

and the tempo indicates "adagio, rubato, impro feel." The euphonium begins the second movement muted, and the range is in the lower part of the staff. If the soloist provides some slides between wide leaps at the proper moment, the resulting affect is quite satisfying. The third movement begins with a short, somewhat improvised piano solo before a samba ensues. The tempo is marked 152, and a high level of technique and rhythmic precision is required from both the soloist and accompanist. The range in the euphonium tops out at  $f^2$  and lies above the staff for most of the movement. The vertical sonorities in all three movements are quite carefully planned out.

The edition sent for review included the piano score and both treble and bass clef parts for the euphonium. An edition for trumpet is also available. The manuscript has been laid out with a computer and is quite legible. However, there are a few discrepancies between the solo part and piano score in the second movement. This work is a spectacular addition to the solo euphonium and piano repertoire and is designed for the advanced player.

~ Ken Drobnak  
Del Mar College

## Tuba

*Doodles: five variations for solo tuba* by Keith Kirchoff. Available through KSK Publications, 22 Eldridge Rd. Jamaica Plain, Mass. 02130. (857) 928-3186; keithkirchoff@gmail.com; keithkirchoff.com. 2006. 4'. \$6.

There are several ways and pricing options for tubists wishing to acquire this innovative new work. The basic price is \$6.00 per score and \$5.00 shipping per order per address. Multiple scores to the same address would only be charged one shipping fee. The composer is also willing to email a .pdf file free of charge

Before receiving a review copy of this work, I had actually looked at the .pdf file and mentally walked myself through the part. Now I will vouch that the "beautifully printed and bound on heavy stock paper" (with protective plastic cover) score is well worth the cost plus shipping. The inscription is: "for Jeffrey Meyer," a tubist from the Eastman School, and this is most definitely a college or professional

level work. The solo ranges from FF to  $g$ -flat<sup>1</sup>, and the notes are the least of the performer's worries (till the last movement).

The first movement is to be played ponderously with no inflection or dynamic change. In a test reading it began to sound like "that tone-deaf kid" who was always in the front row of choir singing blithely along while never finding the correct pitch. Movement two is a series of "cells" with directions for performance order, or disorder as the case may be! This is reminiscent of the fragmented solo works of the mid-70s where we learned how to treat freedom within a framework. It would be interesting to pass this movement around the class because no two readings would be alike. The third section showcases movement, "acting," whistling and beating time while never actually playing a note. In movement four, the tubist accompanies an imaginary soloist in a witty oom-pah pattern. Hopefully by this time the audience will be sympathetically "hearing the tune" that is not being played.

The last movement, which is to be played "faster than possible, always maintaining a perfectly steady tempo," is 40 measures alternating between 8/8 and 6/8 meters with constant eighth notes and chromatics galore. This could be quite a mess if played according to instructions. (But it really does look like fun). My next recital is scheduled for October 30, 2007. The day before Halloween should be a most proper time to unveil this!

~ Phillip C. Black  
Wichita State University, Wichita Symphony

*Little Suite No. 3 for Solo Tuba* by Barton Cummings. Brassworks 4 Publishing, 461 Sunrise Pkwy, Farmington, N.M. 87401. <http://www.brassworks4.com/>. Catalogue #BW428. 2006. 5:00. \$10.

Along with many others, I have reviewed the music of Barton Cummings on numerous occasions, so I will spare the biographical details. Suffice to say that Mr. Cummings has extensive experience with our genre and is quite the prolific composer and arranger. With that out of the way, let's get to the work at hand.

The *Little Suite No. 3* is exactly as it claims, a short suite of four movements for unaccompanied tuba. The titles of the individual movements give a good

description of the flavor of each movement: "Dance," "Waltz," "Meditation," and "Galop Off." The suite has a distinct ethnic tinge, from the Celtic skipping of the "Dance" to the Czech "Galop." The majority of the range is from GG-flat to  $g$ -flat<sup>1</sup> with one passage descending to CC. The work lies well on bass tuba but is definitely playable on contrabass tuba.

The work does have a good amount to offer to an audience. The movements are relatively short, and the bookends are lively and energetic. From a performing standpoint "Meditation" offers a lot of flexibility and opportunity for the artist. The technical challenges are minimal, making this an ideal short filler piece for a recital.

~ Tim Olt  
Bowling Green State University

*Eleven Etudes of "E" xpression* for solo tuba by Allen Molineux. Imagine Music, P.O. Box 15, Medina, N.Y. 14103. (716) 523-0846; [www.imaginemusicpublishing.com](http://www.imaginemusicpublishing.com). Catalog number SMS061. 2007. \$12.

Composer Allen Molineux holds degrees in music composition from DePauw University, the Eastman School of Music, and Florida State University. Along with teaching theory and composition, he is currently the Music Department Chair at Claflin University. His works have been performed worldwide, including recordings by the Annapolis Brass Quintet, Tower Brass Quintet, and flutist Grzegorz Olkiewicz.

*Eleven Etudes of "E" xpression* is a set of studies designed for use as both pedagogical tools and as solo recital material. Each of the etudes is given a name beginning with "E" that defines the movements characteristic: "Envy," "Enthusiasm," "Enticement," "Eeriness," "Enchantment," "Earnestness," "Exuberance," "Emptiness," "Elegance," "Evanescence," and "Esotericism." The overall range of the set is from EE to b-flat, with the tessitura lying well on contrabass tuba but also providing ample challenges for bass tuba. The composer also includes performance notes giving brief overviews of the etudes and suggestions for recital performance.

Upon first glance it is evident that these are not your standard Bordogni/Blazevich etudes. Dr. Molineux throws numerous curve balls at the performer.

MM

Along with many standard devices such as tempo and meter changes and complex rhythms, he utilizes several more extended techniques, including glisses, flutter-tonguing, half-valving, and microtonality. His harmonic language is interesting at times, testing the performer's aural skills.

After working through a few of these, my strongest opinion is that these will serve as a very accessible and useful introduction to extended techniques for younger players. On the Imagine Music website they rate the work as advanced high school to early college. I am not sure I agree with that rating, as many of the demands of the set require a solid set of basic skills that most young college students are still ironing out. I would place this more as a later undergraduate work, when the student is ready to progress into more modern playing techniques. That being said, the etudes are valuable, and I will be incorporating them into my teaching.

~Tim Olt

Bowling Green State University

*60 Etudes for Tuba* by Georg Kopprasch edited by Dr. Jerry Young. Encore Music Publishers. PO Box 212, Maple City, Mich. 49664-0212. ISMN M-800004-04-9. (231) 228-2254; sales@encoremupub.com; www.encoremupub.com. 2007. \$29.

Once again, Dr. Jerry Young has provided tubists with another outstanding pedagogical text revamped with commentary, new fonts, and a completely new layout. Most tubists are familiar with the 60 etudes of Kopprasch either through the Robert King edition or from the original etudes for French horn. Until now, the etudes were just that, a collection of music to be studied as part of becoming a complete brass musician. Dr. Young actually launches into a written lesson about each etude in terms of what can be done via style, phrasing, articulation, breathing, tempo, other technical considerations, and even on occasion, how it may correlate with another text or etude from Arban to Abersold! I found each commentary for a particular etude to be quite illuminating and practical. Young guides the student with pinpoint accuracy

as to what to look for and how to approach each etude. I found myself looking at many of these etudes in a new light when trying out his approaches.

There are some differences between this edition and the older Robert King edition (who curiously names the author as C. Kopprasch instead of Georg Kopprasch)! King uses several articulation approaches to many of the etudes as a caveat at the bottom of the etude while Young sticks with the actual print. King often edits the etude with breathing suggestions while Young does not although he may explain breathing principles for a particular etude in his commentary. King actually has an F and BB-flat tuba version of the etude #60 while Young has only the original low etude. The new text averages no more than one etude per page allowing for commentary for an etude to be located on the same or previous page as the actual etude. This does make the book much larger at 85 pages of etudes as opposed to 52 pages for the King edition. Likewise, the \$29 price tag is much more expensive than the current price of the King edition

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