

Ryan Dutton - Chris Garza
Joseph Schaetz - Erasmo Herrera III

International Tuba Euphonium Conference

Eutopia Quartet

Sponsored by Dr. J.D. Salas

The Eutopia Quartet

The Eutopia Quartet was formed in 2015 at SFA to promote the unique ensemble of the euphonium quartet rather than the traditional tuba-euphonium quartet. The projects main goal was to submit an entry to the International Tuba-Euphonium Association's (ITEA) chamber music competition at the 2016 ITEA Convention in Knoxville, Tennessee. The submission deadline was December of 2015 and the fall semester was used to select the music, arrange music for the group, and rehearse/record the selected works. The quartet advanced to the semi-finals and was ranked 7th out of 31 submitted ensembles. We will compete in the semi-finals for the competition in May.

History

Being a relatively new instrument, the euphonium did not truly come into circulation until the mid to late 1800s with the combination of the Perinet and Berlin Valve systems. The late introduction meant that composers would have to take a risk composing for a new instrument, when there were many established instruments to choose from that would surely yield a profit. This unfortunately holds true to today as the Euphonium has only had its' moments of increased popularity. However, in recent years, the amount of pieces with relevant euphonium parts has skyrocketed, in turn creating a much more successful soloistic repertoire field. As Eutopia, we are trying to bring that soloistic success to the world of chamber music.

ITEC2016 COMPETITIONS

ITEC 2016 COMPETITIONS: SEMI-FINALISTS:

Ensemble Competition

Socks Quartet (Takahiro Iwamitsu, Bijan Daneshvar, Andrew Lyster, Nate Plapinger)
OU Tuba Euphonium Quartet (Kody Smith, Alex Purdy, David Humphreys, Jace Vickers)
William Edward Sutton Quartet
University of Alabama Tuba Quartet (Matthew Kundler, Josh Tubbs, Eli Westerfield, William Ledbetter)
Tuphonium (Cody Dailey, Robert Wormsley, Josh Maberry, Travis Roberson)
Jacob Ryan Fewx Quartet
Joseph Schaetz Quartet
USC Bass Tuba Quartet (Kyle Richter, Brandon Davis, James Similuk, Cameron Holt)
Carillon Tuba Quartet - Stephen Cannistraci, Aaron Eckert, William Wortley, Andrew Payton)
Hagoromo Quartet - Yudai Hironaka, Yurino Handa, Rie Kaizuka, Salina Nakanishi)
Steven M Darling Quartet
ISU Four Person Sit Down Band (Tim Schachtschneider, Jacob Hilton, Alex Hill, Jason Lindsey)
Vincent Tan Quartet

Works We Have Contributed

1. Howdiz Songo? – Gordon Goodwin
2. Fly Me to the Moon – Frank Sinatra
3. Dances – John Stevens
4. Power – John Stevens
5. Scarborough Fair – Simon & Garfunkel
6. Brazil – Arry Barroso
7. Benediction – John Stevens
8. Give Up – Keaton Garrett
9. Count Bubba – Gordon Goodwin
10. Eroica - Beethoven
11. Buglers Holiday – Leroy Anderson
12. Melody Shop – Carl King
13. Defying Gravity – Stephen Schwartz
14. Happy – Pharrell Williams
15. Consequences – John Stevens

And Many More

Standard Repertoire

4 Euphoniums for You - Yasuhide
A Superhero Suite - Hackett
War Machine - Anthony O'Toole
Go - John Stevens

How We are Contributing

For the competition, we were required to submit two recordings ranging from 8-10 minutes – one originally composed for the instrumentation of our ensemble and one arrangement of a work composed from the Baroque era to the Romantic era – partial or complete. For the original composition, we chose to do War Machine by Anthony O'Toole. This piece is fueled by it's driving rhythms and soaring melodies. It was originally written for the 2012 IEF festival's ensemble composition competition. We chose the work because it highlighted a lot of the skills and talents of the players in our ensemble. The larger challenge was deciding piece for the arrangement part of the competition. Joseph Schaetz, our lead player, used the music notation program Finale to arrange Beethoven's 3rd symphony, Eroica, for our ensemble. Since the actual symphony is an hour total for all four movements the entire symphony would have been too long with the competitions time requirements. This turned out to be an excellent opportunity to play music that was not intentionally written for our instrument as the euphonium is not traditionally in the orchestra. In the end, we chose to do about a minute and a half to two minutes of music from each of the four movements in order to give the symphony a sense of completion.