

## About the music

Honoring the Spanish origin of the commission for *Concierto Ibérico*, each of this work's three movements is modeled after a major festival of Spain: the Running of the Bulls in Pamplona; the *Semana Santa* (Holy Week); and the *Fallas* of Valencia. This concerto does not attempt a mere musical description of these festivals; rather, the underlying ideas—the philosophy, human ideals, and cultural concepts—form the foundation of this work. While festival scenes and elements are ubiquitous throughout the concerto, the three main aspects around which the movements are forged are: **Courage, Faith** and **Fire**. The musical language in this work is not stereotypically “Spanish”: not until the very end of the concerto does it become recognizably that of Spain.

### 1st Movement: Courage (*Valor*)

The movement opens with a fanfare-like motif reminding all those who are about to face an insurmountable challenge to gather their strength and courage for what is to come. During the introduction sequence, the mood alters between confidence, nervousness, fear, and peaceful resignation to one's fate. When the running begins, nerves flare and fear returns, only to be interrupted occasionally by brief episodes of rest and reflection. Ultimately, doubt vanishes, courage returns and confidence prevails. Finally, this movement – which presents a true *tour-de-force* for both the soloist and the orchestra – draws to an exhausted, yet, glorious close.

### 2nd Movement: Faith (*Fe*)

The people of the Iberian Peninsula not only practice faith in reverent and quiet devotion: they also cheerfully celebrate their beliefs in joyous festivals. The movement opens with a slow and introspective English horn theme that leads into a prayer-like section in which the solo euphonium appears to freely and meditatively improvise over a sparse orchestral accompaniment, while distant church bells call the faithful to worship. Soon, lively festivities begin, with various motifs from this and the previous movement blending into a climactic sequence. The return to the earlier prayer motif brings this movement to a peaceful and meditative conclusion.

### 3rd Movement: Fire (*Fuego*)

Several orchestral hits awaken those attending the *Fallas* of Valencia and ring in the festivities of the day with an explosive display of firecracker and fireworks barrages. The sheer overwhelming sensory impact of the celebratory crowd on an observer walking through the festive plazas and streets become mere glimpses and fleeting impressions, represented by short fanfares and brief reprises of previous thematic material. Outbursts of a rapid motif gradually build to the climactic collapse of the flaming pyres. Out of the sparks and smoldering embers emerges a peaceful Andalusian folk song. The concerto ends in a characteristically “Spanish” fashion, bringing this work to a rousing conclusion.

## About the composer

Born in Cologne, Germany, in 1974, German-American composer **Tim Jansa**'s music has been performed throughout Europe, Asia and the United States. He has received commissions to compose new works for a wide variety of ensembles, ranging from choral settings, chamber groups, symphony orchestra and concert band, as well as custom pieces with non-traditional instrumentation. The catalog of his works includes solo vocal and choral music, two string quartets, music for piano, orchestra and concert band, brass ensemble, as well as a symphony.

In addition to his compositional endeavors, Jansa has conducted several performances of his music both in Europe and the United States.

Tim Jansa lives in Atlanta, GA.

Solo Euphonium

# "Concierto Ibérico" for Euphonium and Concert Band

Written for and premiered by Adam Frey on October 21, 2010 under the direction of  
Robert J. Ambrose conducting the Georgia State University Symphonic Wind Ensemble

Tim Jansa  
(b. 1974)

## I. Courage (Valor)

**Allegro moderato**  $\text{♩} = 100$  **6** **Meno mosso**  $\text{♩} = 90$  **A** freely, molto rubato  
(like a distant call to arms)

11  $f$   $ff$   $fff$

17 **B** **6**  $p$   $mp$   $mf$

28  $mp$   $p$

35 **C** **Broadly**  $\text{♩} = 80$   $f$   $3$   $3$

39  $tr$   $ff$   $sffz$   $fff$  **molto rit.**

42 **D**  $\text{♩} = 85$  **poco rit.**  $\text{♩} = 80$   $f$  **2**

Solo Euphonium

2

48 *p* *f* *agitated* *poco rit.*

52 **E** *calmly* *mp* *mf* *f* *poco rit.*

60 *A tempo* *p* *mp*

64 *mf* *mf*

67 **F** *A tempo* *ff*

70 *Allegro molto* *(Tempo II)*  $\text{♩} = 140$  *fff*

76 *ff* *f*

80

www.hickeys.com



**HICKEY'S  
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850  
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)  
www.hickeys.com

Solo Euphonium  
II. Faith (Fe)

**Largo meditativo** ♩=40      **poco rit.**      **A** **A tempo**      *molto rubato e cantabile, legato tongue ad lib.*

6      3      mp

13      3

17

22

25 **B**      2      p

30 **C** **Vivo** ♩=140      **A tempo** ♩=140      **Vivo** ♩=140      3      **poco rit.** . . . .

36 **A tempo** **D**      *molto espressivo*  
pp — poco — p      p — poco

43      mp      mf      mp      3

47      mf

Solo Euphonium

10

### III. Fire (Fuego)

**Allegro molto**  
**misterioso** ♩=150

**Poco più vivo** ♩=160

4

**A** 3

9 **B** 4 *f*

16 2

21 **C** *f*

23

28 **D** 3 3 3 3

33 3 3 3 3

37 3