

SYMBIOSISDUO  
**PLAYGROUND**

(75:32 total length)

Gail Robertson, euphonium & Stacy Baker, tuba  
Adam Clark, Eunbyol Ko, Hyekyung Lee, T.O. Sterrett, and Alex Thio, piano  
Deborah Eastwood, trumpet/cornet/flugelhorn & Brian Mason, drumset

1.-3. *Kentucky Delights*\*,\*\* (2014)

T.O. Sterrett

- I. Sunrise in Possum Trot
- II. Twilight in Brightshade
- III. Moonrise in Blue Diamond

T.O. Sterrett, piano

SymbiosisDuo recorded T.O. Sterrett's *Three Florida Orchids* as the first tracks of their debut album, *SymbiosisDuo* in 2009 with pianist, Alex Thio. They commissioned T.O. Sterrett to write a companion piece for their second album drawing inspiration from the state where Dr. Stacy Baker resides since *Three Florida Orchids* was inspired by Dr. Gail Robertson's home state. SymbiosisDuo was thrilled to have the opportunity to record *Kentucky Delights* with the composer.

“Written during the winter of 2013-2014, *Kentucky Delights* celebrates meaningful and evocative times in three actual places. The first movement, ‘Sunrise In Possum Trot,’ is a vigorous and frisky romp centered around jazz-inflected rhythms. The second movement, ‘Twilight In Brightshade,’ like its name embodies self-contradiction as it floats between major and minor tonalities, between determination to move forward and a thoughtful, patient melancholy. The last movement, ‘Moonrise In Blue Diamond,’ hopes to awaken the spirit of a special kind of Kentucky blue.”

– T.O. Sterrett

**T.O. Sterrett's** concert music has been performed by the New Haven Symphony, the Gainesville (Florida) Chamber Orchestra, New York Philharmonic, saxophonist Albert Regni, percussion virtuoso Gordon Gottlieb, euphonium virtuoso Gail Robertson, tuba virtuosos Stacy Baker and Michael Eastep, and others. As a composer, orchestrator, and music producer, Mr. Sterrett has worked on several Emmy-nominated Film/TV projects, and his music has been heard on Saturday Night Live, Cold Case Files, American Justice, Investigating History, and many other shows. He is also the Composer/Lyricist for Animaloopidy, a critically acclaimed CD of music “for kids of any age” featuring Broadway/Film/TV star J.K. Simmons and other Broadway performers. As a pianist, he performed works by Robert Livingston Aldridge at Lincoln Center and has recorded works by Mr. Aldridge and Roger Bourland. He has also performed in diverse venues ranging from B.B. King's in New York City, the Paradiso in Amsterdam (The Netherlands), the Wilshire Theatre in Los Angeles and the Fox Theatre in Atlanta.

<http://www.yourbestaudition.com/index.php>

#### 4. *Élégie*

Jules Massenet  
(1842-1912)  
arr. Gail Robertson

Eunbyol Ko, piano

French composer, Jules Massenet wrote his haunting *Élégie* in 1866 as part of a piano cycle and later scored it for cello. The melody was so popular it was set for various instruments and eventually for voice to lyrics by Louis Gallet (1835-1898) expressing the vain return of spring without love. While researching ideas for new arrangements on the International Music Score Library Project (IMSLP) website, Gail came across Jules Massenet. His *Meditation* was so popular that she looked further and discovered his wonderful *Élégie*. SymbiosisDuo's performance is inspired by the French counter-tenor Phillipe Jaroussky (Gail's favorite version) and the great African-American contralto, Marian Anderson (Stacy's favorite version). Dr. Eunbyol Ko has served as SymbiosisDuo's primary pianist since the fall of 2011.

#### 5. *Wallstreet\** (2013) Studie for Euphonium, Tuba, Piano and Drumset

Franz Cibulka  
(b. 1946)

Adam Clark, piano and Brian Mason, drumset

Dr. Stacy Baker first had the opportunity to collaborate with Austrian composer, Franz Cibulka as a member of the tuba euphonium quartet, JUNCTION, to premier his [\*Konzert für Tubaquartett und Blasorchester oder Brassband\*](#) at Mid-Europe in Schladming, Austria in 2002. Dr. Gail Robertson joined JUNCTION to perform this work at the International Tuba Euphonium Conference in Linz, Austria in 2012. SymbiosisDuo was honored to receive Franz Cibulka's new work, *Wallstreet* in 2013 and performed it at the 2014 International Tuba Euphonium Conference at Indiana University with special guest artists, Dr. Adam Clark, piano and Dr. Brian Mason, drumset.

“It was my intent, as always, to write something breathtaking and wild. The first version was for two tubas, piano, organ, drums, and synthesized sounds. After reservations surfaced about the need for good sound equipment for every performance of the piece, a second version came into being without electronic tape.

During my compositional work on the piece I was confronted repeatedly in the media with current international financial difficulties. Although I understood rationally how the problems arose, it remained incomprehensible for me that something like this could happen. Disbelief, fear, and curiosity influenced my compositional work on this piece, and these are the feelings expressed by the work.” – Franz Cibulka

**Franz Peter Cibulka**, born in 1946, completed his musical studies in clarinet, composition and orchestral conducting at the University for Music and Performing Arts in Graz, Austria. He served as Professor of Clarinet, Chamber Music and Music Theory

at the Johann Joseph Fux Conservatory in Graz until July 2002 when he began working exclusively as a free-lance composer. His list of works includes more than 500 compositions of the most diverse instrumentation and styles resulting from his artistic collaboration with various performers.

Mr. Cibulka achieved an international reputation following the performance in 1997 of several of his works at the World Association for Symphonic Bands and Ensembles (WASBE) held in Schladming, Austria. Since that time he has been invited to Australia, America, Russia and many European countries as a composer, conductor, performer and lecturer. <http://www.artofcibulka.com/>

6. **"Time to Say Goodbye (Con Te Partiro)"**

Lucio Quarantotto (b. 1957-2012)/  
Francesco Sartori (b. 1957)/  
Frank Peterson (b. 1963)  
arr. Gail Robertson

Deborah Eastwood, flugel horn and Eunbyol Ko, piano

**"Time to Say Goodbye"** holds special meaning for SymbiosisDuo. Dr. Deborah Eastwood requested Gail create this arrangement as Stacy's birthday "prize" in October 2010 to appease Stacy's incessant singing and whistling of this tune after hearing it performed by Andrea Bocelli and Sara Brightman. As Gail describes, "since this arrangement was for Stacy, it seemed fitting to feature her for the majority of the work. Once the euphonium takes over the melody, the duo trades melody and counter-melody until they are later joined by Deb in a descant on flugel horn." SymbiosisDuo first performed this arrangement with pianist, Alex Thio at the Southeast Regional Tuba Euphonium Conference in Chattanooga, TN in 2011 after hearing that morning of the passing of Gail Robertson's beloved grandfather, John "Papop" Soffe.

7. **"Nel Seggio Placido" Notturmo  
from *Opera Andronico* (1821)**

Saverio Mercadante  
(1795-1870)  
arr. Gail Robertson

Eunbyol Ko, piano

Italian composer, Saverio Mercadante's grand tragic *Opera Andronico* (1821) has a similar plot to Giuseppe Verdi's *Don Carlos*. Mercadante, a contemporary of Gioachino Rossini, Gaetano Donizetti and Vincenzo Bellini, was known as one of the most prolific composers of the *Bel canto* "beautiful singing" style and was referred to as the "Italian Beethoven" for his orchestration. While looking for "lessor known" operatic duets for the duo, Gail discovered this Mercadante work for two voices and piano. Although the tuba serves in a mostly accompanying role in this arrangement, it offers a different style of writing and is given the additional challenge of aligning simultaneous trills.

The text to the duet notturmo, **"Nel Seggio Placido"** by librettist Giovanni Kreglianovich

Albinoni (1777-1838) is here translated and adapted by Theodore T. Barker from a piano score published for use in music salons:

Here in this calm retreat,  
When shadows are sleeping,  
We may repose at last  
From anguish and weeping.  
Here our united hearts,  
Glowing with ecstasy,  
May bliss complete enjoy  
In love's pure flame.

8.-10. *Double Concerto for Euphonium and Tuba*\* (2012)

James Grant  
(b. 1954)

- I. Playground
- II. Passage
- III. Sprint

Hyekyung Lee, piano

When SymbiosisDuo heard Dr. James Grant was going to compose a *Double Concerto for Euphonium and Tuba*, they joined the commissioning consortium and planned a residency for Dr. Grant at Morehead State University during October of 2012 where they performed the work with the MSU Symphony Band under the direction of Dr. Richard Miles. SymbiosisDuo also performed the world premier of the version of the *Double Concerto* with piano later that month at Michigan State University with the outstanding and enthusiastic pianist, Hyekyung Lee. SymbiosisDuo will never forget collaborating with Jim during his residency and found him to be a kindred spirit - a true "Ambassador of Play." He is just the kind of "playmate" SymbiosisDuo would be looking for on the playground! Gail has often compared playing chamber music to riding a seesaw. She described the seesaw as a symbol of remarkable trust: "while riding the seesaw, it is essential to know that your partner will not jump off when you are the one dangling up in the air!" The first movement of James Grant's *Double Concerto's* was the obvious choice for the title track of this album: *Playground*.

"In the spring of 2010, University of Arizona Associate Professor of Music Kelly Thomas invited me to join him in designing a project that would result in a new and challenging large-scale work for the euphonium repertoire. I eagerly accepted; and after tossing around a number of ideas, we decided that a double concerto for euphonium and tuba with wind ensemble accompaniment would not only be great fun to put together, but also would contribute significantly to the growing repertoire of new music designed specifically to show off the virtuoso capabilities of these two low brass instruments.

Along with tubist Dr. Mark Nelson, one of the leading commissioners and proponents of new music for tuba, and Dr. Pat Stuckemeyer, President and CEO of

Potenza Music (publisher of this composition), we convened a consortium of 23 individuals and ensembles to officially commission the work. The University of Arizona Wind Ensemble, under the direction of Maestro Gregg Hanson, was named Lead Commissioner in this consortium, and on March 25, 2012 they presented the first in a series of premier performances by the Commissioners that will take place over the next several seasons.

Movement I, '**Playground**,' needs little description beyond its title. Together, the two solo instruments make their way through a relentless maze of technical challenges (imagine seesaws, sliding boards, swing sets, obstacle courses, and trampolines) accompanied by the wind ensemble, which is faced with its own insistent array of fun and games.

Movement II, '**Passage**,' is best described as the recollection of a journey — as though the two soloists have returned from a noble quest and are recounting their adventures. Unique to this movement is the challenging role played by the ensemble's two euphoniumists and two tubists — the instrumentation commonly referred to as a tuba quartet. One might easily imagine that this tuba quartet has accompanied the soloists on their journey, as they are featured prominently in the movement supporting the soloists' unfolding narrative; and twice, all six instruments briefly join forces to present unaccompanied triple two-voice canons — just think *Frère Jacques* on steroids, played by three euphoniums and three tubas.

Like the title to the first movement, the title to movement III, '**Sprint**,' speaks for itself. The music is based on materials from a previous work originally scored for tuba quartet, called '*Étude/Attitude*,' and is a breathless, high-energy romp from beginning to end.

- James Grant  
Toronto, Ontario  
May, 2012

**James Grant, DMA.** For three decades, James Grant has been commissioned by individuals, choruses, chamber ensembles and orchestras, who have performed his music throughout the world. As a composer of choral music, he has taken First Prize honors in three international competitions, and his orchestral overture *Chart* won first prize in the 1998 Louisville Orchestra competition for new orchestral music. In 2002, Grant was one of five American composers to win the Aaron Copland Award; and in 2004, he won the Sylvia Goldstein Award, sponsored by Copland House.

After completing the Doctor of Musical Arts degree in composition from Cornell University, Grant was Assistant Professor of Music at Middlebury College in Vermont between 1988-1992, where he taught composition, coordinated an American Music Week Festival each year, and directed the New Music From Middlebury concert series. In 1992, Grant left academe to compose full-time and from 1993-96 served as Composer-In-Residence to the Fairfax Symphony Orchestra in Fairfax, Virginia. In 2003, Grant

completed a five-year position as Composer-In-Residence to the Bay-Atlantic Symphony in Bridgeton, New Jersey. <http://www.jamesgrantmusic.com/>

11. **Serenade**  
(1880-1928)/

**from *The Student Prince***

Dorothy Donnelly

Sigmund Romberg (1887-1951)  
arr. Gail Robertson

Deborah Eastwood, cornet and Eunbyol Ko, piano

*The Student Prince*, a Broadway operetta in 4 acts, was written in 1924 with music by Sigmund Romberg and lyrics by Dorothy Donnelly. **The Serenade** was immortalized by the unforgettable American tenor, Mario Lanza for the film soundtrack in 1954. The plot of *The Student Prince* is taken from the play *Old Heidelberg* by German novelist and playwright Wilhelm Meyer-Förster: Prince Karl of Saxony falls in love with a barmaid named Kathie while studying at the university in Heidelberg but must leave her, return to his kingdom, marry the princess to which he is betrothed and assume his responsibilities as king. Dr. Deborah Eastwood soars above SymbiosisDuo on the cornet in this arrangement by Dr. Gail Robertson.

12. **"Pa-Pa-Pa-Papagena"**  
**from *Die Zauberflöte***

Wolfgang Amadeus Mozart  
(1756-1791)  
arr. Gail Robertson

Eunbyol Ko, piano

Austrian composer, W.A. Mozart composed *The Magic Flute* in 1791. This opera in 2 acts is a *Singspiel* with both sung and spoken dialogue. Papageno and Papagena's duet from near the end of Act II is one of the most well-known duets in operatic literature. Stuttering out of surprise at being reunited, the pair of love birds sing about their future together and the many children they will have. In addition to the tuba and euphonium with piano version of this work, Gail arranged a chamber winds setting premiered in 2012 by SymbiosisDuo and the Meridian Community Band under the direction of Carolyn Sherrill.

13. ***Stabat Mater***

Giovanni Battista Pergolesi  
(1710-1736)  
arr. Gail Robertson

Eunbyol Ko, piano

Italian composer, Giovanni Pergolesi wrote his 12-movement *Stabat Mater* sequence in 1736. The stabat mater is a 13<sup>th</sup> century Franciscan hymn to Mary, the mother of Jesus, which depicts her suffering during her son's crucifixion. This first movement begins:

“Stabat mater dolorosa” which translates “the sorrowful mother stood.” This was Pergolesi’s last work, written at the Franciscan monastery in Pozzuoli before he died at the age of 26 from tuberculosis.

**14. *All Strung Out: Funeral March of a Marionette***

Charles Gounod  
(1685-1750)  
arr. Chris Sharp

SymbiosisDuo called again on composer and friend, Dr. Chris Sharp for a piece of unaccompanied fun akin to his *I’ve Got Your Bach* from the duo’s 2009 album.

“***All Strung Out*** is based on French composer Charles Gounod’s ‘Funeral March for a Marionette,’ known to most people as the theme music to the American television serial *Alfred Hitchcock Presents* which premiered in the mid-1950s. This arrangement features the song in its original classical form, from which it evolves into a rhythmic fantasia in a fast swing style. The melodic and harmonic responsibilities are traded between each instrument for several episodes, then the piece spirals into madness as it drives toward its frenetic conclusion.” – Chris Sharp

**Chris Sharp**, Ph.D. is a professional composer, arranger, orchestrator, educator and musician. He was educated at the University of Florida and the University of Miami. He has extensive experience as a commercial music writer, having provided material for noted clients including the Disney parks worldwide, SeaWorld, Universal Studios, The Boston Pops, The Dallas Brass, and the Ringling Brothers and Barnum & Bailey Circus. He has also written pieces for several service bands including the famed USAF Airmen of Note, who recorded his arrangement of Duke Ellington’s “Caravan” on their 1999 CD, *Invitation*.

Dr. Sharp is also active as a composer and arranger of music for the scholastic market. He currently has over 200 published works in the catalogs of Alfred Music Publishing, The FJH Music Company, Inc., Jalen/Matrix Publications and several others. His compositions and arrangements have been performed multiple times at the prestigious Midwest Clinic in Chicago, and he is a nine-time winner of the ASCAP Plus Award. As a music educator, Dr. Sharp has served on numerous occasions as the conductor/clinician for All-County concert and jazz groups throughout the state of Florida and the US.

<http://www.chrissharp.net/>

**15. *Intrepideedoodah*\*,\*\* for Trumpet, Euphonium, Tuba and Piano (2014)**

Jim Self  
(b. 1943)

Deborah Eastwood, trumpet and T.O. Sterrett, piano

“***Intrepideedoodah*** was commissioned by the wonderful **SymbiosisDuo** of Gail Robertson and Stacy Baker to be premiered at the 2014 International Tuba

Euphonium Conference at Indiana University. Trumpet and piano are added to the tuba and euphonium of the group to give it more color and textures. The euphonium part can optionally be played on trombone. Much of the work is written like a jazz ensemble piece with themes over harmonic changes with development and written or improvised solos. 6/4 is the predominant meter. I love to write in this meter because of all the rhythmic permutations. It freely goes back and forth between 6/4 and 12/8. But any groups of 2, 3, 4 or 6 can be used in hemiola fashion. After a rousing intro, the main theme is played in the trumpet over chords in the piano with euphonium and tuba counter melodies. Then the euphonium (trombone) has an improvised solo over modal changes in the piano. A tutti interlude is followed by written trumpet and tuba solos. The theme (head) returns and the piece ends with a fast coda featuring short solos by all and a splashy ending. *Intrepideedoodah* is a high-energy jazzy romp. (one-movement: 7 minutes). The title is another one of my silly puns.” – Jim Self

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- **Jim Self** (b.1943) is a Los Angeles free-lance musician, a veteran of thousands of motion pictures, television shows and records, and tuba soloist on many prominent movies. His tuba was the “Voice of the Mothership” in Close Encounters of the Third Kind. He is Principal Tuba/Cimbasso with the Pacific and Pasadena Symphonies, the Hollywood Bowl Orchestra and the Los Angeles Opera Orchestra. He holds a DMA from the USC Thornton School of Music where he teaches tuba and chamber music. His compositions and arrangements include works for solo tuba, brass quintet, other brass, string and woodwind chamber music and for band and orchestra. Jim has produced many solo jazz and classical recordings. His music and recordings are available from: <http://www.bassethoundmusic.com>

**16. *Napoli: Variations on a Neapolitan Song***

Herman Bellstedt  
(1858-1926)

arr. Gail Robertson/Alex Thio (piano)

Alex Thio, piano

The theme for this set of variations is not based on a Neapolitan folksong as might be inferred from the title, but actually on an original and immensely popular tune written in 1880 by Italian songwriter Luigi Denza called ‘Funiculì, Funiculà’ for the opening of the funicular railway up the side of Mt. Vesuvius. German immigrant, Herman Bellstedt, was a cornet prodigy that performed with various bands including the Gilmore and Sousa Bands from 1973-1909. He lived in Cincinnati, OH throughout his life and served on the faculty of the Cincinnati Conservatory of Music for many years. A member of Keith Brion’s New Sousa Band, Dr. Gail Robertson pays tribute to Bellstedt with her clever duet arrangement of his *Napoli* testing the agility and range of the tubist as an equal voice in the duo. In keeping with her tradition of adding ‘secret ingredients’ to her arrangements, Gail has added several more popular Italian melodies to the cadenzas including Gioachino Rossini’s “Figaro” from *The Barber of Seville*, “The Carnival of Venice,” and “Musette’s Waltz” from Giacomo Puccini’s opera *La Bohème*.

SymbiosisDuo reunited with their original pianist, Alex Thio for this tour de force!

**17. *I'll Be Seeing You***

Irving Kahal (1903-1942)/  
Sammy Fain (1902-1989)/  
arr. Gail Robertson

T.O. Sterrett, piano

\*\*\*dedicated in memory of Jon D. Partridge

Dr. Gail Robertson arranged *I'll Be Seeing You* at the request of Marty Erickson as a duet for him and Rex Martin to perform at their Professor Ed Livingston's memorial concert at Illinois State University in 2013. SymbiosisDuo's performance returns to the arrangement's original key and is dedicated in memory of Jon D. Partridge – the loss of Jon was keenly felt during the recording of this piece.

*Program notes by Dr. Stacy Baker*

\*Premier recording of original composition

\*\*Commissioned work by SymbiosisDuo

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