

Mark Nelson Tuba Recital Program Notes

Pima Community College Recital Hall

April 11, 2013 7:00 PM

Mark Nelson, tuba

Marie Sierra, piano

with guest artists

Kelly Thomas, euphonium; Robert Boone, trombone; and

Victor Valenzuela, French horn

Performers



Marie Sierra is a professional pianist who performs collaboratively in over 40 concerts annually and is formerly the staff pianist for the Tucson Girls Chorus and currently the staff pianist for the Tucson Boys Chorus. Recently, Marie has performed and recorded with Artists Michael Becker (trombone) and Viviana Cumplido (Flute). She has also recorded extensively with Yamaha Artist and Saxophonist, Michael Hester, on *Seasons* and *An American Patchwork*. Marie is in demand as an accompanist throughout the United States and Mexico. Additionally, she has performed at numerous international music conferences, including the 2010 International Tuba Euphonium Conference in Tucson. Marie has served on the faculties of the Belmont University in Nashville, and the Blair School of Music at Vanderbilt University. Ms. Sierra earned her Bachelor's degree and Master's degree in Piano Performance at the University of Miami.



Dr. Kelly Thomas was appointed tuba/euphonium instructor at the University of Arizona in 2001. A native of Flagstaff, Arizona, he began his studies with R. Winston Morris at Tennessee Technological University. There he earned a Bachelor of Music degree in music education. He also holds a Master of Music degree in music education from Arizona State University where he studied with Sam Pilafian. Kelly completed a Doctor of Musical arts degree at Arizona State University in 2006. Professor Thomas participated in the famed Tennessee Tech Tuba Ensemble (TTTE), under the direction of R. Winston Morris, while at TTU. Kelly has appeared as a soloist as well as an ensemble member on the following recording's affiliated with the TTTE: *Euphoniums Unlimited* (Mark Records 2004), *The Kings of Brass* (Mark Records 2001), *Tubalogy 601* (Mark Records 2000), and *Unleash the Beast* (Mark Records 1995). In 1995 and 2007 Kelly performed at Carnegie Hall as a soloist and ensemble member with the TTTE. Dr. Thomas has collaborated with Gunther Schuller, Adam Gorb, James Grant, Greg Danner, and David Maslanka in recent years. Professor Thomas has also performed at the International Tuba Euphonium Association (ITEA) Conferences in Linz, Austria; Las Vegas, NV; Conway, Arkansas; Cincinnati, OH; Tucson, AZ and Regina, Canada. He has also performed at the United States Army Band Tuba-Euphonium Conference in Washington D.C. In 2010 Dr. Thomas hosted the ITEA International Conference at the University of Arizona with over 100 performers and 600 participants. In 2003 and 2007 he hosted the ITEA Regional Conference in Tucson, AZ on the campus of the University of Arizona and in 2010 hosted the International Conference of ITEA with over 600 participants. In 2005, Kelly conducted the University of Arizona Brass Choir and performed at the International Trumpet Guild Conference in Bangkok, Thailand. Kelly is a founding member and tubist for the *Original Wildcat Jass Band*, a traditional New Orleans and Chicago jazz band. This touring ensemble has been featured throughout the southwest and Mexico as well as New Mexico, California, and Colorado. They released their debut recording entitled *Introducing...The Original Wildcat Jass Band* in 2004. Their second recording, *I'll Be Glad When You're Dead*, was released in 2007. Their third recording, *Two Deuces*, was released in 2008. Their fourth recording, *The Original Wildcat Jass Band: Live!* was released in 2010. Their fifth recording, *Minor Drag*, was released in 2012. Kelly also was featured on a recording of the rhythm section of the Jass Band, *Rhythm Street*, released in 2008. Kelly Thomas also founded and is a featured member of an exciting new chamber ensemble *Eufonix*. This unique quartet released their debut recording in 2010 and their second recording *Brink!* in 2012. Dr. Thomas is an artist and clinician for Besson/Bufet Crampon.



A professional musician since the age of 16, **Rob Boone** has been active in the Tucson area in a wide variety of musical styles and is currently on the faculty at Pima Community College where he teaches trombone and jazz piano. He has worked with the Moody Blues, Ray Charles, Sammy Davis Jr., Tucson Symphony Orchestra, Bernadette Peters, Pat Boone, Tommy Newsome, Ice Capades and the Ringling Bros. Circus. Show credits include *Wicked*, *Lion King*, *Chicago*, *A Chorus Line*, *The Producers*, *Full Monty*, *Will Rodgers Follies*, *Radio City Music Hall*, and *Crazy for You*. Rob has served on the Board of Directors of the Tucson Jazz Society and was jazz editor for the International Trombone Association's quarterly ITA Journal from 1990-2000. After completing his music degree from the University of Arizona in 1981, Rob became a freelance player in Los Angeles. In 1983, Rob began working

on cruise ships including contracts on Royal Viking, American Hawaii and Carnival Cruise Lines. He worked on the ships as trombonist/arranger and Music Director (Royal Viking Grand World Cruise, 1985). Rob currently performs in Big Band Express, The Twilight Band, Tucson Jazz Orchestra, Original Wildcat Jass Band, Tucson Latin Jazz Orchestra, Robert Shaw Band, solo pianist and leader of his own jazz trio and quartet.



Victor Valenzuela is currently Third Horn with the Tucson Symphony Orchestra. As well as holding this position, he is also Instructor of Brass at Pima Community College. Mr. Valenzuela holds degrees from New Mexico State University and Northwestern University. His instructors have included Julie Landsman, Dale Clevenger, Nancy Joy, Dr. Warner Hutchison and Richard Lambrecht. He has performed with The Royal Philharmonic Orchestra of London, The Phoenix Symphony, El Paso Symphony, Flagstaff Symphony, Santa Fe Symphony, the New Mexico and Boulder Philharmonic Orchestra and the Arizona Opera. He has toured with the National Symphony of Mexico during its 2002 North American Tour. Mr. Valenzuela has performed for the Opening and Closing Ceremonies of the 1984 Olympic Games, the 1986 re- opening of the Statue of Liberty and the 1988 Celebration of the Declaration of Independence. In

July 2000, Mr. Valenzuela performed, along with his colleagues of the Tucson Symphony Horn Section, at the International Horn Society Conference in Beijing, China. Mr. Valenzuela is a performing artist and member of the Paloma Winds at the Music for Greer Chamber Festival. His hobbies include golf and more golf. The three loves of his life: his wife Susana and their two boys Christopher and Alex.

Program

***Two Spanish Dances* by Enrique Granados (1867-1916)**

arranged by Ralph Sauer

1. *Oriental*

2. *Fandango*

Cherry Classics Music. #2546. \$17.50. www.CherryClassics.com. 2012.

The two selections in this arrangement are second and third dances respectively from 1890 composition *12 Danzas Españolas* for solo piano. Other arrangements that have been done from this collection of pieces include saxophone quartet as well as cello and piano. The *Oriental* dance is rather slow with a middle 6/8 section that exploits some of typical Spanish embellishments so popular with many dance forms. The *Fandango* is much quicker with happy-go-lucky melodies and a lighter texture.



Enrique Granados was born in Lérida, Spain, the son of Calixto Granados, a Spanish army captain, and Enriqueta Campiña. As a young man he studied piano in Barcelona, where his teachers included Francisco Jurnet and Joan Baptista Pujol. In 1887 he went to Paris to study. He was unable to become a student at the Paris Conservatoire, but he was able to take private lessons with a conservatoire professor, Charles-Wilfrid de Bériot, whose mother, the soprano Maria Malibran, was of Spanish ancestry. Bériot insisted on extreme refinement in tone production, which strongly influenced Granados's own teaching of pedal technique. He also fostered Granados's abilities in improvisation. Just as important were his studies with Felip Pedrell. He returned to Barcelona in 1889. His first successes

were at the end of the 1890s, with the zarzuela *Maria del Carmen*, which attracted the attention of King Alfonso XIII.

In 1911 Granados premiered his suite for piano *Goyescas*, which became his most famous work. It is a set of six pieces based on paintings of Francisco de Goya. Such was the success of this work that he was encouraged to expand it. He wrote an opera based on the subject in 1914, but the outbreak of World War I forced the European premiere to be canceled. It was performed for the first time in New York City on 28 January 1916, and was very well received. Shortly afterwards, he was invited to perform a piano recital for President Woodrow Wilson. Prior to leaving New York, Granados also made live-recorded player piano music rolls for the New-York-based Aeolian Company's "Duo-Art" system, all of which survive today and can be heard – his very last recordings.

The delay incurred by accepting the recital invitation caused him to miss his boat back to Spain. Instead, he took a ship to England, where he boarded the passenger ferry *Sussex* for Dieppe, France. On the way across the English Channel, the *Sussex* was torpedoed by a German U-boat, as part of the German World War I policy of unrestricted submarine warfare. In a failed attempt to save his wife Amparo, whom he saw flailing about in the water some distance away,

Granados jumped out of his lifeboat and drowned. He had a morbid fear of water for his entire life, and he was returning from his first-ever series of ocean voyages. The ship broke in two parts and only one sank (along with 80 passengers). Ironically, the part of the ship that contained his cabin did not sink and was towed to port, with most of the passengers on board. Granados and his wife left six children: Eduard (a musician), Solita, Enrique (a swimming champion), Víctor, Natàlia, and Francisco

--http://en.wikipedia.org/wiki/Enrique_Granados

***Trio* by Frigyes Hidas (1928-2007)**

Edito Musica Budapest. #12103. \$3.25. <http://www.emb.hu/>

This one movement work is typical of the harmony Hidas employed with many of his compositions; eclectic and somewhat dissonant. The form is close to A-B-A with a multi-metric middle section that is faster than the surrounding melodic material. The low brass trio instrumentation does not have nearly the same repertoire choices as the more traditional trumpet, horn, and trombone combination. However, this *Trio* remains as one of the best examples written for this instrumentation.



Frigyes Hidas (born 1928; died 2007) studied composition at the Budapest Academy of Music with János Viski and conducting with László Somogyi. He worked in theatres as a conductor and musical director, and also as conductor of the choir of St Stephen's Basilica, Budapest. From 1979 onwards he did not undertake full-time employment but devoted himself exclusively to composition. He composed in a musical language that was always easily approachable but never undemanding, with great professional erudition. He liked to make use of the Baroque concerto form, and in the rhythms of his instrumental works the inspiration of jazz can often be felt. He composed in

every genre: opera, ballet, oratorio, a mass, two requiems, a symphony, numerous concertos, chamber and solo pieces, film music and above all, chamber music for brass instruments and works for wind ensemble and concert band - the latter made his name known and respected worldwide. In 1995 he received an invitation from the WASBE, the international organization of wind ensembles, and in the final decades of his life, which were rich in commissions, he travelled the world: as a jury member at competitions, guest of honor at festivals and guest lecturer at universities on four continents. In recognition of his work he was honored several times by the Hungarian state (1959, 1980 Erkel Prize; 1987 Artist of Merit).

-- http://www.windrep.org/Frigyes_Hidas

***Concerto for Tuba: Three Furies* by James Grant (b. 1954)**

Fury I: decidedly jocular

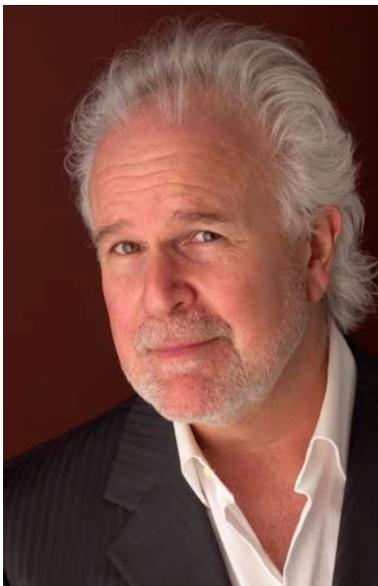
Fury II: very clean; gently inebriated

Fury III: relentless throughout

Potenza Music Publishing. \$29.95 solo version. www.potenzamusic.com. 2012. (tuba and piano reduction version is not yet available)

The program notes are provided by the composer:

The original *Three Furies for Solo Tuba* was composed in January and February of 1993 at the request of my great friend and colleague, tubist Mark Nelson, to whom that work is gratefully dedicated. Several years later, I wove an orchestral tapestry around the solo line to create *Concerto for Tuba and Orchestra: Three Furies*. Tonight is the world premiere performance of the piano version of the concerto. The surprising — indeed, remarkable — flexibility possessed by the tuba inspired a music that is immediate, good-natured and fun, requiring of the performer both keen musicianship and physical stamina. Each of the *Three Furies* requires virtuoso playing in its own right, offering a multiplicity of distinct rhythms, melodic figures and articulations: *Fury I* is marked "decidedly jocular" and is a pleasant ramble through the registers of the tuba, featuring angular arpeggios and tonguing demands that one does not usually associate with the instrument. *Fury II*, in form somewhat reminiscent of a minuet with trio, contrasts series of long, arching arpeggiated figures with an amicable waltz marked "gently inebriated." *Fury III* is relentless and powerful, exploiting the full dynamic and articulative range of the tuba. Again, the performer is met with technical and interpretive demands not normally encountered in the tuba literature.



For three decades, **James Grant** has been commissioned by individuals, choruses, chamber ensembles and orchestras who have performed his music throughout the world. His orchestral overture *Chart* won first prize in the 1998 Louisville Orchestra competition for new orchestral music; and in 2002, Grant was one of five American composers to win the Aaron Copland Award. In 2004, he won the Sylvia Goldstein Award, sponsored by Copland House.

After completing the Doctor of Musical Arts degree in composition from Cornell University, Grant was Assistant Professor of Music at Middlebury College in Vermont from 1988-1992, where he taught composition, coordinated an American Music Week Festival each year, and directed the New Music From Middlebury concert series. In 1992, Grant left academe to compose full-time and from 1993-96 served as Composer-In-Residence to the Fairfax Symphony Orchestra in Fairfax, Virginia. In 2003, Grant completed a five-year position

as Composer-In-Residence to the Bay-Atlantic Symphony in Bridgeton, New Jersey.

Recognized by Cornell University's Graduate School of Humanities and Arts and by the Vermont chapter of the National Music Teachers Association for exceptional contributions as an educator, Grant continues to be active as a lecturer and private teacher of composition.

Grant's colorful musical language is known by musicians and audiences for its honed craft and immediacy. After the Kennedy Center premiere of his 45-minute work for chorus and large orchestra based on the writings of Walt Whitman, *Such Was The War*, the Washington Times declared it “a work of outstanding power and breadth of emotion.” The Baltimore Sun wrote, “the sincerity is never in doubt, and there's an unmistakable, cumulative power generated by the text and music. *Such Was the War* makes an honorable contribution to the choral repertoire.” After a November 2012 performance in Sarasota, FL, the Sarasota Herald Tribune called it “a profoundly moving artistic creation.”

After the premiere of Grant's *Concerto for Bass Clarinet and Strings* by the Milwaukee Symphony Orchestra, the Milwaukee Journal Sentinel commented on a follow-up performance by the Milwaukee Chamber Orchestra: “Grant here has made music that is structurally smart, emotionally probing, rhythmically clever and harmonically subtle.... The momentum builds to some hair-raising hyena howls that had the audience howling back in approval when the 15-minute concerto ended.”

The 2009 CD release of Grant's recital music for viola (MS1335) by violist Michelle LaCourse, *Chocolates*, has generated universal praise, eliciting such comments as: “Grant creates a world in which the viola is completely at home, and thus can shine, yet he does it with a consistent, convincing language and a sure sense of compositional construction.”

Grant's ability to compose music appropriate to specific levels of experience has found him working with groups ranging from professional orchestras, choruses, solo recitalists, new music ensembles and ballet companies to community choruses, university choral and instrumental ensembles, and youth orchestras. His music is regularly programmed at music festivals, symposia, and clinics; and his desire to design new music for a given repertoire and specific instrumentation has led to many successful consortium commissions, a concept championed by the composer.

Grant recently completed his *Double Concerto for Euphonium and Tuba*, for a consortium of 23 solo euphoniumists and tubists and over twenty collegiate wind ensembles in the United States. The premier performance of the *Double Concerto* was presented on March 25, 2012 by the Lead Commissioners of the project, the University of Arizona Wind Ensemble, under the direction of Gregg Hanson, conductor, with euphoniumist Kelly Thomas and tubist Mark Nelson as featured soloists; and the work later was featured at the June 2012 International Tuba/Euphonium Conference in Linz, Austria.

Recent orchestral commissions have included *Concerto for Alto Saxophone and Orchestra*, for virtuoso saxophonist David Stambler; *Eja! Eja!* for timpani, soprano solo, large chorus and orchestra for the Choral Arts Society of Washington's Kennedy Center Holiday Concert; *QUEST*, a centennial celebration work for narrator and orchestra for the University of Mary

Washington; and *Scout*, also for narrator and orchestra, for the Great Lakes Chamber Orchestra, based on Harper Lee's novel To Kill a Mockingbird.

Other recent projects have included a chamber orchestra version of his choral symphony, *Such Was The War*, commissioned by the Choral Arts Society of Washington and premiered in March 2009 at the National Portrait Gallery in Washington DC as part of the Lincoln Bicentennial Celebration; and Grant's 2008 *tba4tet*, a chamber piece for two euphoniums and two tubas commissioned by a consortium of 48 individuals and quartets.

Works by James Grant have been recorded by the Tasmanian Symphony Orchestra; the Iceland Symphony Orchestra; Eufonix Quartet; clarinetist William Helmers and the principal strings from the Milwaukee Symphony Orchestra; tubist Mark Nelson; tubist Timothy Buzbee; violist Michelle LaCourse; cellist Jonah Kim; and bassoonist Mary Stuckemeyer. In the last several years, articles on Grant's recital music have been featured in ITEA Journal and in the Journal of the American Viola Society, and his music for tuba has been the subject of two recent dissertations.

Along with his wife, fine-art photographer Elizabeth Siegfried, Grant lives and works in Oxtongue Lake, ON, and Sarasota, FL.

***Tango Images* by Adriana Figueroa Mañas (b. 1966)**

I. Tranquillo ad lib., Allegro moderato

II. Adagio

III. Allegro moderato

IV. Tranquillo ad lib., Allegro

Tuba Euphonium Press TEP10573. \$20.00. Distributed by Cimarron Music Press.

www.cimarronmusic.com. 2003.

Tango Images is the result of a commission I undertook in 2002 after corresponding with Ms. Mañas about a *Fantasy-Concerto* for tuba she wrote previously that was premiered in Brazil. Each movement is a tango with a different and distinct style. Although sequences and chords often allude to popular music, the combination of the piano and tuba in this venue works quite well. The premiere was given almost 10 years ago to the day on April 16, 2003 with Mark Nelson, tuba, and Marie Sierra, piano. Since that time, it has been published by Tuba Euphonium Press and has had many performances across the globe.



Adriana Figueroa Mañas graduated in 1997 from the school of music of the National University of Cuyo, where she earned the title “Licenciada in Music and Flute”. She attended many courses given by important and well-known flautists from Argentina, as well as several other countries. She also took several courses in jazz, improvisation, chamber music composition and orchestration, including contemporary orchestration techniques with a teacher from Buenos Aires. She has been a participant in several very important music meetings with eminent musicians and conductors. She has also played solos in the professional symphonic orchestras of Mendoza. Adriana frequently takes part in a variety of musical groups, playing various styles including chamber music and popular music such as fusion and jazz. She plays the saxophone (alto and soprano), flute, piccolo, and contralto flute, and in many cases, she enjoys playing her own compositions and arrangements. While studying at the National University of Cuyo, she was a member of the youth orchestra from its inception. While with this orchestra, she played part of her own work as a saxophone soloist. She is also the saxophonist in the “West Jazz Band”, a traditional jazz band that was created seventeen years ago. They have participated in some very important performances in Mendoza, as well as jazz festivals in other provinces of Argentina. In 1990, they were awarded the prize for the best jazz band in Mendoza. Adriana was also the first flautist in the Vanguard Symphonic Orchestra, in Mendoza. She was the flautist in a wood ensemble (“Ensamble Universidad”), which played her works and arrangements as part of their music repertoire. This ensemble won first prize in the Antorchas chamber competition, with her works for ensemble such as “Toys” and “Suite Infantil” (1998). Adriana currently teaches music, composition, sax and flute. She has worked with children since 1992. She has formed an instrumental group with some of the children, and she and her pupils have recorded two cassettes of children’s songs. She composed the music and lyrics, and created the choral and instrumental arrangements. She sang with the children, played the flute, saxophone, and synthesizer, and has worked with children in artistic schools as well. She has sent her works, for long time, to her friend and mentor, Barry M. Volkman, who is a composition professor and the former conductor of the Hallandale Orchestra. Professor Volkman sent her first classes and exercises by mail for several years, and they remain in contact via the Internet. Some of Adriana’s works can be obtained on the Internet at www.sheetmusicnow.com, a company based in Denmark. Through this website, people around the world can learn about Adriana and her work. Some of her other works are available for free to people in the USA from the Fleisher Collection of Philadelphia. Other works are in international catalogs for musicians, and from other webs, and different universities like Harttford, Alaska, Universidad Nacional de Cuyo (as repertory of the Master of Latinoamerican music, for musicians) Her music can also be found in Germany in the “Archiv Frau Ut Musik”. This library has a special part dedicated to female composers, as well as the music library of the International Women in Music Foundation (Fondazione Adquins Chitti-Italy). This last foundation sent funds to the composer to cover the shipping and

copying costs to send her music to the foundation. Adriana is a member of the International Alliance of Women in Music (IAWM), where she writes articles for the IAWM journal as a unique composer representing Argentina. She is member of FADEC, too (Argentinian foundation of woman composers) with an address in Buenos Aires. This organization diffuses the music of women composers in Argentina. Since Adriana is also a technician in computation, the computer has become a musical tool for her, and she makes full use of all available devices and programs for musical composition, as well as communications tools, such as the Internet. She has completed master courses in Latino-American music, at the University of Cuyo in Mendoza, Argentina. All of Adriana's music has been distributed by herself, with the help of musicians from other countries. This is because her native Argentina lacks support or protection for local and young composers that are not recognized by official organizations and orchestras. New music from young composers and academics is not well promoted in Argentina. As a result, Adriana works very hard in her pursuit of success with her music. Adriana currently teaches music, composition, orchestration, flute and sax, and has many works, premiered around the world, that take part of repertoires of orchestras, groups, and musicians from different Countries like Argentina, Brazil, Canada, Germany, Italy, Spain, Uruguay, Chile, Colombia, Australia, China, Suecia, United States, etc... She has some prizes and honored mentions in Argentina and other Countries like Italia, United States, etc. Recently, she received a Homage for her contribution to the academic music in Mendoza, this Homage was doing in a concert (with her music and the other 4 women composers who exist in Mendoza, in the homage too) as the end of a project of research of the contemporary women composers and their music in Mendoza, by professors of the National University of Cuyo.(may 2009) Actually, in May 2009, in the *Facultad de Artes de la Universidad Nacional de Cuyo*, there was a research by academic professors of this Arts Faculty, about the music in Mendoza and women composers of chamber and orchestral music living in Mendoza . They give her and the others a plaque and recognition for their contribution to the Art and Culture in Mendoza. This was an homage concert where their works were performed by well-known musicians from the province.

-- <http://www.ciweb.com.ar/figueroa/index2.php>

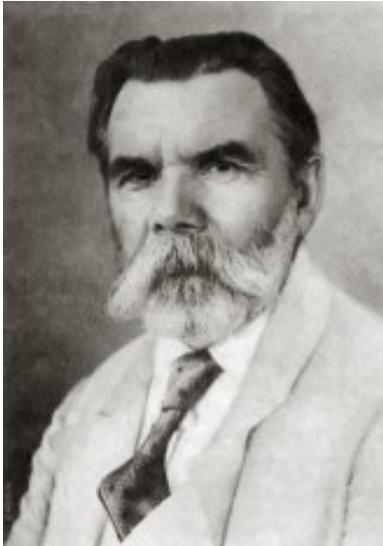
Concert Etude, op. 49 by Alexander Goedicke (1877-1957)

Kendor Music, Inc. #13053. \$8.95. www.kendormusic.com. 2000.

Concert Etude, for trumpet and piano, is in the key of G minor with a 'common time' or 4/4 meter. It was composed in 1948 while Goedicke (also spelled Gedike) was living in Moscow, Russia. An *etude*, meaning 'study', is an exercise in the form of a composition that allows the performer to improve their technical skills in a musical fashion. As a concert etude with accompaniment, this solo is not only a study piece but also a work suitable for concert performance. This composition is a lively work that focuses on the articulation skills of the performer. It is in a structure called "rondo form." Rondo form is a multi-sectional form in which a principal theme 'A' is

presented, then alternated with secondary themes 'B', 'C', 'D', etc. that are called 'couplets' or 'episodes'. The cheerful theme of this piece is contrasted by episodes of either rapid, articulated passage work or singing melodies. The cadence at the fermata gives the impression that the work is finished. However, the music continues with a "coda" before the piece draws to a close. A coda (literally 'tail') is a passage of non-developmental music added to the end of a movement.

--from *Concert Etude* program notes in Smart Music (www.smartmusic.com)



Alexander Fyodorovich [Fjodorowitsch] Goedicke was a Russian composer, pianist, organist and pedagogue of German descent. He studied with Safonov and G. Pabst (piano) and Arensky (composition) at the Moscow Conservatory, graduating in 1898.

Alexander Goedicke pursued an unspectacular career on four fronts as composer, pianist, organist and teacher. His compositional efforts were rewarded when he won the Rubenstein Prize for Composition at the young age of 23. He was a professor at Moscow Conservatory from 1909. Alexander Goedicke numbers among a sizeable group of fine Russian

musicians who virtually disappeared from view in the Soviet age, displaying neither the rebellious nature to attract the attention of refuseniks or Westerners nor the mindless adherence to political diktats which might have attracted state patronage (and later, probably, infamy). His large output of symphonies, operas and chamber music (in addition to works for his own instruments) remains to be explored but, oddly, he is remembered (if at all) for his *Concert Etude* for trumpet, which enlivens the sparse concert repertoire of that instrument, and for some unusually skillful and attractive children's piano pieces.

It seems a bizarre paradox that a fine organist as Alexander Goedicke should lavish so much care and imagination on concert transcriptions for the piano. Contrary to Western myth, the church was not totally suppressed under the communist regime but it was, of course, stripped of its hitherto formidable political power. Consequently it lacked the wherewithal, the expertise and possibly the will to maintain its organs in a usable state of repair. It is conceivable that Goedicke turned to the piano in sheer frustration but more likely that these transcriptions were simply a labour of love. His ingenuity and pianistic resourcefulness suggest that he had closely studied the transcriptions of Ferruccio Busoni (the undisputed master in this field), and many of the devices of the Italian genius can be heard in Goedicke's scores - octave displacements, interlinked thumbs for middle voices, and a general concern to discover truly pianistic equivalents to the organ's many voices, together with an awareness of church acoustics.

-- <http://www.bach-cantatas.com/Lib/Goedicke-Alexander.htm>

***Double Concerto for Euphonium and Tuba* by James Grant (b. 1954)**

I. Playground

II. Passage

III. Sprint

Potenza Music Publishing. \$34.95. www.potenzamusic.com. 2012.

James Grant's *Double Concerto for Euphonium and Tuba* was commissioned by a consortium of individuals and ensembles. Regarding the concerto, Grant says, "Movement I, 'Playground', needs little description beyond its title. Together, the two solo instruments make their way through a relentless maze of technical challenges (imagine seesaws, sliding boards, swing sets, obstacle courses and trampolines) accompanied by wind ensemble, which is faced with its own insistent array of fun and games. Movement II, 'Passage', is best described as the recollection of a journey - as though the two soloists have returned from a noble quest and are recounting their adventures... Like the title to the first movement, the title to movement III, 'Sprint', speaks for itself. The music is based on materials from a previous work originally scored for tuba quartet called 'Etude/Attitude', and is a breathless, high-energy romp from beginning to end."

-- <http://www.potenzamusic.com/double-concerto-for-euphonium-and-tuba-126293.cfm>