

# Parallel Realities

**Composed by Peter Meechan for solo euphonium or any other instrument**

Duration: c. 5.5 minutes

**About the music...** *Parallel Realities* is one of Peter Meechan's earliest works for brass. It was composed in the year 2000 and although originally intended for solo trumpet, it has been well and truly adopted into the euphonium repertoire, having received over 30 performances in this form. The first performance was given by David Thornton on January 26<sup>th</sup> 2001 at the Royal Northern College of Music Low Brass Day.

Although quite taxing for the soloist, *Parallel Realities* is an extremely effective work for any solo instrument. It has received public performances played by saxophone, flute, tuba, baritone horn and a variety of other instruments. In such an instance the composer encourages experimentation and improvisation idiomatic of the performing instrument.

**Performance tips...** As with any unaccompanied solo, one of the difficulties with this work is that of stamina, both physical and mental. There are opportunities for physical rest with various silences throughout the work, but it is imperative not to lose concentration - each new entry has its difficulties and with an unaccompanied work there is nowhere to hide. Two of the biggest hurdles to overcome when preparing this work are rhythmic accuracy and pitching - I would suggest practising the relevant passages at a much slower tempo using a metronome, in order to become familiar with the mixed intervals and rhythmic patterns, before gradually working up to the marked tempi; a simple, yet effective practice technique.

When performing this work it is important to create atmosphere right from the start. The opening statement can be extremely effective when preceded with 5-10 seconds of silence. In fact, the silences throughout this music are equally important as the notes, so take care not to detract from the performance when emptying slides or placing mutes.

One of the most taxing parts of this work for a brass soloist is the final section, from bar 96. In isolation the music here is not so difficult, but having played in the extreme high register at *forte fortissimo* directly before hand, an embouchure tends to be not quite as responsive as normal. This can result in notes failing to speak; poor intonation, sub-standard tone quality and general miss pitching. These are the last things we want when closing a work, so if the lips are not as responsive as normal when you reach bar 96, don't be afraid to give a little more air to support the sound. With the help of the practice mute an increase in dynamic will not detract from the '*quiet & sorrowful*' nature of the music, but mistakes will - stay focused until the end.

**About the composer...** Peter Meechan is recognised as one of the most exciting composing talents of his generation. His music is informed by entirely different influences from preceding generations, including jazz, dance, funk & acid house. His works for brass and wind have received worldwide acclaim with performances from many of Europe's leading ensembles and soloists.

Born in England, Peter studied composition at the Royal Northern College of Music where he received the prestigious Edward Hecht prize for composition. Following his time at the RNCM he was appointed the first ever 'Young Composer in Association' with the prestigious Black Dyke Band and was short-listed by the Society of the Promotion of New Music.

Peter's music has received performances all over the world and is regularly broadcast on radio and television. Still a young man, he is sure to establish himself as one of Britain's leading composers with creativity and musical skill way beyond his years. Find out more at [www.petemeechan.com](http://www.petemeechan.com)

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Peter Meehan

♩ = 96

6

10

16

19

21

23

26

33

36

*fp* *f* *fp* *f* *fp*

*p* *f*

*fp* *cresc.*

*rit.*

*ff*

*mf*

♩ = 108