# Table of Contents

Author Declarations xi
Acknowledgements xii
Abstract xiii
Introduction 1
Aims and Overall Purpose 1
History and Background 4
  Euphonium Ancestry 4
  Euphonium with Orchestra 5
  Personal Development 9
Project 1: Majestic Journey Recording Project 14
  Recording Program 15
  Critical Commentary 23
  Program Notes 25
  Publications 28
Project 2: Taking Flight Recording Project 29
  Recording Program 30
  Commission – Allen Feinstein – *Concerto for Euphonium* 39
  Critical Commentary and Analysis 42
  Program Notes 53
  Publications 54
Project 3: Commission of *Concierto Ibérico* 55
  Recording Program 55
  Commission – Tim Jansa – *Concierto Ibérico* 55
Critical Commentary and Analysis 58
Program Notes 81
Publications 82
Influence on the Composer 82
Project 4: The *Operatic Euphonium* Recording Project 84
   Recording Program 84
   Critical Commentary 89
   Publications 90
Bibliography 91

Appendix A – Curriculum Vitae, Steven Adam Frey 92

Appendix B – Project 1 – *Majestic Journey*: Relevant Supplementary Materials
   CD Disc and Booklet 118
   Track List 119
   Examples of Published Music 120
   Data Disc 1 of 4 Containing Relevant Scores 121
      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
Composer Biography – Kevin Kaska 122
Selected List of Performances of Repertoire 124
Program from The Boston Pops 125
Program from Cascade Symphony Orchestra 127
Program from Athens Symphony Orchestra 128
Review of Majestic Journey from International Tuba Euphonium Journal 129
Review of Ballade from International Tuba Euphonium Journal 130
Letter from Philip Sparke 131
Letter from Oystein Baadsvik 132
Letter from Dr. Matthew van Emmerik 133
Letter from Bruce Hangen 133

Appendix C – Project 2 – Taking Flight: Relevant Supplementary Materials

CD Disc and Booklet 135
Track Listing 136
Examples of Published Sheet Music 137
Data Disc 2 of 4 Containing Relevant Scores 138

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


Composer Biography – Allen Feinstein 139

Selected List of Performances of Allen Feinstein *Concerto for Euphonium* 141

Program from Northeastern University Symphony Orchestra *World Premiere* 142

Program from Indian Hill Symphony Orchestra 143

Program from Fort Collins Symphony Orchestra 145

Newspaper Article from *The Coloradoan*, March 4, 2010 147

Program from Johnstown Symphony Orchestra (other soloist) 148

Program from Northeastern University Wind Symphony 149

Review of *Taking Flight* from International Tuba Euphonium Journal 150

Review of *Taking Flight* from American Record Guide 152

Review of *Sin tu amor* from International Tuba Euphonium Association Journal 153

Appendix D – Project 3 – Commission: *Concierto Ibérico*:

Relevant Supplementary Materials

CD Audio Recording 154

Track Listing 155

Examples of Published Sheet Music 156
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

Tim Jansa – Biography

List of Performances of *Concierto Ibérico*

Program from US Army Orchestra *World Premiere*

Program from Georgia State University *World Premiere*

Program from Taiwan Concert Tour

Program from *Maestro Concert* in Jeju, South Korea

Program from Seoul Recital Series, South Korea

Program from International Tuba Euphonium Conference 2014

Program from Mercer University Wind Ensemble (other soloist)

Program from Student Recital (other soloist)

Review from the International Tuba Euphonium Association Journal

Letter from Dr. Kevin Wass

Letter from Dr. Robert Ambrose

Letter from Dr. Martin Cochran

Appendix E – Project 4 – *Operatic Euphonium*: Relevant Supplementary Materials

CD Audio Recording

Track Listing
Examples of Published Sheet Music

Data Disc 4 of 4 – Table of Contents

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

Georges Bizet arr. Frey, *Flower Song*, Orchestral Score

Giacomo Puccini arr. Frey, *Vissi d’arte*, Orchestral Score

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


List of Performances of Repertoire

Program from Lake Murray Symphony Orchestra

Program from Rome Symphony Orchestra

Program from Athens Symphony Orchestra

Program from Cascade Symphony Orchestra

Letter from Susan Dinwiddie, Athens Symphony Orchestra

Letter from Roberta McBride, Cascade Symphony Orchestra

Appendix F – Discography

Solo Recordings

Collaborative Recordings

Future Releases
LIST OF FIGURES AND PHOTOGRAPHS

Figure 1 – Pictures of historical instruments.

Figure 2a – Adam Frey and Bruce Hangen, backstage at Symphony Hall.

Figure 2b – Adam Frey performing *Pantomime* with the Boston Pops.

Figure 3 – *Little Buckaroos* CD artwork.

Figure 4 – *Majestic Journey* CD artwork.

Figure 5 – Excerpt from *Majestic Journey*, Opening fanfare.

Figure 6a – Excerpt from *Peace*, Beginning measures.

Figure 6b – Excerpt from *Peace*, Rehearsal B.

Figure 7a – Excerpt from *Euphonium Concerto*, Movement 3, m 64.

Figure 7b – Excerpt from *Euphonium Concerto*, Movement 3, m 304.

Figure 8 – Excerpt from *Ballade*, high point.

Figure 9a – Excerpt from *Pantomime*, opening.

Figure 9b – Excerpt from *Pantomime*, measures 7-12.

Figure 10a – Photo from New Zealand Symphony recording sessions.

Figure 10b – Photo from New Zealand Symphony recording sessions.

Figure 11 – *Taking Flight* CD artwork.

Figure 12 – Excerpt from *Gabriel’s Oboe*, duet part.

Figure 13 – Excerpt from *Valflickens Dans*, opening measures.

Figure 14a – Excerpt from *Zigeunerweisen*, opening cadenzas.

Figure 14b – Excerpt from *Zigeunerweisen*, Allegro section.

Figure 14c – Excerpt from *Zigeunerweisen*, multi-phonics and ossia.

Figure 15a – Excerpt from *Sin tu amor*, 16th note exchanges.

Figure 15b – Excerpt from *Sin tu amor*, 1st cadenza.
Figure 15c – Excerpt from Sin tu amor, 2nd cadenza.

Figure 16a – Excerpt from “Meditation” from Thaïs, highest note.

Figure 16b – Excerpt from “Meditation” from Thaïs, lowest note.

Figure 17a – Photo of Adam Frey with Major Derrick Shaw, US Army Orchestra.

Figure 17b – Excerpt from Concerto for Euphonium, Mvt. I, opening.

Figure 17c – Excerpt from Concerto for Euphonium, Mvt. I, Zeus theme.

Figure 17d – Excerpt from Concerto for Euphonium, Mvt. I, “Swimming” theme.

Figure 17e – Excerpt from Concerto for Euphonium, Mvt. I, “Swimming” theme transformed

Figure 17f – Excerpt from Concerto for Euphonium, Mvt. I, Zeus Theme transformed.

Figure 17g – Excerpt from Concerto for Euphonium, Mvt. I, original cadenza.

Figure 17h – Excerpt from Concerto for Euphonium, Mvt. I, transposed cadenza.

Figure 17i – Excerpt from Concerto for Euphonium, Mvt. I, technical material.

Figure 17j – Excerpt from Concerto for Euphonium, Mvt. I, Zeus spinning a spell.

Figure 18a – Excerpt from Concerto for Euphonium, Mvt. II, eclipse theme.

Figure 18b – Excerpt from Concerto for Euphonium, Mvt. II, star theme.

Figure 18c – Excerpt from Concerto for Euphonium, Mvt. II, return of the sun theme.

Figure 18d – Excerpt from Concerto for Euphonium, Mvt. II, eclipse theme transformed.

Figure 18e – Excerpt from Concerto for Euphonium, Mvt. II, segue to Movement III.

Figure 19a – Excerpt from Concerto for Euphonium, Mvt. III, piccolo challenge theme.

Figure 19b – Excerpt from Concerto for Euphonium, Mvt. III, euphonium echo of piccolo.

Figure 19c – Excerpt from Concerto for Euphonium, Mvt. III, euphonium/piccolo exchange.

Figure 19d – Excerpt from Concerto for Euphonium, Mvt. III, timpani/euphonium exchange.

Figure 19e – Excerpt from Concerto for Euphonium, Mvt. III, timpani/euphonium glissando.

Figure 19f – Excerpt from Concerto for Euphonium, Mvt. III, violin/euphonium exchange.
Figure 19g – Excerpt from *Concerto for Euphonium*, Mvt. III, combination of themes.

Figure 20 – Excerpt from *Meditation and Madness*, triplet exchanges.

Figure 21a – Photo of Adam Frey, Tim Jansa and Major Tod Addison, US Army Orchestra.

Figure 21b – Photo of Adam Frey, Tim Jansa and Robert Ambrose, Georgia State University.

Figure 21c – Photo of the “Running of the Bulls.”

Figure 22a – Excerpt from *Concierto Ibérico*, Mvt. 1, opening measures.

Figure 22b – Excerpt from *Concierto Ibérico*, Mvt. 1, percussion tremolos.

Figure 22c – Excerpt from *Concierto Ibérico*, Mvt. 1, English horn solo.

Figure 22d – Excerpt from *Concierto Ibérico*, Mvt. 1, flutter tonguing

Figure 22e – Excerpt from Mahler *Symphony No. 7*, Mvt. 1, opening.

Figure 22f – Excerpt from *Concierto Ibérico*, Mvt. 1, running of the bulls.

Figure 22g – Excerpt from *Concierto Ibérico*, Mvt. 1, runner depiction.

Figure 23a – Excerpt from *Concierto Ibérico*, Mvt. 2, opening English horn solo.

Figure 23b – Excerpt from *Concierto Ibérico*, Mvt. 2, trumpet fanfare.

Figure 23c – Excerpt from *Concierto Ibérico*, Mvt. 2, improvised chime feature.

Figure 23d – Excerpt from *Concierto Ibérico*, Mvt. 2, 12/16 section.

Figure 23e – Excerpt from *Concierto Ibérico*, Mvt. 2, euphonium solo at climax.

Figure 24a – Photo of *Las fallas*.

Figure 24b – Photo of the burning of *Las fallas* as part of *la crema*.

Figure 25a – Excerpt from *Concierto Ibérico*, Mvt. 3, awakening hits.

Figure 25b – Excerpt from *Concierto Ibérico*, Mvt. 3, rehearsal G-I hits.

Figure 25c – Excerpt from *Concierto Ibérico*, Mvt. 3, rehearsal E trills in woodwinds.

Figure 25d – Excerpt from *Concierto Ibérico*, Mvt. 3, rehearsal H and meter changes.

Figure 25e – Excerpt from *Concierto Ibérico*, Mvt. 3, prayer theme.
Figure 25f – Excerpt from *Concierto Ibérico*, Mvt. 3, rehearsal K flames rising theme.

Figure 25g – Excerpt from *Concierto Ibérico*, Mvt. 3, pyre implosion.

Figure 25h – Excerpt from *Tres morillas* theme.

Figure 25i – Excerpt from *Concierto Ibérico*, Mvt. 3, *tres morillas* theme in context.

Figure 25j – Excerpt from *Concierto Ibérico*, Mvt. 3, rehearsal R.

Figure 25k – Excerpt from *Concierto Ibérico*, Mvt. 3, final measures.

Figure 26a – CD artwork on collaborative recording, *Shostakovich*.

Figure 26b – Photo of Michael Miropolsky and Adam Frey, Seattle 2011.

Figure 27a – Excerpt from *Napoli*, main theme.

Figure 27b – Excerpt from *Napoli*, full orchestral ensemble tutti.
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.

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 lur 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
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 *Fantasie di Concerto* by Eduardo Boccalari. In the 1960’s, Henry Charles Smith was one 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)
1996  Tadeusz Kassatti – Kino Concertino (Editions BIM)

       Jukka Linkola – Euphonium Concerto (Fennica Gehrmann)

       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 Horovitz 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 Horovitz’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 Horovitz – *Euphonium Concerto* (Novello Music)
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 *Fantasie 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, Fantasie Originale by Ermano 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.
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.
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
# RECORDED PROGRAM – *MAJESTIC JOURNEY*

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

![Figure 7a](image)

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

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 Hangen, conductor and Adam Frey in Wellington, New Zealand, 2006.

Figure 10b

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

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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 paid 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

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**


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 concertgoers 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*

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-phonics 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

![Musical notation]

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

These impressive moments have also occurred at rehearsals and performances with other ensembles when I perform multi-phonics 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](image)


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.
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

Jules Massenet arr. Adam Frey, “Meditation” from Thaïs, solo part highest point.

Figure 16b

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


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.
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.
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.

"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).
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.
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](image)

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.
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.

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.
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.
“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.

Even the characteristic bending of timpani notes through the use of the pedal is matched by the euphonium in figure 19e.
“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-phonics, so Allen asked me to sing the top notes while playing the bottom notes, thus creating euphonium ‘double stops’ in figure 19f.

Figure 19f

“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.
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*
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

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<th>Track</th>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
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<td>Tim Jansa</td>
<td>Concierto Ibérico</td>
<td>Euphonium.com Publications</td>
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US Army Orchestra Live Concert Premiere

1       I. Courage
2       II. Faith
3       III. Fire

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<th>Track</th>
<th>Composer</th>
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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

![Meditation and Madness, Allegro triplet exchanges.](image)

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)


Figure 21b
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


Figure 22b

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


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).
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).
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

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


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).
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).


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

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


“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.](image)

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).
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.

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


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!”

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.
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.

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.
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 \textit{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.
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 sheet music](image)


**Figure 25i**

![Tres morillas sheet music](image)

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

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 eight sixteenth figure quoted from the first movement in figure 25k.

Figure 25k

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 become 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 then 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).”
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).
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, Guiseppe 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
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

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.
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-phonic 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**


**Web Resources**


**Interviews**


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    Email: adam@euphonium.com
Telephone: 770.241.9119    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

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</tr>
<tr>
<td>September</td>
<td>Melbourne International Festival of Brass – Melbourne, AUSTRALIA</td>
</tr>
<tr>
<td>November</td>
<td>Orchestra Latinoamerica de Vientos – Manizales, COLOMBIA</td>
</tr>
</tbody>
</table>

### 2009

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>February</td>
<td>Asia Pacific Activities Conference Honor Band – Shanghai, CHINA</td>
</tr>
<tr>
<td>March</td>
<td>Municipal Band of Jaen – Jaen, SPAIN European Premiere – Allen Feinstein <em>Concerto for Euphonium</em></td>
</tr>
<tr>
<td>April</td>
<td>Peru Low Brass Festival – Lima, PERU</td>
</tr>
<tr>
<td>June</td>
<td>6th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA World Premiere – Roland Szentpali <em>Pearls 2</em> World Premiere – Bruce Fraser <em>Euphonium Fantasy</em></td>
</tr>
<tr>
<td>July</td>
<td>Graubunden Youth Brass Band – Graubunden, SWITZERLAND</td>
</tr>
<tr>
<td>August</td>
<td>Colombia Tubas Festival – Bogota, COLOMBIA</td>
</tr>
<tr>
<td>September</td>
<td>Quincinetto Festival – Turrin, ITALY Grieg Academy – Bergen, NORWAY Manger Arts School – Manger, NORWAY Westby Euphonium and Tuba Conference – Westby, NORWAY</td>
</tr>
<tr>
<td>December</td>
<td>Tubamania Festival – Bangkok, THAILAND</td>
</tr>
</tbody>
</table>

### 2007

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>May</td>
<td>Fredricton International Tuba Fest – Fredricton, CANADA</td>
</tr>
<tr>
<td>June</td>
<td>4th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA World Premiere – James Stephenson <em>Sonata for Euphonium</em> World Premiere – Richard Prior <em>Diversions</em></td>
</tr>
</tbody>
</table>

### 2006

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>March</td>
<td>University of Victoria – Victoria, CANADA</td>
</tr>
<tr>
<td>June</td>
<td>3rd Annual IEI Festival for Euphonium and Tuba – Atlanta, GA</td>
</tr>
</tbody>
</table>
### 2005

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>July</td>
<td>World Premiere – Anthony Plog <em>Three Songs</em></td>
</tr>
<tr>
<td></td>
<td>World Premiere – Arrangement of Ermano Picchi <em>Fantaisie Originale</em></td>
</tr>
<tr>
<td></td>
<td>American Premiere – Philip Sparke <em>Harlequin</em></td>
</tr>
</tbody>
</table>

### 2004

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>August</td>
<td>World Premiere – Adam Frey arrangement of Hartmann <em>Le Belle Americaine</em></td>
</tr>
<tr>
<td>September</td>
<td>WASBE – Guest Soloist Westwinds Band – SINGAPORE</td>
</tr>
<tr>
<td></td>
<td>World Premiere – Kevin Kaska’s <em>Concertino for Euphonium and Wind Band</em></td>
</tr>
</tbody>
</table>

### 2003

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>May</td>
<td>Singapore National Concert Band Festival – Judge – SINGAPORE</td>
</tr>
<tr>
<td></td>
<td>National Youth Brass Band of Switzerland – Guest Soloist and Clinician</td>
</tr>
<tr>
<td>August</td>
<td>Bavarian Police Band – Munich, GERMANY</td>
</tr>
<tr>
<td>September</td>
<td>Macau Band Festival – Guest Soloist and Clinician, MACAU</td>
</tr>
</tbody>
</table>

### 2002

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>February</td>
<td>North Netherlands Konservatoire – Master Class – Heerenveen, HOLLAND</td>
</tr>
<tr>
<td>May</td>
<td>International Tuba Euphonium Conference – Guest Soloist - Greensboro, NC</td>
</tr>
<tr>
<td>July</td>
<td>National Youth Brass Band of Switzerland – Guest Soloist and Clinician</td>
</tr>
</tbody>
</table>

### 2001

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>July</td>
<td>Vaasa Symphony Orchestra – Guest Soloist – Lahti, FINLAND</td>
</tr>
<tr>
<td></td>
<td>The Guardians Band – Guest Soloist – Helsinki, FINLAND</td>
</tr>
<tr>
<td>August</td>
<td>Jeju Summer Band Festival – Guest Soloist – Jeju, SOUTH KOREA</td>
</tr>
</tbody>
</table>

### 2000

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>March</td>
<td>Soli Brass Band – Guest Soloist – HOLLAND</td>
</tr>
<tr>
<td>April</td>
<td>Luzern Youth Brass Band – Guest Soloist - SWITZERLAND</td>
</tr>
<tr>
<td>August</td>
<td>Jeju Philharmonic Orchestra – Guest Soloist – Jeju, SOUTH KOREA</td>
</tr>
</tbody>
</table>

### National Performance Invitations

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016</td>
<td>Guest Soloist – Marquette University Wind Symphony – Milwaukee, WI</td>
</tr>
<tr>
<td></td>
<td>Music for All National Concert Band Festival – Indianapolis, IN</td>
</tr>
<tr>
<td></td>
<td>Music for All Regional Concert Band Festival – Atlanta, GA</td>
</tr>
<tr>
<td></td>
<td>Pensacola Wind Symphony – Pensacola, FL</td>
</tr>
<tr>
<td>2015</td>
<td>Boise State Symphony Orchestra – Boise, ID</td>
</tr>
<tr>
<td></td>
<td>Northwest Regional Tuba Euphonium Conference – Boise, ID</td>
</tr>
<tr>
<td></td>
<td>Southeast Regional Tuba Euphonium Conference – Knoxville, TN</td>
</tr>
<tr>
<td></td>
<td>Northeastern University Wind Symphony – Boston, MA</td>
</tr>
<tr>
<td>May</td>
<td>Midwest Regional Tuba Euphonium Conference – Bowling Green, OH</td>
</tr>
<tr>
<td>June</td>
<td>Cobb Wind Symphony – Atlanta, GA</td>
</tr>
<tr>
<td>July</td>
<td>Strings Festival – Solo Euphonium – Steamboat Spring, Colorado</td>
</tr>
<tr>
<td>September</td>
<td>International Music Camp – Octubafest Guest Soloist – Minot, ND</td>
</tr>
<tr>
<td></td>
<td>Western Carolina Low Brass Festival – Cullowhee, NC</td>
</tr>
</tbody>
</table>
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 Tuba Euphonium Festival – Atlanta, GA
Red, White, & Brass Patriotic Concert – Johns Creek, GA

September  Reinhart University Wind Ensemble – Wacleska, GA
   Consortium World Premiere – A Tent Meeting Revival

October  Emory University Wind Ensemble – Atlanta, GA
   Consortium World Premiere – A Tent Meeting Revival
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 *Concerto Ibero* 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 Conference – 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*
<table>
<thead>
<tr>
<th>Month</th>
<th>Event Description</th>
</tr>
</thead>
</table>
| 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 – Colombia, 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  
            University of Utah Wind Ensemble and recording with Jeff Nelsen, Canadian Brass – Salt Lake City, UT                                                                                               |
| February  | Southeast Regional Tuba Euphonium Conference – Raleigh, NC                                                                                                                                                       |
| March     | 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                                                                                               |
| April     | Athens Symphony Orchestra – Athens, GA  
            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  
            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*                                                                             |
| June      | 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                                                                                                           |
<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>March</td>
<td>Cascade Symphony Orchestra – Seattle, WA</td>
</tr>
<tr>
<td></td>
<td>Mars Hill College – Low Brass Retreat – Mars Hill, NC</td>
</tr>
<tr>
<td></td>
<td>Texas Tech University Wind Ensemble – Lubbock, TX</td>
</tr>
<tr>
<td></td>
<td>World Premiere – Derek Bourgeois <em>Concert Prelude</em></td>
</tr>
<tr>
<td>October</td>
<td>Harvard Pops Orchestra – Boston, MA</td>
</tr>
<tr>
<td></td>
<td>Vanderbilt University – Nashville, TN</td>
</tr>
<tr>
<td>November</td>
<td>Louisiana Music Educator’s Conference State Convention – Soloist and Clinician</td>
</tr>
</tbody>
</table>

**2006**

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>March</td>
<td>Oregon Symphony Orchestra – Richard Strauss <em>Don Quixote</em> – Portland, OR</td>
</tr>
<tr>
<td></td>
<td>Seattle Symphony Orchestra – Gustav Mahler <em>Symphony No. 7</em> – Seattle, WA</td>
</tr>
<tr>
<td>April</td>
<td>Metropolitan Wind Symphony – Boston, MA</td>
</tr>
<tr>
<td></td>
<td>Clemson Symphony Orchestra <em>Annual Pops Fundraiser</em> – Guest Soloist – SC</td>
</tr>
<tr>
<td>September</td>
<td>Oregon Symphony Orchestra – Gustav Mahler <em>Symphony No. 7</em> – Portland, OR</td>
</tr>
<tr>
<td></td>
<td>Seattle Symphony Orchestra – Richard Strauss <em>Don Quixote</em> – Seattle, WA</td>
</tr>
</tbody>
</table>

**2005**

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>December</td>
<td>Midwest Band and Orchestra Clinic – Guest Soloist Atlanta Youth Wind Symphony</td>
</tr>
<tr>
<td>January</td>
<td>US Army Orchestra – Washington DC</td>
</tr>
<tr>
<td></td>
<td>World Premiere of Allen Feinstein’s <em>Concerto for Euphonium</em></td>
</tr>
<tr>
<td>April</td>
<td>Minot Symphony Orchestra – Minot, ND</td>
</tr>
<tr>
<td></td>
<td>South Carolina Music Educators Association State Conference – Guest Soloist –</td>
</tr>
<tr>
<td>May</td>
<td>Oregon Music Educators Association State Conference – Guest Soloist – Eugene, OR</td>
</tr>
<tr>
<td></td>
<td>Ohio Music Educators Association State Conference – Guest Soloist – Youngstown State University Wind Ensemble</td>
</tr>
<tr>
<td>September</td>
<td>Charleston Symphony Orchestra – Holst <em>The Planets</em> – Charleston, SC</td>
</tr>
<tr>
<td></td>
<td>Minnesota Music Educators Association State Conference – Guest Soloist – Minneapolis, MN</td>
</tr>
<tr>
<td></td>
<td>Eugene Symphony Orchestra – Holst <em>The Planets</em> – Eugene, OR</td>
</tr>
</tbody>
</table>

**2004**

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<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>Georgia Music Educators Association State Conference – Guest Soloist Atlanta Youth Wind Symphony – Savannah, GA</td>
</tr>
<tr>
<td>February</td>
<td>CBDNA – Southern Division – Guest Soloist Atlanta Youth Wind Symphony – Atlanta, GA</td>
</tr>
<tr>
<td></td>
<td>Parkway Concert Orchestra – Boston, MA</td>
</tr>
<tr>
<td>July</td>
<td>Brevard Music Center – 4th of July <em>Patriotic Pops!!</em> Guest Soloist – Brevard, NC</td>
</tr>
<tr>
<td>November</td>
<td>Northeastern Symphony Orchestra – Boston, MA</td>
</tr>
</tbody>
</table>

**2003**

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<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>July</td>
<td>Brevard Music Center – 4th of July <em>Patriotic Pops!!</em> Guest Soloist – Brevard, NC</td>
</tr>
<tr>
<td>November</td>
<td>GSU Brassfest – Guest Soloist and Clinician – Atlanta, GA</td>
</tr>
</tbody>
</table>

**2002**

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>May</td>
<td>Greensboro Symphony Orchestra – Greensboro, NC</td>
</tr>
<tr>
<td>October</td>
<td>Atlanta Wind Symphony – Guest Soloist – Roswell, GA</td>
</tr>
</tbody>
</table>
### Lecture and Presentation Invitations for Music Educators

<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician</td>
</tr>
<tr>
<td>2014</td>
<td>Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician</td>
</tr>
<tr>
<td>2013</td>
<td>Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician</td>
</tr>
<tr>
<td>2012</td>
<td>Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician</td>
</tr>
<tr>
<td>2011</td>
<td>Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician Taiwans Band Clinic – Taipei, TAIWAN</td>
</tr>
<tr>
<td>2010</td>
<td>Orchestra Latinoamerica de Vientos – COLOMBIA – Invited Lecture on Low Brass</td>
</tr>
<tr>
<td>2009</td>
<td>Association of Concert Bands Annual Conference – Invited Lecture on Low Brass Pedagogy</td>
</tr>
<tr>
<td>2008</td>
<td>Music for All (Bands of America) – Concert Band Festival – Euphonium Clinician</td>
</tr>
<tr>
<td>2007</td>
<td>Louisiana Music Educator’s State Convention – Invited Lecture on Low Brass Pedagogy</td>
</tr>
<tr>
<td>2005</td>
<td>Ohio Music Educators Association State Conference – Invited Lecture on Low Brass</td>
</tr>
<tr>
<td>2004</td>
<td>Asia Pacific Band Directors Association – Invited Lecture on Low Brass Pedagogy</td>
</tr>
<tr>
<td>2003</td>
<td>Texas Music Educators Association State Conference – Performer with Symphonia</td>
</tr>
</tbody>
</table>

### International Teaching Invitations and Presentations

<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>12th Annual IEI Festival for Euphonium and Tuba – Atlanta, GA</td>
</tr>
<tr>
<td></td>
<td>Music Elements Low Brass Festival – Ramgeit University – Bangkok, THAILAND</td>
</tr>
<tr>
<td></td>
<td>Kunitachi College of Music – Private Lessons and Workshop – Tokyo, JAPAN</td>
</tr>
<tr>
<td></td>
<td>Yamaha Ginza – Private Lessons and Workshop – Tokyo, JAPAN</td>
</tr>
<tr>
<td></td>
<td>Music Elements Low Brass Festival – Cultural Center of the Philippines – PHILLIPINES</td>
</tr>
<tr>
<td></td>
<td>Chaiyi International Band Festival – Chia-yi, TAIWAN</td>
</tr>
</tbody>
</table>
### 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

### 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 Chaiyi University – Chaiyi, 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 Latinoamericana 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                        |
| September      | Colorado State University – Fort Collins, CO                   |
| October        | University of Minnesota, Minneapolis, MN                      |
|               | International Music Camp – International Peace Garden, ND      |
| 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 – Kutztburg, 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
7th 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, TC
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

<table>
<thead>
<tr>
<th>Year</th>
<th>Collaboration Details</th>
</tr>
</thead>
</table>
| 2015 | Brass Chamber Ensemble – Cleveland and Houston Symphony Brass – Steamboat, CO  
Duet Collaboration – David Childs, euphonium – Atlanta, GA  
Duet Collaboration – Brett Baker, trombone – Bangkok, THAILNAD  
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 |
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 |
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

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Artists</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>Gemini</td>
<td>Adam Frey, euphonium, Jeff Nelsen, horn (Canadian Brass) and the Utah Wind Ensemble</td>
<td>Features new solo and duet works.</td>
</tr>
<tr>
<td></td>
<td>Sudamérica Vibra</td>
<td>Adam Frey, euphonium, Patricio Cosentino, tuba</td>
<td>Features new solo and duet works for euphonium and tuba composed by South American composers.</td>
</tr>
<tr>
<td>2011</td>
<td>Beyond the Horizon – Volume 3</td>
<td>Adam Frey, euphonium, Michael Fennelly, piano and the Middle Tennessee State University Wind Ensemble</td>
<td>This series features newly commissioned music for euphonium. Six world premiere recordings.</td>
</tr>
<tr>
<td>2010</td>
<td>Beyond the Horizon – Volume 2</td>
<td>Adam Frey, euphonium, Michael Fennelly, piano and Scott Stewart, saxophone</td>
<td>This series features newly commissioned music for euphonium. Six world premiere recordings.</td>
</tr>
<tr>
<td></td>
<td>Beyond the Horizon – Volume 1</td>
<td>Adam Frey, euphonium, Paula Peace, piano and Fred Mills, trumpet</td>
<td>Six world premiere recordings. Grant from the Georgia Council for the Arts.</td>
</tr>
<tr>
<td>2005</td>
<td>Little Buckaroos</td>
<td>Adam Frey, euphonium, Scott Hartmann (Empire Brass Quintet), trombone, Metropolitan Wind Symphony, Lawrence Isaacson, conductor</td>
<td>Collaboration CD featuring euphonium solos, trombone solos and duets with wind band. Six world premiere recordings.</td>
</tr>
<tr>
<td>2003</td>
<td>Collected Dreams</td>
<td>Adam Frey, euphonium and Damon Denton, synthesizer</td>
<td>Features Irish and Scottish folk songs along with classic melodies set for multiple euphoniums and synthesizer.</td>
</tr>
<tr>
<td>1999</td>
<td>Listen to THIS!!</td>
<td>Adam Frey, euphonium and Damon Denton, piano</td>
<td>Features a number of new works and transcriptions for euphonium and piano. Six world premiere recordings.</td>
</tr>
</tbody>
</table>
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


## Editing and Producing Credits for Recordings

<table>
<thead>
<tr>
<th>Year</th>
<th>Album</th>
<th>Role Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td><strong>Gemini.</strong> Audio and ProTools editing of all tracks. Producer on 4 tracks.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Sudamérica Vibra.</strong> Partial audio editing of all tracks. Producer on 5 tracks.</td>
<td></td>
</tr>
<tr>
<td>2011</td>
<td><strong>Beyond the Horizon – Volume 3.</strong> Audio and ProTools editing of all tracks.</td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td><strong>Beyond the Horizon – Volume 2.</strong> Audio and ProTools editing of all tracks.</td>
<td></td>
</tr>
<tr>
<td>2008</td>
<td><strong>Majestic Journey.</strong> Partial audio editing of all tracks.</td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td><strong>Taking Flight.</strong> Partial audio editing of all tracks.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Beyond the Horizon – Volume 1.</strong> Audio and ProTools editing of all tracks.</td>
<td></td>
</tr>
<tr>
<td>2005</td>
<td><strong>Little Buckaroos.</strong> Audio and ProTools editing of all tracks. Producing credits on 3 tracks.</td>
<td></td>
</tr>
</tbody>
</table>

## Program Notes for Recordings

<table>
<thead>
<tr>
<th>Year</th>
<th>Album</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td><strong>Gemini.</strong> Program notes.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Sudamérica Vibra.</strong> Program notes and English translations.</td>
<td></td>
</tr>
<tr>
<td>2011</td>
<td><strong>Beyond the Horizon – Volume 3.</strong> Program Notes and graphic layout.</td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td><strong>Beyond the Horizon – Volume 2.</strong> Program Notes and graphic layout.</td>
<td></td>
</tr>
<tr>
<td>2008</td>
<td><strong>Majestic Journey.</strong> Program Notes.</td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td><strong>Taking Flight.</strong> Program Notes and graphic layout.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Beyond the Horizon – Volume 1.</strong> Program Notes and graphic layout.</td>
<td></td>
</tr>
<tr>
<td>2005</td>
<td><strong>Little Buckaroos.</strong> Program Notes and graphic layout.</td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td><strong>Collected Dreams.</strong> Program Notes and graphic layout.</td>
<td></td>
</tr>
<tr>
<td>1999</td>
<td><strong>Listen to THIS!!</strong> Program Notes and graphic layout.</td>
<td></td>
</tr>
</tbody>
</table>
PRINT REVIEWS OF RECORDINGS


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 - Brasilirismos nº3 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 MacMillian – *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*

<table>
<thead>
<tr>
<th>Awards for Commissions, Euphonium.com Publications and Absolute Brass Publications</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2014</strong></td>
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<tr>
<td><strong>2012</strong></td>
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<tr>
<td><strong>2010</strong></td>
</tr>
<tr>
<td><strong>2008</strong></td>
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<td></td>
</tr>
</tbody>
</table>
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

Handel, GF. “Largo” from *Xerxes*. Euphonium and Brass Quintet. Euphonium.com Publications.
Publications.
Puccini, Giacomo. *O mio bambino caro*. Euphonium and Brass Quintet. Euphonium.com
Publications.
Special Performance Arrangements for Radio Broadcast, CD Recordings, or Rental Catalog.


Widor, GF. “Toccata” from *Symphony No. 5*. Tuba Euphonium Ensemble & Organ. Arranged for the IET Festival.
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

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

Journal.  Volume 38, Number 3.

2010  Sound Innovations for Concert Band: A Revolutionary Method for Beginning Musicians.

2009  A 5-Year Retrospective on the International Euphonium Institute.  International Tuba

2007  An Interview with British Artist David Childs.  International Tuba Euphonium Association
Journal.  Volume 34, 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

The Inaugural International Euphonium Institute Debriefing.  International Tuba Euphonium
Association Journal.  Vol. 32, No. 1
PROFESSIONAL ACHIEVEMENTS 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.


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.
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

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

Majestic Journey

Kevin Kaska

Ballade

Kevin Kaska
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


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 POP ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Assistant 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
Cuban Overture
Suite from The Incredible Flautist
  Introduction and Tango—Entrance of the Circus—
  Solo of the Flutist—Spanish Waltz—Polka Finale

INTERMISSION

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

Sin tu amor
At the River, from Old American Songs
Pantomime

ADAM FREY, euphonium

INTERMISSION

Alma Mater
All Hail Northeastern

CHRISTINA GAYLE ZOLKO, '03, vocalist

Selections from Kiss Me, Kate
  Another Op'nin, Another Show—Wunderbar—
  So in Love—Always True to You in My Fashion

Patriotic Sing-Along
  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

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 Gwiderson
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**

<table>
<thead>
<tr>
<th>Pre-Concert Music</th>
<th>Foundry St. Jazz Combo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program</strong></td>
<td></td>
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<tr>
<td>Light Cavalry Overture</td>
<td>E. G. Suppé</td>
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<tr>
<td>L’Arlesienne Suite No. 2</td>
<td>G. Bizet</td>
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<td>III. Menuetto</td>
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<td>IV. Farandole</td>
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<tr>
<td>Symphonic Dance No. 1</td>
<td>E. Grieg</td>
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<tr>
<td>Susan Dinwiddie, conductor</td>
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</tbody>
</table>

**INTERMISSION**

Toreador Song from “Carmen”* |
Brillante |
Adam Frey, soloist |

Carousel Waltz |
Susan Dinwiddie, conductor |
Stairway to Heaven | J. Page |
Gabriel’s Oboe |
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* 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 b\(^1\). 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


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
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 Nacos 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,

[Signature]

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 instrument. 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

Powerful focus on
Adams Custom Series

133
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 Feinstein 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 Kasra, 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,

Bruce

Artistic Director & Conductor
The Orchestra of Indian Hill
www.indianhillmusic.org
Appendix C - Project 2 - *Taking Flight* CD Recording

**Audio CD and Booklet**

*Affix Audio CD and Booklet here*
## CD Recording Track List

<table>
<thead>
<tr>
<th>Track</th>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ennio Morricone (arr. A Frey)</td>
<td><em>Gabriel’s Oboe</em></td>
<td>Euphonium.com Publications</td>
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<tr>
<td>3</td>
<td>Pablo Sarasate (arr. A. Frey)</td>
<td><em>Zigeunerweisen</em></td>
<td>Euphonium.com Publications</td>
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<tr>
<td>4</td>
<td>Giacomo Puccini</td>
<td><em>Che gelida manina</em></td>
<td>Kalmus Music / Piano – Euphonium.com Publications</td>
</tr>
<tr>
<td>5</td>
<td>Miguel Sandoval (arr. A Frey)</td>
<td><em>Sin tu amor</em></td>
<td>Euphonium.com Publications</td>
</tr>
<tr>
<td></td>
<td>Allen Feinstein</td>
<td><em>Euphonium Concerto</em></td>
<td>Euphonium.com Publications</td>
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<tr>
<td>7</td>
<td></td>
<td>I. Zeus</td>
<td></td>
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<tr>
<td>8</td>
<td></td>
<td>II. Eclipse</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>III. Realm of Possibility</td>
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</tr>
</tbody>
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Examples of published sheet music

Concerto for Euphonium: Swimming the Mountain
by
Allen Feinstein

Commissioned by and Dedicated to Allen Grey

Zigeunerweisen
(Gypsy Airs)
by
Pablo de Sarasate
Arranged by Allen Grey
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

Fall Concert

The Northeastern University Orchestra

About the Performer, C.T. D.

Gordon Freeman is a former Chemical Engineering student at Northeastern University.

He has played violin in the Northeastern University Orchestra since beginning studies here in 1996, including several terms as concertmaster. Among his other activities, he also is a tenor in the Northeastern University Singing Group. Gordon also is a member of the local chapter of the American Institute of Chemical Engineers as well as a member of the 19th Bn of the lateral engineering honor society, and a Boston Music Masters Chamber Orchestra candidate. He is an avid high school and college football and basketball fan.

ABOUT THE PERFORMER

Allen Feinstein, Assistant Professor of Music at the Boston Conservatory, has a B.A. from Tufts University and a Master of Music from the New England Conservatory. He is a long-time member of the Boston Symphony Orchestra and has been a member of the New England Philharmonic, the Boston Pops, the Boston Landmark Festival Orchestra, the Boston Lyric Opera, and the Boston Symphony Orchestra. He has appeared with the Boston Pops, the Boston Symphony Orchestra, and the Boston Landmark Festival Orchestra.

Allen Feinstein is a native of Boston and a graduate of the New England Conservatory of Music. He is a frequent soloist with the Boston Pops and has been awarded the gold medal in the 1995 World Piano Competition.

Fall Concert

The Northeastern University Orchestra

Northeastern University

The Northeastern University Orchestra

Prof. Allen Feinstein, Music Director

This concert is dedicated to Matthew Baker ’06.

Tragic Overture

Georges Bizet

Gordon Freeman ’06, guest conductor

Nurtured from Europe Variations Op. 36

Edward Elgar

Performed in memory of Matthew Baker ’06

Concerns for Exploration and Orchestra: Permanence the Question

Allen Feinstein

Symphony No. 3 Op. 57

1. Allegro molto

2. Largo

3. Allegro vivace

4. Presto con brio

Please join us for a reception following the concert.

continue
Program from Indian Hill Symphony Orchestra
Program from Indian Hill Symphony Orchestra

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

Concerto for Euphonium and Orchestra:
Swimming the Mountain

Adam Frey, euphonium

Aaron Copland
(1900-1990)

Allen Feinstein
(b. 1964)

Symphony No. 7 in D minor, Op. 70
Allegro Maestoso
Poco Adagio
Scherzo Vivace-Poco meno asso
Finale, Allegro

Antonin Dvořák
(1841-1904)

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Guest Artist Sponsor
The Friends of The Orchestra

Media Sponsor

Please set cell phones, pagers, watches, and other electronic devices to remain silent throughout the performance.
March 6, 2010 | Masterworks #4

Conductor  Wes Kenney
Soloist(s)  Adam Frey, Euphonium

Tonight's concert is sponsored by the Kenneth and Myra Monfort Foundation, the Fort Collins Symphony Guild, and Donald K. Park II.

The Tempest, Op. 18  Piotr Ilyich Tchaikovsky
(1840-1893)

Swimming the Mountain  Allen Feinstein
(b. 1964)

Zeus
Eclipse
Realm of Possibility

Adam Frey, Euphonium

Intermission

Symphony No. 6, Op. 74 B minor (Pathétique)  Piotr Ilyich Tchaikovsky
(1840-1893)

Adagio – Allegro non troppo
Allegro con grazia
Allegro molto vivace
Adagio lamentoso

Happy 60th Anniversary to the Fort Collins Symphony and Runza!
970-225-1136
2601 South Lemay Ave.

Please turn off cell phones during the concert. Photography, audio and video recording are strictly prohibited.
A strong sense of euphonium

Musician sees opportunity in rarely used instrument

BY PJ. NUTTING

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 Pit agent.

“You may not know what the euphonium is, but you’ve heard how 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 its 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 Sankey University, two of the handful of schools that hire a strictly euphonium teaching position.

“I fall in love with the sound of the instrument,” Frey said. A trained cellist, and I think my band director for tricking me in seventh grade. He asked if one of the trombones would play the euphonium for one concert, only one. Well, it’s been a very long moment 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 the Young Artist Competition in 2000) presents a rare opportunity to play with an orchestra. “I normally play with too many orchestras five times a year,” he said, adding that for an euphonium player, Frey’s a lot.

“In some ways, I love the challenge, and that’s one of the things that drives me a little crazy,” Frey said. “Ryman Mansfield has done great things for the instrument, James Gilber for the role I’m doing, and will continue to do, great things for the euphonium, I hope.”

He added with a laugh. Frey also has had more than 75 pieces composed or arranged especially for him, including Saturday’s “Concerto for Euphonium and Orchestra: Swimming in 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 in a euphonium player unless you want to play in the military band or teach. Euphoniums don’t play with other brass — that’s not normal.”

The performance will be preceded by the Fort Collins Symphony Guild’s annual Musician’s Night, an instrumental store 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 lots 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 in there’s a great social aspect, working with friends and playing in the band, and I think there’s great artistic component in being able to express themselves.

"I don’t think there are any of Frey’s greatest gifts. Each year, he hosts a summer camp that draws kids to Frey’s hometown of Albuquerque for a week of playing and learning about the euphonium. Frey refers to it as ‘the 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 it in the music world happens to be geeks about our instruments.

"Great musicians are great musicians," he added. "If they happen to play euphonium, fine or not, that’s the voice they choose to communicate with, but we’re all part of the same thing.”

Musical Zoo

When: A chance for children to get up close and personal with a variety of musical instruments. The event will include presentations by musician player Adam Frey, string quartet trio Billy goats and piano player Frey and a dance performance of "Alice in Wonderland" by Cooper Dance Ballet.

Where: Fort Collins Junior Center, 1200 Rainbow Drive, $3 for children ages 2 to 11; free for children 1 and younger and adults.

For information: www.fortcollins.org
Program from Johnstown Symphony Orchestra

Johnstown Symphony Orchestra
Istvan Jaray, Music Director

Celebrating Eighty-Two (82) Seasons

ISTVAN JARAY, Conducting
OLGA REDKINA, Cello
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

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
Review of Taking Flight, International Tuba Euphonium Journal

ITEA JOURNAL VOLUME 43 NUMBER 2 (WINTER 2016)

PRINT REVIEW:


Reviewed by Dr. Gail Robertson

ONLINE REVIEW:


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 not easy 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 _Vallekas Danse_ by Hugo Alfven. 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:

*Gabriel’s Oboe*  
Ennio Morricone (b. 1928) (arr. Frey/Kaska)

*Valfickens Dans*  
Hugo Alfven (1872-1960) (arr. Frey)

*Zigeunerweisen (Gypsy Airs)*  
Pablo De Sarasate (1844-1908) (arr. Frey)

*Che gelida manina (from “La Boheme”)*  
Giacomo Puccini (1858-1924)

*Sintu amor*  
Miguel Sandoval (1903-1953) (arr. Frey)

*Meditation (from “Thais”)*  

*Concerto for Euphonium: Swimming the Mountain*  
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, Symbiosis Duo

**AMERICAN RECORD GUIDE**  
March / April 2008

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**Taking Flight**  
Adam Frey, euphonium

MORRICONE: Gabriel’s Oboe; ALEVEN: Valatikkeris Dans; SARASATE: Gypsy Air; PUCCINI: Che Gelida Manina; SANDOVAL: Sin tu Amor; MASSENET: Meditation; FEINSTEIN: Euphonium Concerto

New Zealand Symphony/ Bruce Hangen  
MSR 1248—44 minutes

**Beyond the Horizon**

BOURJEOIS: Concert Prelude; CENSU: A Walk in the Woods; PRIOR: Divertimenti; MACMILLAN: Gaelic Sonata; MORGAN: Shapes of the Morning; WILHELMI: Duet 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 (Morriconi, Puccini, Sandoval), the familiar (Sarasate, Massenet), and the virtuso (Alven). 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. It (“Zeus”) is expansive and gives the soloist some very high notes and super-fast lines. If (“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.

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MSR 1249 is a significant contribution to the euphonium world, presenting a number of new works that should become part of the standard recital repertoire. 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. Iiro Censuhi’s ‘Walk in the Woods’ (2004) is contemplative, while Richard Prior’s ‘Divertimenti’ (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 *Duet 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 admirable trumpeter.

Excellent collaborative work by pianist Paula Peace.

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**KILPATRICK**

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152

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

<table>
<thead>
<tr>
<th>Track</th>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
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<tbody>
<tr>
<td></td>
<td>Tim Jansa</td>
<td>Concierto Ibérico</td>
<td>Euphonium.com Publications</td>
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</tbody>
</table>

US Army Orchestra Live Concert Premiere

1. I. Courage
2. II. Faith
3. III. Fire

<table>
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<tr>
<th>Track</th>
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<td>Euphonium.com Publications</td>
</tr>
</tbody>
</table>

Georgia State University Symphonic Wind Ensemble Live Concert Premiere

4. I. Courage
5. II. Faith
6. III. Fire
Examples of Published Sheet Music

Concierto Ibérico
for Euphonium and Piano
by
Tim Jansa

FINALIST of the 2010 ITEA Harvey Phillips Awards for Composition
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)
Kaserset 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

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
THE UNITED STATES ARMY BAND “PERSHING’S OWN”
Colonel Thomas H. Palmieri, 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 Siyphus ..................................... 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
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

Concerto Ibérico...................................................Tim Jansa
  1. Valor (Courage)
  2. Fe (Faith)
  3. Fuego (Fire)

Adam Frey, euphonium

Concerto for Tuba and Strings..............................Arild Plau
  1. Prolog
  2. Canzone
  3. Finale

Dr. Stacy Baker, tuba

Scan here for artist bio information!
Program from Georgia State University *World Premiere*

**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, Oth! 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 Chiavi University Wind Ensemble

12/12(三) 13：20 ACMU & CSU交流音樂會 地點：國立嘉義大學民族校區音樂館
12/13(四) 19：30 台南應用科大學音樂系管樂團聯合音樂會 地點：台南應用科大學新館
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：郭寶源 校長
總策畫：劉肇義 院長
執行製作：趙守振 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：台南應用科大學 實踐大學音樂系
贊助單位：台灣國際樂器集團有限公司 特力和樂股份有限公司 嘉義大學合唱團活動有限公司
2012 校際交流音樂會

實踐大學 台北校區 音樂省會
2012/12/14 19:30
與實踐大學管樂團交流演出

演出曲目

1. Ross Roy 指揮 / 林士偉
上低音號協奏曲
羅斯洛伊

2. Children’s March 指揮 / Jacob de Haan
孩子們的進行曲
Percy Aldridge Grainger
arr. Frank Erickson

3. West Side Story 指揮 / Leonard Bernstein
西城故事
arr. Naohiro Iwai

4. Concierto Iberico III-Fire 指揮 / Tim Jansa
上低音號協奏曲
上低音號獨奏 / Adam Frey

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 指揮 / Frank Ticheli
藍色之影
客席指揮 / Robert Ambrose

7. Colorado Peaks 指揮 / Dana Wilson
科羅拉多群峰
Ryan George

8. Cafe 512 指揮 / Eric Whitaere
咖啡 512

9. Lux Aurumque 指揮 / Joseph Hellmesberger
金色之光
arr. by Robert Ambrose

10. Gypsy Dance from "The Pearl of Iberia"
Program from Taiwan Concert Tour with Chiayi University Wind Ensemble

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composer(s)</th>
<th>Arranger(s)</th>
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<tr>
<td>1.</td>
<td>Ross Roy</td>
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<td>Jacob de Haan</td>
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<tr>
<td>2.</td>
<td>Children’s March</td>
<td>Percy Aldridge Grainger</td>
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<td>3.</td>
<td>West Side Story</td>
<td>Leonard Bernstein</td>
<td>Naohiro Iwai</td>
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<tr>
<td>4.</td>
<td>Concierto Iberico III-Fire</td>
<td>Tim Jansa</td>
<td></td>
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<td>5.</td>
<td>All around the World</td>
<td></td>
<td>Daisuke Shimizu</td>
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<td>6.</td>
<td>River dance</td>
<td></td>
<td>Bill Whelan</td>
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<td>7.</td>
<td>Festive Overture</td>
<td></td>
<td>Dmitri Shostakovich</td>
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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

1. Ross Roy
   指揮 / 林士偉
   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
   指揮 / Robert Ambrose
   Tim Jansa
   中場休息
   上低音號協奏曲 第三樂章「火」
   上低音號獨奏 / Adam Frey
   Jonathan Dagenais

5. Symbiophobic!
   Ryan George

6. Cafe 512
   咖啡 512
   Eric Whitacre

7. Lux Aurumque
   金色之光
   Dana Wilson

8. Colorado Peaks
   科羅拉多群峰

9. Gypsy Dance from "The Pearl of Iberia"
   吉普賽舞曲（選自"伊比利亞珍珠"）
   Joseph Hellmesberger
   arr. by Robert Ambrose
Program from *Maestro Concert in Jeju, South Korea*
Program from *Maestro Concert* in Jeju, South Korea

2014 SPECIAL CONCERT

PROGRAM

유포나온 Euphonium I
아담 프레이 Adam Frey

Yorkshire Ballad  
"Concierto Ibérico" III. Fire (Fuego)
Ave Maria

acc. 장주연 JooYeon Chang

James Barnes  
Tim Jansa  
Astor Piazzolla  
arr. Adam Frey

유포나온 Euphonium I
아담 프레이 Adam Frey / 스티븐 미드 Steven Mead

Brillante

acc. 장주연 JooYeon Chang

Peter Graham
Program from Seoul Recital Series, South Korea
TUESDAY, MAY 20

10:00 a.m. Auer Hall • Recital

Adam Frey • Tromed Platen

Brazilian Dance

Fernando Marais

Obertura

Adler Piazza

sin song

Gregorio Riquiera

Glorious Liberation

Concerto Ecuestro

Tol Garina

All Fe

Adam Frey, euphonium

Pete Wiertel, piano

Euphonium Concerto

Jana Bickova

Two Insects

Tennessee Anderson

Chase of the Dragonfly

John Ragent

Miri

Edward Dray

Air Resistance

Tromed Platen

Variations for Ophicleide

Tromed Platen, euphonium

Coryn Conger, piano

10:00 a.m. Sweeney Hall • Presentation

"Is it as Simple as 'Song and Whirl'?" Examining Arnold Jacobs' Teaching

Don Scammel & Michael Gross

"Utilizing film segments from several decades, this presentation will explore specific aspects of Arnold Jacobs' teaching, and how the roots of his method started with the concept of holistic instruction."
Program from Mercer University Wind Ensemble (Other Soloist)

PERRY HIGH SCHOOL SYMPHONIC BAND

THE MERCER UNIVERSITY WIND ENSEMBLE

Thursday, April 17, 2014
7:30 PM
Perry High School Auditorium
Perry, GA

TOWNSEND SCHOOL OF MUSIC
Winthrop 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 Moore
(b. 1976)

...a night devoid of stars
Peter Meechan
(b. 1980)

ii

Symphonic Variants
James Curnow
(b. 1943)

Coming Home
Nathan Daughtrey
(b. 1975)
Timothy Altina, Kei Breonning, Anshe Gann,
lute; John; Nissi Mudieva,
percussion

Concierto Ibérico
Courage (Valor)
Tim Jansa
(b. 1974)
Amy Moore, piano

This sophomore recital is in partial fulfillment of the requirements for the
Bachelor of Music Education – Instrumental Emphasis – Performance Focus
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 F. 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\textsuperscript{2}, though written as an 8va. 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
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 Horovitz, 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,

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 Janna’s Consisto Ritens, 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 concertos 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, Consisto Ritens 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 repertoire 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,

Robert J. Ambrose, DM
Director of Bands
Associate Director, School of Music
Georgia State University
75 Popham Street, 6th 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 its 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**

<table>
<thead>
<tr>
<th>Track</th>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Guiseppe Verdi</td>
<td><em>La donne e mobile</em></td>
<td>Kalmus</td>
</tr>
<tr>
<td>2</td>
<td>Giacomo Puccini</td>
<td><em>Visse d’arte</em></td>
<td>Kalmus</td>
</tr>
<tr>
<td>3</td>
<td>Gioacchino Rossini (arr. Frey)</td>
<td><em>Largo al factotum</em></td>
<td>Euphonium.com Publications</td>
</tr>
<tr>
<td>4</td>
<td>di Capua</td>
<td><em>O sole mio</em></td>
<td>Kalmus</td>
</tr>
<tr>
<td>5</td>
<td>Georges Bizet</td>
<td><em>Flower Song</em></td>
<td>Kalmus</td>
</tr>
<tr>
<td>6</td>
<td>Jules Massenet</td>
<td><em>Pourquoi me reveiller</em></td>
<td>Kalmus</td>
</tr>
<tr>
<td>7</td>
<td>Herbert Bellstedt (arr. Frey)</td>
<td><em>Napoli</em></td>
<td>Euphonium.com Publications</td>
</tr>
<tr>
<td>8</td>
<td>Giacomo Puccini (arr. Frey)</td>
<td><em>Nessun dorma</em></td>
<td>Euphonium.com Publications</td>
</tr>
</tbody>
</table>
Examples of Published Sheet Music

“Largo al factotum”
from *The Barber of Seville*

by

**Giacomo Rossini**

Arranged by **Adam Frey**

*Nessun Dorma*
from *“Turandot”*

by

**Giacomo Puccini**

Arranged by **Adam Frey**
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


*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

Lake Murray High School

Music from the Stage

OVERTURE FROM CANDIDE

... Leonard Bernstein (1918 - 1990)

The Overture to Candide, performed again has entered in a remarkable place in the orchestral repertoire. It has been performed numerous times by the New York Philharmonic under Leonard Bernstein, gaining widespread popularity and becoming known as one of the most beloved pieces of music by Bernstein.

"NEUSEN BORSA" FROM TURANDOT

... Giacomo Puccini (1858 - 1924)

"Non so chi sono" from Turandot is a popular aria among the lovers of Puccini's music. It is one of the most often performed and recorded arias of all time.

"CHI EU SARA'" FROM LA TRIVIUM

... Giacomo Puccini (1858 - 1924)

"Chi e' sar'lla/'" from La Traviata, one of the most famous operas of all time, is a beloved aria that is often performed in concert.

"LARGO AL FACTOTUM" FROM THE BARBER OF SEVILLE

Giacomo Puccini (1858 - 1924)

"Largo al factotum" from The Barber of Seville is a well-known and beloved aria. It is often performed in concert and is a favorite of opera lovers.

Selections from My Fair Lady

"Lover and Lovers" (1964)

My Fair Lady is a musical adaptation of the Lerner and Loewe stage musical, which was later revived by Deems Taylor. It is a beloved and popular work, often performed in concert.

Intermission

SELECTIONS FROM THE BARBER OF SEVILLE

Pamina, "Pamina" from Die Zauberflöte, is rich in color, detail, and emotional depth. The aria has been performed in countless productions, and its beauty and power continue to captivate audiences around the world.

"LA DONNA E MOBILE" FROM RIGOLETTO

... Giuseppe Verdi (1813 - 1901)

"La donna e mobile" from Rigoletto is a classic example of Verdi's ability to create memorable and enduring musical moments. It is often performed in concert and has become a favorite of audiences.

"AES FOND DU TEMPLE SAIN'T FROM THE PEARL" EMILERS

... Georges Bizet (1838 - 1875)

"Aes Fonds du Temple" is a beloved and often performed piece from Bizet's opera, Les Huguenots. It is a powerful and dramatic scene, and is a favorite of opera lovers.

NAPOLI

... Hermann Bawerk (1838 - 1897)

"Napoli" is a lively and energetic piece that captures the spirit and energy of Naples. It is often performed in concert and is a favorite of audiences.
Program from 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. Bruch \nA. Lunk

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

"Nessun Dorma" from Turandot
G. Puccini, A. Frey

"Un Bel Di" from Madama Butterfly
G. Puccini

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

Intermission

"Gabriel's Oboe" from The Mission
R. Morricone, A. Frey

"Le Dente Mobile" from Il Pulcinella
G. Verdi

"Che Gliela Maius" from La Bohème
G. Puccini

"Napolitana Theme" and "Variations"
H. Bellstedt/Frey, A. Lunk

America the Beautiful
J. S. Smith/M, A. Lunk
Program from Athens Symphony Orchestra

Program

Symphony No. 2 in B Minor

I. Allegro
II. Scherzo: Prestissimo
III. Andante
IV. Finale: Allegro

INTERMISSION

Overture to “Fidelio” op. 72c

L. Beethoven

La donna è mobile from “Rigoletto”

G. Verdi arr. by A. Frey

Adam Frey, euphonium soloist

The Flower Song from “Carmen”

G. Bizet arr. by A. Frey

Adam Frey, euphonium soloist

O mio babbino caro from “Gianni Schicchi”

G. Puccini arr. by A. Ligeti

Roy Martin, violin soloist

Un bel di from “Madam Butterfly”

G. Puccini arr. by A. Frey

Adam Frey, euphonium soloist

Largo al factotum from “The Barber of Seville”

G. Rossini arr. by A. Frey

Adam Frey, euphonium soloist

In case of emergency, please contact the nearest usher for assistance.
CASCADE SYMPHONY
Michael Miropolsky, Music Director

Italian Mendelssohn

October 27, 2008 - 7:30 pm

"An Evening at the Opera"
"Nessun Dorma" from Turandot........................................................Giacomo Puccini
"Un Bel Di" from Madama Butterfly .....................................................Giacomo Puccini
"Largo Al Factorum" from The Barber of Seville.................................Gioachino Rossini
Adam Frey, euphonium

Gayane: Three Pieces................................................................Aram Khachaturian
Dance of the Rose Maidens
Lullaby
Saber Dance

"La Donna E Mobile" from Rigoletto....................................................Giuseppe Verdi
"Che Gelida Manina" from La Boheme..............................................Giacomo Puccini
Napoli (Variations on "Funiculi Funiculi" by Luigi Denza)....................Bellscheidt, 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.
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
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

Roberta McBride  
8523 215th St. SW  
Edmonds, WA 98026  
Roberta.mcb@frontier.com  
September 18, 2015
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.

![Beyond the Horizon Volume 2](image)


![Majestic Journey](image)
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.

![Collected Dreams](image1)

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.

![Listen to THIS!!](image2)
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 Schwartz, conductor. Adam Frey, solo tenor horn on the *Suite from the Golden Age.*

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.

![](image1)

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

![](image2)
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

