

Joseph Turrin

Concert Piece No.1

Written for and commissioned by Jason Ham, Principal Euphonium with the US Military Academy Band at West Point (USA). The composer wanted to write something technically challenging yet had sections of expressiveness. Since the Euphonium is such a versatile instrument in regards to both technique and expressiveness, he found himself writing this piece rather quickly. The piece is highly influenced by Bartok, not only because he has always been attracted to his music but for the fact that Jason Ham was to premiere the work in Hungary. Concert Piece No. 1 is also a work for both instruments (Euphonium and Piano) each sharing an equal part.

Vladimir Cosma

Euphonium Concerto

I. Allegro Assai

II. Andantino

III. Finale: Giocoso

One of the most challenging and rewarding solos in the repertoire, this concerto embodies in many ways the spirit of Paganini and Liszt for the euphonium and represents one of the most outstanding selections for euphonium and large ensemble. It features virtuoso technique, intense melody, and a need for panache and flair. The technical and range challenges are formidable, but well worth the practice. Of particular note involves the flexibility, clarity, and tone quality needed in the low range from Bb to F as there are numerous sections of slurred and tongued passages in these ranges. There is also a strong need for excellent double and triple tonguing as Cosma wrote the final few sections with the violin (his instrument) in mind versus the euphonium, so some of the passages are not as idiomatic as they could be. The Andantino creates an atmosphere mindful of Piazzolla, the famous tango writer. The melody sails with the euphonium.

Kenji Miyazawa Arr. Daiki Kato

Hoshi Meguri no Uta

Hoshi Meguri no Uta also known as Song of the Pilgrimage of the Stars is a piece of music composed in the pentatonic scale by Kenji Miyazawa in 1918. It was notated by Fujiwara Katoji. It is featured in his 1934 novel *Night on the Galactic Railroad* as well as its 1985 animated adaptation, where it appears in a music box arrangement by Shimizu Osamu and Haruomi Hosono. The tune also was famously known for being featured in the closing ceremony of the 2020 Tokyo Olympics.

*The red-eyed Scorpion,
and the Eagle's spread wings
The blue-eyed Little Dog,
and the coiled Snake of Light
Orion sings in the heavens
From where fall dew and frost*

*The cloud of Andromeda
in the shape of a fish's mouth,
and the Great Bear
who reaches out five times to the North
to the brow of the Little Bear,
where shines the guide of the pilgrimage of the sky*

Roland Szentpali

Pearls

I. Ducati SPS 916

II. My One and Only Love

III. Susi

Pearls is a three movement solo for euphonium with piano accompaniment originally written for a Hungarian trumpeter Gabor Doldoczki. The first movement is titled “Ducati SPS 916” named for a motorcycle which was one of the fastest legal road vehicles at the time the solo was composed. Like many jazz band charts, the solo does not have a written key signature, but modulates around different keys by use of accidentals. The style through most of the movement is a funk style. The second movement is in the style of a jazz ballad and is titled “My One and Only Love.” This piece was written for Cornejo-Garas Denisse who was the composer’s girlfriend for over nine years. A jazz ballad is a short slow song usually with swung eighth notes and a very simple melody. The movement is a technical tour de force in the style of fast and lively samba. The movement is titled “Susi” who was a dancer and very close friend to Mr. Szentpali. An original manuscript version exists with several different notes and rhythms. Although this is a very technical movement, many small details can be added to enhance the jazz samba style.

Cait Nishimura

Hiraeth

Hiraeth is a Welsh word without an exact English translation; the word is used to describe a combination of homesickness, wistfulness, and nostalgia, particularly when referring to a place or time that one simply cannot return to.

This piece was commissioned at the start of the COVID-19 global pandemic. During this time, life as we knew it stopped abruptly; musicians could no longer perform or even rehearse together as usual, and as of September 2020, it is still unclear as to when it will be safe to do so again. Reflecting on this situation prompts some complex emotions. We all miss aspects of what life was like pre-pandemic, but perhaps there are some aspects of our former lives that we are healthier to have left behind. Regardless, going back to the way things used to be is an impossible scenario, and this set of feelings is what inspired this piece.

While working on this project, Nishimura moved to a new home in a new city. This move was a positive change, and offered a substantial improvement in personal health and well-being, but it also meant leaving a city called home for eleven years. In this city, she made lifelong friends, launched her career, and both found and shed several versions of herself. She grew to tolerate the overabundance of concrete and urban noise, and found solace in the magical green spaces the city weaves between. *Hiraeth* is a musical exploration of her experience saying goodbye to Toronto.