

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 United States and Europe and many are published by Cimarron Music. Mr. Zilincik is in demand as a tuba and band clinician throughout Ohio and Michigan.

I. IN THE MIND

♩ = 72

Euphonium

Tuba

p

mf

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II. ON THE EDGE

Fast! ♩ = 152

The musical score is written for two staves, likely representing a piano and a cello or double bass. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into several systems. The first system features a forte (*f*) dynamic. The second system includes piano (*p*) and forte (*f*) markings. The third system features a fortissimo (*ff*) marking. The fourth system includes mezzo-forte (*mf*) markings. The fifth system is partially visible at the bottom. A large, diagonal watermark reading 'www.hickeys.com' is overlaid across the middle of the page.

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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 $\text{♩} = 112$

legato *pp* *mp* *pp*

pp *mp* *pp*

pp

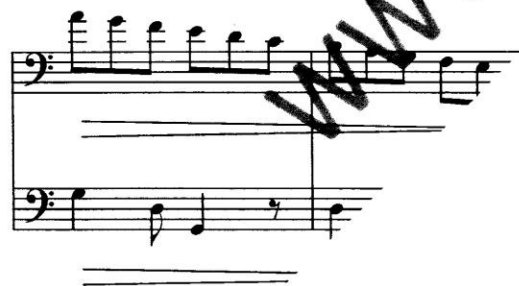
Moving Forward



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III. Quickly, lightly ♩. = 116



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I. LULLABY FOR TWINS

Dolce and poco rubato ♩ = 60

The musical score is written for two staves, likely representing two different instruments or voices. It is in the key of D major (indicated by two sharps) and 6/8 time. The tempo is marked 'Dolce and poco rubato' with a quarter note equal to 60 beats per minute. The score consists of several measures, each with a dynamic marking: *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *mp* again. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various musical ornaments like slurs and ties. A large, diagonal watermark 'www.hickeys.com' is overlaid across the middle of the page.



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II. TRITONE SCHERZZO

Devillishly ♩ = 142

f *mf* *mf* *mp* *mf* *mp* *f* *f* *f*

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Elizabeth Raum:

Elizabeth Raum is active both as an oboist and as a composer. A native of Boston Massachusetts, she earned her Bachelor of Music in oboe performance from the Eastman School of Music in 1966 with Robert Sprenkle, and her Master of Music in composition from the University of Regina in 1985 with Thomas Schudel. She currently plays principal oboe with the Regina Symphony Orchestra in Regina, Saskatchewan. In recognition of the contributions she has made in the field of musical composition, she was awarded an honorary doctorate in Humane Letters from Mt. St. Vincent University in Halifax, Nova Scotia.

An extremely prolific composer, her works include 3 operas, over 60 chamber pieces, 17 vocal works, choral works including an oratorio, several ballets, concerti and major orchestral works. Pieces by Elizabeth Raum have won many prestigious awards, have been heard throughout North America, Europe, South America, China, Japan, and Russia, and have been broadcast extensively on the CBC. She enjoys a reputation of being one of Canada's most "accessible" composers, writing for varied mediums and in remarkably diverse styles.

Elizabeth Raum has written for some of the world's finest artists including Canadian soprano, Tracy Dahl; Swedish trombone virtuoso, Christian Lindberg; American tuba icon, Roger Bobo; Canadian tubist, John Griffiths; New York Philharmonic principal horn, Phil Meyers; Boston Symphony Orchestra principal horn Jamie Somerville; the percussion ensemble Nexus; and her daughter, Canadian concert violinist, Erika Raum.

She has been featured in many publications including Opera Canada, Encyclopedia of Music in Canada, ITEA Journal, New Grove's Dictionary of Opera, New Grove's Dictionary of Women Composers, and New Grove's Dictionary of Music and Musicians.

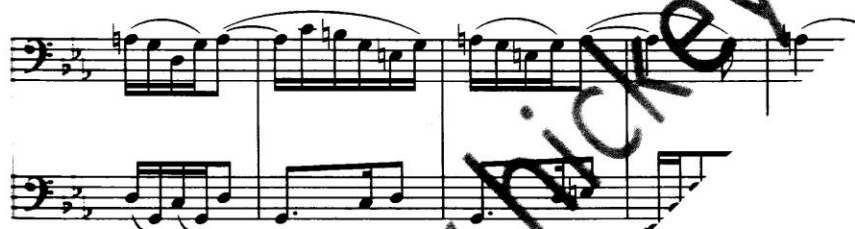
I. INVENTION

Andante ♩ = 76

mf

f

Allegretto $\text{♩} = 96$ II. INSIDE OUT



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I. ENERGETICBright, light $\text{♩} = 88$

The musical score is written for two staves, likely representing a piano and a cello or double bass. The key signature has one flat (B-flat), and the time signature is 6/8. The score begins with a forte (*f*) dynamic and a trill (*tr.*) on the first staff. The tempo is marked as 88 beats per minute. The music is characterized by rapid sixteenth-note passages and slurs. Dynamics include *f* (forte), *mf* (mezzo-forte), and *meno mosso* (less motion). The score concludes with a *rit.* (ritardando) marking and a final *f* dynamic.

f *tr.* *mf* *mf* *meno mosso* *rit.* *f*

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II. HAPPY

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The musical score is written for two staves in bass clef, 4/4 time, with a key signature of one flat (B-flat). The score consists of five systems of two staves each. The first system begins with a rest on the top staff, followed by a melody on the bottom staff marked *f*. The second system continues the melody on the top staff, marked *f*, with the bottom staff providing a harmonic accompaniment marked *mf*. The third system features a melody on the top staff marked *f* and an accompaniment on the bottom staff marked *mp*. The fourth system continues the melody on the top staff, marked *mp*, with the bottom staff marked *mp*. The fifth system shows the melody on the top staff marked *mp* and the bottom staff marked *mp*. The score concludes with a final measure on the bottom staff marked *mp*.



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