

Andersen Capper Howard

A "Masters" Recital

26.05.2025 - 16:00 - GKS



Pieces

Jacques Castérède (1926-2014)

Fantasie Concertant, for euphonium and piano (1960)

Vladimir Cosma (*1940)

Euphonium Concerto, for euphonium and piano (2000)

I. Allegro Assai

II. Andantino

III. Giocoso

Maurice Ravel (1875-1937)

Deux mélodies hébraïques, for voice and piano (1914), trans. for euphonium and piano by A. C. Howard

Kaddish

L' enigma eternal

Pauline Viardot (1821-1910)

From 6 Mélodies et une havanaise, for 2 sopranos and piano, VWV 1019 (1880)

Havanaise, text: Louis Pomey, arr. for 2 euphoniums by A. C. Howard

Andersen Capper Howard (*2000)

The Crash, euphonium quartet with guitar and percussion (2025)

Nina Tajč: Guitar, Voice, and Euphonium

Gašper Gortnar: Percussion, and Tuba

José Pedro Galvão: Percussion, and Euphonium

François Killian: Piano

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Reflection on My Studies here in Switzerland.

It's absolutely dizzying how quickly time flies. When I came to Switzerland, I was 22. Now I am 24. That was 21 months ago or roughly 91 weeks. It was 2018 when I first met my teacher Thomas Rüedi. I was only 17 and I was playing in a competition, and it was the first time I played with a piano. We would play the first movement of the Joseph Horowitz Euphonium Concerto. I was barely able to play the piece. I danced all over the stage, swaying my hips out of rhythm. The performance, although inspired, was not quite right technically nor musically. Afterwards, I had a lesson with Thomas. I was unaware of his artistry at the time, I thought he was just any middle-aged dad from Europe. But the lesson changed something in me. It wasn't a nice lesson in terms of feeling good or competent. It was quite the opposite. I felt very much incompetent. The simple question in the lesson that Thomas asked, "what are you good at?" simple enough. Right? Well, I spent my childhood skateboarding, videogaming, tinkering on electronics and gadgets. I was always in a hurry to take something apart - to understand it - how it worked, but I was not always successful at putting it back together. I hopped from hobby to hobby, sport to sport. I always shined occasionally with flashes of great potential, but I didn't stick with things very long, so I usually didn't really win awards, other than the "most improved" which I won in almost every activity I did. I believe Thomas' question has rolled in my head for 7 years. "What are you good at?" I think this is why I dreamed of studying with Thomas in a country that I barely knew existed (Switzerland). He was a teacher I knew practically nothing about other than our single lesson. Somehow, I felt my answer to his question had something to do with him, and I needed come to Switzerland to see.

In the lesson I couldn't answer his question. I mumbled some bullshit about being good at building things. He asked me to conduct, to sing, to play a nice chord on the piano. I couldn't do any of it other than play notes on the piano. I was incapable of stepping out of my box. What I have often worried about in my adult life is that maybe I am incapable of doing the things he was talking about. Maybe, he brought up an important point, maybe I am incompatible with this profession.

However, what I didn't tell him is that the world he showed me was all I ever wanted to understand and to be a part of. I proudly realize now that my inability to do those simple things were not from disability but rather from insecurity, and inexperience. Yet my biggest insecurities were also the things I wished I could do the most. Creating music, singing, speaking beautifully, these were things I wished I could do.

For me, music, was more of a dream than an activity I participated in. I looked in awe of other people creating enchanting sound, but I didn't know music. I couldn't perform anything for others. I simply watched in amazement and wished it was me playing the instruments and performing. I just wanted to be heard, I felt like much of my life, I watched others, but I wanted to say something as well.

What I learned is that the world Thomas showed me was already inside me but matted down in a quagmire of bullshit. My insecurities, and my cynical views of myself were not letting me try. I couldn't try new uncomfortable things because, I might be bad at them. So, I assumed I would always be bad, which with that philosophy, it is true. Throughout my schooling and teens, I picked up an uncomfortable sense that I needed to integrate, to blend in, and to do what everyone else is doing. In a strange way, following the status quo, integrating, and following comfort was exactly what brought me here to Switzerland. In the American brass musician terms, you get your bachelors, masters, and then doctorate, and then maybe there is teaching job waiting for you on the other side. This is the template that I picked up from my former teachers. This is the template for my life that I made to satisfy my need to see some sort of clear path. In a lot of modern music education there are even clear guidelines that you "should" follow to create a career. The form is as follows, learn methods to enhance technique, test your skills against others in competition, play progressively more challenging pieces, study more and more until you either win an audition or teaching position, or go into administration. If you follow this template are often on the "right" track.

This perspective was never enough for me. There has always been something missing... Thanks to Thomas, I see now it's about the art it's about creating things. For me music is much bigger than me, the art isn't about how I feel or see myself. The art is about the art. How can the music say something. What separates me from the art and only gives the truest representation of the music? Sure, I have a personality, but it's not my job to make pieces sound like Capper. It's my job to make the music I play sound like the composers intended. It's the job of the musician, to step in the shoes of the composer, and to hear and feel the piece in the way the composer wanted. Now this is where personality and skill come in, because the more music that is inside you and the more skills you have, the better you can interpret the composer. Just like, newspapers have editors, and bands have producers, pieces of classical music often need a second set of eyes to develop them, and to realize the potential, that maybe even the composer didn't fully realize.

Jacques Castérède

Castérède was born in Paris France in 1926. He studied at Paris Conservatory. At 27, He won the prestigious "Prix de Rome" scholarship. He was a successful composer and teacher holding teaching positions at Paris Conservatory, Ecole Normale de Musique, and Conservatoire Supérieur de Région.¹ Castérède wrote 2 particularly pieces for saxhorn (a conical instrument very similar to the euphonium) and the tenor tuba (euphonium), "Fantasie Concertant" and "Sonatine". These pieces are great which is I mention them, we all should play them! What I appreciate about these pieces is that they challenge the performer with alternating rhythmic structure, but his music is still grounded in tonality. Further, he wrote particularly great melodies especially in the 2nd movement of the Sonatine.

Fantasie Concertant

Fantasie Concertant is a cool piece. To me, this piece is about nuance, taste, awareness, and rhythm. We have a strange problem in the euphonium community, and I would say we share the same problem with other brass and wind instruments. Much of the solo repertoire that is "played" is missing a wholeness to it. Its, missing emotion somehow. There are plenty of well-intended pieces that are just empty. Much of our "repertoire" feels to me to be hollow. I would say competitions especially seem to push this dull music on us young musicians who will buy this music regardless of the quality. This, however, produces legitimate problems. What are we doing to our art, when we push music forward that doesn't challenge a musician to think for themselves. Further, why do the "big" - specifically American competitions assign

repertoire that is stylistically apples to oranges? I'm not sure its cultivating talent when you never have standards as to style. How can contemporary music, be programed among, classical, jazz, and contemporary classical then be expected to be performed at a seriously high and convincing level. If our art is limited to academia, competition, and military bands. What are we doing? It's often cited that people leave the euphonium because lack of jobs. But why does this instrument have to be a job? At what point did we decide these instruments needed to be everything? At some point it feels like we sold out, just to scrape by. As a performer, it is our obligation to bring life to music. Even pieces that are lacking thereof. But this brings the question "can you create a soul in a thing that is lacking?". Well, Pinocchio might say yes, but I would suspect his nose would also grow an inch or two. So, in a performance you may be pleased by the sounds your favorite performer is making, but maybe you aren't moved in the way, a piece with a soul could move you. This is what I believe is special about music like that from Castérède. This music has heritage, and it has taste. The only thing it is missing is a caring and sensitive musician to take care of it.



Guide to My Lessons with Thomas (in no particular order)

1. Study the score
The forbidden fruit for the sporty brass player. Knowing the piano part can solve a lot of problems.
2. Dance
These hips don't lie. Non-rhythmic tapping isn't fun, but dancing is rhymical training for the entire nervous system.
3. Exercise
For me this has made a huge difference. Not only in my physical strength but also my mental health. Your finger problems may not be a coordination issue. You may not be strong enough to hold the instrument. Luckily, it's not so difficult to change that.
4. Sing it
Maybe don't play it, you might be working harder than you need to. Internal audiation is the foundation of musical understanding. If you can sing it, you can learn how to play it.
5. Say it
If you can't sing it. Say it. Just the process of looking at the score can be very helpful.
6. Long simple phrases
Long simple phrases are better than short, complicated ones. Micro phrasing is possible, but they need to support each other and form a larger phrase.
7. The drummer in your head
If there is no drummer the band gets lost. We need this in classical music. If you don't have one you should start developing one.
8. Listen.... To your teacher
"I feel sometimes we are separated by a pane of glass. But the only way to hear each other is to walk around to the other side". Thank you, Thomas. I'm sorry for all the misunderstandings, but I appreciate your patience more than you know.
9. The magical forest
"In creating anything you will walk through a magical forest, you will be tempted to look at all the exciting things, maybe glowing mushrooms, magical fairies, golden apples, etc.... the only way to get through this mystical/dangerous place is to stay focused on your goal, don't let yourself get lost".
10. Don't go hunting
You will only try to do things rather than do things. Determine what you want to do and then just do it.
11. Plan
Consistency is far more valuable than willpower. Make it impossible to fail. Know what you want to do and work towards it.
12. Be yourself.
If you try to be anything else, it is only a sad rip-off of other people.

Vladimir Cosma was born in Bucharest, Romania in 1940. He was an accomplished violinist in his youth, and he had a brief solo career. In 1963, Cosma would study with the world-renowned pedagogue, Nadia Boulanger, at Paris Conservatory. Eventually Cosma would focus exclusively on composing, writing over 200 works for movies and TV alone. During his career Cosma wrote very few stand-alone concert works.¹¹

Euphonium Concerto:

The Cosma Euphonium Concerto is often regarded as one of the most important concerti in our repertoire. For as long as I can remember studying euphonium I have dreamed of playing it. And when first I heard it in 2018 at the International Euphonium Tuba Festival (IET) in Atlanta, Georgia, USA; it quickly became my favorite piece of the solo repertoire. It wouldn't be until 2024 that I felt brave enough to pick up the music and start practicing.

The Cosma euphonium concerto is a fun piece of music. It is no coincidence, that it is one of the most played pieces in our repertoire. It has qualities that make an exciting piece of music. The 3 movements are full of ear catching melodies, and often are technically quite challenging, but the piece is mostly idiomatic enough that it is quite playable, the band, orchestra, and the piano accompaniment is uniquely and well-orchestrated.

The Cosma Euphonium Concerto is the perfect euphonium concerto, right???

Well, I question whether it really is a euphonium concerto.

The more I play the piece; I feel more and more that it is not a piece originally intended for the euphonium. And frankly the pieces "technical" challenges feel more like non idiomatic part writing. Just like you wouldn't ask a pianist to use vibrato why would you ask a euphonium player to play fortissimo 16th notes below the bass clef in the least responsive part of the instrument? Why Cosma....

My feelings aren't incorrect, this piece relies on heavily recycled material. There is so much recycled material in the 1st and 3rd movements of the piece that it should probably be named "Guitar Concerto on a Spanish theme from Vladimir Cosma, arranged for euphonium and also trumpet". The thematic material and much of the melody of this piece comes from a score Cosma wrote for the movie "Cuisine et dépendances" in 1993.ⁱⁱⁱ It takes only 60 seconds into the first track of the movie soundtrack to instantly recognize that Cosma directly copied from his previous work.

This raises some serious questions about this "Concerto".

Cosma's euphonium concerto is one of the most expensive solos to buy that was written for the euphonium. On the "euphonium.com" store, the piece is 63CHF.^{iv} If you go to the publisher's "Larghetto Music" website the orchestra parts cost 550EUR just to rent.^v However, maybe the most unbelievable thing on the publisher's website is a trumpet concerto called "Ibérique Concerto for trumpet and orchestra". This sounds normal enough, but there is a sinister secret about the "Ibérique Concerto for trumpet and orchestra" the piece is a direct copy of the euphonium concerto. I scoured the web to find a recording of the "Ibérique Concerto for trumpet and orchestra". Sadly, it was almost impossible to find a recording. But I think there is a good reason trumpet players aren't playing this piece. After some intense forensic investigation, I found one singular recording of just the first movement. It was on Facebook.... This recording filled me with sadness and confirmed my greatest fear. Our beloved euphonium concerto cannot be the crown jewel of our repertoire, because it is also a trumpet concerto,^{vi} and our beloved Vladimir Cosma, probably was less interested in using the euphonium as medium for his art, than he was in using our credit cards.

So, does it even matter that Cosma resells his old projects as concertos? Should we as euphonium players even care that our repertoire is recycled? I think maybe people should at least know that our favorite piece is probably a cash grab. Yes, it is a fun piece full of beautiful and catchy melodies and technical challenges that can give young euphonium players extra

motivation to practice. However, this piece is an arrangement. So, is it worth it? Well, that's for you to decide. The trumpet community has seemingly decided that it is not worth 90EUR^{vi} to play a movie soundtrack turned euphonium solo. But as you are reading this you can probably tell, I'm playing it.



On Songs

Before finishing my bachelor's degree, I learned about art songs, these are typically short pieces of music that set poetry to text and are written for voice and piano. One of my friends gave me inspiration to play songs. At the time I was frustrated with my playing. I didn't feel very good at playing my instrument, in a traditional sense. My technique felt clumsy, and I was getting tired of feeling bad. I felt the more I tried to improve my technique, the less progress I saw. My nervous system wasn't happy with what I was doing. I was having nerve pain in my upper back and mentally I was not in a good place. I was honestly very close to quitting music. But playing songs is a huge part of why I am still doing this. With songs I didn't have to worry about my finger technique or tonguing. I only had to focus on making the most beautiful music possible. At the time, I was having trouble playing with other people. It was very confusing and often frustrating to play with them, because I often didn't understand what I was playing. But in art songs usually you have a full score so you can also see what the piano is playing. This made me far more accurate because I could see what that piano was playing, and I could stay connected and grounded in the music. Reading out of the score encouraged a skill that is often overlooked in solo playing. Listening.... Listening is one of the many gifts of playing songs. This music is chamber music, and often the piano plays in unison with the voice, so its paramount to listen so you blend. This listening, I feel is even more important while playing a large brass instrument on a piece that was intended to be performed on the human voice. As a brass player you end up playing far more sensitively and leaning on you accompanist far more than while playing traditional brass solos. So, with this love of song, it is my intention to play and perform songs as much as possible.

On Transcribing and Arranging

I played songs to play beautiful, challenging, music, that is often entirely free on the public domain. It is my favorite music to play. However, the keys these pieces in are not always the best for the euphonium. And often this music requires that you lower it an octave, or you transpose the music to different keys. Another issue with songs is the heft of performing with a full score. I think a large part of why singers sing almost exclusively without scores is because it's very distracting to do so. Page turns every 30 seconds is loud and distracting. Then add 12 feet of conical tubing, and you have no chance of turning pages smoothly. So, page turning is exceedingly cumbersome. This led me to transcribe my own solo parts, so that performing this music is more manageable. And throughout the process of transcribing this music, I have learned more basic music theory than I care to admit (sorry to my undergraduate music teachers, I love you...) It is also my intention to share my transcriptions and arrangements with others, so that we have more "official" repertoire, and so that other people can play and learn such great music! Both the Ravel and the Viardot pieces I have transcribed for this recital.

Maurice Ravel

Maurice Ravel was born in Ciboure, France in 1875. He is commonly recognized as one of the greatest French composers. He struggled early in his studies to stay in Paris Conservatory. He was dismissed from his classes twice, first while studying piano and then while studying composition. After his final dismissal, he stayed around to audit lessons with Fauré despite his dismissal. ^{viii}

Ravel didn't publish a lot of music, especially compared to his colleagues. This is because he was notoriously picky and he would work on the same piece, revising it over and over. In 1914 World war I began. Ravel attempted to join the French air force as a pilot, but he was repeatedly denied because of his health. Eventually he would be allowed to join the war effort as a driver. After Debussy died in 1918, Ravel would receive a great deal of public attention. He would mostly shy away from this attention, instead choosing to focus on his art. After a car accident in 1932 his health began to slowly deteriorate. His motor function and mobility

would worsen until finally he became unable to compose or even communicate. In 1937 he passed away in Paris France.^{ix}

Deux mélodies hébraïques

These haunting melodies are traditional Hebrew songs first in Aramaic and then in Yiddish set by Maurice Ravel.^x I have long been drawn to Ravel's music. There is a haunting reality to it. There is pain and honesty in his music. You can hear without knowing him personally that Ravel was someone who felt things deeply and intensely...

Kaddish

Yithgaddal weyithkaddash scheméh rabba
be'olmâ
Diverâ 'khire' outhé veyamli'kh mal'khouté
behayyé'khôn,
ouvezome'khôu ouve'hayyé de'khol beth
yisraël
ba'agalâ ouvizman qariw weimrou: Amen.

Yithbara'kh Weyischtaba'h weyith paêr
weyithromam
weyithnassé weyithhaddar weyith'allé
weyithhallal
scheméh dequoudschâ beri'kh hou, l'êla
ule'êla
min kol bir'khatha weschiratha
touschbehatha
wene'hamathâ daamirân ah! Be'olma ah!
We imrou:
Amen.

May thy glory, O King of Kings, be exalted, O
thou
who art to renew the world and resurrect
the dead.
May thy reign, Adonai, be proclaimed by us,
the sons of Israel,
today, tomorrow, forever. Let us all say:
Amen.

May thy radiant name be loved, cherished,
praised, glorified.
May it be blessed, sanctified, exalted, thy
name which soars
above the heavens, above our praises, above
our hymns,
above all our benisons. May merciful heaven
grant us
tranquility, peace, happiness. Ah! Let us all
say:
Amen.^{xi}

L'énigme éternelle

Frägt die Welt die alte Casche
Tra la tra la la la la
Ent fernt men
Tra la la...
Un as men will kennen sagen
Tra la la ...
Frägt die Welt die alte Casche
Tra la la...

World, you question us:
Tra la tra la la la la
The answer comes:
Tra la la ...
If you cannot be answered:
Tra la la ...
World, you question us:
Tra la la ...^{xii}

Translation: Richard Stokes

Pauline Viardot (1821-1910)

Pauline Viardot was born in Paris France in 1821. She was a person of tremendous talent and influence. Her life exemplified what it means to be an artist. She inspired troves of great composers with her great abilities and taste as an opera singer. Personally, she influenced Chopin, Berlioz, Saint-Saëns, Liszt, Wagner, Schumann, and likely other great artists. As a composer she would write scores of songs and transcriptions but exclusively out of passion, she was not a professional composer. As a teacher she would continue developing her family's teaching legacy by expanding the Garcia method that her father invented.^{xiii} Pauline's operatic success could have possibly been forecasted thanks to her being born into a pack of opera singers^{xiv}. Her father was notoriously unstable.^{xv} Often jumping from job to job looking to get rich quick and always spending above his means. When Viardot was just four years old, her father Manuel Garcia decided a family opera tour in the Americas would be a good way to

make money. ^{xvi}The Garcia family concert tour would be reasonably successful, and they would be one of the first families to introduce European opera to the Americas. However, all the money they made on the trip would be lost when they were robbed at gun point near Mexico City just weeks before heading back to Europe. Pauline was only seven years old at the time. The incident would impact her for the rest of her life. Her father was a man of profound optimism despite his instability. Pauline would remember that: she “fell asleep that night to the sound of laughter; all her life she remembered how fresh gusts of laughter kept on waking her throughout the night, and how she herself would drop off to sleep again, laughing.”^{xvii}

Havanaise

I picked this piece for my songs arranging project. I was drawn to this because of its habanera rhythm much like the Habanera from Bizet’s “Carmen”. What further captivated me was the theme and variations style, which made me wonder if this piece may be a good fit on the euphonium. This was originally written as a duet for two sopranos. I decided to keep it as a duet but transcribe it for two euphoniums.

Text:

Sur la rive le flot d'argent
En chantant brise mollement,
Et des eaux avec le ciel pur
Au lointain se confond l'azur.
Quel doux hymne la mer soupire!
Viens c'est nous que sa voix attire,
Sois, ô belle! moins rebelle,
Sois, ô belle! moins cruelle,
Ah! Ah! A ses chants laisse-toi charmer!

Viens, c'est là que l'on sait aimer.
O ma belle, la mer t'appelle.
A ses chants laisse-toi charmer,
C'est en mer que l'on sait aimer,
oui c'est là que l'on sait aimer!^{xviii}

On the shore the silver wave
Singing breezes softly,
And from the waters with the pure sky
In the distance the azure merges.
What a sweet hymn the sea sighs!
Come, we are the ones her voice attracts,
Be, oh beautiful! less rebellious,
Be, oh beautiful! less cruel,
Ah! Ah! Let yourself be charmed by her songs!
Come, it's there that we know how to love.
O beautiful one, the sea calls you.
To its songs let yourself be charmed,
It's at sea that we know how to love,
yes, it's there that we know how to love!

Translated with DeepL.com

The Crash

I knew that I wanted to play something I wrote on my recital. Since I first started music, I wanted to play original works. One of my first songs was when I was 7 or 8 and was improvised on a detuned miniature acoustic guitar with only a couple of strings. This song was about getting lost at sea and never returning. As I have gotten older, I have noticed how not composing has left quite a hole in my heart. The only problem is that although I am a songwriter at heart. I’m not sure I am a singer. So, as I composed this piece and the music came to me my ability to showcase it, was not there. Thankfully, I have talented friends, and I wrote this piece with the intention of having a small acoustic band playing it with me. The chords just kind of came to me. I had been listening to “Vincent” by Don Mclean. The Asus2 followed by Cmaj in the song really inspired me. I was also inspired a lot by Johnny Cash’s “Hurt”, the song is built off just 5 chords. The first verse is 3 chords A minor, C major, and Dsus2. This simplicity, and directness is one of my favorite things about music to me. A simple melodic line, a catchy rhythm, a line of poetry. Some of the most special and popular music only needs the most basic ingredients to be unarguably special. That’s all you need to touch the soul. This is what I’ve been aiming for in this piece. I was just trying to say what was already inside of me but mated down in learned inhibition. The goal was to just make some

sonic guidelines so that me and some friends could have some fun. Creating music isn't supposed to be a drag. Rather it's supposed to uplift you and create curiosity. Having friends like Nina, Gaspar, and José certainly can inspire curiosity.

Who are these people ???

Andersen Capper Howard: Euphonium

I was born in Saint Paul, Minnesota, USA, and grew up in Canton, Georgia – a small town outside of Atlanta, Georgia. My family loves music, but they are not professional musicians. My earliest musical inspirations were my sister who is a beautiful singer, and Lenny Kravitz which my parents gave me his greatest hits CD for Christmas. I would officially start music at the age of 12. At first the band director warned that the euphonium may be too big for me. I insisted that I would play this instrument. I was mostly focused on skateboarding and video games until high school. When I met tubist Nate Seman (now with the Sarasota Symphony), we were in the same class, and he inspired me to improve and get involved deeply with music. As a teenager I took lessons with Paul Dickinson, Adam Frey, and David Zerkel. I choose to study music at the University of Indiana located in Bloomington, Indiana, USA. My professor was Dr. Demondrae Thurman. Who was undoubtedly one the greatest euphonium soloist and musicians of his generation. After IU, I won a Fulbright/ESKAS grant to study euphonium in Switzerland, with Thomas Rüedi. I have been blessed to be able to travel around Switzerland. I was able to perform with the brass band l'Ensemble de Cuivres Jurassien (ecj) on both baritone and trombone. While in Switzerland, I performed in the Swiss Open and Swiss nationals' brass band competitions. I also worked with the music schools in Lausanne and Luzern on projects on euphonium. As my minor I have studied conducting with the esteemed wind and brass band conductor, Corsin Tuor. Actively, I am working on my website, competitions, creating art, and training BJJ, all of which make me happy.

Nina Tajč: Guitar, Voice, and Euphonium

Born in Slovenia in 2000. Nina was raised with music, she began playing accordion at age six and she began piano lessons at 9 and guitar at 10. Her mom played the accordion, her dad played guitar, and her brother is an excellent guitarist. Music became a lifestyle for Nina, she began from an early age singing, playing guitar, and percussion. At age 12, Nina began playing the euphonium, and she is now one of the most creative and special musicians around, who happens to be playing the euphonium. She started taking lessons with Uroš Košir at 13. In University she would study first exclusively with Thomas Rüedi and eventually also with Rex Martin. Nina isn't exclusively a euphonium player. Her band Balinčki is pushing boundaries genre. The trio is mixing singing, guitar, free improvisation, and excellent brass playing in a fusion unlike anyone has ever seen. They like to have fun, arrange, improvise and play across genres, including pop, rock, jazz, reggae, fusion, and likely more styles in the future. Nina just won the Yamaha Young Artist scholarship for Switzerland!^{xix}

Gašper Gortnar: Percussion, and Tuba

Gašper Gortnar is a fantastic multitalented instrumentalist. His grandfather is a tubist and taught Gašper trombone at an early age. He would then start playing piano at the age of eleven. He was constantly surrounded by music as child. His mom is a pianist, music teacher, and choir conductor, and his family would sing Slovenian folk songs when the family gathered. Gaspar can pick up and play just about any instrument, including the flute, accordion, and the piano. He is one of the calmest, kindest people you will ever meet. His tuba playing is truly special and his ear and intuition for music is certainly one of the best I've ever encountered. Some of his most important teachers were his mom, Uroš Košir, and Rex Martin. Recently, Gaspar has been working on using computers and electronics in his music and playing and performing with Balinčki.^{xx}

José Pedro Galvão: Percussion, and Euphonium

José was born in Coimbra Portugal in 2002. He is a brilliant musician, and we are lucky that he is playing the euphonium. José began playing drums before he turned 1. He would start music lessons at age 6, playing in his village band as a child. He began euphonium at 8. He was surrounded by music as a child. His brother an amateur musician inspired him to begin music. José can pick up and play just about any instrument that is in front of him. Piano, guitar, trombone, nothing is off the table for José. José enrolled in Coimbra Conservatory in 2012. In 2020, he enrolled in ESMAE (Superior School of Music and Performing Arts) in Porto. As a celebrated soloist José has performed with bands across Portugal and last year in 2024, he placed 2nd in the Young Soloist Price - (Prémio Jovens Músicos - RTP/Antena 2) - Superior Level (Portuguese national tuba euphonium competition). And before that he won the Oliveira de Azeméis Wind Instrument Competition at the senior level in 2023 and in 2019 he placed second in the junior category. José feels that curiosity fuels his artistry. Searching for new things to understand and always with the goal to create exceptional music.^{xxi}

François Killian: Piano

François Killian was born in Paris France in 1962. His father was a pianist and began giving him lessons at the young age of four. At eight years old he began studying with the renowned pianist Jean Doyen at Paris Conservatory until his passing in 1983. In 1977 he began studying with Ventsislav Yankov, an esteemed Bulgarian pianist. While at Paris Conservatory, Young François was encouraged by Jacques Castérède, multiple times he was praised by the composer for his great talents. ^{xxii}At just 19 he won the prestigious ARD competition in Munich.^{xxiii} In 1983, he began studying at the Hochschule für Musik in Hanover Germany with Professor Karl-Heinz Kämmerling. He would eventually finish school at 23 years old. ^{xxiv}Without a teacher^{xxv} François would win awards at the Chopin Competitions in Warsaw, Mallorca, Dublin and at the Arthur Rubinstein competition in Israel. ^{xxvi}Starting at 26 François performed concertos with orchestras around Germany until this 40's when he would start accompanying winds at the conservatory in Geneva, Switzerland and then he would start accompanying the euphonium studio at HKB in 2005. François loves to accompany and coach great brass music which he says requires a power that not all pianists have. François composes in his free time, purely out of his passion for music.

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*** All art work in this project was made by me during my time in Switzerland, on paper, with a combination of acrylic paint, water color, and pencil.**