

Spring 5-1-2009

## Marshall University Music Department Presents a Senior Recital, Jason Rose, euphonium

Jason Rose

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DEPARTMENT of MUSIC

presents a

# Senior Recital Jason Rose, euphonium

accompanied by  
**Mila Markum, piano**

**Friday, May 1, 2009**  
**Jomie Jazz Forum**  
**8:00 p.m.**

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This program is presented by the College of Fine Arts through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at [www.marshall.edu/cofa/music](http://www.marshall.edu/cofa/music).

## Program

<i>Aubade</i>	Philip Sparke (b. 1951)
<i>Euphonium Concerto</i> Moderato Lento Con moto	Joseph Horowitz (b. 1926)
<i>Arpeggione Sonata</i>	Franz Schubert (1797 – 1828) arr. David Werden
<i>Fantasy for Euphonium</i>	Philip Sparke

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 This recital is presented in partial fulfillment of the requirements for a Master of Fine Arts degree in performance. Mr. Rose is a student of Dr. Michael Stroehrer.  
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## Program notes

### Philip Sparke: *Aubade*

Philip Sparke was born in London, England in 1951. He studied piano, trumpet, and composition at the Royal College of Music, where he was later named an associate professor. While a student, Sparke performed in the symphonic wind band and formed a brass band with his fellow students, writing works for both ensembles.

His conducting and adjudicating activities have taken him to most European countries and other countries throughout the world, including the Scandinavian peninsula, Australia, New Zealand, Japan, and the United States. He runs his own publishing company, *Anglo Music Press*, which he formed in May 2000. In September 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands.

*Aubade*, composed in 1984, is a melodic work that makes use of the singing high register of the euphonium. This piece demonstrates Sparke's superb, listenable melodic and harmonic writing. After the lyrical beginning, a lively middle section includes a flowing line for the euphonium. The final section is an exact restatement of the first section with the addition of a cadenza in the closing measures. The work is particularly difficult to perform because of the endurance required to keep a beautiful tone throughout the work, especially in the upper register.

### Joseph Horowitz: *Euphonium Concerto*

Joseph Horowitz was born in Vienna in 1926 and immigrated to England in 1938. He studied music at New College, Oxford, while acting as an official lecturer in music appreciation to the Forces and giving piano recitals in army camps. He studied composition with Gordon Jacob at the Royal College of Music, where he won the Farrar Prize, and for a further year with Nadia Boulanger in Paris. His activities have extended over a wide range of music, from *Son et Lumière* productions in England and overseas to scores for theatre, radio, and over seventy TV plays and series.

*Euphonium Concerto* was commissioned by the National Brass Band Championships of Great Britain. It premiered October 14, 1972 at the Royal Albert Hall. The soloist was British virtuoso Trevor Groom with the G.U.S. Footwear band conducted by Stanley H. Boddington.

This concerto was the first ever of its kind written for euphonium. Mr. Horowitz said of his work: "The 3-movement structure reflects my essentially classical outlook concerning concertos. Traditionally, this design favors the listener, as it were, first in the head, then in the heart, and finally in the toes. My Concerto for Euphonium with brass band fits comfortably into this scheme."

### Franz Schubert, arr. David R. Werden: *Arpeggione Sonata*

A graduate of The University of Iowa, David Werden was the euphonium soloist with The United States Coast Guard Band for more than 20 years. He has performed throughout the United States, as well as in Canada, England, Japan, and the former Soviet Union. Through radio and television broadcasts, his solos have been heard in dozens of countries around the world.

The *arpeggione* was a musical instrument produced by George Stauffer in 1823. It was similar in size and shape to a small cello but possessed a neck with 24 frets. The frets allowed it to easily produce clean arpeggios. It is also called the *Bogenguitarre*, *Chitarra d'Amore*, *Guitare d'Amore*, or *Guitar Violoncello*. The six strings of the arpeggione were tuned to E, A, D, G, B, and E. It was played with a bow, producing a somewhat lighter tone than the cello.

Franz Schubert composed the *Arpeggione Sonata* in November of 1824 at the request of a friend. It premiered soon after, but the *arpeggione's* existence was short lived. The instrument became obsolete so quickly that on the occasion of the *Arpeggione Sonata's* first publication, alternate solo parts for violin and cello were included.

Recently, it has begun to be performed on wind instruments. This publication is the first known version for a brass instrument. The euphonium was an excellent choice because of its expressive sound and potential for technical agility. Some editing of the original score was necessary for a performance on euphonium: the key has been changed in order to require fewer octave displacements in the melody; some of the melodic material has been moved to the piano part to provide rest; and some of the dynamics have been altered because of the dynamic capabilities of the euphonium.

### Philip Sparke: *Fantasy for Euphonium 1978/1995*

*Fantasy for Euphonium* is one of Sparke's earliest works for euphonium. It is an example of his compositional style with alternating lyrical and technical passages including some triple tonguing along with dramatic dynamic contrasts all the while utilizing the full range of the instrument. Several of the technical passages are characterized by hemiola or duple against triple. This work alternates a recitative section (played in a speech like manner) with a rhythmic allegro section. This work is a standard in the euphonium repertoire.