

chamber music (with Catherine Arnoux, David Guerrier, Philippe Pierlot, Michel Moraguès ...) accompanying opera (Jean-Paul Fouchécourt, Schirrer René Jean Francis Rouchon ...), accompanying singers (with Bernard Bruel, Natasha Bezeriche ...) and education (professor of accompaniment at the Conservatoire National de Région de Grenoble since September 2000). Working around forms of theater frequently leads to diverse situations of performing as well as an arranging and composing for piano.

Recorded in the auditorium of the Pierre Bénite School of Music on July 1, 2 and 3 2010.

Laurent Vadrot uses an B-flat Gautrot ophicleide

Tracks 1, 2, 4, 6 and 8 are written for tenor tuba or baritone horn or bombardino and are played on the euphonium. **Tracks 3, 5, 7 are original music for ophicleide and therefore played with the ophicleide; this includes the duet tracks with Marc Girardot.**

- 1 Miguel Yuste: *Solo de concurso - Op. 34* 7:10
- 2 Eduardo Boccalari: *Fantasia di concerto - Sounds From the Riviera* 9:48
- 3 **Jules Demersseman: *Introduction et Polonaise* 8:46**
- 4 Guillaume Lekeu, arr. Henry Howey: *Introduction et adagio* 8:13
- 5 **Louis de Brucq: *Romance de Zampa* (ophicleide duet with Marc Girardot) 1:40**
- 6 Jules Demersseman: *Fantaisie sur "Le Désir" de Beethoven* 4:40
- 7 **Louis de Brucq: *Romance de Marie* (ophicleide duet with Marc Girardot) 2:14**
- 8 Amilcare Ponchielli: *Concerto per flicorno basso e banda* 12:32

This insert is the full translation of the original CD booklet, translated from French to English by Paul Schmidt, plus additional information obtained from Mr. Vadrot via email messages.

Laurent Vodrot: "Le Désir", Euphonium & Ophicleide

A surprising relationship

The ophicleide was introduced as a new instrument in 1819 in *Olympia*, an opera by Gaspare Spontini. It replaced the serpent, invented in 1817 by Jean Hilaire Aste, was made famous by the virtuoso Joseph-Louis-Victor Caussin who contributed to its reputation and it was appreciated by Hector Berlioz. This "serpent with keys" was gradually replaced by tubas and some woodwind instruments to obtain a rounder sound. Thus, tenor tuba, saxhorn, baritone horn, bombardino, euphonium are utilized in different countries. Some, including the euphonium, have the same range as the ophicleide. Like its ancestor the ophicleide, the euphonium is utilized in wind orchestras and symphony orchestras.

These instruments have contributed to the development of musical activity in French society. Military bands, choral societies, bands, brass bands, are continuing a movement that arose at the time of the French Revolution. The repertoire included in this disk are from the 19th century. In choosing this theme, I wanted to make you travel in time, to transport you to the years these horns have contributed to the development of musical practice.

Miguel Yuste (1860 - 1947): Spanish clarinetist and composer who wrote for orchestras, bands and competition pieces for instruments. *Solo de concurso - Opus 34* (early 20th century): This work was originally written for bassoon and then adapted for euphonium. With this piece both melodic and lightly rhythmic, Miguel Yuste gives luster to this instrument by naturally highlighting all its expressive capabilities.

Eduardo Boccalari (1851-1921): Italian composer and teacher, he studied composition and violin at the Royal Conservatory of Milan, and had an international reputation. He was a guest director of John Philip Sousa's band in the USA. *Fantasia di Concerto - Sounds from the Riviera* (1906): This is a major part of the repertoire for euphonium, written for John J. Perfetto, euphonium soloist with the Sousa Band. This is a colorful yet subtle piece, rich in expressive melodies and with the rhythm of a bolero, requires speed and virtuosity from the soloist.

Jules Demersseman (1833 - 1866): French composer and virtuoso flutist. He won first prize on flute at the age of 12 years. He was a friend of the inventor of saxophone, Adolphe Sax. *Introduction et polonaise opus 30 (1862) "To His Friend Espagnol."*: for Bassoon or ophicleide in C with orchestra or Piano Quartet. This romantic music highlights all of the technical prowess of which the ophicleide is capable.

Fantasia on 'Le Désir' by Beethoven: The collaboration between Jules Demersseman and Adolphe Sax helped showcase new brass instruments, and this piece was written for piston instruments. This fantasy is presented in the form of theme and variations. The classical composers often lent themselves to this form, based on popular tunes, to exploit all the technical possibilities of the new instruments.

Guillaume Lekeu (1870 - 1894): This Belgian composer won Second Prize de Rome in Brussels in 1891, only to die at age 24 from typhoid fever. *Introduction and Adagio for band with tuba solo* (1891) - Henry Howey arranger: This piece, written for his bandmaster friend H. Faniel, is one of the few original works for tenor tuba and band of the late 19th century by a Belgian composer, and it is an example of Romanticism in music of this period. Henry Howey (USA) has kindly put at my disposal his new arrangement for euphonium and piano. Sebastien Jaudon revisited the piano part, a personal touch but still respectful to the composition.

Louis de Brucq (19th century): Thought to be the director of the Toulouse Conservatory between 1844 and 1857. *Romance de Zampa for two bass ophicleides*: - from a collection of 20 duets by this author that I found the old scores for in a library. This ballad is taken from the opera Zampa de Ferdinand Hérold (1791 - 1833). *Romance de Marie* – this duet for bass ophicleides is from the same collection of duets, probably taken from an opera in vogue at that time.

Amilcare Ponchielli (1834 - 1886): Italian composer, organist and teacher, he was already a student at the Milan Conservatory at the age of 9, and contributed to the development of the Italian music in the 19th century. *Concerto for baritone horn and band Op 155*, Cremona (1872): Written for romantic baritone horn in the style of the music of the Italian operas of Gioachino Rossini, this piece is one of the most important 19th century. Made in the classic style of theme and variations, it requires great virtuosity from the soloist. It begins with an introduction that leads to a consistent theme of "bel canto" followed by variations. There are

two manuscripts of this piece by the composer; Max Sommerhalder kindly sent me an autograph edition from the library of Cremona that includes this piece by Ponchielli.

- It is not a coincidence if Laurent Vadrot is a musician. Surrounded by artists, his voice was clear: his father was a saxophonist, his maternal grandfather was renowned stonemason, engraver and sculptor Maxime Descombin, his brothers and sister are musicians or painters ... This family tree could only give him the urge to add his own color to this cultural heritage. Vadrot began his apprenticeship on the piano. He then learned the bass saxhorn before obtaining a first prize at the Conservatoire de Lyon.

Encounters and collaborations included his studies with Mel Culbertson, Brian Bowman, Roger Bobo, François Poullot ... at band performances with Michel Béroff, Emmanuel Krivine, Michel Plasson, Alain Lombard, Tadeusz Kassatti, Pierre Dutot were to be crucial for his progression and career. Perfectly mastering his technique on bass saxhorn, he then advanced to the euphonium and then the ophicleide.

Passionate about these instruments, Laurent Vadrot produced a disc recording that for the first time brings into the light original pieces written between the 19th and the 20th century. Recognized for his qualities as a performer, he gives concerts as a soloist that are always a hit with the public, informed or novice. His technical prowess communicates an undoubtedly musical enthusiasm that animates his life.

- Marc Girardot studied tuba with Joseph Vaillant and Fernand Lelong. Since 1987, John Elliot Gardiner, director of the Lyon Opera, has called for him to perform on ophicleide for productions of pieces by Berlioz. He plays in various orchestras in Europe that mainly specialize on period instruments, but also he also plays with modern orchestras.

- Sebastien Jaudon continued his musical studies in Lyon, CNR (National Conservatory) first in the piano class of Jean Martin, then at the CNSM (National Conservatory of Music, a.k.a. Conservatoire), where he won first prize with Pierre Pontier. Passionate about vocal accompaniment, he studied this discipline at the Paris Conservatory under the direction of Anne Grapotte. Interested in music in all its forms, Sebastien Jaudon divides his time between