



COLLEGE OF VISUAL AND PERFORMING ARTS

Department of Music

Senior Euphonium Recital

Philip Eberly

Accompanied by:
Lisa Gibbs-Smith, *Piano*

Saturday, December 3, 2005
5:00 p.m.
Harris Theatre

George Mason Music Dept.

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visit the website at: www.gmu.edu/departments/music*

Senior Euphonium Recital

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Program

Pantomime **Philip Sparke (b.1951)**

Concert Variations **Jan Bach (b.1937)**

Tema

Var. 1 Capriccio

Var. 2 Siciliano

Var. 3 Ripresa

Var. 4 Scherzo

Var. 5 Recitativo

Var. 6 Fuga

~ Intermission ~

Songs of a Wayfarer (Lieder eines Fahrenden Gesellen)

..... **Gustav Mahler (1860-1911), ed. Eric Carlson**

I. My Sweetheart's Wedding Day

II. This Morning In the Fields

IV. My Sweetheart's Blue Eyes

Pearls **Roland Szentpali (b. 1977)**

I: Ducati SPS 916

II: My One and Only Love

III: Susi

Philip Eberly is a student of Professor Roger Behrend.

lines are integrally connected with many rhythmic and harmonic patterns. The euphonium part has varying leaps into the high register and uses modern techniques include flutter tonguing, glissandi, and fast grace notes. There are multiple uses of forte-piano and sforzando-piano effects with crescendos that provide a rather interesting harmonic effect. Movement two is written in a ballad form and begins with solo piano. The euphonium enters softly (muted), then the dynamic increases along with the rhythmic intensity, and the mute is removed. This movement contains free sections where the soloist plays certain notes or motives in an improvisatory manner, drawing heavily from blues. The third movement is very fast and marked Allegro Samba. The main theme returns several times throughout the movement in expanded form, capturing the dance style exuberantly. For much of this movement, the piano plays the role of the rhythm section rather than having integrated solo material.

Reed Gallo, ITG Journal, "Szentpali, Roland," June 2004, 78-79.



Meet the Performer

Philip Eberly, from Shillington, Pennsylvania, is a senior music education major in the euphonium studio of Professor Roger Behrend. He has performed in numerous recitals at George Mason, including the 2003 and 2005 Honors Recitals. In 2005 he won third place in the second annual Potomac Music Academy Tuba/Euphonium Competition. Philip was selected to the 2002 MENC international honors band as well as the honors band at the 2001 Eastern Conference. He has performed as a soloist with the Reading Symphony Orchestra, and is currently principal euphonium of the George Mason University Wind Symphony. He has also performed as a member of the Symphonic Band and Tuba Euphonium Ensemble.



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search Professorship grants instituted by the university.

The *Concert Variations* was commissioned by the Tubists Universal Brotherhood Association, composed during the summer of 1977, and premiered in Los Angeles on June 15, 1978 by Brian Bowman, euphonium, and Steven Harlos, piano. With a duration of fifteen minutes, *Concert Variations* is, as its title implies, a set of variations on an original theme stated at the outset by the euphonium; each variation is based on different performance techniques of the instrument, including quarter-tones, trills, alternate fingerings (and resultant differing timbres), lip smears, valve glissandi, multiphonics produced by singing while playing, etc. Some variations are based on the entire theme, some on characteristic fragments of the theme. The last variation is a fugue whose subject is an ornamented version of the entire theme which opened the work; near the end of the piece this fugal subject in euphonium is joined by the pianist playing the theme in its original form, creating two simultaneous versions of the theme at two different tempi. The work is as challenging to the pianist as it is to the euphoniumist, for the pianist is not an accompanist but an equal partner in the performance; in fact, there are times when the pianist is accompanied by the euphoniumist. Since its initial performance, this work has attained, by general consensus, the status of a "classic" among works for this combination of instruments, as its many performances around the world will attest.

Jan Bach, "Program Notes" <<http://www.janbach.com>> (15 November 2005), *Concert Variations*.

Pearls — Roland Szentpali (b. 1977)

Hungarian composer Roland Szentpali received international recognition at composition contests in Gdansk, Poland; Munich, Germany; Budapest, Hungary; Cheju, Republic of Korea; Brno, Czech Republic; and Lieksa, Finland. His compositions include chamber music, orchestral pieces, and concerti for various wind instruments. He is also a tuba soloist, having won solo competitions at the Poland International Brass Competition, TubaMania International Tuba Competition in Australia, and the Hungarian National Wind and Brass Competition. *Pearls* was dedicated to Gabor Boldoczki, a Hungarian trumpeter who has won several trumpet competitions including the Third International Maurice André Competition.

Pearls is a tonal work conceived in three movements. The first movement begins intensely and builds to its final climax with many high points of interest along the way. The piano accompaniment and solo

Program Notes

Pantomime — Philip Sparke

Philip Sparke was born in London and studied composition, trumpet and piano at the Royal College of Music, where he gained an ARCM. It was at the College that his interest in bands arose. He played in the College wind orchestra and also formed a brass band among the students, writing several works for both ensembles. At that time, his first published works appeared - Concert Prelude (brass band) and Gaudium (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand – The Land of the Long White Cloud. A close association with banding in Japan led to a commission (Celebration) from and eventual recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door worldwide to his wind band music and led to several commissions, particularly from the United States. In 1996 the US Air Force Band commissioned and recorded Dance Movements, which won the prestigious Sudler Prize in 1997.

Pantomime, a concert showpiece written in ABA form, highlights the beautiful sound and the technical agility of the euphonium.

J.W. Pepper, "Philip Sparke," http://www.jwpepper.com/cg_bio_sparke.html.

Songs of a Wayfarer (Lieder eines Fahrenden Gesellen) — Gustav Mahler, ed. Eric Carlson

Two Mahler pieces seem to have been inspired by the composer's ill-starred love for Johanna Richter, the blue-eyed soprano at the Cassel Opera with whom he entered into a romantic relationship early in 1884, when he was the second conductor there. He was 23; Johanna was about 2.

The first is his incidental music of that year for the state pageant *Der Tompeter von Säckingen*, and especially the Serenade, from which evolved the *Andante* movement – subtitled *Blumine* and later deleted – from his First Symphony. The second work is the four-movement song cycle *Lieder eines fahrenden Gesellen (Songs of a Wayfarer)*. This was also written in 1884, though the accompaniment may not have been orchestrated until about 1896. Mahler confided in a letter to a youthful colleague that he had written the poems and the music for Johanna, and

added: “She doesn’t know them, but they can only tell her what she already knows. Their burden is, a man who has found only sadness in love goes forth into the world, a wanderer.”

This edition of the Mahler *Songs of a Wayfarer* is based on the final orchestral version of the songs. The piano part is a new reduction from the orchestral score, and the euphonium part is for the most part the same as the vocal line in Mahler’s score. The English texts below are abridged and paraphrased from the original German song texts.

Lionel Salter, Liner Notes from *Alto Rhapsody*, Columbia Symphony Orchestra, conducted by Bruno Walter, CBS Records 7464-42025-2, 1985, Compact Disk.

I. My Sweetheart’s Wedding Day

My sweetheart’s wedding day is a sad day for me!
I go into my dark little room and weep for my dear sweetheart.

Little blue flower! Do not Fade!
Little Sweet Bird! You sing on the green heath
Oh! How beautiful is the world!

Do not sing! Do not bloom!
Spring has gone, all the singing is over.
In the evening when I go to sleep, I think of my sorrow!

II. This Morning In the Fields

This Morning I went through the fields,
Dew still clung to the grass
The gay finch said to me:
“How is it? Good morning! How goes it?
Isn’t it a beautiful world?
How I love the world!”

The bluebell by the field with its little bells,
has also gaily, sprightly, rung out its morning greeting:
“Isn’t it a beautiful world?
A beautiful thing!
How I love the world!”

The world began to sparkle in the sunshine!
Everything gained sound and color!
In the sunshine!
Flower & bird, large and small!

Good Day!
Isn’t it a beautiful world?
Isn’t it? Isn’t it?

Now won’t my happiness begin too?
No! No!
That which I seek can nevermore blossom for me!

IV. My Sweetheart’s Blue Eyes

My sweetheart’s two blue eyes
have sent me away into the wide world.
I had to leave my most beloved place.
Oh blue eyes why did you ever gaze at me?
Now I am forever in pain and sorrow.

I’ve gone out into the silent night.
No one bid me farewell.
My only comrades were love and sorrow.

A linden tree stands by the road.
Under it, for the first time I rested in sleep.
It snowed blossoms over me.
Then I forgot how life can hurt.
Everything was well again.
Everything... Love and sorrow,
world, and dream.

Eric Carlson. Forward in *Songs of a Wayfarer*, Gustav Mahler (Collinsworth, NJ: CEC Music, 1998), 2.

Concert Variations — Jan Bach

Jan Bach was born in Forrest, Illinois in 1937. He studied at the University of Illinois in Urbana where he received the Doctor of Musical Arts degree in composition. His performing instruments are French horn and piano. His composition teachers have included Roberto Gerhard, Aaron Copland, Kenneth Gaburo, Robert Kelly, and Thea Musgrave. Since 1966 he has taught theory and composition courses at Northern Illinois University in DeKalb. In 1978 he was selected as one of three professors receiving the Excellence in Teaching award; in 1982 he was recipient of one of the first eight prestigious Presidential Re-