

paas." The ensemble would be challenged by Mr. Olt's treatment of time in the refrain and matching style and weight of articulation in the accompaniment parts. There are some good pyramid effects which might be a challenge to get lined up "tight enough" in the ensemble; however, to make this arrangement come across as "seriously funny" all the musical details would need to be ironed out.

I look forward to adding it to the program at our "Holiday Feast," and it would be a good low brass feature on a high school winter-seasonal holiday concert.

~Phillip C. Black
Wichita State University
Wichita Symphony

Menuets from Music for the Royal Fireworks by George Frederic Handel arranged for tuba quartet by Frank J. Halferty. Kendor Music, Inc., 21 Grove Street, P.O. Box 278, Delevan, N.Y., 14042-0278. 2:30.2003. \$10.

The works of Handel have long been favorites of the brass chamber world. Very few brass quintet wedding gigs have gone by without a work or two from either the *Water Music*, *Fireworks*, or both. Mr. Halferty has given us a welcome introduction of the music of Handel to use with younger players. This arrangement is very accessible while still introducing elements of advanced playing and interpretation that will allow for use in an educational environment.

The ranges of the parts are conducive to average high school players, with the first baritone (euphonium) part going from f to g¹, second baritone from B-flat to e-flat¹, first tuba from F to g, and the second tuba part from GG to F. From a technical standpoint the work is very approachable with the maximum rhythmic motion being eighth notes at quarter equals 116. Some basic ornamentation is included, mainly in the first baritone part. In addition, Mr. Halferty has included grace notes to assist younger performers with the proper approach to the trills. The melodic lines are mostly confined to the first and second baritone parts, with the first tuba getting a brief stint at the harmony line. The one criticism I would offer at all is that the second tuba part is confined to accompaniment.

With the many challenging tuba quartet

and ensemble arrangements hitting the market today, it is refreshing to find a work coming out that is aimed more for the younger player. Kudos to Mr. Halferty!

~Timothy J. Olt
Bowling Green State University

Ohlone Suite for euphonium-tuba ensemble by Barton Cummings. Solid Brass Music Company, 71 Mt. Rainier Dr, San Rafael, Ca. 94903. (800) 873-9798; dick@sldbrass.com; www.sldbrass.com; Sku# BC040. 2003. \$15.

The Ohlone Suite, a four-movement work, was written especially for the Ohlone College Euphonium-Tuba Ensemble. The movements, *March*, *Waltz*, *Serenade*, and *Galop*, use melodic styles and harmonies that would have been popular during the early part of the twentieth century when park bands were popular entertainment for communities.

The "March" is a traditional march in the typical march form with the sections alternating between lyrical singing melodies and virtuoso technical passages for all instruments. The "Waltz" is a slower American style waltz as opposed to the Vienna style. The "Serenade" is a slow, reflective piece, and the "Galop" is fast and furious with technical demands for all instruments.

Barton Cummings has written a very fine work that is audience friendly, fun to play, and suited for college-level ensembles. The reviewer did find a couple of minor problems with the parts: tubas 1 and 2 are missing the *Fine* in measure 72 of movement one, and the key change for tuba 1 in movement four is slightly covered by the barline. Ranges are euphonium 1 D¹ to A-flat¹, euphonium 2 E-flat¹ to B-flat¹, tuba 1 E-flat¹ to C¹, tuba 2 F¹ to E-flat¹. The keys are F, B-flat, E-flat, and A-flat Major. The piece is highly recommended.

~Dr. Michael Fischer
Boise State University

Sinfonia No. 9 in F Minor by J.S. Bach arranged for three euphoniums by Andrei Strizek. Tuba-Euphonium Press, David Miles, editor, 3811 Ridge Road, Annandale, Va. 22003. (703) 916-0711; dmiles@erols.com; www.tubaeuphoniumpress.com. 3:00. 2003. \$10.

Sinfonia No. 9 in F Minor is an arrangement of one Bach's many three-part

inventions for keyboard, many of which were entitled *sinfonia*. This is a fantastic arrangement in that it helps with one of the biggest challenges of contrapuntal music, which is knowing where the subject is at all times. This can become very complicated as lines become more ornamented and active causing the overall texture to become very dense. Mr. Strizek has brilliantly helped to solve this problem by using big, bold numbers to indicate which part has the subject throughout the work. He also initially indicates with dynamic and phrasing markings how the subject is to be phrased and where it should peak every time it appears. He also indicates places where breaths should occur and not occur.

Sinfonia No. 9 in F Minor begins and remains in a largo tempo. The range is C to a-flat¹ and the parts are in bass clef and very easy to read. Each part receives equal allotment of the subject and counter-subjects. The work is arranged well in terms of registers as each part is usually in one of three registers (low, middle, and high). A very rich sound is predominant throughout the arrangement as the parts rarely share registers. This work is accessible to all college levels as well as high school as there are very few technical or range demands. I highly recommend this work as it is very expressive, a good study of the many performance challenges of contrapuntal music, and as a great chamber work for a recital program.

~Lloyd Bone
Glenville State College

Midsummer Songs by Carson Cooman for tuba-euphonium quartet. MMB Music, INC., Saint Louis, Missouri. (800)-543-3771; www.mmbmusic.com. 7:25. 2001. \$34.95.

Midsummer Songs for tuba and euphonium quartet was commissioned for and is dedicated to the famous British tuba and euphonium quartet Tubalate. The work is in three movements, each proceeded with an epigraph from William Shakespeare's famous play, *A Midsummer Night's Dream*. Below I will quote directly from the score regarding each movement as the composer's comments appropriately and concisely sum up each movement:

"The first movement takes its inspiration from the scene in which