



THE
**DEVIL'S
VIRTUOSITY**

MAURO MARTINS
euphonium

BERNARDO PINHAL
piano

Dedicated to my sister,
who always believed in my dreams, even when I struggled to believe in myself.
You inspire me every day with your strength and heart.
Your love and support mean everything to me.

MAURO MARTINS



MAURO MARTINS



Mauro Martins is a Portuguese euphonium player, whose international career has established him as one of the most distinguished performers of his generation. Renowned for his exceptional musicality, technical virtuosity, and artistic versatility, he regularly appears as a soloist at major festivals and concert halls across Europe, Asia, and the Americas.

Mauro began his musical studies at the Escola Profissional de Artes da Covilhã and later graduated from the Escola Superior de Música e Artes do Espetáculo.

As a soloist, Mauro Martins has performed in countries including Portugal, Spain, Italy, Norway, Sweden, the Netherlands, Poland, Belgium, the United States, Japan, China, Taiwan, Thailand, and Colombia, collaborating with a wide range of orchestras, wind bands, and ensembles. Deeply committed to the artistic development of the euphonium, he has actively contributed to expanding the instrument's repertoire, premiering numerous contemporary works written for him.

His discography includes the albums *FLOW* (2020), *Twenty Characteristic Etudes for Tuba and Euphonium* (2021), *On My Way* (2024) and *The Devil's Virtuosity* (2026). "*On My Way*" was awarded the prestigious ITEA Roger Bobo Award for Excellence in Recording, one of the most important international distinctions in the low brass world.

A prizewinner in several international competitions, he notably won 1st Prize at the Concours International de Saxhorn, Euphonium and Tuba (France, 2019), as well as the "Terras de La Salette" International Wind Competition, which he won in 2014 and 2015.

Alongside his performing career, Mauro Martins is a euphonium teacher at UiT – The Arctic University of Norway. He is also regularly invited to give masterclasses and to serve as a jury member at some of the most prestigious international competitions in his field, including the International Tuba Euphonium Competition (ITEC), the China Low Brass International Competition, and the AETYB International Competition, among others.

Mauro Martins is an artist for Adams Brass, Brass Lab. Momo, and Denis Wick, and is widely recognized as one of the leading euphonium players of his generation.

BERNARDO PINHAL



Bernardo Pinhal is a pianist and singer from Matosinhos. He completed his undergraduate degree in piano at ESMAE (Porto) in 2011, where he studied with Miguel Borges Coelho.

He later studied with Dimitri Bashkirov at the prestigious Escuela Superior de Música Reina Sofía, and at the Hochschule für Musik Basel with Claudio Martínez Mehner, with whom he completed his Master's in Performance in 2016 as a scholarship holder of the Calouste Gulbenkian Foundation. He also studied with Denis Lossev, Marta Gulyas, Luís Fernando Pérez, and Anton Kernjak, and has received numerous awards in national and international competitions, including 1st prize at the Santa Cecília International Competition, 2nd prize at the San Sebastián International Competition, 1st prize at the AGEAS Competition (in duo with pianist Sérgio de A), and Best Accompanist Pianist at the Lousada International Singing Competition.

As a singer, he studied with Deolinda Resende, Luís Rendas Pereira, and Elisabete Matos. He is a member of the Casa da Música Choir, a regular collaborator with Moços do Coro and Schola Cantorum Colegiada de Cedofeita, and a musician-performer with Quarteto Contratempus. He has worked regularly with conductors such as Pedro Teixeira, Sofi Jeannin, Nils Schweckendiek, Nuno d'Almeida, Lawrence Cummings, and Nacho Rodríguez, among others.

He has worked as an accompanist pianist in several music academies, particularly at the Castelo de Paiva Music Academy. He has experience rehearsing choirs, participating in improvisation groups, and leading musical activities for non-musicians. He is currently a pianist for the Musical Theatre course at the Vilar do Paraíso Music Academy, where he also creates arrangements and directs rehearsals. He has attended intensive workshops with Margarida Gonçalves, Nuno Preto, Ivarr Sverrinsson, and Tatiana Rocha, and has been directed by Nuno Preto, Ángel Fragua, Ivarr Sverrinsson, António Durães, José Rui Martins, and Mário João Alves. He is actively involved in chamber music collaborations, original concerts, accompanying renowned soloists at festivals such as LizBrass and Gravíssimo!, and working with competitors in events like the Fundação Rotária Portuguesa Singing Competition and the Suggia International Prize. He also takes part in contemporary opera projects such as *18 Months* by Dimitri Andrikopoulos, *Delícia de Morangos e Chantilly* by Pedro Lima, and *Auto dos Zorlhos* by António Victorino d'Almeida, among many others.

He is the author, composer, and lead performer of *Bernardo e os Gatos*, an art pop and electronic rock project in Portuguese, whose album is available on all digital platforms. His resumé also includes several recordings with Sérgio Carolino, Hugo Assunção, Mónica Pais, and Mauro Martins, as well as a concert film and various videos as a pianist and arranger.



Yvan Lager (1971) is a Swiss composer, conductor, and brass teacher from the canton of Valais. He studied at the Conservatories of Sion and Lausanne, where he earned an advanced diploma in trumpet performance as well as a first prize for virtuosity with congratulations from the jury.

Highly active in the world of brass bands and brass ensembles, he has developed a compositional style focused on the expressive richness and virtuosity of brass instruments. His works are regularly performed by soloists and ensembles in concerts and competitions in Switzerland and abroad.

Alongside his work as a composer, Yvan Lager has built an important career as a conductor and pedagogue, leading several high-level ensembles and training many young musicians.

THE DEVIL'S VIRTUOSITY

Devil's Virtuosity is a work in three continuous movements (Vivace – Lento – Presto) exploring the fascination with extreme virtuosity. The piece tells the imaginary story of a musician confronted by a mysterious demonic force embodying technical perfection and excess.

The Vivace opens the work with brilliant energy and restless intensity, as the soloist seems drawn into a relentless race. The more intimate and reflective Lento reveals an almost spiritual dimension, exposing doubt and solitude beneath the surface of virtuosity. Without pause, the final Presto bursts forth in a fiery and spectacular display where the struggle between the musician and this mysterious force reaches its climax.

Blending demonic brilliance, lyricism, and dazzling virtuosity, Devil's Virtuosity highlights the full expressive and technical range of the brass instrument.

"Mauro's interpretation in this recording of Devil's Virtuosity is simply remarkable. With impressive technique and stunning virtuosity, he perfectly captures both the fiery and introspective atmosphere of the work."

Yvan Lager



Niccolò Paganini (1782–1840) was a groundbreaking Italian violinist and composer whose career reshaped the world of music. Renowned for his extraordinary technical skills, he revolutionized violin playing with works like his *24 Capricci* and six violin concertos, pushing the limits of the instrument with advanced techniques like harmonics, pizzicato, and unconventional fingerings. These compositions were not only feats of virtuosity but also carried deep emotional expression, captivating audiences across Europe.

Paganini's career as a performer was marked by sensational tours throughout Italy, France, England, and beyond. His concerts were legendary, often filled with dramatic flair, and he was known for performing with as few as one or two strings on his violin, dazzling listeners with his improvisational skills. His performances helped popularize the idea of the violinist as a virtuoso, an image that influenced later musicians like Liszt and Sarasate.

His influence extended beyond the violin; his compositions inspired other composers such as Schumann, Brahms, and Rachmaninoff, shaping both orchestral and piano music. Paganini's legacy endures as one of the most influential violinists and composers of the 19th century, having permanently altered the landscape of classical music.

CANTABILE, OP. 17

Cantabile, Op. 17 is a lyrical violin piece composed by Niccolò Paganini in 1824. Unlike his more virtuosic works, Cantabile is characterized by its smooth, flowing melody and elegant simplicity. The piece highlights the violin's expressive capabilities, requiring the performer to emphasize emotional depth and tonal beauty. Its lyrical nature and relatively straightforward technique make it a favorite for violin recitals. Though less technically demanding, Cantabile remains a cherished work in Paganini's repertoire for its grace and melodic charm.



PERSONAL DATA

- Born in Linz (Austria)

EDUCATION

- 1980–1989: Bruckner Conservatory Linz – Trombone (Loimayr), Composition (Waldek), Conducting (Heinel)
- Mozarteum Salzburg – Conducting (Gielen)
- University of Music and Performing Arts Vienna – Composition (Gattermeyer)
- 1995: Conservatory Maastricht (Netherlands) Instrumentation/Wind Orchestra Conducting (Conjaerts)
- 1989–1990: Study stay in Los Angeles (MGM & Warner Bros. Studios, Dick Grove College)

ARTISTIC CAREER

- 1987: Prize winner, Vienna Chamber Orchestra Conducting Competition
- 1991: Music Director, State Orchestra Quedlinburg (Germany)
- Worked with, among others: Bruckner Orchestra Linz, Westphalian Symphony Orchestra, Budweis Philharmonic Orchestra, Vienna Chamber Choir, Vienna Chamber Symphony, Osaka Shion Wind Orchestra (Japan)

SELECTED WORKS

- *Symphony of Hope* (ORF, 2016)
- Opera *Blasmusikpop* (2022, United Theatres of Bolzano)
- *Mass of Mercy* (2024 premiere at St. Peter's Basilica, Vatican; 2025 live broadcast ORF/ZDF)
- *Symphony No. 3* (2024, Osaka Shion Wind Orchestra)

TEACHING ACTIVITIES

- Since 1991: Upper Austrian State Music School System – Conducting training; since 2006 coordinator of EBO
- 2002–2012: Music and Arts Private University of the City of Vienna – Ensemble conducting
- 2011–2016: Professor of Conducting, Conservatorio Claudio Monteverdi (Italy) Awards (selection)
- 2012: Upper Austrian State Culture Prize
- 2018: International BUMA Award (Netherlands)
- Further national and international awards Publishing & Publications
- Since 2001: Exclusive composer with Mitropa (Hal Leonard Group)
- Since 2021: Own label *Oktavian Music*

PULSE

Pulse is a solo piece for baritone and wind band. As the title suggests, this work is strongly driven by rhythm. "Pulse" stands for life and vitality — qualities that are intended to characterize this composition.

The tempo remains almost unchanged throughout the entire piece. Even in the short cadenza, the steady beat of the timpani continues to pulse unwaveringly.

However, while the tempo itself remains constant, the perceived pulse may shift and calm over the course of the work (for example, from quarter notes to half notes).

"Mauro's brilliant and elegant performance does great justice to my piece, and I am delighted by this recording."

Thomas Doss



Paul Lovatt-Cooper is an accomplished musician and one of the most sought-after composing talents of his generation.

Paul has enjoyed performances of his works worldwide. Performances in some of the world's finest concert halls include Symphony Hall Birmingham, Austria's Brucknerhaus Concert Hall, Norway's Grieg Hall, Holland's De Lawei Concert Hall, London's Royal Albert Hall, New York's Carnegie Hall and Sydney Opera House.

He is regularly in demand to compose for major concerts, events and festivals including the National Festival of Music for Youth, the English National Brass Band Championships, the Tartan Heart Festival, the National Youth Championships of Great Britain, United States, Swiss and Dutch National Championships, the World Brass Band Championships and the BBC Festival of Brass.

He has composed for international soloists including David Childs, Brett Baker, Perry Hoogendijk, Les Neish and Owen Farr. He has also composed for many ensembles including the Black Dyke Band, the Brighthouse and Rastrick Band, the Cory Band, the National Children's Brass Band of Great Britain, the National Youth Brass Band of Scotland and the International Staff Band of the Salvation Army. Paul's music has been featured on many television and radio stations worldwide, including the BBC and ITV and also BBC Radio 2 and Radio 3.

Now working in television, Paul has composed the music soundtrack for the critically acclaimed and award-winning BBC production 'Strange Hill High' gaining two BAFTA nominations. He has also composed the music soundtrack for Disney's production of 'Club Penguin' and the famous BBC production 'Postman Pat'.

He has released three best selling albums "Walking with Heroes", "Only for You" and "Through the Flames" exclusively featuring the music of Paul Lovatt-Cooper recorded by the world famous Black Dyke Band.

You can visit Paul at his websites

www.plcmusic.com

www.paullovattcooper.com

WITH HIS FIRST BREATH

"With His First Breath" is the lovely slow melody taken from the middle movement of my larger work Breath of Souls. It has been composed for performance by any B-flat soloist within the ensemble - Cornet, Euphonium, Baritone, Flugel or Trombone.

Starting with a short introduction the soloist enters, performing the main theme with simple accompaniment from the ensemble. After a short interlude the main theme is performed again, this time in the new change of key and a lot quieter showing off the soloist's dynamic control.

The contrasting middle section gives the opportunity for a counter melody by the soloist before a build to the return of the main theme. This time the soloist combines with the ensemble playing part of the main melody and then soaring over the ensemble with the countermelody before bringing the piece to a peaceful close.

"With His First Breath" is dedicated to Paul Lovatt-Cooper son, Luca.

"I love the latest recording by Mauro Martins. His tone and phrasing have brought my piece of music back to life again. Bravo Maestro!"

Paul Lovatt-Cooper



Telmo Marques (b.1963) is a Portuguese pianist, composer and arranger from Oporto.

He studied Piano, Composition, and Music Analysis with Fernanda Wandschneider, Hélia Soveral, Carlos Cebro, Jean Martin, Fernando Puchol, Fernando Lapa, Cândido Lima, Paul Trein, and Miguel Ribeiro-Pereira. He did further studies with Jean Martin, Carlos Cebro, Fernando Puchol, and Paul Trein. He Finished the Porto Conservatory of Music (superior diploma) with the highest grade – 20 valores. Further, he graduated in piano at the ESMAE-IPP (Prize Eugénio de Almeida – best classification), completed a Master of Arts at Roehampton University in UK, and a PhD programme in Computer Music at the UCP – Portuguese Catholic University (summa cum laude).

He still develops an activity as a performer, especially in chamber music and jazz combos, playing in Portugal, Madrid, Barcelona, Tenerife, Paris, Hamburg, Frankfurt, Düsseldorf, Luxemburg, Genève, Zurich, Macau, Hong Kong, Tokyo, Osaka, etc. As a composer, he received commissions for Orchestral, Soloists, Chamber Music, and Advertising. Porto 2001 Cultural Capital and Guimarães 2012 Cultural Capital are both examples of those commissions. He has also contributed to a wide range of music for theatrical plays, documentaries, and hundreds of commercials.

He has over than 100 recording participations as pianist, arranger, composer and/or producer. His compositions are published in score by BIM editions, AVA editions, and Molenaar editions.

He works at ESMAE (Superior Music School of the Oporto Polytechnic Institute), where he teaches Music Analysis and Composition. He is also an integrated member of the CEIS20 - Investigation Centre of Coimbra University.

WAXED FLOOR

The Stillness of the empty ballroom. The floor has been waxed - a mirror of crystal silence. Later will be responsible for the slip of a shoe in the middle of a dance, bringing a wounded knee, a wounded pride, and a laugh of someone else. Different emotional perspectives. You can choose the dance. ... but be very careful with the wax!



Sigvart Dagsland (born 18 October 1963 in Stavanger) is a Norwegian singer, pianist, and composer widely regarded as one of Norway's most distinctive musical voices.

He grew up in a musical environment and developed an early interest in both classical and contemporary music. In the early 1980s, he began his professional career and quickly gained attention for his powerful vocals and emotional delivery. His breakthrough came with albums like *Joker* (1987) and *Alt eg såg* (1990), which helped establish him as a major artist in Norway.

A key part of Dagsland's career has been his long-standing collaboration with lyricist Erik Hillestad. Together, they created many of his most well-known songs, combining poetic lyrics with Dagsland's expressive melodies. His music often blends pop, rock, and gospel influences, and frequently explores themes such as faith, doubt, love, and human relationships.

In addition to his studio work, Dagsland is especially known for his strong live performances, where his vocal range and stage presence stand out. He has also participated in theater and large-scale musical projects, including works connected to Norwegian church and cultural traditions. Throughout his career, he has released many albums and received several Norwegian music awards, including Spellemannprisen (the Norwegian Grammy Awards). His ability to combine artistic depth with broad appeal has made him a lasting and respected figure in Scandinavian music.

Today, Sigvart Dagsland continues to perform, record, and influence new generations of musicians in Norway.

MICHELANGELO

Michelangelo is a song by Norwegian artist Sigvart Dagsland, with lyrics written by Erik Hillestad. The song takes inspiration from the famous Renaissance artist Michelangelo, but it is not simply about his life. Instead, it uses him as a symbol of creativity and human struggle.

In the song, Michelangelo is described as a restless and searching person. Even though he created beautiful and timeless art, he is portrayed as someone who struggled with doubt, fear, and inner conflict. This contrast is central to the meaning of the song: how can a person who feels uncertain and imperfect create something so powerful and lasting?

The song explores themes such as faith, creativity, and the mystery of talent. It suggests that great art does not come from perfection, but from deep emotions and inner struggles. Through this, Dagsland invites the listener to reflect on the connection between human weakness and artistic greatness.

Overall, Michelangelo is a thoughtful and emotional song that goes beyond history and speaks about what it means to be human and to create.



Joseph Turrin is a greatly valued contributor to contemporary American musical life thanks to his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher.

Joseph Turrin's music has been commissioned and performed by the some of the world's leading orchestras, chamber ensembles and soloists. His work encompasses many varied forms, including film, theater, opera, orchestral, chamber, jazz, electronic, and dance. Several of his films and recording projects have been nominated for Emmy and Grammy Awards. His works have been recorded on: RCA, EMI, Teldec, Naxos, Summit, Klavier, Cala Records, Albany, Crystal, and others. Not only a recipient of several commissions from the New York Philharmonic, Chamber Music Society of Lincoln Center, Carnegie Hall, Live from Lincoln Center and the National Endowment on the Arts - his works have been championed by such noted musicians as: Kurt Masur, Zubin Mehta, Erich Leinsdorf, Bram Tovey, Wynton Marsalis, Canadian Brass, Renee Fleming and others. In 2006 he was awarded an honorary degree from the Eastman School of Music and the University of Rochester.

He is currently on the Music faculty of Rutgers University, Montclair State University and Kean University. He is also the author of Music in Film: Settling the Score published by Cognella Press in San Diego, CA.

CONCERT PIECE No. 1

Concert Piece no.1 was originally written for Jason Ham, who at the time was with the United States Military Academy Band at West Point. It was to be the first piece in a collection of Euphonium solos. The composer wanted to write a challenging work for both the soloist and pianist, which would explore both the technical and melodic qualities of the instrument.

"Mauro Martins recording of the piece is exceptionally wonderful in both technical and musical interpretation."
Joseph Turrin



Frank Bridge (26 February 1879 – 10 January 1941) was an English composer, violist and conductor.

Frank Bridge was born in Brighton on 26 February 1879 and died on 10 January 1941. He was one of the finest all-round musicians Britain has had, being a string player of the highest class (playing violin or viola in the best string quartets of the first quarter of the century), a good conductor of both orchestral music and opera, and an excellent teacher. Though his teaching was concerned with string playing he had one composition pupil, Benjamin Britten. He was a competent pianist, occasionally appearing on the concert platform in performances of his songs. All this besides being one of the major composers of his time. Bridge went to the Royal College of Music in 1896, studying violin and piano. In 1899 he started composition lessons with Stanford. Bridge was primarily interested in instrumental music, particularly chamber music. He had a first-class command of the technique of composition and, being a string player, naturally understood the quartet 'from the inside'. Until the end of the First World War his idiom was conservative, deriving from Brahms and Stanford but acquiring almost Delian chromatics at times. His music was popular, and he was always able to provide pieces the public could understand and love.

After the war his attitude changed. Bridge came under the influence of Alban Berg, and his music became much more dissonant and almost atonal. This took him beyond the reach of many of his contemporaries, and his popularity declined. Nevertheless, his last two Quartets and the second Piano Trio are major works of this century. It is fascinating to wonder what would have happened if Bridge's efforts to make Benjamin Britten study with Berg had been successful. But the musical establishment of the time did not approve, and Britten stayed in England.

FOUR SHORT PIECES. H.1041

Frank Bridge's Four Short Pieces, H. 1041, composed in 1912, is often referred to as "Four Short Pieces for Violin." However, the work was simultaneously conceived by the composer for both violin and cello. At this point in his career, Bridge was swimming in romantic colors, characterized by clean and simple harmonies, yet deeply expressive melodies. Four Short Pieces is no exception, showcasing his signature style in a set of contrasting movements that explore a range of emotions and moods.

The pieces are: *Meditation, Spring Song, Lullaby, and Country Dance.*

"Meditation" *is a deeply expressive and reflective piece within the set. Its slow, lyrical lines create a contemplative atmosphere, inviting the listener into a moment of quiet thoughtfulness. In contrast to the more lively works that follow, this movement emphasizes the emotional depth of the solo instrument. The delicate, flowing melody encourages a deeper sense of introspection, evoking a quiet, almost reverent mood.*



Roland Szentpáli, born 1977 in Nyíregyháza (Hungary). Roland began playing the euphonium at the age of twelve, moving on to the tuba in the following year under the guidance of Sandor Lukács. He was a student at the Béla Bartok Academy in Budapest from 1991-1995, studying with Joseph Baszinka and Gábor Adamik. Roland continued his studies with László Szabó at the F. Liszt Academy. On the international scene, Roland has attended courses held by Roger Bobo, Mel Culbertson, Manfred Hoppert, and Sam Pilafian and has been the recipient of numerous scholarships for study abroad.

Among his numerous successes in solo competitions, the most notable are his first prizes at the Lahti International Brass Competition in Finland (2001), the International Performer's Competition in Brno, Czech Republic (2000), and the International Tuba Competition in Cheju, Korea (2000). He was also awarded second prize at the prestigious Markneukirchen International Tuba Competition in 2000, and has also been a prize winner at other competitions, including TubaMania (Australia, 1999), Geubwiller International Tuba Competition (France, 1998).

Roland is also very active as a composer, having written many works for tuba, chamber ensemble and orchestra in a broad variety of styles. In February of 1994, he performed his own Concerto for Tuba and Orchestra in Budapest for live television broadcast. His music has been played and recorded by the Hungarian Radio Orchestra and the Orchestra Hungarian Music Academy Bela Bartok. His last solo CD "I Killed my Lips" includes four of his own compositions.

Apart from his busy solo and composition schedule, Roland is actually principal tuba with the Hungarian National Philharmonic Orchestra. Always being in great demand he also gave several masterclasses in the United States, Japan and many European countries.

THE PEARLS

The Pearls are a collection of works for solo brass instruments with piano accompaniment that Roland Szentpáli has developed over the past three decades. The origins of the collection trace back to his academic years, when he shared a recital with Gábor Boldoczki. Wanting to perform a joint piece, Szentpáli composed the first work in the series and accompanied Boldoczki at the piano.

In 2000, Steven Mead invited Szentpáli to Manchester to perform at his low brass festival. During the visit, Szentpáli presented the piece movement by movement. Mead sight-read each section with remarkable skill and responded enthusiastically—first to the opening movement, and then to the second. By the end, he had played all three movements, clearly captivated by the music, while Szentpáli accompanied him at the piano.

The three movements each draw on distinct inspirations. The first, Ducati SPS, reflects the energy of what was then the fastest road motorcycle. The second, My One and Only Love, is a lyrical love ballad. The third, Susie, is dedicated to a truly beautiful dancer.

“Mauro stands among the world’s finest euphonium players. His profound dedication to music and unwavering artistic integrity ensure performances of the highest calibre. In his hands, all three movements of my work are brought vividly to life.”

Roland Szentpáli

My sincere thanks to the Teatro Cine of Gouveia and Sociedade Musical Gouveense for their invaluable help and support with all the logistics of the recording.

A heartfelt thank you to Adams Brass and Brass Lab Momo for creating my amazing gear and for their continued support.

To my family, thank you for your endless love, for always supporting me, and for believing in and embracing my music.

To my girlfriend, thank you for your constant support and for believing in every crazy dream I chase, no matter how impossible it seems.
You are my strength, my calm, and my inspiration every single day.

And to you - thank you for listening.
I hope this music makes your day a little brighter.

MAURO MARTINS



Be Happy!!!



mauromartins.pt

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Euphonium: Adams E1 Mauro Martins Limited Edition
Mouthpiece: Brass Lab. Momo Mauro Martins signature (M-2)

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