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Awaiting the Sun

Collaboration I

Music by Aberdam, Bradshaw, Juusela & Schmitz

KARI JUUSELA

Dream Forests (for piano trio)

I (5:30) • II (2:45) • III (4:21)

Elena Lucas (piano), Francine Trestler (violin) & Kari Juusela (cello)

ELIANE ABERDAM

Sans faiblir, la nuit attend le soleil (for piano trio)

I (6:50) • II (5:14)

Ann Danis (violin), Christine Harrington (cello) & Manabu Takasawa (piano)

ROBERT J BRADSHAW

Sonatina No. 1, Op cit (for clarinet and piano)

I (3:23) • II (3:39)

Monica Duncan (clarinet) & Michael Monroe (piano)

Sonatina No. 4, Ibesenism (for trumpet and piano)

I (5:45) • II (4:44)

Ismael Betancor (trumpet) & José Luis Castillo (piano), Carlos Rivero (producer)

CHRISTOPHER A. SCHMITZ

Three Moods (for tuba and piano)

I. Tenacious (2:51) • II. Melancholy (5:10) • III. Frantic! (2:09)

Phil Black (tuba) & Lee Schmitz (piano)

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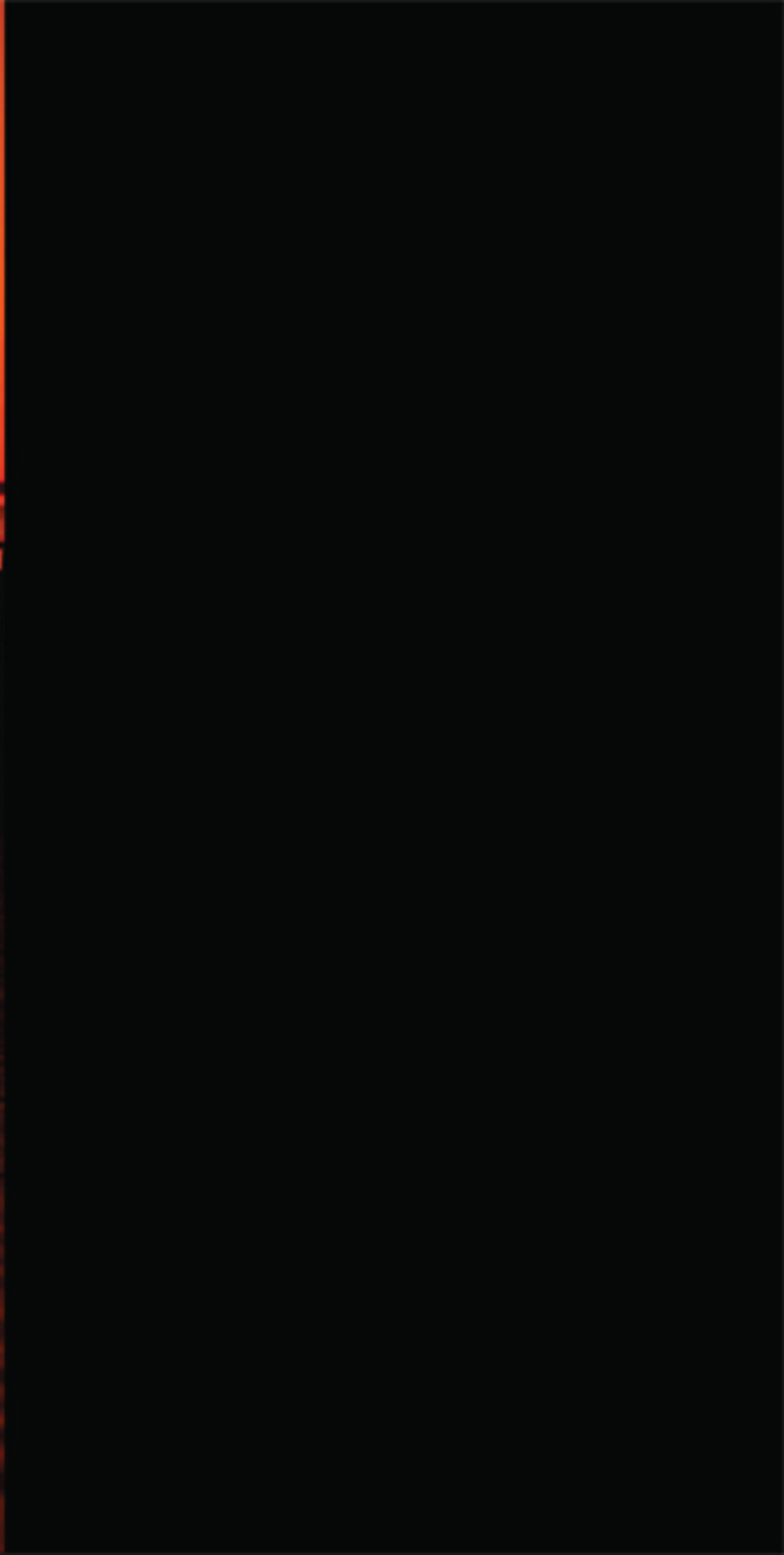
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ELIANE ABERDAM was born in Nancy, France. As a child, she studied piano and theory at the Conservatoire National de Région in Grenoble. She did her undergraduate studies in composition at the Rubin Academy of Music and Dance in Jerusalem. In 1989, she entered the graduate program at the University of Pennsylvania where she studied with George Crumb, and obtained her Master degree in 1992. She

completed her Ph.D. in Composition at U. C. Berkeley. In 1998-1999, she taught composition, theory and music technology at the University of Northern Iowa. Her works are performed in Israel, France and the United States. She attended music festivals such as The Bartok Seminar in Hungary, June in Buffalo, the Académie d'Été in Paris, and Voix Nouvelles in Royaumont (France). In 1995, she was selected by IRCAM for the Annual Course in electronic music, and for the commission of "PaRDeS", an electro-acoustic work for chamber ensemble and electronics. In 2000, the Ensemble Intercontemporain (Paris) commissioned and premiered the chamber orchestra piece *Quoi? Ce point* after Primo Levi's book "Periodic Table". She has recently completed an opera (libretto by Maurya Simon) premiered in March 2007. She is now teaching composition and theory at the University of Rhode Island.

Eliane Aberdam est née à Nancy en 1964. Enfant, elle étudie le piano et l'harmonie au C.N.R. de Grenoble. En 1989, elle obtient son diplôme de premier cycle en composition et théorie à l'Académie Rubin, à Jérusalem. En 1989, elle entre à l'Université de Pennsylvanie où elle étudie avec George Crumb. Elle obtient son doctorat en composition à l'Université de Berkeley en Californie en 1998. Sa musique est jouée en Europe, aux Etats-Unis et en Israël.

NOTES

Sans faiblir la nuit attend le soleil (Without weakening the night awaits the sun - a line from a poem by Marina Tsvetaieva) refers to war (night) and to the spurt of art and literature after the war (sun).

The first movement has a changing and hesitant pulse to convey the idea of "lost" steps in the night. The sobbing and scorched harmony gives this movement a plaintive feel. Various melodies are looking for one another, carrying hope: they find one another and disappear again.

The second movement is more assertive in character. Harmonies are more open, and musical figures often play hide and seek. However, the memory of night doesn't leave us: a few notes, D, E, G and A (open strings of the violin) often appear in both movements, like little harassing musical objects. In the middle of the second movement, the piano imitates the clear sound of small bells in the high register. This sound brings a ray of sun to the color of the music.

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The music of **ROBERT J. BRADSHAW** (1970) has been described as "contemporary work that is accessible to a variety of audiences", and is frequently heard around the world, from Lincoln Center to Singapore. Sought for a wide variety of commissions, Mr. Bradshaw strives to forge a unique connection between composer, musicians and audiences. Peter Stickel, Executive Director of the New England String Ensemble,

writes of Mr. Bradshaw's collaboration: "His insight... into the creative process of composition was stunning and

transforming for each audience with whom he worked. He was an inspiration to students and professionals alike."

Recent commissions include *Shorescape* - for the 26th Annual James Pappoutsakis Flute Competition (flute and piano); *Articles Nor'east: on six New England Scenes* - New England String Ensemble for the New England Musical Heritage Initiative (string orchestra); *Fox and Countryman* - Melrose Symphony Orchestra; *He Lived for Others: A Story in Music and Movement of a Pioneer and the Building of Our Nation, John 'Johnny Appleseed' Chapman* - American String Teachers Association with NSOA; and *Right Then. Same Time Tomorrow?* - Bala Brass Quintet for the 2005 New York Brass Conference and 2005 International Trumpet Guild Conference, Bangkok, Thailand, where Mr. Bradshaw was also invited to participate on Eric Ewazen's panel discussion on composing for trumpet in the 21st Century.

Additional recent works include a series of sonatas, sonatinas and unaccompanied solo works for violin, cello, flute, oboe, clarinet, soprano saxophone, trumpet, trombone and tuba. These compositions are currently being recorded and performed throughout America and Europe.

Recordings include: *Sonata No. 1* recorded by Dr. Paul M. Neebe (trumpet) and the Slovak Radio Symphony Orchestra on **American Trumpet Concertos**, Albany Records; *Sonata No. 1* and *A Sunday Excursion* recorded by James Ackley (trumpet) and Elena Kaßmann (piano) on **Recital Music for Trumpet**, Claronade Records; *Sonata No. 1* recorded by Eric Berlin (trumpet) and Nadine Shank (piano) on **End of the Matter: Premieres for Trumpet**, MSR Classics; *Statements, Commanding* recorded by Dr. Peter Wood (trumpet), Michele Grossman (piano), Joe Shufro (cello) on **Commanding Statements**, MSR Classics; *Statements, Commanding* recorded by Trio Chromos on **Trumpet Colors**, Crystal Records; *Ozymandias* recorded by Jean-Christophe Dobrzelewski on **Tryptich Renewal**; *Arboretum* recorded by Richard Steolzel on **Spirit of the Place**. *Out of the Quiet* for trumpet and percussion, written for and recorded by Ivano Ascari, Professor of Trumpet at Riva del Garda State

Conservatory of Music in Italy, released on his fifth CD: **IVANO ASCARI 5, Nuove Musiche per Tromba**; and *Until Then* recorded by the Phil Swanson Trio on **The Song Endures**, MSR Jazz.

Mr. Bradshaw's compositions and projects have received awards and grants from the National Endowment for the Arts, American Music Center, American Composers Forum, Harvard Musical Association, Harpley Foundation, Argosy Foundation and the Massachusetts Cultural Council.

NOTES

As long as I can remember, words have held a special fascination for me. I enjoy learning the correct usage of a term or finding a new way to express an idea or concept. The program for *Ibsenism* has its roots in this interest. I was reading about Henrik Ibsen and was intrigued by his unconventional philosophy of life and art. The word "Ibsenism" refers to his use of unconventional construction, shifts of character or dramatic inventions. How inspiring!

Although most of my works contain contrasting sections; in general, I like to create continuity by employing any number of standard compositional devices. Sometimes themes will appear throughout a multi-movement work or will be introduced early in the composition only to be developed much later (the opposite would be true, as well). I also tend to focus a great deal of effort on transitioning between musical ideas. Therefore, writing a piece that had unconventional shifts of character was very appealing to me.

Ibsenism still centers on a very simple formal structure and it certainly does contain transitions. However, the disparate sections are not always linked in a way common to my composition. At times, the shifts are abrupt, unexpected or seemingly unrelated.

Op cit means "in the work cited". In other words, this sonatina is directly inspired by some of my earlier works. One day, I found my mind wandering over a few themes from earlier compositions. It was enjoyable to think of them

in a way not presented in the original composition. I decided to sit down and write a series of short compositions inspired by motives from these works. *Op cit* represents the first of these compositions.

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KARI HENRIK JUUSELA is a Finnish / American composer, performer and educator who presently serves as the Dean of the Professional Writing Division at Berklee College of Music in Boston, Massachusetts. Berklee's Professional Writing Division has over 500 students majoring in five areas: Film Scoring, Composition, Jazz Composition, Song Writing, and Contemporary Writing and Production. The Writing Division also provides

the core theory curriculum to Berklee's 4,000 music majors. Prior to his work at Berklee College of Music, Juusela was the Associate Dean, Director of Composition and Almand Chair of Composition at Stetson University in DeLand, Florida.

Juusela's compositions have won awards in numerous competitions including the 1995 Vienna International Full-Length Opera Competition directed by Claudio Abbado; First Prize, 2005 International Trumpet Guild Composition Competition; First Prize, 2003 International Red Stick Composition Competition; First Prize for mixed ensemble, London Chamber Groups 2003 "Piece of the Year Competition"; Second Prize, 2004 San Francisco American Art Song Competition Established Professional Category; First Prize, 1989 GASTA String Quartet Composition Competition; Grand Prize and First Prize in 1998, and five awards in both the 1996 and 1990 Composer's Guild Composition Contests; and numerous awards from ASCAP. He was awarded the 1997 Stetson University Hand Award for Faculty Research and Creativity, received a 1997-98 Florida Council for the Arts

Individual Artists Music Composition Fellowship, and has been the recipient of many other composition awards and honors.

Recent works include: *Smoke, Fog, Mirrors* for solo trumpet and brass ensemble, premiered in Bangkok at the 2005 International Trumpet Guild Conference; *String Theory*, for electric cello and video commissioned in 2004 by the Daytona Beach News Journal; *Varjot*, a work for orchestra chosen by the Jacksonville Symphony for its 2002 *Fresh Ink* readings; *Night Calls*, cello dodecanet commissioned by **Cellobration 2002**; and *Myths of the Sub-Tropics*, a multimedia theater work commissioned by the CORE Ensemble.

Recent recordings include: *An American Prelude and Fugue*, for wind trio, on **Tres Vientos**, (Lakeside Records); *Crossing Twilight*, for computer-generated tape, on **Stages**, a University of Maryland CD; *Ilta Pala(a)*, for solo guitar, on **Chamber Works**, (Capstone Records); *Mill Town Johnny*, for Chorus, cello, bass and piano, on **Tip O' the Hat II**, a Stetson University School of Music CD.

His works have been performed internationally by ensembles and organizations including the Cuartetto Latinoamericano, The CORE Ensemble, London Chamber Group, Jacksonville Symphony, violinist Beth Newdome, guitarist Stephen Robinson, organist and harpsichordist Boyd Jones, Contemporary Composers Forum, College Music Society, Florida Electro-Acoustic Festival, Society of Composers Inc., SEAMUS, Southeastern Composers League, and many professional and university orchestras and chamber ensembles.

Dr. Juusela holds degrees from The University of Maryland, Georgia State University and Berklee College of Music. His composition teachers include Mark Wilson, Tom Delio, Charles Knox and T.J. Anderson. Juusela has studied African music with Komla Amoaku, Indonesian music with Lewis Peterman, Indian music with Nandkishor Muley and Rusty Gillete, and improvisation with Wadada Leo Smith.

Juusela's music is published by ISG Publications and Yelton

Rhodes Music. He serves as the SCI/ASCAP Student Commission and Grants Coordinator and as an Executive Board member for the Society of Composers, Inc. and is on the Board of Directors of the Asian Cultural Society of Orlando.

NOTES

Dream Forests, for piano trio, was composed in 2003 for the Inman Piano Trio. The musical ideas in this three-section piece appeared to me in dreams I had during a hot and sultry Florida summer of 2003. I would often awake in a sticky sweat with mosquitoes and music buzzing about my ears. Often, the musical textures I heard were dark-green, lush and intertwined – much like the jungle-like forests of central Florida – with occasional shafts of bright sunlight dancing through the vines, pines and palms. While composing *Dream Forests*, I sat with my hastily scrawled night-time notes and attempted to fall back into the dream state that had birthed the sounds.

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CHRISTOPHER SCHMITZ is Assistant Professor of Music at Southwestern College in Winfield, Kansas. He holds a Bachelor of Music degree in Music Education from Arizona State University and a Master of Music degree in Jazz Pedagogy from the University of Northern Iowa. Schmitz's music has been performed by professional, college, and high school musicians throughout the Midwest, and includes big

band, combo, choral, instrumental, chamber, and solo works. Schmitz is the winner of the 2007 Sammy Nestico Jazz Composition Competition, and has received recent commissions from the Kansas Music Teachers Association,

The University of Northern Iowa, and The Airmen of Note. Schmitz is an active adjudicator, clinician, and presenter, and enjoys spending his free time hanging out with his wife and three children, trying to learn French, and training for the Chicago Marathon.

NOTES

Three Moods comprises a trio of brief character pieces. *Tenacious* explores a harmonic scheme of quartal and quintal structures connected in linear fashion. The main theme played by the tuba is percussive and mobile, yielding momentarily to a flowing middle section before its ultimate return. *Melancholy* offers a lyrical statement that is very open and free sounding, with harmonic ideas drawn from both Impressionist and contemporary jazz music. *Frantic!* races through a multi-metered landscape with force and frenzy, centering on a chromatically derived ostinato pattern.

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The music contained on the Collaboration Series CDs was recorded under a variety of circumstances, including recording studios, concert and recital halls, churches and rehearsal rooms. It is this dedication to creating music under, what can be at times, adverse conditions that Beauport Classical celebrates.

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Special thanks to the Society of Composers Inc. for making this project possible!

ANN DANIS (violin) is the Director of Orchestral Activities at the University of Rhode Island. A graduate of the New England Conservatory of Music in Boston, Massachusetts, Ms. Danis holds a Master of Music Degree in Violin Performance. Her principal teachers were George Zazofsky and Joseph Silverstein; she also studied conducting with Richard Pitman, and chamber music with Daniel Pinkham, Aldo Parisot, James Pappoutsakis, and Stephanie Chase. An active performer on violin and viola, Ms. Danis was the founder of the Ocean State Chamber Orchestra, Rhode Island's only professional chamber orchestra from 1990-2006 and her position grew to encompass the role of Artistic Director of the Ocean State Music Collaborative under which these professional productions and opportunities for youth education in music thrived. Ms. Danis served as both assistant and guest conductor of the Rhode Island Philharmonic, the Quincy Symphony, Claflin Hill Symphony, Festival Ballet of Providence, Franklin (MA) Performing Arts Company, and many other regional professional and amateur orchestras. For many years she led the advanced Symphonia for the Ocean State Youth Orchestra program, and the Senior Ensemble of the Rhode Island Philharmonic Youth Orchestras.

Spanish trumpeter **ISMAEL BETANCOR** was born in Las Palmas de Gran Canaria in 1976. He began his musical studies in the Music Conservatoire of Las Palmas with Santiago Luri, later with Alejandro Castañeda. Mr. Betancor also studied with G. Vosburgh, H. Steketee and T. Valenczei. He has received awards in several national and international trumpet and chamber music competitions, including Lieksa, Finland, Brussels, Madrid and Tenerife, in Spain.

Recently, Mr. Betancor recorded a CD with **Trio Chromos** containing works by American

composers, titled *Trumpet Colors* and released by Crystal Records (CD 766). He is active as a chamber musician, concert soloist and has been principal trumpet of the Gran Canaria Philharmonic Orchestra since 1996.

PHILLIP BLACK is Principal Tubist with the Wichita Symphony Orchestra and Assistant Professor of Tuba and Euphonium at Wichita State University. Mr. Black holds degrees from Ball State University (B.M.) and the University of New Mexico (M.M.). He is the former principal tubist with the Flint Symphony Orchestra, Galliard Brass Ensemble, New Mexico Symphony, and New Mexico Brass Quintet.

JOSÉ LUIS CASTILLO (piano) was born in Las Palmas de Gran Canaria in 1976. He began his musical studies in the Music Conservatoire of Las Palmas with Esperanza Estades. Later he joined the "Escuela Superior de Musica Reina Sofia" in Madrid, receiving lessons from Russian pedagogues Dmitri Bashkurov and Galina Eguizarova. During his time at the School, he participated in master classes by eminent pianists and teachers, such as Karl U. Schnabel, Emile Naoumoff, Vitaly Margulis. Schnabel, Claude Franck, Josep Maria Colom, Rosalyn Tureck, Murray Perahia, Menahem Pressler and Ralph Gottóy.

Mr. Castillo graduated from the Manhattan School of Music, where he received a full scholarship from D. Alejandro del Castillo. He has played extensively both as soloist and chamber musician in France, Spain, Germany, Argentina and the United States. He has been the featured soloist with the Gran Canaria Philharmonic and Manhattan School of Music Orchestras under conductors such as Adrian Leaper, Lawrence Leighton Smith and Zdenek Macal.

Recently, Mr. Castillo has recorded a CD of works by Andalusian composers of the 19th and 20th century for the collection "The Musical Hispanic Patrimony" edited by the Musicological Society of Spain.

He has also coordinated the piano department of the Municipal School of Music of Las Palmas de Gran Canaria. Currently, he is teaching piano and piano literature in the Conservatoire of Music in the Canary Islands.

Clarinetist **MONICA DUNCAN** freelances throughout the Greater Boston area, and has performed with Symphony-By-The-Sea, Hillyer Festival Orchestra, Chalumeau Chamber Ensemble, Cape Ann and Greater Lansing Symphonies, Lexington Sinfonietta, Bloomington Music Works, Arlington Street Chamber Players, and at Le Centre d'Arts Orford. Duncan has performed in Japan and Canada, and has premiered works at the 1999 SCI National Conference and the 1998 Latin American Music Festival. She can also be heard on the CD entitled *Basically British* with Philharmonia a Vént. Duncan holds a Masters Degree from Indiana University where she studied with James Campbell and a Bachelors Degree from Michigan State University. In addition to her role as performer, Duncan is a chamber music coach with the Northshore Youth Symphony Orchestra, teaches clarinet from her private studio, at The Governor's Academy, and in the Hamilton-Wenham School District.

CHRISTINE HARRINGTON (cello) has performed symphonic and chamber music, as well as Celtic and contemporary jazz. She performed regularly with the Eastern Connecticut Symphony for 20 years and is the cellist on Emmy nominated jazz piano and cello CD, "SandBox" with pianist and

composer Joe Parillo and the "Celtic Fiddle Fest-Rendezvous" with Johnny Cunningham and Kevin Burke.

Ms. Harrington is a past president of the Rhode Island Music Educators Association and served on the MENC benchmarks committee for assessment procedures. She is also past Treasurer of the International Association of Jazz Educators - RI. She is a founding member of the IAJE String Caucus whose primary focus is to promote improvising strings. In addition to presenting the annual workshop on new music for improvising strings at the IAJE conferences, Ms. Harrington has presented many workshops in Rhode Island and Massachusetts on teaching strings in the public schools and on teaching alternative strings techniques.

Ms. Harrington is currently a string specialist and orchestra director in the Cranston, RI, public schools. She received a B. M. in Music Education from the Hartt School of Music and a M.A.L.S. from Wesleyan University.

ELENA LUCAS is a pianist and composer and is a native of Moscow, Russia. Presently, she teaches theory and composition at the Berklee College of Music and Boston University. Ms. Lucas earned the B. M. at Ippolitov-Ivanov College of Music and a M. M. from the Tchaikovsky Conservatory in Moscow. In 2000 she was elected a member of the United Russian Composers Union. She was chosen as featured composer for a concert program of up-and-coming composers by the Tchaikovsky State Symphony Orchestra of Moscow. Her music is published by Warner Bros/Alfred Music Publishers and Denis Wick Publications. Ms. Lucas received the Editors' Choice Award from J.W. Pepper & Son, and her compositions are included on many state lists. Her works have been performed by the Bolshoi Ballet

Brass Quintet; the Boston University Brass Ensemble; Dallas Brass National Tours; the Dartmouth College Wind Symphony; the Kremlin Music Festival; the Las Vegas Music Festival; the Russian National Brass Quintet; and the Tchaikovsky State Symphony.

Pianist **MICHAEL MONROE** has performed throughout the Boston area at such venues as Jordan Hall, the Gardner Museum, and the French Library, collaborating in recital with acclaimed violinists Stefan Jackiw and Arturo Delmoni and countless students at area colleges and conservatories. As Assistant Professor of Music at Gordon College, Michael teaches piano and music history, and he is Music Director for the annual Opera Scenes program. In 2006, he conducted a cast of Gordon students in the premiere of his own translation and re-orchestration of Gounod's comic opera, *The Doctor in Spite of Himself*, a project which was part of his completion of a DMA from the New England Conservatory.

LEE SCHMITZ has a Bachelor of Arts degree in Piano from the University of Northern Iowa and a Master of Music degree in Collaborative piano from the Cleveland Institute of Music. He works on staff as an accompanist at the Cleveland Institute of Music and the Cleveland Music School Settlement.

MANABU TAKASAWA (piano) is an international pianist and music scholar with venues in Europe, Asia and the U.S. Hailed for his "sensitive touch" by The Washington Post, he made a solo recital debut at The John F. Kennedy Center for the Performing Arts in 1992. In July 2003, he also gave a Tokyo debut recital to a capacity audience. In addition, Dr. Takasawa has performed at the Embassy of the Czech Republic, The

Nietzsche Music Project in Fiesole, Italy, the Park House, in Cheltenham, United Kingdom and Yamaha Hall in Niigata, Japan.

In the summer of 2001 and 2002, he performed with John Graham, Professor of Viola at Eastman School of Music. In the summer of 2004, Dr. Takasawa's concert activities in Belize were televised on an evening news broadcast there. Most recently, he participated in the Mozart Festival in Poznań, Poland, in which he and Slawomir Dobzranski performed recitals of two-piano compositions by Mozart and his contemporaries. In addition to Radio Merkur Poznań, Dr. Takasawa's performances and interviews have been broadcast on NPR affiliate WSCL-FM89.5 and CBS affiliate WBOC-Channel 16 in Maryland.

FRANCINE TRESTER teaches composition and violin at Berklee College of Music in Boston, Massachusetts. Her achievements include: Fulbright Scholarship in Composition, Cambridge University (England), the ASCAP Foundation Morton Gould Young Composer Award, and a Tanglewood Fellowship. She is a former faculty member at Tufts University, Longy School of Music, Yale University and Austin College.

She has served as an Assistant to the directors of Live Wires and Live Culture at the English National Opera and composer in residence, at the Queenswood School.

Commissions include: Mirror Visions Ensemble, the Arianna String Quartet, Richard Lalli, Patricia Prunty, Mary Ann Hart, faculty at Yale, University of Akron, West Texas A&M, and Austin College. Her works have received premieres at Weill Recital Hall at Carnegie Hall, Florence Gould Hall, Kosciusko Foundation, and Joseph Papp Public Theater. Ms. Trester holds a B.A., M.A., M.M.A., and D.M.A. from Yale University.

KARI JUUSELA**Dream Forests (for piano trio)**

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|---|-----|------|
| 1 | I | 5:30 |
| 2 | II | 2:45 |
| 3 | III | 4:21 |

Elena Lucas (piano), Francine Trester (violin) & Kari Juusela (cello)

Futura Studios in Roslindale, MA, John Westin (engineer) • Recorded 2007

ELIANE ABERDAM**Sans faiblir, la nuit attend le soleil (for piano trio)**

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|---|----|------|
| 4 | I | 6:50 |
| 5 | II | 5:14 |

Ann Danis (violin), Christine Harrington (cello) & Manabu Takasawa (piano)

Celebration Sound in Warren, RI • Recorded December, 2006

ROBERT J. BRADSHAW**Sonatina No. 1 *Op cit* (for clarinet and piano)**

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|---|----|------|
| 6 | I | 3:23 |
| 7 | II | 3:39 |

Monica Duncan (clarinet) & Michael Monroe (piano)

Philips Recital Hall, Gordon College in Wenham, MA • Recorded September, 2007

Sonatina No. 4 *Ibsenism* (for trumpet and piano)

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|---|----|------|
| 8 | I | 5:45 |
| 9 | II | 4:44 |

Ismael Betancor (trumpet) & José Luis Castillo (piano), Carlos Rivero (producer)

Sala Gabriel Rodó (Gran Canaria Philharmonic Orchestra Rehearsal Room),

Spain • Recorded September, 2007

CHRISTOPHER A. SCHMITZ**Three Moods (for tuba and piano)**

- | | | |
|----|----------------|------|
| 10 | I. Tenacious | 2:51 |
| 11 | II. Melancholy | 5:10 |
| 12 | III. Frantic! | 2:09 |

Phil Black (tuba) & Lee Schmitz (piano)

Messenger Recital Hall at Southwestern College in Winfield, KS • Recorded February, 2007

TT 53:37

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Awaiting the Sun

Collaboration I

*Music by
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& Schmitz*

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