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2015 GRAMMY NOMINATION

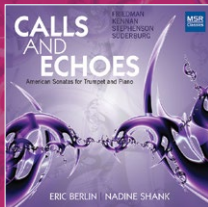
FANTASTIQUE | PREMIERES FOR TRUMPET

EVAN HAUSE, JEFFREY HOLMES, STEPHEN PAULUS,
JAMES STEPHENSON

ERIC BERLIN

Charles Schlueter, Richard Kelley, Greg Spiridopoulos
UMass Trumpet Ensemble | UMass Wind Ensemble
James Patrick Miller

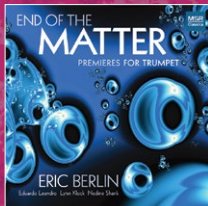
[MS1506]

**CALLS AND ECHOES** | AMERICAN TRUMPET SONATAS

STANLEY FRIEDMAN, KENT KENNAN, JAMES STEPHENSON,
ROBERT SUDERBURG

ERIC BERLIN and **NADINE SHANK**

[MS1395]

**END OF THE MATTER** | PREMIERES FOR TRUMPET

CHARLES BESTOR, ROBERT BRADSHAW, MICHAEL ELLISON,
EVAN HAUSE, SALVATORE MACCHIA, JAMES STEPHENSON

ERIC BERLIN and **NADINE SHANK**

Eduardo Leandro, Lynn Klock

[MS1199]

CASTÉRÈDE | CLARKE | EWAZEN | HOLMES | PLOG | TURRIN

MSR
Classics

ALONG THE CONTINUUM

Music for Trumpet, Trombone and Piano

ERIC BERLIN | **GREG SPIRIDOPOULOS**
LUDMILA KRASIN

1	JEFFREY HOLMES (b.1955) CONTINUUM (2012)	9:08
	ERIC EWAZEN (b.1954) DOUBLE CONCERTO (2012)	[20:40]
2	I. Allegro vivace	7:12
3	II. Andante	6:43
4	III. Allegro energico	6:36
	ANTHONY PLOG (b.1947) CONCERTINO (1999)	[13:01]
5	I. Allegro	2:24
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	HERBERT L. CLARKE (1867-1945) COUSINS (1904)	4:57
	ERIC BERLIN <i>trumpet</i> GREG SPIRIDOPOULOS <i>trombone</i> LUDMILA KRASIN <i>piano</i>	

An Introduction from Eric Berlin: As Principal Trumpet and Principal Trombone of the Albany Symphony Orchestra, colleagues in the Majestic Brass Quintet and Empire Brass Quintet, and faculty members at the University of Massachusetts in Amherst, Greg Spiridopoulos and I have enjoyed a nearly two-decade long friendship and working relationship. This album is an outgrowth of all those years of collaboration.

In the midst of recording my album *Fantastique* [MSR Classics MS1506], I commissioned our University of Massachusetts colleague, Jeffrey Holmes, to write a piece for trumpet, trombone and wind ensemble to conclude the disc. The resulting work, *Continuum*, utilized our commercial music experience while showcasing our overall strengths—a rare opportunity to show what we love to do. We were so pleased with Jeff's composition that we asked him to create a piano reduction for more performance opportunities. Using the reduced version of *Continuum* as a starting point, we put together a recital program with our pianist colleague, Ludmila Krasin, and toured throughout the northeast and Texas, concluding with performances at the American Music Festival in Troy, New York and the International Trumpet Guild Conference in Hershey, Pennsylvania in 2017.

This program takes the listener backward in time, along the continuum of music for trumpet, trombone and piano. Starting with the Holmes work, which is the most recently composed, we then turn to three of our favorite living composers for brass: Eric Ewazen, Anthony Plog and Joseph Turrin. We then cross the Atlantic to mid-20th century France for the only composer not based in the United States, Jacques Castérède, and finally return to America, to an imagined Sousa Band gazebo concert, performing a classic 1904 work by Herbert L. Clarke. Greg and I are indebted to pianist Ludmila Krasin for her tireless work as a band, orchestra and brass ensemble, as all of these works are piano reductions of scores for those larger forces.

JEFFREY HOLMES

CONTINUUM

Jeffrey Wayne Holmes' *Continuum for Trumpet, Trombone and Piano* is heard on this album in its piano reduction of the original version for Trumpet, Trombone and Wind Ensemble, composed for Eric Berlin, Greg Spiridopoulos and the University of Massachusetts Wind Ensemble. An extension of *For Now*, a work for two violins composed in 2011 which offered written improvisational-like sparring over an opaque harmonic bed based on John Coltrane's *Giant Steps* (delivered in 3 rather than 4), the larger work adds new themes and episodes: a two measure percussive riff (largely dominant-diminished in sound) that both introduces and "trades" with the trumpet and trombone soloists, a more melodic theme in a minor mode as a recurring interlude, two more chromatically diverging episodes that employ a "2 over 3" feel, and finally a brief "Eastern" lyrical theme. The main theme (in a major mode) is playful, serving as the basis for the two large solo lines for trumpet and trombone, each delivering a cadenza and then a quasi-improvisational episode. Though laden with jazz harmonic treatments and implications, there is also a *Mariachi* flavor in the writing, and the percussive mixtures strive to further world seasoning. [Jeffrey Holmes]

ERIC EWAZEN

DOUBLE CONCERTO

The *Double Concerto for Trumpet and Trombone* is the first piece I composed for two brass instruments. I loved the idea of writing a work that explores the variety of colors, textures and moods these instruments can create in tandem. The trumpet and trombone are often paired together, but also trade the melodic material back and forth. I also wanted to write a work which paid homage to the great classical music forms of the past. The first movement is in Sonata-Allegro form, with a joyful opening theme written canonically with the two instruments sharing and overlapping the main melody, followed by a lighter and more lyrical second theme. The second movement is a gentle and songlike pastorella, both stately and elegant. The final movement, a playful *rondo*, brings the piece to an energetic finale. I am grateful to my friends Eric Berlin

(who has long championed my music) and Greg Spiridopoulos for bringing the Double Concerto so beautifully to life! The piece, originally scored for soloists and orchestra, was commissioned and premiered by the University of Arizona Music Department, with trumpeter Ed Reid and trombonist Thomas Ervin as the soloists. [Eric Ewazen]

ANTHONY PLOG

CONCERTINO

The *Concertino for Trumpet, Trombone and Brass Ensemble* was written for the Grand Ensemble de Cuivres d'Alsace (GECA) in France, with solo trumpeter Philippe Litzler and trombonist Henri Michel Garzia. The piece is in two parts, the first encompassing movements 1-3 and the second, movements 4-5. Cadenzas connect the various movements of the first part, while in the second the fourth movement leads directly to the last. The work was written to demonstrate the various colors and styles available to contemporary brass players, and so there are sections featuring aggressive passages typical of much of the brass music of the day, although there are also passages more impressionistic and ethereal in spirit. Not only are the solo parts virtuosic, but much is demanded from the accompanying brass ensemble (here, the piano) as well. [Anthony Plog]

JOSEPH TURRIN

FANDANGO

Fandango explores the rhythmic, melodic and syncopated elements of the Spanish *fandango*, a spirited dance in triple time for two dancers. The work is in three sections. The first section is a combination of lively melodic and articulated interplay between the trumpet, trombone and wind ensemble (here replaced by piano). There is a stately chorale in the woodwinds that opens section two. The trombone adds itself to this material, culminating in a short cadenza leading into the third section. Section three offers a basic recap of the opening material, but this time the soloists work the themes into a canon. There is a brief return of the chorale, followed by a fast coda that re-iterates the work's various rhythmic elements. *Fandango* was written in 2000 on

commission for the University of New Mexico Wind Symphony and soloists Philip Smith and Joseph Alessi. [Joseph Turrin]

JACQUES CASTÉRÈDE

CONCERTINO

Witnessing the birth and evolution of new musical genres, such as jazz and rock 'n' roll, was pivotally influential to composer Jacques Castérède. His *Concertino for Trumpet, Trombone and Piano* was an instrumental expansion, so to speak, of the *Sonatine for Trombone and Piano*. The Concertino, originally scored for trumpet, trombone, piano and percussion, with string accompaniment, is heard here with piano reduction. Pervasive throughout all of the instrumental arrangements are the subtle influences of jazz rhythm and harmony. A virtuosic work for trumpet and trombone, the second movement, with its meditative melodic line, highlights the vocal quality of the trombone, and skillfully contrasts the outer movements' emphasis on rhythmically motivated material. [Greg Spiridopoulos]

HERBERT L. CLARKE

COUSINS

Greg and I grew up in the heart of band country; I in Lancaster County, Pennsylvania, and Greg in northern Virginia. Deeply ingrained in our early training are the virtuosic solos from the turn-of-the-20th century classic brass and band repertoire. This duo, *Cousins*, was composed by Sousa Band solo cornetist, Herbert L. Clarke; he composed the work for himself and fellow band member, trombonist Leo Zimmerman. Clarke's influence on much of our modern brass pedagogy in the United States can be heard in this work. My first exposure to this charming piece was on a recording "Cornet Favorites" featuring my favorite soloist Gerard Schwarz on cornet, and trombonist Ronald Barron, with whom Greg studied with in Boston.

And so, it is fitting that we conclude this journey back along the continuum to our musical roots. We hope you enjoy the journey! [Eric Berlin]



Eric Berlin and Greg Spiridopoulos performing Continuum
at the 2013 International Trumpet Guild Conference.

PHOTO: ITG PHOTOGRAPHY



Eric Berlin is Principal Trumpet of the Albany Symphony, Associate Principal Trumpet of the Colorado Music Festival Orchestra and a member of the Boston Modern Orchestra Project and Empire Brass Quintet. In addition to his titled positions, he has performed with the Boston Symphony Orchestra, New York Philharmonic and Los Angeles Philharmonic. As a soloist, Berlin has appeared most notably with Albany Symphony Orchestra, Boston Modern Orchestra Project, Hartford Symphony Orchestra, Helsinki University Orchestra, and the United States Coast Guard Band. A champion of the music of our time, he has commissioned, premiered and recorded

numerous new works for trumpet and can be heard as soloist in recordings on the MSR Classics, Naxos and Albany Records labels. Stephen Paulus' *Concerto for Two Trumpets* on *Fantastique*, an album of commissioned works with the UMass Wind Ensemble, received a Grammy nomination for Best Contemporary Classical Composition. The Albany Symphony Orchestra commissioned George Tsontakis' *True Colors* for Berlin, who gave its premier performance in March 2012. The resulting recording was honored as one of National Public Radio's "Top Ten Classical Recordings" of 2017. Berlin is Professor of Trumpet at the University of Massachusetts, where he hosted the 2007 International Trumpet Guild Conference. He has given master classes worldwide and has a recurring column, "Eric Berlin's Workshop", in the Brass Herald. Berlin, who has served as Director of the International Trumpet Guild and is a Lifetime Member, is a Yamaha Performing Artist.

Yamaha YTR-8310Z "Bobby Shew" B-flat Trumpet with Monette B2 mouthpiece [1]
 Yamaha YTR-9445CHS "Chicago" C Trumpet with Monette C2 mouthpiece [2]-[13]
 Yamaha YCR-6330S B-flat Cornet with Custom Monette B2FL mouthpiece [14]

Ingram-MuteMeister Cup Mute, TrumCor Copper Bottom Straight Mute

Greg Spiridopoulos has gained recognition as one of the most sought-after trombonists in New England. Since 2001, Spiridopoulos has been Principal Trombone of the Albany Symphony Orchestra. He is also Principal Trombone of the Rhode Island Philharmonic, Glimmerglass Festival Orchestra, Boston Philharmonic Orchestra, a member of the Portland Symphony Orchestra and a member of the Empire Brass Quintet. As an active freelance musician, he frequently performs with a wide variety of ensembles in the greater Boston area and throughout New England. Spiridopoulos has made several notable guest soloist appearances—his

performance of Christopher Rouse's *Trombone Concerto*, with the Albany Symphony Orchestra, was hailed by the Albany Times Union as a highlight in live classical music performances. As an educator, Spiridopoulos is Associate Professor of Trombone at the University of Massachusetts at Amherst. He has appeared as faculty soloist with the University of Massachusetts Symphony Orchestra, Wind Ensemble, Symphony Band, and Concert Band. Beyond the UMass campus, Spiridopoulos has presented recitals and master classes at numerous schools, including Yale University, Eastman School of Music, McGill University, University of North Texas, Boston University, East Carolina University, and Ithaca College. Spiridopoulos has extensively recorded new American music with the Albany Symphony Orchestra, as well as other ensembles. His more than 30 commercially released recordings can be found on Naxos, Albany Records, Arsis Audio, Koch International Classics, CORO, Boston Brass Series, Mark Records, and Capstone. Spiridopoulos is an S.E. Shires Artist Performer.

S.E. Shires Custom Trombone with TII 7GTS8 Bell, Axial Valve, TB47GL Slide
 Giddings Kadja mouthpiece





Ludmila Krasin is a Senior Lecturer in Piano at the University of Massachusetts, teaching classes for music majors and serving as a collaborative pianist for students and faculty. Her recent appearances as a guest artist include performances with the Association of Brazilian Trumpeters in Brazil and a recital tour in Ohio with Josh and Allyson Michal, which included Ohio State University, Bowling Green University and Ohio University. As a chamber musician, Krasin has appeared at Yale University, McGill University, Eastman School of Music, Ithaca College, North Texas University, Baylor School of Music and Oklahoma State University. Born in Russia, Krasin graduated

Summa Cum Laude from both the Rimsky-Korsakov School of Music of the Leningrad Conservatory and the State Academy of Culture, where she received Artistic and Teaching Diplomas in Piano Performance and Choral Conducting. Before coming to United States in 1996, she worked for the Leningrad State Youth Philharmonic, served on the faculty of the Teachers State College of Leningrad and was an accompanist for the Komissarzhevskaya State Theater.

Steinway Piano

ERIC BERLIN PHOTO: BOB MALONE

LUDMILA KRASIN AND GREG SPIRIDOPOULOS PHOTOS: ERIC BERLIN

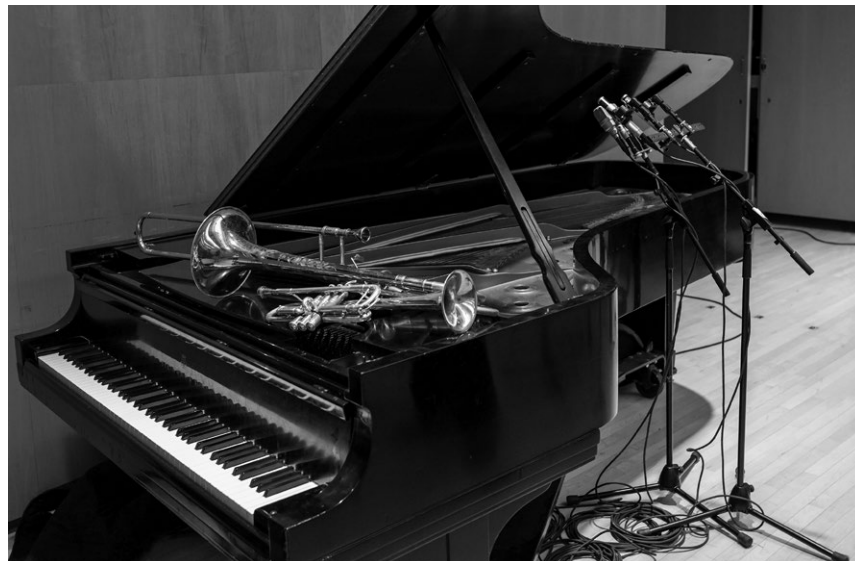
Microphones

Mains: DPA 4006, Sennheiser MKH20

Trumpet and Trombone: Royer R-122 MKII

Piano: Sennheiser MKH800, Gefell M930

Millennia Media HV-3D preamps



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ERIC BERLIN • GREG SPIRIDOPOULOS • LUDMILA KRASIN

MS 1728

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CONTINUUM (2012) 9:08

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ERIC BERLIN *trumpet*
GREG SPIRIDOPOULOS *trombone*
LUDMILA KRASIN *piano*

Recorded 7-9 June 2017 in Bezanson Recital Hall, University of Massachusetts, Amherst, Massachusetts.
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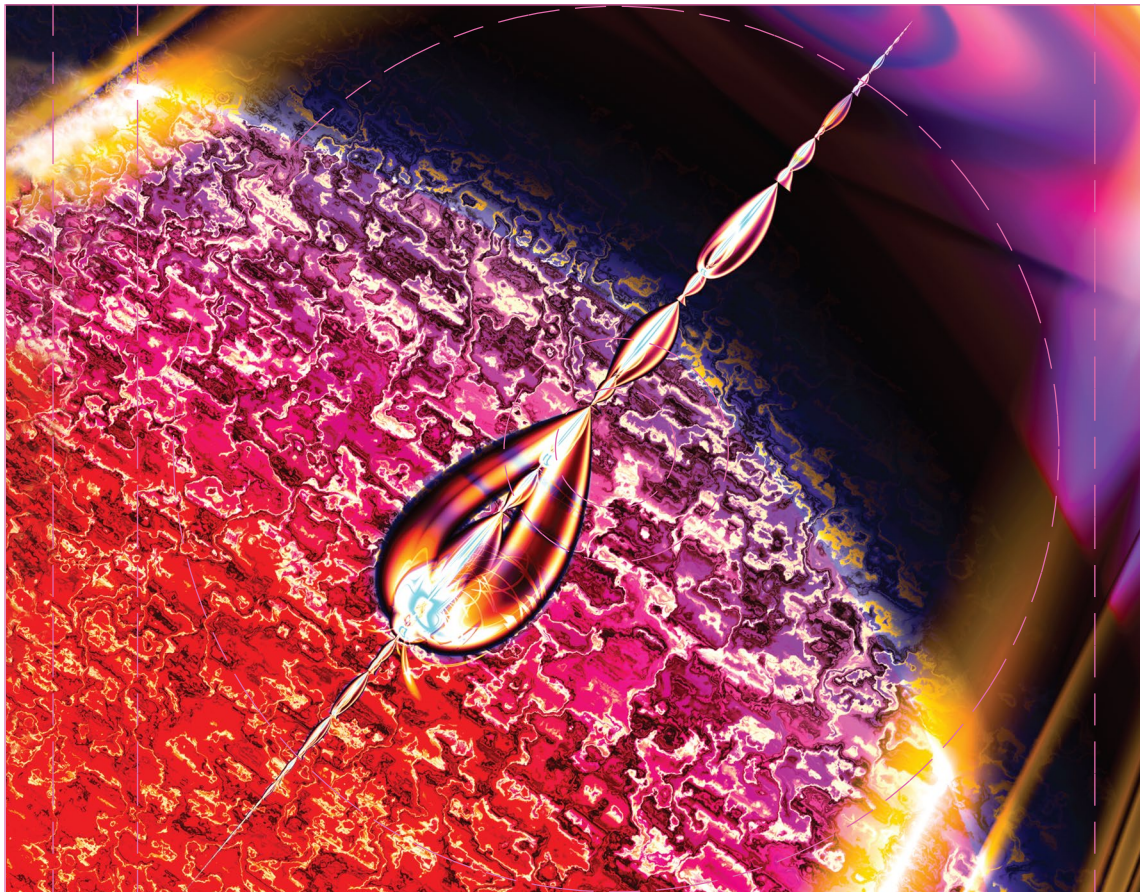


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ERIC BERLIN • GREG SPIRIDOPOULOS • LUDMILA KRASIN

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Music for Trumpet, Trombone and Piano

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ERIC BERLIN | GREG SPIRIDOPOULOS
LUDMILA KRASIN

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10	Joseph Turrin: FANDANGO	6:33
11-13	Jacques Castérède: CONCERTINO	[13:40]
14	Herbert L. Clarke: COUSINS	4:47

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