

DUETS FOR EUPHONIUM AND TUBA

Tony Zilincik:

Tony Zilincik holds degrees in music composition from Central Michigan University and Bowling Green State University. He is currently an assistant professor of music at Capital University where he teaches tuba and theory, and directs the brass choir and "Capital Thunder", the university tuba/euphonium ensemble. He is the principal tubist of the Newark Granville Symphony Orchestra and he maintains a large private low brass studio. He is the tubist in the Capital Brass brass quintet, the faculty quintet at Capital University, and the Cathedral Brass brass quintet at St. Joseph Cathedral in Columbus. He is the former E-flat tuba soloist with the Brass Band of Columbus and has performed with the Columbus Symphony Orchestra. He is the former music director of the Central Ohio Brass Band and has performed with many Broadway touring shows including Annie and The Lion King. He is active as a freelance soloist, having appeared with the Brass Band of Columbus at the prestigious Midwest Band and Orchestra Clinic, with the Central Michigan University Brass Band, the Capital University Trombone Choir and with many area high schools. Also a prolific composer, his works have received performances in the

I. IN THE MIND

Euphonium

Tuba

$\text{♩} = 72$

p

p

mf

mf

mf

mf

mp

James Woodward:

Born in California in 1978, James began his music education in Wisconsin. After studying with John Downey and Ronald Foster, he returned to the Southwest in 2001 to continue his studies with Stephen Hartke, Jody Rockmaker, and Rodney Rogers. Recipient of the 2006 BMI Pete Carpenter Film Scoring Fellowship, a residency at the Kimmel Harding Nelson Center for the Arts, and a Fellowship at the Virginia Arts Festival John Duffy Composers Institute, James Woodward's music has been performed by the Classics for Kids Philharmonic, the Milwaukee Youth Symphony Orchestra, the Etowah Youth Orchestra, the United States Army Orchestra, and the symphony orchestras of USC, ASU, and UW - Milwaukee.

As a concert pianist, James Woodward has performed in many recitals and concerts including a guest soloist appearance with the Cobb Symphony in Marietta, GA, where he performed his Piano Concerto and his children's work, When Rebecca Woogie Came to Town. Woodward's works are published by Daehn Publications, Tuba-Euphonium Press, GIA Publications, and Gold Branch Music, Inc. and have featured soloists Walter Cosand, Martin Cochran, John Higgins, Judith Lynn Stilman, Keiko Clark, Christine Hayes, and David Zerkel among others.

Recordings of James Woodward's works are available on Mark Records and Baer Tracks Music. His tuba concerto, featured on the debut CD of Alan Baer, Principal Tuba of the New York Philharmonic, was called a "Tour de force...a great piece!" by Sergio Carolina of 'Tuba News' and the Oporto National Orchestra (Portugal). Currently, James is writing and performing for various films, projects, and commissions, and finds any available moment away from writing to surf off the Southern California Coast.

MINIATURES FOR EUPHONIUM AND TUBA

I. Creeping $\text{♩} = 112$

The musical score for "I. Creeping" is written for Euphonium and Tuba in 3/4 time, with a tempo of 112 beats per minute. The key signature has one flat (B-flat). The score is divided into three systems, each with two staves (Euphonium on top, Tuba on bottom). The first system is marked "legato" and includes dynamic markings of *pp*, *mp*, *pp*, and *mf*. The second system is titled "Moving Forward" and includes dynamic markings of *pp*, *f*, and *mf*. The third system includes dynamic markings of *ff* and *pp*. The score concludes with a double bar line and repeat signs.

II. TRITONE SCHERZZO

Devillishly $\text{♩} = 142$

The musical score is written for two staves in a 2/4 time signature with a key signature of one flat (B-flat). The tempo is marked as 142 quarter notes per minute. The piece is characterized by a 'Devillishly' mood. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The score includes various articulations such as accents, slurs, and hairpins. The first system shows a *f* dynamic in the upper staff and *mf* in the lower staff. Subsequent systems feature a variety of dynamics including *f*, *mf*, and *mp*, often with complex rhythmic patterns and phrasing. The piece concludes with a *mf* dynamic in the final system.

Allegretto ♩ = 96

II. INSIDE OUT

The musical score is written for two bass staves in 3/8 time, featuring a key signature of two flats (B-flat and E-flat). The piece is marked 'Allegretto' with a tempo of ♩ = 96. The first system begins with a dynamic marking of *mf* and the instruction *giocoso*. The second system includes a dynamic marking of *mp*. The third system starts with a dynamic marking of *f* and ends with *mp*. The fourth system begins with a dynamic marking of *mf* and includes the instruction *rit.* (ritardando) at the start of the first measure. The score consists of four systems of two staves each, with various musical notations including slurs, ties, and dynamic markings.

II. HAPPY

This musical score is for a piece titled "II. HAPPY". It is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The score is organized into six systems, each consisting of two staves. The first system begins with a dynamic marking of *f* in the upper staff and *f* in the lower staff. The second system features *mf* in the lower staff and a crescendo hairpin in the upper staff. The third system has *f* in the upper staff and *mf* in the lower staff. The fourth system shows *f* in the upper staff and *mp* in the lower staff. The fifth system includes *mf* in the upper staff and *mf* in the lower staff, with a triplet of eighth notes in the upper staff. The sixth system starts with *mp* in the upper staff and *mf* in the lower staff, and concludes with *f* in both staves. The score contains various musical notations including slurs, ties, and dynamic markings.