tuba Soloist
- Amparito Roca..... Jaime Texidor
arr. Jim Self
- The Furies Neal Corwell

Armed Forces Tuba-Euphonium Ensemble

Dr. Dennis AsKew, conductor

- Fanfare from *La Peri* Paul Dukas
arr. John Stevens
- Feiertagsmusik Bernhard Krol
- Galop Dmitri Shostakovich
arr. Patrick Jones
- Pedal to the Metal Michael Robinson
- TubaRhumba Rocco DiGiovanni

Program from US Army Orchestra World Premiere

BRIEF INTERMISSION

The U.S. Army Orchestra

MAJ Tod Addison, conducting

Five Bagatelles.....Gerald Finzi

1. Allegro Deciso
2. Romance
3. Carol
4. Forlana
5. Fughetta

SSG Charles Giannelli, tuba

Conceirto Ibérico Tim Jansa

- I. Valor (Courage)
- II. Fe (Faith)
- III. Fuedo (Fire)

Adam Frey, euphonium

Concerto for Tuba and Strings.....Arild Plau

- I. Prolog
- II. Canzone
- III. Finale

Dr. Stacy Baker, tuba



Program from Georgia State University World Premiere

SCHOOL OF MUSIC



presents

Georgia State University
Wind Orchestra

Chester Phillips, conductor

Russell A. Thompson,
graduate assistant conductor

Georgia State University
Symphonic Wind Ensemble

Robert J. Ambrose, conductor

Timothy L. Ellison,
graduate assistant conductor

Guest Artist:
Adam Frey, euphonium

Thursday, October 21, 2010 7:30 p.m.

Rialto Center for the Arts

music @ the heart
of Atlanta

Program from Georgia State University World Premiere

PROGRAM (continued)

Symphonies of Wind Instruments (1920, revised 1947) Igor Stravinsky
(1882-1971)

My Jesus, Oh! What Anguish (1736/1974) Johann Sebastian Bach
(1685-1750)
arr. by Alfred Reed

Timothy L. Ellison, conductor

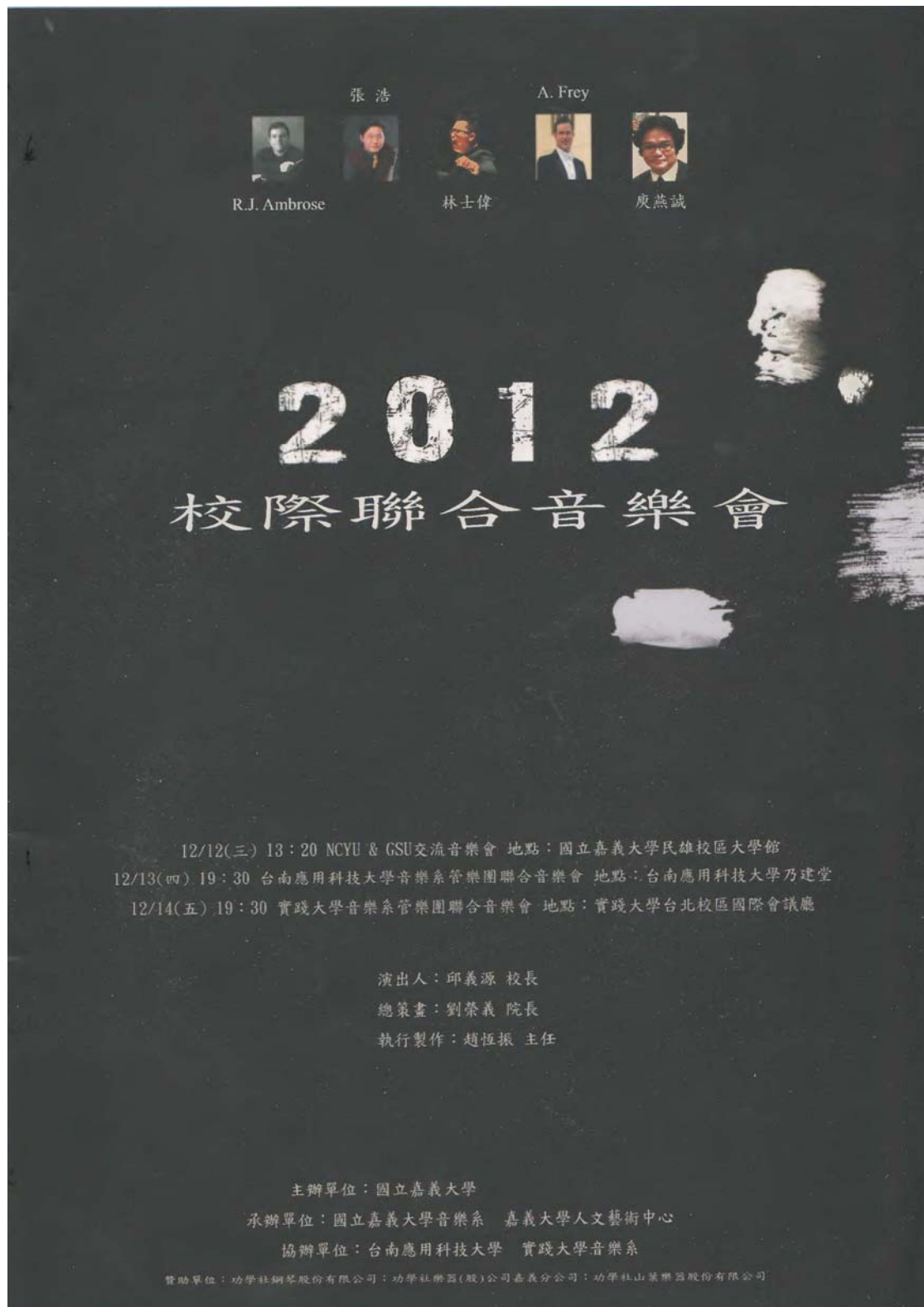
Concierto Ibérico (2009) — World Premiere Tim Jansa
(b. 1974)

- I. Courage (Valor)
- II. Faith (Fé)
- III. Fire (Fuego)

Adam Frey, euphonium

*Georgia State University Symphonic Wind Ensemble
Robert J. Ambrose, conductor*

Program from Taiwan Concert Tour with Chiayi University Wind Ensemble



張浩
A. Frey

R.J. Ambrose
林士偉
庾燕誠

2012

校際聯合音樂會

12/12(三) 13:20 NCYU & GSU交流音樂會 地點：國立嘉義大學民雄校區大學館
12/13(四) 19:30 台南應用科技大學音樂系管樂團聯合音樂會 地點：台南應用科技大學乃建堂
12/14(五) 19:30 實踐大學音樂系管樂團聯合音樂會 地點：實踐大學台北校區國際會議廳

演出人：邱義源 校長
總策畫：劉榮義 院長
執行製作：趙恆振 主任

主辦單位：國立嘉義大學
承辦單位：國立嘉義大學音樂系 嘉義大學人文藝術中心
協辦單位：台南應用科技大學 實踐大學音樂系

贊助單位：功學社鋼琴股份有限公司；功學社樂器(股)公司嘉義分公司；功學社山葉樂器股份有限公司

Program from Taiwan Concert Tour with Chiayi University Wind Ensemble

2012 校際交流音樂會

實踐大學台北校區國際會議廳 2012/12/14 19:30

與實踐大學管樂團交流演出

----- 演出曲目 -----

國立嘉義大學

指揮 / 林士偉

1. Ross Roy
羅斯洛伊
Jacob de Haan
2. Children's March
孩子們的進行曲
Percy Aldridge Grainger
arr. Frank Erickson
3. West Side Story
西城故事
Leonard Bernstein
arr. Naohiro Iwai
4. Concierto Iberico III-Fire
上低音號協奏曲 第三樂章「火」
上低音號獨奏 / Adam Frey
Tim Jansa

中場休息

實踐大學

指揮 / 張浩

5. Fantasia in G Major
G 大調幻想曲
J. S. Bach
6. Blue Shades
藍色之影
Frank Ticheli
7. Colorado Peaks
科羅拉多群峰
客席指揮 / Robert Ambrose
Dana Wilson
8. Cafe 512
咖啡 512
Ryan George
9. Lux Aurumque
金色之光
Eric Whitacre
10. Gypsy Dance from "The Pearl of Iberia"
吉普賽舞曲 (選自"伊貝利亞的珍珠")
Joseph Hellmesberger
arr. by Robert Ambrose

Program from Taiwan Concert Tour with Chiayi University Wind Ensemble

2012 校際交流音樂會

台南應用科技大學乃建堂 2012/12/13 19:30

與台南應用科技大學管樂團交流演出

----- 演出曲目 -----

國立嘉義大學

指揮 / 林士偉

1. Ross Roy Jacob de Haan
羅斯洛伊
2. Children's March Percy Aldridge Grainger
孩子們的進行曲 arr. Frank Erickson
3. West Side Story Leonard Bernstein
西城故事 arr. Naohiro Iwai
4. Concierto Iberico III-Fire Tim Jansa
上低音號協奏曲 第三樂章「火」
上低音號獨奏 / Adam Frey

中場休息

台南應用科技大學

指揮 / 庾燕誠

5. All around the World Daisuke Shimizu
全世界
6. River dance Bill Whelan
大河之舞
客席指揮 / Robert Ambrose
7. Festive Overture Dmitri Shostakovich
慶典序曲

Program from Taiwan Concert Tour with Chiayi University Wind Ensemble

2012 校際交流音樂會

嘉義大學民雄校區大學館 2012/12/12 13:20

NCYU & GSU 交流音樂會

----- 演出曲目 -----

指揮 / 林士偉

1. Ross Roy
羅斯洛伊
Jacob de Haan
2. Children's March
孩子們的進行曲
Percy Aldridge Grainger
arr. Frank Erickson
3. West Side Story
西城故事
Leonard Bernstein
arr. Naohiro Iwai
4. Concierto Iberico III-Fire
上低音號協奏曲 第三樂章「火」
上低音號獨奏 / Adam Frey
Tim Jansa

中場休息

指揮 / Robert Ambrose

5. Symbiophilie!
Jonathan Dagenais
6. Cafe 512
咖啡 512
Ryan George
7. Lux Aurumque
金色之光
Eric Whitacre
8. Colorado Peaks
科羅拉多群峰
Dana Wilson
9. Gypsy Dance from "The Pearl of Iberia"
吉普賽舞曲 (選自"伊貝利亞的珍珠")
Joseph Hellmesberger
arr. by Robert Ambrose

Program from Maestro Concert in Jeju, South Korea



2014 SPECIAL CONCERT 특별공연

Maestro Concert I

마에스트로 콘서트 I

아담 프레이 Adam Frey | 유포니움 Euphonium |
스티븐 미드 Steven Mead | 유포니움 Euphonium |
데이빗 프리드먼 David Friedman | 비브라폰 Vibraphone |
조지 커란 George Curran | 베이스트롬본 Bass Trombone |

acc. 장주연 JooYeon Chang
김미양 Mi Yang Kim

2014. **8.12** (화_Tue) 오후 8시 **제주아트센터** Jeju Arts Center 8:00PM

주최 Jeju 제주특별자치도 제주국제공연예술진흥위원회
후원 문화체육관광부 한국문화예술위원회 제주관광공사 제주문화예술재단 제주특별자치도교육청
협찬 ADAMS YAMAHA Ambiance Broadway Paris

Program from Maestro Concert in Jeju, South Korea

2014 SPECIAL CONCERT 특별공연

PROGRAM

| 유포니움 Euphonium |

acc. 장주연 JooYeon Chang

아담 프레이 Adam Frey

Yorkshire Ballad

James Barnes

"Concierto Ibérico" III. Fire (Fuego)

Tim Jansa

Ave Maria

Astor Poazzolla
arr. Adam Frey

| 유포니움 Euphonium |

acc. 장주연 JooYeon Chang


아담 프레이 Adam Frey / 스티븐 미드 Steven Mead

Brillante

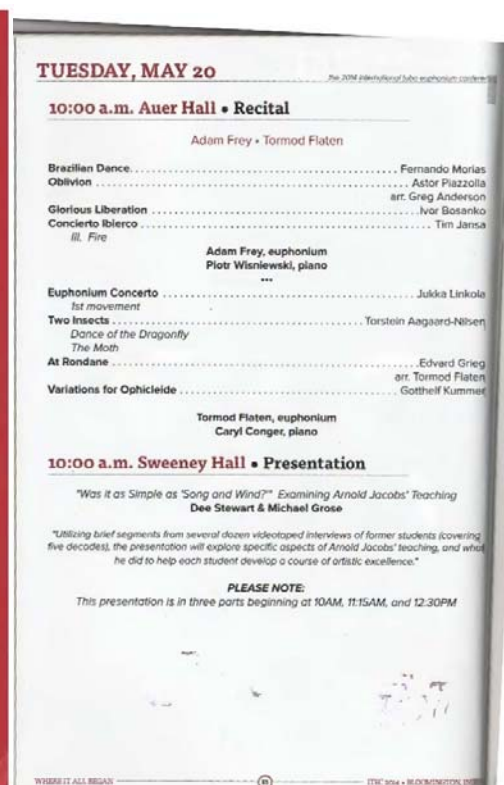
Peter Graham

04⁰⁵
/ 마에스트로 콘서트 I

Program from Seoul Recital Series, South Korea

<p style="text-align: center;">Program 소개</p> <p>HORN : Kazuhie Hamaji Piano. Maki Yamamoto</p> <p>Paul Dukas / Villanelle</p> <p>BASS TROMBONE : George Curran Piano. MiYang Kim</p> <p>David R. Gillingham / Sonata for Bass Trombone and Piano</p> <p>EUPHONIUM : Adam Frey Piano. Maki Yamamoto</p> <p>James Barnes / Yorkshire Ballad Tim Jansa / Concierto Ibérico III. Fire(Fuego) Astor Piazzolla - arr. Adam Frey / Ave Maria</p> <p style="text-align: center;">----- INTERMISSION -----</p> <p>BRASS QUINTET - Brass Arts Seoul</p> <p>Giles Farnaby - arr. Elgar Howarth / Fancies, Toyes and Dreames</p> <table border="0"> <tr> <td>I. The Old Spagnoletta</td> <td>IV. A Toye</td> </tr> <tr> <td>II. His Rest</td> <td>V. His Dreame</td> </tr> <tr> <td>III. Tell mee Daphne</td> <td>VI. The New Sa-hoo</td> </tr> </table> <p>Lennie Niehaus / Sinfonietta For Brass Quintet</p> <table border="0"> <tr> <td>I. With Energy</td> <td>III. With Sprit</td> </tr> <tr> <td>II. Warmly</td> <td>IV. Allegro con brlo</td> </tr> </table>	I. The Old Spagnoletta	IV. A Toye	II. His Rest	V. His Dreame	III. Tell mee Daphne	VI. The New Sa-hoo	I. With Energy	III. With Sprit	II. Warmly	IV. Allegro con brlo	<p style="text-align: center;">공연 안내</p> <p>공 연 명 서울에서 만나는 제주국제관악제 공연일시 2014. 8.17(일) 16:00 공연장소 소월아트홀 입장요금 전석 무료 공연문의 02.399.1031</p> <p>주 최 서울특별시, 제주도, 제주특별자치도 주 관 세종문화회관, 제주국제관악제조직위원회 협 찬 (주)YAMAHA</p> <p>공연장 오시는 길</p>  <p>버스 263, 302, 2012, 2013, 2014, 2222 향남리역 하차</p> <p>지하철 중앙선, 2, 5호선 원신리역 9번출구 좌측 횡단대 행진 200m 직진</p>	<p style="text-align: right;">2014 SPECIAL CONCERTS 특별공연</p> <p style="text-align: center;">서울에서 만나는 제주국제관악제 Jeju International Wind Ensemble Festival in Seoul</p> <p style="text-align: center;">2014. 8. 17(일) 16:00 소월아트홀 Sowol Art Hall 전석 무료 문의 02. 399. 1031</p> <p style="text-align: right;">주 최 서울특별시, 제주도, 제주특별자치도 주 관 세종문화회관, 제주국제관악제조직위원회 협 찬 (주)YAMAHA</p>
I. The Old Spagnoletta	IV. A Toye											
II. His Rest	V. His Dreame											
III. Tell mee Daphne	VI. The New Sa-hoo											
I. With Energy	III. With Sprit											
II. Warmly	IV. Allegro con brlo											

Program from International Tuba Euphonium Convention 2014



Program from Mercer University Wind Ensemble (Other Soloist)

<p>MERCER UNIVERSITY TOWNSEND SCHOOL OF MUSIC</p> <p>presents</p> <p><i>The Perry High School Symphonic Band</i> and <i>The Mercer University Wind Ensemble</i></p> <p><i>Andy Hursey, conductor</i> <i>Douglas Hill, conductor</i></p> <p>Thursday, April 17, 2014 7:30PM Perry High School Auditorium Perry, GA music.mercer.edu</p> <p>TOWNSEND SCHOOL OF MUSIC</p>	<p><i>Program</i></p> <p><i>Perry High School Symphonic Band</i> <i>Andy Hursey, conductor</i></p> <p>Stardance Michael Sweeney</p> <p>Five To Go Jack Bullock</p> <p>Soloists- <i>Ryan Oxyer, Rishi Whitehead, Dr. Monty Cole, Evan Godbee, and Olivia Bauer</i></p> <p>***</p> <p>Mercer University Wind Ensemble <i>Douglas Hill, conductor</i> <i>John Lincourt, graduate conductor</i></p> <p>Suite of Old American Dances Robert Russell Bennett I. Cake Walk ed. Edward Higgins</p> <p>Concierto Ibérico Tim Jansa III. Fire</p> <p>Ballad for Band <i>Ryan Lambright, euphonium soloist</i> Morton Gould</p> <p>Vesuvius Frank Tichei <i>John Lincourt, graduate conductor</i></p> <p>Lincolnshire Posy Percy Grainger VI. The Lost Lady Found</p> <p>***</p> <p>Combined Perry High School Symphonic Band and Mercer University Wind Ensemble <i>Douglas Hill, Andy Hursey, Jon Lincourt, conductors</i></p> <p>Tom Sawyer Suite Franco Cesarini I. Tom Sawyer II. Huckelberry Finn III. Becky Thatcher IV. Injun Joe IV. Happy Ending</p> <p><i>Please refrain from photography or videotaping during the performance. Please deactivate all cell phones and pagers.</i></p>
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Program from Student Recital (Other soloist)

Wintfrop University

College of Visual and Performing Arts
DEPARTMENT OF MUSIC

Student Series

**CHRISTIAN FOLK, EUPHONIUM
LANNIA BROÑOLA-DICKERT, PIANO**

Monday, March 3, 2014 – 7:30 p.m. – Barnes Recital Hall

Program

At Hell's Gate	Bertrand Moren (b. 1976)
...a night devoid of stars ii	Peter Meechan (b. 1980)
Symphonic Variants	James Curnow (b. 1943)
Coming Home	Nathan Daughtrey (b. 1975)
	Timothy Altman, Kyle Bruenning, Austin Gantt, Katie Kilroy, Nate Matthews, percussion
Concierto Ibérico Courage (Valor)	Tim Jansa (b. 1974)
	Amy Morris, piano

*This sophomore recital is in partial fulfillment of the requirements for the
Bachelor of Music Education – Instrumental degree – Performance Focus*

Review from International Tuba Euphonium Association Journal

ITEA JOURNAL VOLUME 38 NUMBER 1 (FALL 2010)

Concerto Iberico for euphonium and concert band (piano reduction) by Tim Jansa. Euphonium.com, LLC, Adam Frey, Editor. 7230 Cloverhurst Court, Cumming, Ga. 30041. www.euphonium.com/store.html. \$29.95 (piano reduction). 2010.

Tim Jansa's *Concerto Iberico* is the latest in a parade of commissions that have come out of Adam Frey's *Euphonium.com*. I think it needs to be mentioned that my comments on this composition are coming prior to the official premiere of the work, and, to this end, are being written in light of seeing the piano reduction and hearing the midi files only (with the exception of the third movement). It would perhaps be best that this review take place after having heard the full version, which, to my understanding, will take place in Spain this coming September 2010. With this said, I did cheat and manage to find the third movement of this work (with wind ensemble) on Youtube, in which Adam performed with the Atlanta Youth Wind Ensemble on May 10th, 2010.

Adam deserves significant credit in his career for introducing the euphonium to composers who would have perhaps otherwise never considered writing for the instrument in any form. Tim Jansa, an Atlanta resident who has crossed paths with Adam, has written his first full concerto for euphonium in *Concerto Iberico*. Tim has divided his compositional focus throughout his career fairly evenly between large scale and chamber works, having composed for wind band, orchestra, and chorus as well as tuba quartet, string quartet, wind and string nonet, among others.

Concerto Iberico is a 27-minute blow for the soloist and the band that is designed to view Spain (quick geography lesson: Spain and Portugal occupy the Iberian peninsula) through the three lenses provided through each movement. Movement one titled "Courage (Valor)" looks at what has been so popular in Spain for so long: the annual Running of the Bulls in Pamplona. Admittedly, each country has traditions that make us scratch our heads and wonder "Why?," and while this is certainly one of them, Jansa's look takes us through the emotional roller coaster before, during and after such an event.

"Faith," as the title of the second movement would suggest, takes us to a side of Spain that has been present since the country drew its borders. Although the movement begins slowly and reverently, eventually, as church bells sound in the distance, a more-lively scene emerges. The final movement "Fire" celebrates the Fallas of Valencia or the various festivities that celebrate Saint Joseph in Valencia, Spain. According to the official festival website, these events are spread throughout the year and are not confined to any one particular day. The celebrations may go for several days in a month and are usually marked with fireworks in the evening.

The work is not prohibitive in its scope, but it would be my recommendation that the earliest a student should consider this work would be as a strong college sophomore. The range may be somewhat of a challenge, especially on the high end, as it stretches from C to f². There are

significant intervallic challenges towards the end of the first movement, a few time traps in the second and the final movement ends with f^2 , though written as an *δva*. Conditioning is a must to perform *Concerto Iberico* well, and time will tell of this work's sticking power after the premiere this coming autumn. There is certainly enough excitement in the work to keep it in the repertoire for years to come.

~Jason D. Ham, The West Point Band, Montclair State University

Letter from Dr. Kevin Wass, President Elect of ITEA



September 11, 2015

To Whom It May Concern:

Euphoniumist Adam Frey has certainly proven himself as a commissioner, promoter, and performer of new works for his instrument over the last 15 years, including pieces for euphonium and wind band, euphonium and orchestra, euphonium and piano, and euphonium in chamber setting. Of these, the *Concerto Iberico* by Tim Jansa, comes to mind as a particularly worthwhile project and one which I regard as a significant addition to the repertoire for the instrument.

My first contact with the *Concerto Iberico* came in early in 2010 via my role as the Director of the Harvey G. Phillips Awards for Excellence in Composition sponsored by the International Tuba Euphonium Association. Mr. Jansa's work was nominated in the Solo Euphonium category and eventually was chosen by an international panel of judges as one of three finalists for the Phillips Award. While I was not directly involved in the judging, I did receive a copy of the score of the *Concerto* and was immediately intrigued by the possibilities I found in the piece. I was very interested in hearing the work performed (this was still before the premiere performance) and in seeing how it would be received by euphonium players.

Hearing a recording of *Concerto Iberico* after the premiere confirmed my suspicions. In this piece, we have a new work that is significantly challenging, musically rich, and accessible for audiences in a balance often missing in low brass concerti. Since the version for euphonium and wind band was premiered in 2010, a version for euphonium and orchestra has been added and premiered in 2012. The concerto has also been published (in versions with piano, wind band, and orchestra) allowing greater distribution, and it has already shown up as a required piece in at least one major competition.

The solo writing is outstanding, with technical virtuosity, a strong ability to communicate style and mood, and fluent lyricism all required for a successful performance. Certainly the technical and musical demands will challenge even the strongest professional or advanced graduate student, but the melodic and stylistic nature of the writing will appeal to younger students as well, allowing them to accept the challenge of playing a movement or two. I can certainly see that with further performances (which are sure to come), the *Concerto Iberico* will come to stand beside the concertos by Horowitz, Ellerby, Sparke, Cosma, Linkola, and others in the standard professional and pedagogical canon.

In closing I will note for purposes of full disclosure that both Mr. Frey and Mr. Jansa are good friends of mine, and that I have also commissioned a work from Mr. Jansa (the *Septet for Winds and Percussion* in 2008). I have also performed and conducted the euphonium and tuba ensemble piece *Meditation and Madness* by Mr. Jansa on multiple occasions. My collaborations with Mr. Jansa would never have happened had I not met him and experienced his music through Mr. Frey, further illustrating the importance to our low brass community of their collaboration. I am certainly convinced of the quality of work Mr. Jansa has produced for our instruments to this point, and I look forward to seeing the *Concerto Iberico* and his other pieces find the place in our standard repertoire that they so richly deserve.

Sincerely,

A handwritten signature in black ink, appearing to read 'Kevin A. Wass'.

Kevin A. Wass, DMA
Professor of Tuba and Euphonium and Associate Director for Undergraduate Studies,
Texas Tech University School of Music
Vice President/President-Elect, International Tuba Euphonium Association

Box 42033 | Lubbock, Texas, USA 79409-2033 | T 806.742.2270 | F 806.742.2294

An EEO/Affirmative Action Institute

Letter from Dr. Robert Ambrose, Georgia State University

UNIVERSITY BANDS

School of Music

P.O. Box 4097
Atlanta, GA 30302-4097

Phone: 404/413-5928
Fax: 404/413-5910
Email: bands@gsu.edu

Robert J. Ambrose
Director of Bands
Associate Director, School of Music



21 September 2015

To Whom It May Concern:

Adam Frey is a doctoral candidate at your institution and has asked that I write a letter about Tim Jansa's *Concierto Iberico*, a work that Adam shepherded tirelessly into the orchestra and band communities. I was fortunate enough to conduct the premiere performance of the band version of this and therefore know the work intimately. I believe it is a very significant work for the euphonium and am happy to write to you today.

This commission was unique. The composer created the musical material but relied heavily on Adam to refine, re-orchestrate and suggest alterations that ultimately made the piece even stronger. Adam was closely involved in the creation of this piece. The work itself is significant for several reasons. First, it stretches the limits on the instrument in terms of range and technique. Secondly, it explores the full range of timbral possibilities of the instrument. Finally at 26 minutes in length, it is one of the longest concerti for the instrument.

Adam's steadfast commitment to expanding the euphonium repertoire is indisputable and his efforts on this piece in particular are of note. Of the dozens of works he's commissioned or premiered for the instrument, *Concierto Iberico* stands near the top in terms of depth of musicality. The work has received many performances including multiple performances in Taiwan by university ensembles and, more recently, the premiere of the orchestra version performed by the United States Army Orchestra. It remains a vital piece in the band with solo instrument repertory and has the potential for a very long life span. The euphonium, band, and orchestra worlds are richer for having this work.

With best wishes,

A handwritten signature in black ink, appearing to read "Robert J. Ambrose", with a long horizontal flourish extending to the right.

Robert J. Ambrose, DM
Director of Bands
Associate Director, School of Music
Georgia State University
75 Poplar Street, 5th Floor
Atlanta, GA 30303
404.413.5942
robertambrose@gsu.edu

Letter from Dr. Martin Cochran, Columbus State University

September 16, 2015


To Whom It May Concern:

It is my pleasure to write this letter in support of Adam Frey for the Doctor of Musical Arts degree. Over the past 15 years, Adam has been one of the most active and important proponents of the euphonium worldwide. Founded in 2004, his International Euphonium and Tuba Institute has grown into a significant annual event featuring more than 60 euphonium and tuba students and an international faculty. He has expanded the awareness of our instrument through his numerous recordings (including the first ever recording featuring the euphonium exclusively with orchestral accompaniment) and international solo appearances. His students have gone on to win competitions at both the regional and international level.

Adam has also had a tremendous impact on the development of the euphonium through his numerous commissions and arrangements (over 100 pieces and counting) Several of his commissioned works have been selected as required competition pieces. One piece in particular, the *Concerto Iberico* by Tim Jansa, was selected as a finalist for the Harvey Philips Composition Award, one of the top honors for new music featuring the tuba or euphonium. The *Concerto Iberico* has quickly become a popular modern standard in the euphonium repertory, having sold over 70 copies since its publication. This piece has helped to fill a rather large void in the current euphonium catalogue: A substantial, multi-movement concerto for euphonium with large ensemble accompaniment. The piece is available with accompaniment for both orchestra and concert band, one of the only of it's kind. The piece is challenging and elevates the euphonium in terms of both technique and interpretation but is also accessible for the general listening audience.

Adam's influence on the development of the euphonium is unparalleled. His accomplishments are too numerous to be listed here. He has my highest recommendation. There is no doubt that he will continue to elevate the profile of your institution. Please feel free to contact me at any time if I may offer any further information.

Sincerely,



Dr. Martin Cochran

Artist in Residence in Euphonium,
Kennesaw State University

Adjunct Professor of Euphonium,
Columbus State University

Appendix E - Project 4 – *The Operatic Euphonium*

CD Audio Recording


Affix audio CD here

CD Track Listing

<u>Track</u>	<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
1	Giuseppe Verdi	<i>La donna e mobile</i>	Kalmus
2	Giacomo Puccini	<i>Visse d'arte</i>	Kalmus
3	Gioacchino Rossini (arr. Frey)	<i>Largo al factotum</i>	Euphonium.com Publications
4	di Capua	<i>O sole mio</i>	Kalmus
5	Georges Bizet	<i>Flower Song</i>	Kalmus
6	Jules Massenet	<i>Pourquoi me reveiller</i>	Kalmus
7	Herbert Bellstedt (arr. Frey)	<i>Napoli</i>	Euphonium.com Publications
8	Giacomo Puccini (arr. Frey)	<i>Nessun dorma</i>	Euphonium.com Publications


Examples of Published Sheet Music

“Largo al factotum”
from The Barber of Seville
by
Giacomo Rossini
Arranged by Adam Frey



Euphonium.com Publications

Nessun Dorma
from “Turandot”
by
Giacomo Puccini
Arranged by
Adam Frey



Euphonium.com Publications

Data Disc 4 of 4 – Table of Contents

Herbert Bellstedt arr. Frey, *Napoli*, Orchestral Score

Georges Bizet arr. Frey, “Flower Song” from *Carmen*, Orchestral Score

Giacomo Puccini arr. Frey, “Vissi d’arte” from *Tosca*, Orchestral Score

Gioacchino Rossini arr. Frey, *Largo al factotum*, Orchestral Score

Gioacchino Rossini arr. Frey, *Largo al factotum*, Piano Reduction

Affix Data Disc 4 of 4 here

List of Selected Performances of Repertoire from Project 4

Athens Symphony Orchestra (Georgia, USA)

Bellevue Philharmonic Orchestra (Washington, USA)

Lake Murray Symphony Orchestra (South Carolina, USA)

Manatee Community College Orchestra (Florida, USA)

Rome Symphony Orchestra (Georgia, USA)

Vaasa Symphony Orchestra (Finland)

Program from Lake Murray Symphony Orchestra

Presenting
in concert
ADAM FREY,
Euphonium



February 7, 2010 3:30PM
Lexington Middle School Theatre

LMSO
Lake Murray Symphony Orchestra
www.lmsso.org

MUSIC FROM THE STAGE

OVERTURE FROM CANDIDE

... Leonard Bernstein (1918 - 1990)



The Overture to *Candide* performed today has earned a remarkable place in the orchestral repertoire. After a successful first concert performance on January 26, 1957, by the New York Philharmonic under the composer's baton, it quickly became popular and was performed by nearly 100 other orchestras within the next two years. Since that time, it has become one of the most frequently performed orchestral compositions by a 20th century American composer; in 1987, it was the most often performed piece of concert music by Dramatica.

"NESSUN DORMA" FROM TURANDOT

... Giacomo Puccini (1859 - 1924)

"Nessun dorma" ("None shall sleep) is an aria from the final act of Giacomo Puccini's opera *Turandot*, and is one of the best-known tenor arias in all opera.

"CHE GELIDA MANINA" FROM LA BOHEME

... Giacomo Puccini

Occurring at the end of the first act of this dark opera, "Che Gelida Manina" (What a cold little hand) is sung by Rodolfo to Mimì as he touches her hand in the darkness as they search for a key she has dropped.

"LARGO AL FACTOTUM" FROM THE BARBER OF SEVILLE

... Gioachino Rossini (1792 - 1868)

Largo al factotum ("Make way for the factotum") is an aria from *The Barber of Seville* by Gioachino Rossini, sung at the first entrance of the title character, the repeated "Figaro's" before the final punter section are an icon in popular culture of operatic singing. The term "factotum" refers to a general servant and comes from the Latin where it literally means "do everything."

SELECTIONS FROM MY FAIR LADY

... Lerner and Lowe (1964)

My Fair Lady is a 1964 musical film adaptation of the Lerner and Lowe stage musical, *My Fair Lady*, based on the film adaptation of the stage play *Pygmalion* by George Bernard Shaw.

The story concerns Eliza Doolittle, a Cockney flower girl who takes speech lessons from professor Henry Higgins so that she can pass as a lady. Higgins takes credit for Eliza's success, but she realizes that she can now be independent and does not need him.



The musical's 1956 Broadway production was a smash hit, setting a new record for the longest run of any major musical theatre production in history. It was followed by a hit London production, a popular film version, and numerous revivals. It has been called "the perfect musical".

The musical had its pre-Broadway tryout at New Haven's Shubert Theatre. On opening night Rex Harrison, who was unaccustomed to singing in front of a live orchestra, "announced that under no circumstances would he go on that night... with those thirty-two interlopers in the pit". He locked himself in his dressing room and came out little more than an hour before curtain time. The whole company had been dismissed but were rounded up by the assistant stage manager. The opening night was a triumph.

INTERMISSION

SELECTIONS FROM THE BARBERED BRIDE

"Polka" - "Furant" - "Dance Of The Comedians"

... Bedrich Smetana (1824 - 1884)

Bedrich Smetana is widely regarded in his homeland as the father of Czech music.

The Bartered Bride is a comic opera in three acts by the Czech composer Bedrich Smetana, to a libretto by Karel Sabina. The opera is considered to have made a major contribution towards the development of Czech music. It was composed during the period 1863-66, and first performed at the Provisional Theatre, Prague, on 30 May 1866 in a two-act format with spoken dialogue. Set in a country village and with realistic characters, it tells the story of how, after a late surprise revelation, true love prevails over the combined efforts of ambitious parents and a scheming marriage broker. The opera was not immediately successful, and was revised and extended in the following four years. In its final version, premiered in 1870, it gained rapid popularity and eventually became a world-wide success.



"LA DONNA E MOBILE" FROM RIGOLETTO

... Giuseppe Verdi (1813 - 1901)

"La donna è mobile" ("If woman is fickle") is the cynical Duke of Mantua's canzone from Giuseppe Verdi's opera *Rigoletto*. The canzone is famous as a showpiece for tenors. It has been recorded by Enrico Caruso, Mario Lanza, Plácido Domingo, Luciano Pavarotti, Juan Diego Florez, Juan Dieguez, and hundreds of others. Before his song's first public performance (in Venice), it was rehearsed under tight secrecy; a necessary precaution, because it proved to be catchy and soon after its first public performance every gondolier in Venice was singing it.



"AU FOND DU TEMPLE SAINT" FROM THE PEARL FISHERS

... Georges Bizet (1838 - 1875)

Bizet's most successful opera apart from *Carmen*, *The Pearl Fishers*, is notable for its colorful and exotic orchestration, and for its great friendship duet, "Au fond du Temple Saint," one of the most famous in all opera.

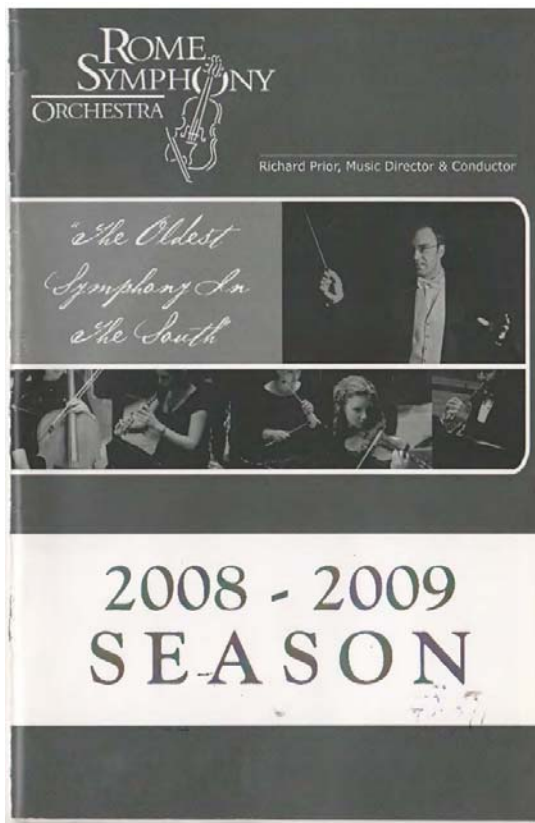
"NAPOLI"

... Herman Bellstedt (1838 - 1875)

Herman Bellstedt came to America in 1867 at the age of nine. His family settled in Cincinnati in 1872 where he studied the concert with his father and Mylitta Weigand. Being called a "Boy Wonder" he gave his debut performance on 10 May 1873. Bellstedt composed a variety of music for band, orchestra, piano, violin, and concert.

LMSO
Lake Murray Symphony Orchestra
www.lmsso.org

Program from Rome Symphony Orchestra



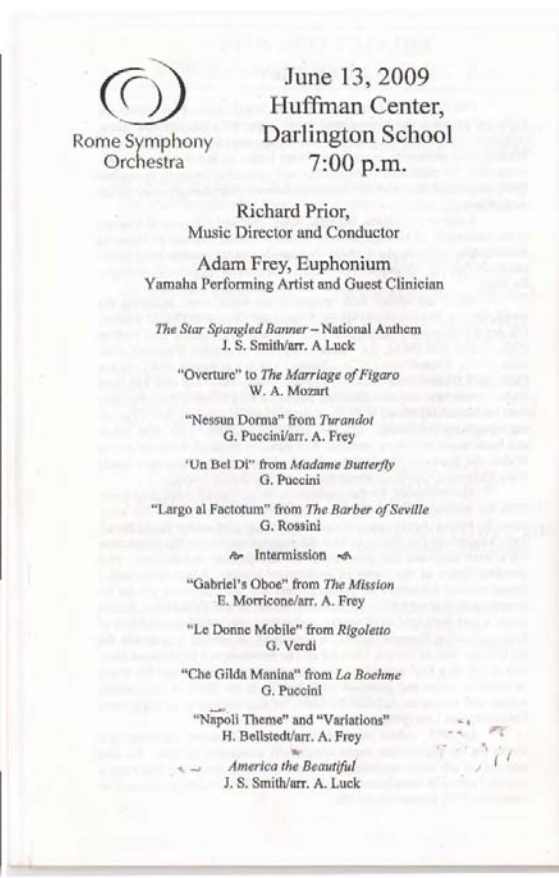
ROME SYMPHONY ORCHESTRA

Richard Prior, Music Director & Conductor

The Oldest Symphony In the South

2008 - 2009 SEASON

The cover features the orchestra's logo, the conductor's name, the title of the season's program in cursive, a photograph of the conductor, and the season's title in large, bold letters.



Rome Symphony Orchestra

June 13, 2009
Huffman Center,
Darlington School
7:00 p.m.

Richard Prior,
Music Director and Conductor

Adam Frey, Euphonium
Yamaha Performing Artist and Guest Clinician

The Star Spangled Banner – National Anthem
J. S. Smith/arr. A. Luck

"Overture" to *The Marriage of Figaro*
W. A. Mozart

"Nessun Dorma" from *Turandot*
G. Puccini/arr. A. Frey

"Un Bel Di" from *Madame Butterfly*
G. Puccini

"Largo al Factotum" from *The Barber of Seville*
G. Rossini

↻ Intermission ↻

"Gabriel's Oboe" from *The Mission*
E. Morricone/arr. A. Frey

"Le Donne Mobile" from *Rigoletto*
G. Verdi



"Che Gilda Manina" from *La Bohème*
G. Puccini

"Napoli Theme" and "Variations"
H. Bellstedt/arr. A. Frey

America the Beautiful
J. S. Smith/arr. A. Luck

The program details page includes the orchestra's logo, the performance date and location, the conductor and a guest musician's names, and a list of the musical pieces to be performed, including the National Anthem and various operatic excerpts.

Program from Athens Symphony Orchestra

<p>GEORGIA  POWER</p> <p>A SOUTHERN COMPANY</p> <p>We are proud to be a sponsor of the</p> <p></p> <p><i>Athens Symphony</i></p>	<p>Program</p> <p>Symphony No. 2 in B Minor A. Borodin I. Allegro II. Scherzo: Prestissimo III. Andante IV. Finale: Allegro</p> <p>INTERMISSION</p> <p>Overture to "Fidelio" op. 72c L. Beethoven</p> <p>La donna e mobile from "Rigoletto" G. Verdi arr. by A. Frey Adam Frey, euphonium soloist</p> <p>The Flower Song from "Carmen" G. Bizet arr. by A. Frey Adam Frey, euphonium soloist</p> <p>O mio babbino caro from "Gianni Schicchi" G. Puccini arr. by A. Ligotti Roy Martin, violin soloist</p> <p>Un bel di from "Madam Butterfly" G. Puccini arr. by A. Frey Adam Frey, euphonium soloist</p> <p>Largo al factotum from "The Barber of Seville" G. Rossini arr. by A. Frey Adam Frey, euphonium soloist</p> <p>In case of emergency, please contact the nearest usher for assistance.</p> <p>3</p>
---	---

Program from Cascade Symphony Orchestra

CASCADE SYMPHONY

Michael Miropolsky, Music Director

Italian Mendelssohn

October 27, 2008 - 7:30 pm

"An Evening at the Opera"
"Nessun Dorma" from TurandotGiacomo Puccini
"Un Bel Di" from Madama Butterfly.....Giacomo Puccini
"Largo Al Factotum" from The Barber of SevilleGioachino Rossini
Adam Frey, euphonium

Gayane: Three PiecesAram Khachaturian
Dance of the Rose Maidens
Lullaby
Saber Dance

"La Donna E Mobile" from Rigoletto Giuseppe Verdi
"Che Gelida Manina" from La BohemeGiacomo Puccini
Napoli (Variations on "Funiculi Funiculà" by Luigi Denza) Bellstedt, arr. Frey
Adam Frey, euphonium

Intermission

Symphony No. 4, op. 90 (Italian) Felix Mendelssohn

Please join the musicians for a reception in the lobby immediately following the concert.



Funded in part by the City of Edmonds Arts Commission Tourism Promotion Fund

The Cascade Symphony Orchestra joins people around the world in celebrating the 7th annual Daniel Pearl World Music Days, a tribute to all the visionary men and women who use the power of music to lift the unity of mankind above the differences that set us apart. Through our music today, we reaffirm our conviction that humanity will triumph and harmony will prevail.



Italian Mendelssohn - 3

Letter from Susan Dinwiddie, Athens Symphony Orchestra

Adam Frey performed with the Athens Symphony in March 2014, a program of famous opera solos. The audience was delighted to hear these wonderful, familiar solos performed so elegantly on euphonium. Athens Symphony musicians also enjoyed the repertoire selected and arranged by Adam. Frey's arrangements allowed for minimal rehearsal time together and thus created a very successful concert.

Frey's passion for music and performing are evident in his pleasant demeanor, not only with the musicians in the orchestra, but with the conductor as well.

Susan Dinwiddie
Conductor
Athens Symphony
Athens, Georgia

Letter from Roberta McBride, Cascade Symphony Orchestra



CASCADE SYMPHONY ORCHESTRA

FOUNDED IN 1962

MICHAEL MIROPOLSKY
MUSIC DIRECTOR

Roberta McBride
8523 215th St. SW
Edmonds, WA 98026
bobby.mcb@frontier.com

September 18, 2015

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ROBERTA MCBRIDE

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RICK STEVES
EUROPE THROUGH THE BACK DOOR
HOST, RICK STEVES' EUROPE
YAN PASCAL TORTELIER
CONDUCTOR, BBC PHILHARMONIC

Adam Frey
1777 Vista Trace
Decatur, GA 30033

Dear Adam,

When Cascade Symphony's Music Director, Michael Miropolsky, proposed a euphonium soloist for the 2006-7 season, it was unusual, to say the least! Aware that the most popular solo instruments are piano, violin and cello, he hoped to broaden our horizons and provide opportunities for a wide variety of musicians.

You came, we saw, and you conquered! After the Cosma concerto, you astonished us with virtuoso encores, and Michael vowed to bring you back. In 2008 we were dazzled once again by your program of opera classics!

Since 2002, our soloists have included oboe, trombone, string bass, French horn, accordion, and even three harps! Of these, none has been featured more than once! But now we are eagerly anticipating our *third* collaboration with the euphonium!

For the first time, Cascade Symphony will present the Holiday Pops concert twice - with holiday favorites arranged especially for euphonium and orchestra! Quite delightful... and extraordinarily popular!

We are excited to share the stage with you once again!
Sincerely,

Roberta McBride, Executive Director
Cascade Symphony Orchestra

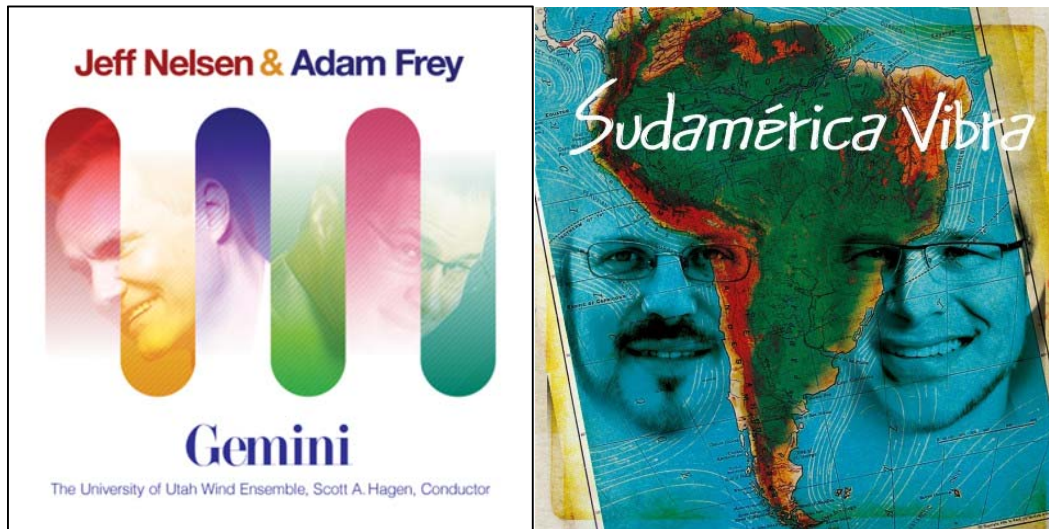
8523 215TH ST. SW, EDMONDS, WA 98026 - 425-776-4938 - WWW.CASCADESYMPHONY.ORG

APPENDIX F – DISCOGRAPHY

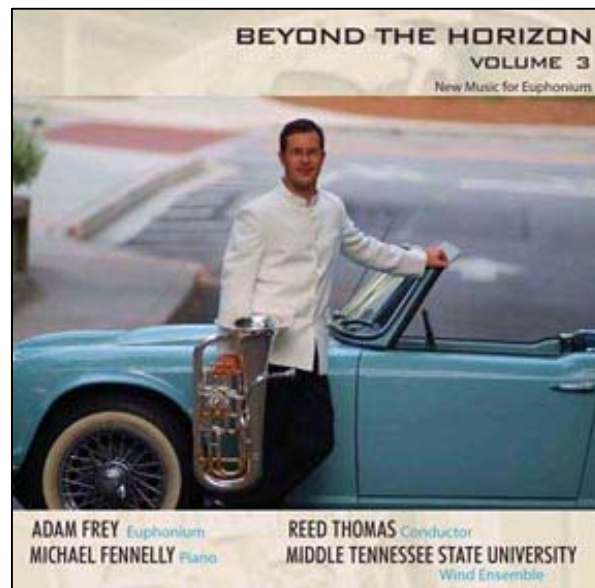
Solo Recording Discography

2015 **Gemini.** Adam Frey, euphonium, Jeff Nelsen, horn (Canadian Brass) and the University of Utah Wind Ensemble. Features new solo and duet works.

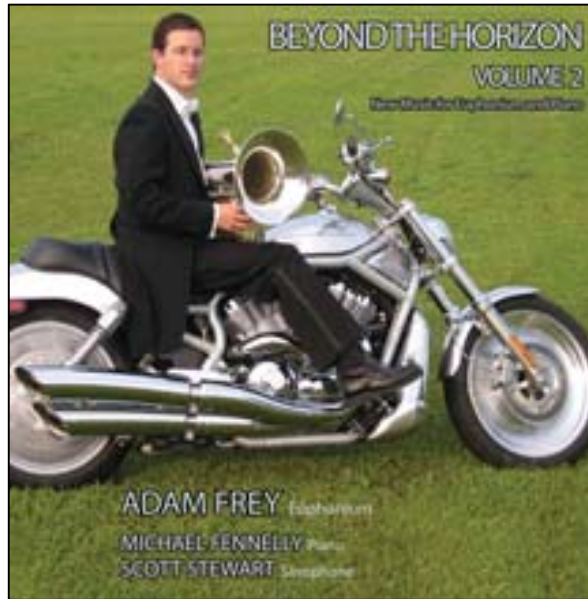
Sudamérica Vibra. Adam Frey, euphonium, Patricio Cosentino, tuba. Features new solo and duet works for euphonium and tuba composed by South American composers.



2011 **Beyond the Horizon – Volume 3.** Adam Frey, euphonium, Michael Fennelly, piano and the Middle Tennessee State University Wind Ensemble. This series features newly commissioned music for euphonium. Six world premiere recordings.



2010 **Beyond the Horizon – Volume 2.** Adam Frey, euphonium, Michael Fennelly, piano Scott Stewart, saxophone. This series features newly commissioned music for euphonium. Six world premiere recordings.



2008 **Majestic Journey.** Adam Frey, euphonium and the New Zealand Symphony Orchestra. First full length euphonium recording with symphony orchestra featuring major works for euphonium and orchestra. Six world premiere recordings. Naxos.

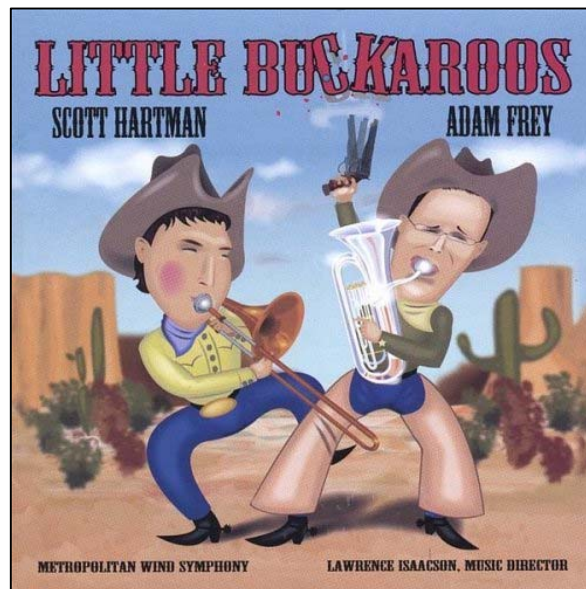


2007 **Taking Flight.** Adam Frey, euphonium and the New Zealand Symphony Orchestra. Seven world premiere recordings. MSR Classics.

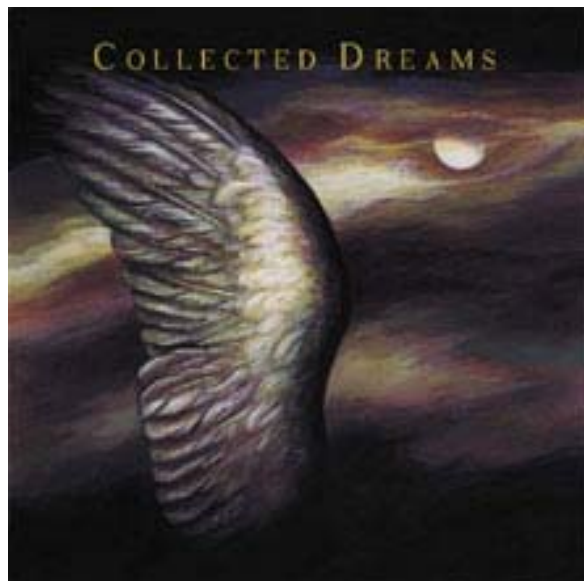
Beyond the Horizon – Volume 1. Adam Frey, euphonium, Paula Peace, piano and Fred Mills, trumpet. Six world premiere recordings. Supported by the Georgia Council for the Arts.



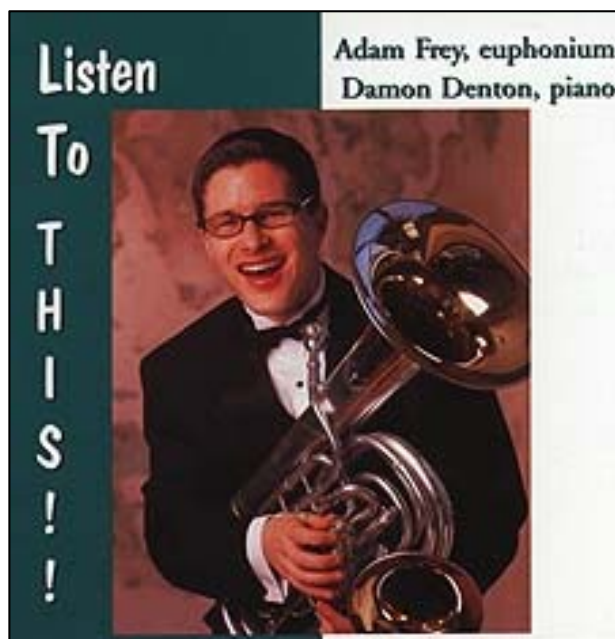
2005 **Little Buckaroos.** Adam Frey, euphonium, Scott Hartmann (Empire Brass Quintet), trombone, Metropolitan Wind Symphony, Lawrence Isaacson, conductor. Collaboration CD featuring euphonium solos, trombone solos and duets with wind band. Six world premiere recordings.



2003 **Collected Dreams.** Adam Frey, euphonium and Damon Denton, synthesizer. Features Irish and Scottish folk songs along with classic melodies set for multiple euphoniums and synthesizer.

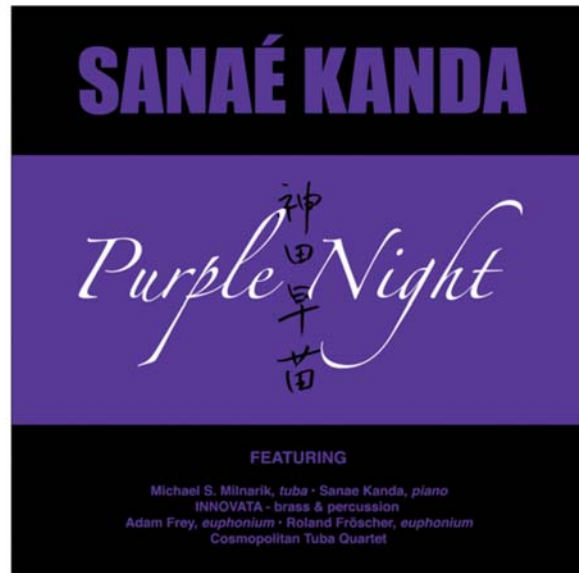


1999 **Listen to THIS!!** Adam Frey, euphonium and Damon Denton, piano. Features a number of new works and transcriptions for euphonium and piano. Six world premiere recordings.

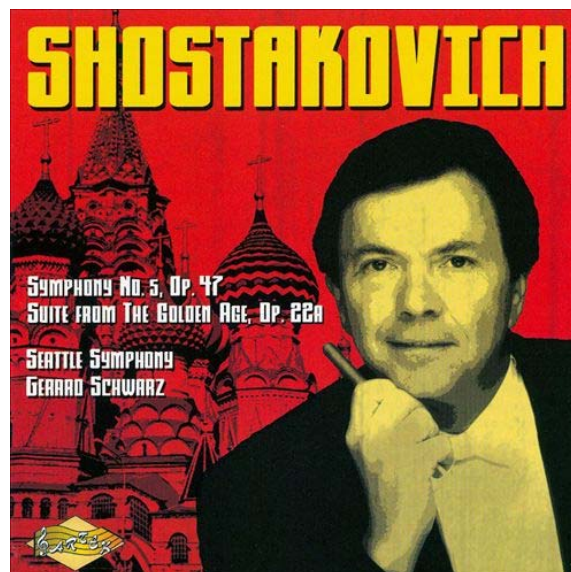


Collaborative Recording Discography

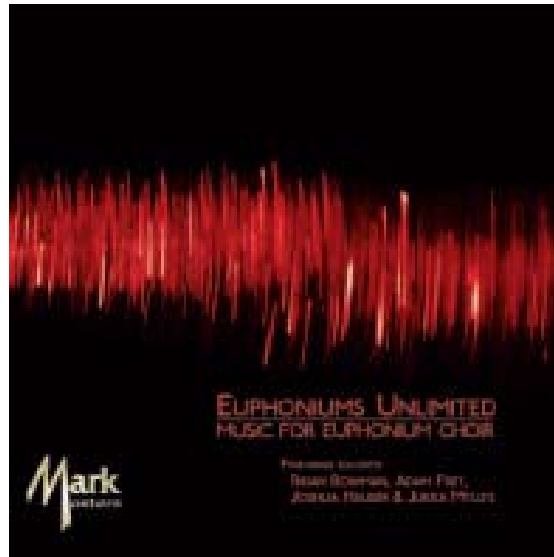
2014 **Purple Night.** The Music of Sanae Kanda. Performance as duet and member of the Cosmopolitan Tuba Quartet. Two world premiere recordings.



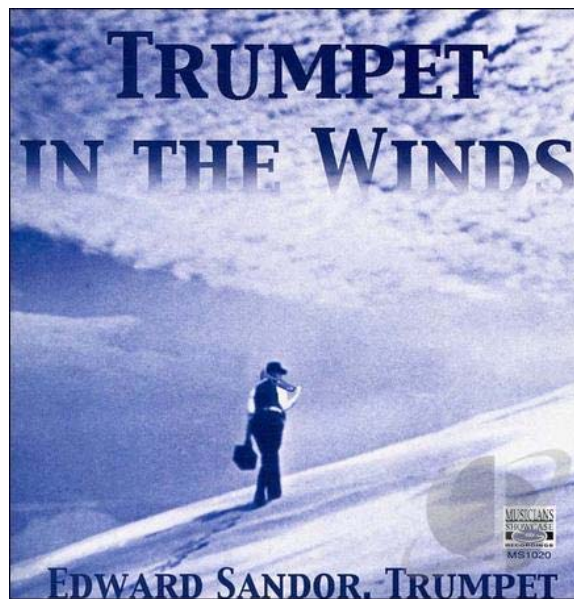
2007 **Shostakovich: Symphony No. 5; Suite from the Golden Age.** Seattle Symphony Orchestra. Gerard Schwarz, conductor. Adam Frey, solo tenor horn on the *Suite from the Golden Age*.



- 2004 **Euphoniums Unlimited.** Adam Frey, guest euphonium soloist on two tracks. Features new music for euphonium ensemble and euphonium solo and ensemble. Mark Custom recordings. One world premiere recording.



- 2000 **Trumpet in the Winds.** Adam Frey, guest euphonium soloist with Edward Sandor, trumpet. MSR Classics. One world premiere recording.



2000 **Family Portraits.** Adam Frey, euphonium soloist and principal euphonium. Point of Ayr Brass Band. Features new works and soloist from 3rd Place European Brass Band, Point of Ayr. Polyphonic Label. Featured soloist and Principal Euphonium.



1998 **Britain and Brass.** Section Euphonium with the Brass Band of Battle Creek. BBBC Label.



Future Releases Discography

The Operatic Euphonium. Adam Frey, euphonium and the Bellevue Philharmonic Orchestra. Features eight opera favorites and showpieces for euphonium and orchestra. TBD

Sudamérica Tiembla. Adam Frey, euphonium, Patricio Cosentino, tuba. A second volume that features new solo and duet works for euphonium and tuba composed by South American composers. Anticipated release May 2016.

Euphonium 101. Adam Frey, euphonium and Caryl Conger, piano. Volume 1 of the educational series featuring recordings for high school and college students. Anticipated release June 2016.

Euphonium 102. Adam Frey, euphonium and Caryl Conger, piano. Volume 2 of the educational series featuring recordings of repertoire for high school and college students. Anticipated release August 2016.