

***RESTORING THE EUPHONIUM'S LEGACY AS  
CELLO OF THE WIND BAND***

Gail A. Robertson  
MUSW 680 Seminar in Music Research  
Dr. Deborah Eastwood  
Final Draft  
May 1, 2013

## ABSTRACT

The role of the euphonium in wind band literature has evolved during the 20<sup>th</sup> century. As Director of Bands and Professor of Euphonium and Tuba at Michigan State University (MSU), Leonard Falcone was also concerned with preserving the euphonium's legacy as cello of the wind band. A prime example of how he promoted and featured the euphonium in his own arrangements and transcriptions for band is MSU's Alma Mater, the *MSU Shadows*.

Early/middle 20<sup>th</sup> century wind band composers such as Percy Grainger (pianist/saxophonist), Robert Russell Bennett (violinist/trumpet player), Gustav Holst (violinist/pianist), and John Philip Sousa (violinist) wrote for and treated the euphonium exactly as Falcone described as the "cello of the band." These composers created a rich heritage where the euphonium's role had true independence, it was often featured soloistically, and it was frequently showcased with beautiful countermelodies when there was an opportunity. Any of the marches by John Philip Sousa, as well as either of Holst's *Suites for Military Band*, can serve as fine examples demonstrating the sonic and technical capabilities of the euphonium.

Several articles and dissertations have expressed a concern about and have explored the role of the euphonium in the wind band, including: Leonard Falcone, E. J. Robbins, Brian Bowman, Roger Behrend, David Werden, Robert Pennington Reifsnnyder, John Clayton Metcalf, David Stern, Gretchen Renae Bowles, and Jeffrey Sands.

Even though the demands on the euphonium's technique and musicianship in solo literature has increased significantly through the years, in wind band literature from the

mid-20<sup>th</sup> century to the present, the euphonium's role has sadly diminished. Composers Vincent Persichetti (pianist), Karel Husa (violinist/ pianist), Frank Ticheli (trumpet player), and John Mackey (never formally studied an instrument) all treat the euphonium differently than that of the earlier wind band composers. In contrast, composers David Gillingham and James Curnow, who (like Falcone) played euphonium, have a personal applied knowledge of its sonic and technical capabilities. Not only do they write well for wind band, but they also are amongst the best creators of solo euphonium literature. As a result, their music frequently features the euphonium and provides more challenges in the modern wind band.

The euphonium's role began to diminish as early as 1921 as described in orchestration books such as Fidler's, *A Handbook of Orchestration*, along with the Bassett Horn, the Ophicleide, the Serpent, and the Sarrusophone, in a section of the book titled "Notes on some obsolete or rarely used instruments."<sup>1</sup> Erroneous information frequently causes the role of the euphonium to be an "afterthought," and as a result it is often given a much lesser role than it deserves. Another aspect to consider is that most of the early band literature was orchestral transcriptions where the "cello" part was easily reassigned to the euphonium.

It is the author's hope that this research will help to restore the euphonium's legacy as "cello of the wind band" by inspiring composers to look beyond the euphonium's role as derived from standard orchestration texts and seek expanded knowledge through collaborative experiences with euphonium artists when creating new works for wind band.

---

<sup>1</sup> Florence G. Fidler, *A Handbook of Orchestration*, (London: K. Paul, Trench, Trubner, 1921).

## CONTENTS

List of Musical Examples.....	v
Introduction.....	1
Chapter	
1. The Euphonium’s Future? What’s Happening as a Soloist, In the Wind Band, and What’s Next? .....	4
2. Present and Past Composers Who Utilize the Euphonium and Those that Do Not.....	20
3. Breaking Current Trends and Returning to the Past with Innovative Suggestions.....	37
Conclusion.....	42
Appendices	
A. Helmholtz Octave Designation System.....	43
Bibliography of Sources.....	44

## LIST OF MUSICAL EXAMPLES

- Example 1.1 Ponchielli, *Concerto Per Flicorno Basso*, theme, mm. 108-131.
- Example 1.2 Ponchielli, *Concerto Per Flicorno Basso*, Var. 1, mm. 132-155.
- Example 1.3 Ponchielli, *Concerto Per Flicorno Basso*, Var. 3a, mm. 210-233.
- Example 1.4 Boccalari, *Fantasia di Concerto*, mm. 37-68.
- Example 1.5 Boccalari, *Fantasia di Concerto*, mm. 85-103.
- Example 1.6 Boccalari, *Fantasia di Concerto*, mm. 125-147.
- Example 1.7 Mantia, *All Those Endearing Young Charms*, theme, mm. 9-24.
- Example 1.8 Mantia, *All Those Endearing Young Charms*, var. 2, mm. 58-76.
- Example 1.9 Jenkins, *Concerto for Euphonium*, mvt. 1 The Juggler, mm. 1-68.
- Example 1.10 Jenkins, *Concerto for Euphonium*, mvt. 3 “It takes two...,” mm. 59-98.
- Example 1.11 Sparke, *Diamonds - Concertino for Euphonium and Concert Band*, Mvt. 1 Earth Star, mm. 1-37
- Example 1.12 Sparke, *Diamonds - Concertino for Euphonium and Concert Band*, mvt. 3 Blue Heart, mm. 1-76,
- Example 2.1 Glinka, *Ruslan and Ludmilla - Overture*, Euphonium, mm. 1-19.
- Example 2.2 Glinka, *Ruslan and Ludmilla - Overture*, Cello, mm. 1-19.
- Example 2.3 Berlioz, *The Roman Carnival - Overture*, Euphonium, mm. 1-35.
- Example 2.4 Berlioz, *The Roman Carnival - Overture*, Cello, mm. 1-23.
- Example 2.5 Bolcom, *First Symphony for Band*, Euphonium, I. O tempora o mores, mm. 1-39.
- Example 2.6 Bolcom, *First Symphony for Band*, Euphonium, III. Andantino pastorale, mm. 1-40.
- Example 2.7 Wilson, *Piece of Mind*, 1<sup>st</sup> Euphonium, I. Thinking, mm. 191.
- Example 2.8 Wilson, *Piece of Mind*, 1<sup>st</sup> Euphonium, II. Remembering, mm. 1-86.

- Example 2.9 Bates, *Sea-Blue Circuitry*, Euphonium, I. Circuits, mm.1-59.
- Example 2.10 Bates, *Sea-Blue Circuitry*, Euphonium, I. Circuits, mm.60-130.
- Example 2.11 Gillingham, *A Crescent Still Abides*, Euphonium, mm. 39-58.
- Example 2.12 Gillingham, *Be Thou My Vision*, Euphonium, mm. 4-33.
- Example 2.13 Gillingham, *Light of My Soul*, Euphonium, mm. 37-40.
- Example 2.14 Curnow, *Partita for Band*, Euphonium, mm. 26-63.
- Example 2.15 Curnow, *Fiddle Tunes (2. Hay Makers)* Euphonium, mm. 1-25.
- Example 2.16 Sparke, *The Year of the Dragon*, Euphonium, III. Finale, letter Q-S.
- Example 2.17 Sparke, *Gaudium*, Euphonium, mm. 18-33.
- Example 2.18 Sparke, *Spirit of the Sequoia*, Euphonium, mm. 1-41.

## INTRODUCTION

The role of the euphonium in wind band literature evolved during the 20<sup>th</sup> century. In 1951, *The Instrumentalist* published an article by the famous euphonium virtuoso Leonard Falcone entitled, “Euphonium--Cello of the Band.” Falcone stated “the technique involved in developing the cello style of playing on the euphonium is basically three-fold: (1) a tone that is full, round, clear, strong, and well placed, (2) an agile and well-controlled technic, and (3) a good vibrato.”<sup>2</sup> As Director of Bands and Professor of Euphonium and Tuba at Michigan State University (MSU), Falcone was also concerned with preserving the euphonium’s legacy as cello of the wind band. A prime example of how he promoted and featured the euphonium in his own arrangements and transcriptions for band is MSU’s Alma Mater, the *MSU Shadows*.

Early/middle 20<sup>th</sup> century wind band composers such as Percy Grainger (pianist/saxophonist), Robert Russell Bennett (violinist/trumpet player), Gustav Holst (violinist/pianist), and John Philip Sousa (violinist) wrote for and treated the euphonium exactly as Falcone described as the “cello of the band.” These composers created a rich heritage where the euphonium’s role had true independence, it was often featured soloistically, and it was frequently showcased with beautiful countermelodies when there was an opportunity. Any of the marches by John Philip Sousa, as well as either of Holst’s *Suites for Military Band*, can serve as fine examples demonstrating the sonic and technical capabilities of the euphonium. For example, Holst’s *Suite in F* features the euphonium as soloist in the first movement as well as in several smaller solos throughout

---

<sup>2</sup> Leonard Falcone, “Brass: Euphonium--Cello of the Band,” *The Instrumentalist* 6, no. 22 (1951): 61-62.

the work. Robert Russell Bennett also frequently featured the euphonium and somehow understood its role. Like Falcone, he referred to it as the “cello in the orchestra” and claimed it was “one of the reasons I have an affinity for bands.”<sup>3</sup>

Even though the demands on the euphonium’s technique and musicianship in solo literature has increased significantly through the years, in wind band literature from the mid-20<sup>th</sup> century to the present, the euphonium’s role has sadly diminished. Famous composers like Vincent Persichetti (pianist), Karel Husa (violinist/ pianist), Frank Ticheli (trumpet player), and John Mackey (never formally studied an instrument) all treat the euphonium differently than that of the earlier wind band composers. The euphonium’s role was weakened by it seldom being treated independently. Instead, it was relegated to playing in octaves with the tubas, playing an inner trombone part, or barely playing at all. In contrast, composers such as David Gillingham and James Curnow, who (like Falcone) played euphonium, they have an applied knowledge of the sonic and technical capabilities of the instrument. Not only do they write well for wind band, but they also are amongst the best writers for solo euphonium literature. As a result, their music often features the euphonium with brief solos and is the most challenging for the euphoniumist in the modern wind band.

This paper will also be partnered with a lecture recital that will include a performance of several band excerpts as well as examine the differences in the role delegated to the euphonium by wind band composers with an applied knowledge of the instrument, compared to those with a less intimate understanding of its sonic and technical capabilities. It will also include performances of solo literature from the past as

---

<sup>3</sup> Robert Russell Bennett, “Another Chapter on Arranging Music,” *International Musician* 47, no. 10 (April 1949): 13.



compared to the present that will demonstrate the contrast in the development of the level of difficulty in the solo literature for the euphonium compared to its past expectations. This research may serve to help restore the euphonium's legacy as "cello of the wind band" by inspiring composers to look beyond the euphonium's role as derived from standard orchestration texts and seek applied knowledge through collaborative experiences with euphonium artists when creating new works for wind band.

## CHAPTER 1

The two most important figures in the development of the wind band are Patrick Sarsfield Gilmore (1829-1892) and John Philip Sousa (1856-1932).<sup>4</sup> During what is known as the “Golden Age of Bands,” the role of the euphonium soared and became known as the “cello of the wind band.” Since most of the early works for band were orchestral transcriptions, the cello part needed a home. Due to the euphonium’s deep, rich, and mellow tone, it was the likely choice to assume this role. Bandmasters Gilmore and Sousa primarily performed orchestral transcriptions and those exciting parts are a modern euphoniumist’s dream. Sadly, over the past 50 years, the role of the euphonium has changed and thus has become the subject matter of numerous articles and scholarly papers.

In 1951, *The Instrumentalist* published an article by the famous euphonium virtuoso Leonard Falcone entitled, “Euphonium--Cello of the Band.” Falcone stated “the technique involved in developing the cello style of playing on the euphonium is basically three-fold: (1) a tone that is full, round, clear, strong, and well placed, (2) an agile and well-controlled technic, and (3) a good vibrato.”<sup>5</sup> As Director of Bands and Professor of Euphonium and Tuba at Michigan State University (MSU), Falcone was also concerned with preserving the euphonium’s legacy as cello of the wind band. A prime example of how he promoted and featured the euphonium in his own arrangements and transcriptions for band is MSU’s Alma Mater, the *MSU Shadows*.

---

<sup>4</sup> Ruth Ethel DeSarno, “An Investigation of British Brass Band Literature and Subsequent Transcriptions for Wind Ensemble,” (Ph.D. diss., University of California, Los Angeles, 1994). <http://ezproxy.msu.edu/login?url=http://search.proquest.com/docview/907501465?accountid=12598> (accessed March 9, 2013): 37-43.

<sup>5</sup> Falcone, “Brass: Euphonium--Cello of the Band,” 61-62.

Euphonium soloist and former director of the Royal Canadian Air Force Band, E. J. Robbins astutely expressed this in his article for *The Instrumentalist* in 1966, “So You Play the Euphonium?”

It would appear that in the last decade or so the euphonium has suffered an extreme loss of status, possibly because arrangers lack an understanding of its potentialities. Certainly, in many modern arrangements, it does no more than reiterate the bass line in octaves. Let us briefly consider the probable causes of this development. Since the euphonium is low on commercial appeal most beginners would rather play the glamorous trumpet or saxophone, and a vicious cycle ensues; a lack of interest leads to no development, hence there is no demand, hence poor parts which brings us back to the lack of interest. Unfortunately, it is true that there has been little challenge offered by composers because they do not understand the instrument. Or because of the mediocrity with which it is played, they have shied away from issuing a challenge, thus furthering the circle outlined above.<sup>6</sup>

In 1975, Brian Bowman expressed his concern when he published his article in *The Instrumentalist*, “Idea Exchange: Euphonium-Extinct Or Extant?”<sup>7</sup> That same year, Leonard Falcone reached out with his article “Is the baritone horn dying? Let's hope not--but it looks that way” in the *School Musician Director & Teacher*.<sup>8</sup> In 1981, Jack Tilbury interviewed the principal euphoniumist in the Air Force Band, Brian Bowman for the *Instrumentalist* “A Conversation with Brian Bowman: Where We’ve Been and Where We’re Going.”<sup>9</sup> This same issue was entitled the “euphonium issue” because it also included: “A Brief History of the Euphonium” by Mary Petersen,<sup>10</sup> “Intonation Problems

---

<sup>6</sup> J. E. Robbins, “Brass Clinic: So You Play the Euphonium?,” *The Instrumentalist* 21, no. 3 (1966): 63.

<sup>7</sup> Brian Bowman, “Idea Exchange: Euphonium-Extinct Or Extant?,” *The Instrumentalist* 30, no. 5. (1975): 32-32.

<sup>8</sup> Leonard Falcone, “Is the baritone horn dying? Let's hope not--but it looks that way,” *School Musician Director & Teacher*, (May 1975): 40-41.

<sup>9</sup> Jack Tilbury, “A Conversation with Brian Bowman: Where We’ve Been and Where We’re Going,” *The Instrumentalist* 35, no. 10. (May 1981): 12-13.

<sup>10</sup> Mary Petersen, “A Brief History of the Euphonium,” *The Instrumentalist* 35, no. 10. (May 1981): 16-17.

of the Euphonium” by Royce Lumpkin;<sup>11</sup> “T.U.B.A. Stands For Euphonium” by Don Little;<sup>12</sup> “Euphonium Mouthpieces - A Teacher’s Guide” by David R. Werden;<sup>13</sup> “The Band Director’s Guide to Euphonium Recordings” by Denis W. Winter;<sup>14</sup> and concluded with “Euphonium Literature” by Earle L. Louder.<sup>15</sup>

Several theses and dissertations have explored the role of the euphonium in the wind band, including: Robert Pennington Reifsnyder, “The Changing Role of the Euphonium in Contemporary Band Music,” (1980);<sup>16</sup> John Clayton Metcalf, “The Role of the Euphonium in Selected Transcriptions for Band and Orchestral Music,” (1989);<sup>17</sup> David Stern, “The Use of the Euphonium in Selected Wind Band Repertoire Since 1980,” (2001);<sup>18</sup> Gretchen Renae Bowles, “The ‘Golden Age’ of Euphonium Playing c.1880-1920,” (2004);<sup>19</sup> and Jeffrey Sands/Joel E. Pugh, “Euphonium Excerpts in Original Wind Band Literature from 1985-2009,” (2011).<sup>20</sup> It is clear that the amount of concern over the euphonium’s role in the wind band and how long this apprehension has existed leads

---

<sup>11</sup> Royce Lumpkin, “Intonation Problems of the Euphonium,” *The Instrumentalist* 35, no. 10. (May 1981): 18-22.

<sup>12</sup> Don Little, “T.U.B.A. Stands For Euphonium,” *The Instrumentalist* 35, no. 10. (May 1981): 22.

<sup>13</sup> David R. Werden, “Euphonium Mouthpieces - A Teacher’s Guide,” *The Instrumentalist* 35, no. 10. (May 1981): 23-26.

<sup>14</sup> Dennis W. Winter, “The Band Director’s Guide to Euphonium Recordings,” *The Instrumentalist* 35, no. 10. (May 1981): 27-28.

<sup>15</sup> Earle L. Louder, “Euphonium Literature,” *The Instrumentalist* 35, no. 10. (May 1981): 29-32.

<sup>16</sup> Robert Pennington Reifsnyder, “The changing role of the euphonium in contemporary band music,” (D.M.A. diss., Indiana University, 1980)

<sup>17</sup> John Clayton Metcalf, “The Role of the Euphonium in Selected Transcriptions for Band of Orchestral Music,” (D.M.A. diss., Louisiana State University, Baton Rouge, 1989).

<sup>18</sup> David Wayne Stern, “The use of the Euphonium in Selected Wind Band Repertoire since 1980,” (Ph.D. diss., Texas Tech University, 2001), <http://ezproxy.msu.edu/login?url=http://search.proquest.com/docview/304723498?accountid=12598> (accessed March 10, 2013).

<sup>19</sup> Gretchen Renae Bowles, “The ‘Golden Age’ of Euphonium Playing c. 1880-1920,” (D.M.A. diss., University of Southern Mississippi, 2004), <http://ezproxy.msu.edu/login?url=http://search.proquest.com/docview/908178844?accountid=12598> (accessed on March 8, 2013).

<sup>20</sup> Jeffrey Sands and Joel E. Pugh, “Euphonium Excerpts in Original Wind Band Literature from 1985-2009,” (M.M. Thesis, University of North Dakota, 2011).

one to wonder why it has not changed for the better. During the same time frame, the euphonium's role as a soloist has blossomed.

### The Early Development of the Euphonium's Role as a Soloist

Most of the initial euphonium solo literature written was of the novelty type and much of it was composed or arranged by euphoniumists themselves. This repertoire has evolved from polkas and theme and variations to major works. From a large collection of early solos, the author has chosen three works. The first work examined will be the oldest solo in the collection, *Concerto per Flicorno Basso* written in 1872 by Amilcare Ponchielli (1834-1886), edited by Henry Howey.<sup>21</sup> Although the title calls it a concerto, its actual form is in theme and variations. It has a large piano/band introduction that is followed by the soloist's introduction, a theme, three variations, the theme in a "minor mood," a cadenza, and a finale. The range of this work is: F - b-flat<sup>1</sup> (See appendix A)

Example 1.1 Ponchielli, *Concerto Per Flicorno Basso*, Theme, mm. 108-131.

The image shows a musical score for the euphonium part of the Theme from Ponchielli's *Concerto Per Flicorno Basso*. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of four staves of music. The first staff starts at measure 100 and includes a fermata and a 'Solo' marking. The second staff starts at measure 114. The third staff starts at measure 121 and includes a 'rall.' marking. The fourth staff starts at measure 128 and includes a 'Variaz 1a' marking. The music features various melodic lines with slurs and dynamic markings.

<sup>21</sup> Amilcare Ponchielli and Henry Howey, *Concerto per Flicorno Basso*, Solo Euphonium, (Salem, CT: Cimarron Music Press/TUBA Press, 1994).

Example 1.2 Ponchielli, *Concerto Per Flicorno Basso*, Variation 1, mm. 132-155.

**Variaz 1a**

128

133

137

141

145

148

151

154

4

Detailed description: This image shows a page of musical notation for the Bass Flute part of Ponchielli's Concerto. The score is titled 'Variaz 1a' and covers measures 128 to 155. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The notation is dense, featuring a continuous stream of sixteenth notes with frequent slurs and accents. Measure 128 begins with a long slur over the first few notes. Measure 145 contains a dynamic marking of '8vb' and a fermata over a note. Measure 154 ends with a final measure containing a '4' time signature. The page number '8' is centered at the bottom.

Example 1.3 Ponchielli, *Concerto Per Flicorno Basso*, Variation 3a, mm. 210-233.

**Variaz 3a**

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music, numbered 200 through 232. The piece is titled "Variaz 3a". A large number "10" is written above the first staff. The music is characterized by a complex rhythmic pattern, primarily consisting of eighth and sixteenth notes, with many triplets. There are several dynamic markings, including "f" (forte) and "p" (piano). The tempo is marked "Allegro" at the end of the piece, with a "6" below it. The score includes various performance markings such as "rit." (ritardando) and "f" (forte). The piece concludes with a double bar line and a final note.

200 10 210

212

215

218

220 (b) 3

222

224 3

225 rit.

226

229 230

232 Allegro 6

The second chosen solo, *Fantasia di Concerto* by Eduardo Boccalari (1859-1921), was dedicated to Sousa's famous euphonium soloist, Prof. John J. Perfetto and published in 1906.<sup>22</sup> It has a full band accompaniment as well as a piano reduction. This work seems ahead of its time. It employs the full range and technical abilities of the euphoniumist with an introduction, a Bolero, multiple cadenzas and a flashy finish. The range of this work is: D - c<sup>2</sup>

Example 1.4 Boccalari, *Fantasia di Concerto*, Lyrical Theme. mm. 37-68.

<sup>22</sup> Eduardo Boccalari, *Fantasia di Concerto (Sounds from the Riviera)*, Solo Euphonium (New York: Carl Fischer, 1906).



Example 1.5 Boccalari, *Fantasia di Concerto*, Embellished Melody, mm. 85-103

①

*p*

*cresc.*

*mf*

*mf*

*mf*

*f* *rall.*

*p* *rall. molto.*

② 1

*pp a tempo*

Example 1.6 Boccalari, *Fantasia di Concerto*, Bolero, mm. 125-147.

Tempo di Bolero.

The musical score consists of ten staves of music. The first staff begins with a circled '2' and a '6', followed by a circled 'D' and a '4'. The second staff has a circled '3' and a '3'. The third staff has a circled '3' and a circled '3'. The fourth staff has a circled 'D' and a '4', and a circled '3'. The fifth staff has a circled '3' and a circled '3'. The sixth staff has a circled '3' and a circled '3'. The seventh staff has a circled '3' and a circled '3'. The eighth staff has a circled '3' and a circled '3'. The ninth staff has a circled '3' and a circled '3'. The tenth staff has a circled 'E' and a '4'.

The third work studied is *All Those Endearing Young Charms* by virtuoso euphoniumist, Simone Mantia. It is a typical theme and variations that is based on the Irish folk song, *Believe Me, if All Those Endearing Charms*.<sup>23</sup> The range of this work (in concert pitch) is: BB-flat - c<sup>2</sup>

<sup>23</sup> Simone Mantia, *All Those Endearing Young Charms*, in Art Lehman, *The Art of Euphonium Playing*, Euphonium (Poughkeepsie, New York, 1977): 30-31.

Example 1.7 Mantia, *All Those Endearing Young Charms*, Theme, mm. 9-24.

Musical score for Example 1.7, Mantia's *All Those Endearing Young Charms* Theme, measures 9-24. The score is in 6/8 time with a key signature of one sharp (F#). It features a 'CADENZA' section with a rapid sixteenth-note run, followed by a 'THEME' section. The theme consists of a series of eighth and sixteenth notes. A 'TUTTI PIU MOSSO' section follows, marked with a forte (ff) dynamic and a slower tempo. The score concludes with a final melodic phrase.

Example 1.8 Mantia, *All Those Endearing Young Charms*, Variation 2, mm. 58-76.

Musical score for Example 1.8, Mantia's *All Those Endearing Young Charms* Variation 2, measures 58-76. The score is in 6/8 time with a key signature of one sharp (F#). It features a complex, virtuosic passage with multiple staves of sixteenth-note runs and melodic lines. A 'Cadenza' section is marked with a forte (ff) dynamic. The score concludes with a final melodic phrase.

### The Current Role of the Euphonium Soloist

Virtuoso euphonium soloists such as Brian Bowman, Steven Mead, Demondrae Thurman, David Childs, Adam Frey, and many others have recorded numerous solo

compact discs as well as performed as featured soloists around the world. Their tremendous visibility has not only brought the euphonium into the forefront as a soloist, but it has also put the euphoniumist in direct contact with numerous composers. This musical exposure has led to an influx of new and challenging solo works for the euphonium. The author has chosen two recent major works that display the “current” role and demands of the modern euphonium soloist.

Written in 2009 by the well-known Welsh composer Karl Jenkins (b. 1944), “Euphonium Concerto” was commissioned and funded by Euphonium Foundation UK.<sup>24</sup> It has four movements and each movement can be performed alone. The first noticeable change from the earlier works is that the solo part is seventeen pages in length and its duration is over twenty-two minutes. The increase in length requires immense concentration and taxing endurance. Originally premiered by David Childs, this work is not the typical type of work to be performed in a recital as it is very long, it has very few rests, and it is more of a singular work used as a featured solo with a band or orchestra. The range of this work is five octaves: FF - f<sup>2</sup>

---

<sup>24</sup> Karl Jenkins, *Euphonium Concerto*, Solo Euphonium and Piano reduction (Germany: Boosey & Hawkes Music Publishers Ltd, 2009, 2011).

Example 1.9 Jenkins, *Concerto for Euphonium*, mvt. 1 "The Juggler," mm. 1-68.



IMPORTANT NOTICE: The unauthorised copying of the whole or any part of the publication is illegal

# EUPHONIUM CONCERTO



2. 5.  
3.  
4. 5.

## Euphonium

### 1 – The Juggler

KARL JENKINS

With a sense of fun  $\text{♩} = 120$

12 Fl, Ob

16

31 *mp* 3 1

38 *mf* 1 A trill

43 trill

48 3 *mp* trill trill

55

59

61

63 2

Example 1.10 Jenkins, *Concerto for Euphonium*, mvt. 3 “It takes two...,” mm. 59-99.

59 **R** **4** *f* 3 3 3 3 3 3

66 6

68 **2**

76 *poco f* 6 6 6

80 **4** **S** **1** *f* 3 3

88 3 7 6 6 6 10

90 3 *tr*

92 3 9 3 3

95 3 6 6 6 6

98 3 3 3

Steven Mead premiered the most recent major work for solo euphonium in 2012. Philip Sparke’s *Diamonds - Concertino for Euphonium and Concert Band*, is an impressive three-movement work with a duration of over sixteen minutes. It was

commissioned for Steven by Musikverein Morschied, Germany - Dr. Eric Grandjean, conductor.<sup>25</sup> It is interesting to note that Sparke is a frequent and popular composer of solo euphonium works. *Diamonds* is available with band or piano reduction. This work's range and length are more approachable for recital use than Jenkins' *Concerto for Euphonium*. The range of this work is: BB-flat - d<sup>2</sup>

Example 1.11 Sparke, *Diamonds - Concertino for Euphonium and Concert Band*, mvt. 1 Earth Star, mm. 1-37.

Commissioned for Steven Mead by Musikverein Mörschied, Germany - Dr. Eric Grandjean, conductor

## DIAMONDS

*Concertino for Euphonium and Concert Band*

Solo Euphonium Philip Sparke

**1. EARTH STAR**  
Lento assai (♩ = 48) *freely - quasi cadenza*

<sup>25</sup>Philip Sparke, *Diamonds - Concertino for Euphonium and Concert Band*, Solo Euphonium and Piano reduction (London: Anglo Music Press, 2012).

Example 1.12 Sparke, *Diamonds - Concertino for Euphonium and Concert Band*, mvt. 3  
Blue Heart, mm. 1-76.

**3. BLUE HEART**  
Molto vivace (♩ = 192) (swung ♩s)

The musical score is written in bass clef with a 3/4 time signature. It begins at measure 8 with a dynamic marking of *mf* and a triplet of eighth notes. The piece is marked *Molto vivace* with a tempo of 192 beats per minute. The score includes various dynamics such as *mf*, *ff*, and *f*, along with articulations like slurs, accents, and trills. A key signature change to two flats occurs at measure 39, and a *cant.* marking is present at measure 40. The score ends at measure 76.

This brief glance at the length of the current euphonium solos as well as the growth of the fundamental demands required to be a modern euphonium soloist immediately discloses the need for the following: endurance, extreme upper range flexibility, agility in the lower register, a 4-valve compensating euphonium, and diversity with styles and interpretation. Modern concertos for the euphonium are no longer written



in antiquated theme and variations form or as novelty works. Today's euphonium performer has evolved into an expert soloist that can perform in front of bands and orchestras, forming a career as a recording artist, and these diverse careers can often start as the winner of concerto competitions at conservatories and universities worldwide.

## CHAPTER 2

As mentioned in the previous chapter, Sousa and Gilmore were important figures in the development of the Wind Band. Prior to them, the early military band instrumentation averaged only twelve to fourteen players and before 1880, there were virtually no woodwind instruments. It was not until between 1865-1915 that the band increased in size and utilized a more standardized instrumentation to enable it to mirror the aural effects comparable to a full orchestra.<sup>26</sup> Just prior to the development of the wind band, the euphonium was introduced in 1843 by Sommer (Weimar).<sup>27</sup> By 1854, the euphonium and baritone horn had established a leading role in the military bands and brass bands of Europe.<sup>28</sup>

In 1872 the euphonium became a standard member of the American wind band when Gilmore employed two euphoniumists in his band. During what is known as the “Golden Age of Bands,” Sousa also utilized the euphonium as the standard tenor-voice instrument and also hired two euphoniums in his band.<sup>29</sup> An early indication of the euphonium’s sound capabilities was demonstrated when Harry Whittier introduced the Double-belled euphonium to the Gilmore Band in 1888.<sup>30</sup> The double-belled euphoniumist was not only famous as a soloist, but could serve as the “shortstop” of the band as it can cover numerous other sections in the band that needed a boost. With or

---

<sup>26</sup> Ruth Ethel DeSarno, “An Investigation of British Brass Band Literature and Subsequent Transcriptions for Wind Ensemble,” (Ph.D. diss., University of California, Los Angeles, 1994). <http://ezproxy.msu.edu/login?url=http://search.proquest.com/docview/907501465?accountid=12598> (accessed March 9, 2013): 37-43.

<sup>27</sup> Sibyl Marcuse, *A Survey of Musical Instruments*, (New York: Harper & Row, 1975): 769.

<sup>28</sup> Adam Carse, *Musical Wind Instruments*, (New York: Da Capo Press, 1965): 301.

<sup>29</sup> Bowles, “The ‘Golden Age’ of Euphonium Playing c. 1880-1920,” 27.

<sup>30</sup> H. W. Schwartz, *Bands of America*, (Garden City, NY: Doubleday & Co. Inc., 1957): 200.

without the extra bell and its ability to reinforce and assist the band, the euphonium eventually assumed the role of the cello because of its conical bore and its rich and dark tone. During the time when so many orchestral transcriptions were being scored for wind band, it was the likely choice since the range and timbre were very similar to the cello.

### The Euphonium's Role Compared to the Cello's Role

A concise look at the similarities of the original cello part compared to the wind band's transcription of the euphonium part will display "how" the euphonium became the "cello of the wind band." An excerpt from Michael Ivanovich Glinka's (1804-1857) Overture from *Ruslan and Ludmila* is a fine example for examination. The obvious changes in this example are that the key signature has been adapted for typical band keys and that some of the articulations are converted differently from the cello's bowings.

Example 2.1 Glinka, *Ruslan and Ludmila* - Overture, Euphonium, mm. 1-19.

The musical score is written for Euphonium in bass clef, 2/4 time. It begins with a *Presto* tempo marking and a *ff* dynamic. The first staff contains measures 1 through 10, featuring a series of eighth and sixteenth notes with various articulations. The second staff continues from measure 11 to 18, showing similar rhythmic patterns. The third staff concludes the excerpt with measure 19, marked with a circled 1 and a *f* dynamic.

Example 2.2 Glinka, *Ruslan and Ludmilla* - Overture, Cello, mm. 1-19.

Presto  $\text{♩} = 135$  MICHAEL GLINKA

The second example is an excerpt from the Overture from *The Roman Carnival* by Hector Berlioz (1803-1869). This solo passage shows how the cello part was so easily transferred to the euphonium. As in the earlier example, it has been given a more suitable key signature for the wind band as well as some of the articulations have been altered.

Example 2.3 Berlioz, *The Roman Carnival* - Overture, Euphonium, mm. 1-35.

*Solo, espressivo*

Example 2.4 Berlioz, *The Roman Carnival - Overture*, Cello, mm. 1-23.

Overture “Roman Carnival”

HECTOR BERLIOZ, Op. 17

Andante sostenuto

The musical score consists of three staves. The first staff is in bass clef and contains the main melodic line with dynamics *mf* and *pp*. The second staff is also in bass clef and contains a more rhythmic accompaniment with dynamics *poco cresc.* and *mf*. The third staff is in alto clef and contains a rhythmic accompaniment with dynamics *mf* and *pp*. The score includes various fingering numbers (1, 2, 3, 4, 0) and articulation marks.

### Examples of the New Euphonium Role in the Wind Band

Although the euphonium’s role began as “the cello” of the wind band, this is not the current orchestration technique used in some of the recent works composed for the medium. Born in 1938, American composer/pianist William Bolcom’s *First Symphony for Band* was composed in 2008. His treatment of the euphonium is akin to that of a tenor tuba or bass trombone by doubling the tuba and seldom giving it a melodic line. This recent role has a very low range of (AA-flat -c<sup>1</sup>) and would require that it be performed on a 4-valve compensating euphonium because it requires a BB or C-flat.

Example 2.5 Bolcom, *First Symphony for Band*, Euphonium, I. O tempora o mores, mm. 1-39.

EUPHONIUM 1 **First Symphony for Band**  
**I. Ô tempora ô môres** William Bolcom  
(2008)

*Allegro non troppo* (♩ = 74), sharp and edgy; molto risoluto

1 *ff* *ffz* *ffz*

4 *ff sempre* *ff* *ffz* *ffz*

8 *ffz* *ffz* **11** **3**

14 *p* *p* **2**

19 *fffz* *ff* *ffz* *ffz* *ffz*

22 **22** **5** *CB. pizz.* *fz* *pp* **misterioso**

30 *p* *pp* **2**

35 **35** *p* *fz* *p*

38 **3**

Example 2.6 Bolcom, *First Symphony for Band*, Euphonium, III. Andantino pastorale, mm. 1-40.

### III. Andantino pastorale

♩ = 100, quasi tranquillo, leggerissimo

6 HN. 123 10

*p cresc.* *mf*

11 *p*

17 18 take mute 7 CELESTA

28 muted *pp delicato* mute out

32 *fp* *p* 33 *fp* *p*

36 *fp* *p* *fp* *p* (TIME = 3 ms.)

Another work that seems to have overlooked the sound and technical possibilities that a euphonium can provide is a work by American composer/jazz pianist Dana Wilson

(b. 1946). *Piece of Mind* was composed in 1988 for wind band and it has four movements. The most obvious problem with this composition is the amount of rests that the euphonium has for much of the composition. Even though there are two separate euphonium parts, they are almost identical and it is difficult to tell which part is really the 1<sup>st</sup> part when compared to the 2<sup>nd</sup>. Another feature to notice is the use of the mute in the second movement in measures 40-42 for only four notes and then less than three beats to remove it.

Example 2.7 Wilson, *Piece of Mind*, 1<sup>st</sup> Euphonium, I. Thinking, mm. 1-91.

47

**Piece of Mind** **660** Dana Wilson

**1st EUPHONIUM**

**I. Thinking**

Precise yet buoyant (♩ = 112)

12 13 8 21 7

28 9 37 *f* *p*

43 5 48 8 56 7 63 3

66 *mf* 69 *f*

71 75 *f*

76 80 *mp* 3

83 *mf*

88



Example 2.8 Wilson, *Piece of Mind*, 1<sup>st</sup> Euphonium, II. Remembering, mm.1-86.

## II. Remembering

With dream-like stasis ( $\text{♩} = 50$ ) 8  $\text{♩} = 80$  (Dixieland style) 12 Tempo primo

Relaxed ( $\text{♩} = 100$ ) 16 "Big Band" easy swing 22 Tempo primo *pp*

26 29 Bright swing ( $\text{♩} = 160$ ) 36  $\text{♩} = 60$  to mute *p*  $\leftarrow$  *f*  $\rightarrow$

40 *mf* *mf* mute out

44 Faster *p* 48 Samba tempo *pp*

50 54 60 "Stride Piano" tempo as before *pp*

62 Samba (continued) 70 76 11

Composed in 2011 by another American composer, Mason Bates (b.1977), is *Sea-Blue Circuitry* for wind ensemble. It was commissioned by several well-known universities: the University of Miami Frost School of Music, Gary Green, conductor; Michigan State University Wind Symphony, Kevin L. Sedatole, conductor; Columbus State University Wind Ensemble, Jamie L. Nix, conductor; and the Texas Christian University Wind Symphony, Bobby Francis, conductor. Even though this composer is

known for his for his innovations in orchestration, his role for the euphonium is terribly misunderstood. Of all of the current works for band that the author researched, this work has the most rests and is the most “tuba-like” of all previous examples. Unfortunately, there are no melodic lines and the range is less than two octaves: C - b.

Example 2.9 Bates, *Sea-Blue Circuitry*, Euphonium, I. Circuits, mm.1-59.

Euphonium

*commissioned by the University of Miami Frost School of Music, Gary Green, conductor  
Michigan State University Wind Symphony, Kevin L. Sedatole, conductor  
Columbus State University Wind Ensemble, Jamie L. Nix, conductor  
Texas Christian University Wind Symphony, Bobby Francis, conductor*

**SEA-BLUE CIRCUITRY** 2 8 6 1  
*for wind ensemble*  
**I. CIRCUITS**

MASON BATES

*♩=126 Quietly propulsive*

2

11

20 *(Always light & extremely quiet)*

*p p pp*

28

*sub. f mf*

35

*p*

41

*sfz sfz sfz mp f sfz*

47 *poco a poco più intensivo*

53

*f*

Example 2.10 Bates, *Sea-Blue Circuitry*, Euphonium, I. Circuits, mm.60-130.

60

69 *senza*

77  $\text{♩} = 92$

77 *fp* *f* *fp* *f* *fp* *f*

77 3

89  $\text{♩} = 126$  *Quietly propulsive*

89 2

99

99 *sub. f*

108

108 *sfz* *sfz*

112

112 *sfz* *mp* *f* *sub. f*

117

117 *f*

125

125 *f*

## How the Euphoniumist/Composer Treats the Euphonium

The use of the euphonium in the wind band is best demonstrated in works that are composed by euphoniumists. Their compositions display a more thorough understanding of the euphonium's abilities when compared to works written by non-euphoniumists. These composers exploit its interesting performance characteristics while writing in various degrees of difficulty for band and consequentially, the euphonium is frequently featured as a soloist and often given challenging passages.

Composer and former euphoniumist David Gillingham (b. 1947) has composed numerous works for wind band. Each of the works that the author researched by Gillingham, *A Crescent Still Abides* (1998) and *Be Thou My Vision* (2000), display several instances where the euphonium is featured as a soloist.

Example 2.11 Gillingham, *A Crescent Still Abides*, Euphonium, mm. 39-58.

The musical score for Euphonium, measures 39-58, is presented in four systems. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score includes various performance instructions and dynamics:

- Measure 38: *fff*, triplet of eighth notes.
- Measure 39: *fff*, quarter note.
- Measure 40: *mf*, *solo*, *freely*, quarter note.
- Measure 41: *fff*, triplet of eighth notes.
- Measure 42: *ff p*, *flutter tongue*, quarter note.
- Measure 43: *fff*, quarter note.
- Measure 44: *fff*, quarter note.
- Measure 45: *fff*, quarter note.
- Measure 46: *pp*, quarter note.
- Measure 47: *pp*, quarter note.
- Measure 48: *pp*, quarter note.
- Measure 49: *mp*, *solo*, *a tempo*, quarter note.
- Measure 50: *mp*, *expressively*, quarter note.
- Measure 51: *mp*, *expressively*, quarter note.
- Measure 52: *mp*, quarter note.
- Measure 53: *mp*, quarter note.
- Measure 54: *mp*, quarter note.
- Measure 55: *mp*, *solo*, *expressively*, quarter note.
- Measure 56: *mp*, quarter note.
- Measure 57: *mp*, quarter note.
- Measure 58: *mp*, quarter note.

Copyright © 1998 C. Alan Publications  
ALL RIGHTS RESERVED

East Lansing, MI

Example 2.12 Gillingham, *Be Thou My Vision*, Euphonium, mm. 4-33.

**Be Thou My Vision**

David R. Gillingham

$\text{♩} = 60$   
 With quiet reverence  
 1 3 4 solo 5 6 7 8  
*mf* *mp* *mf*

9 10 11 12 13 14 15  
*p*

$\text{♩} = 90$   
 With more motion  
 16 17 18 solo 19 20 21  
*mf*

22 23 24 25 26 27

$\text{♩} = 76$   
 Slower with flowing motion  
 28 29 30 31 32 *Rit.* 33

An example that was used in Jeffrey Sand’s thesis, “Euphonium Excerpts in Original Wind Band Literature from 1985-2009” is Gillingham’s *Light of My Soul* (Fantasia for Wind Band on “Beautiful Savior.”<sup>31</sup> Although this work only has a few measures that are a solo, the rest of the work features the euphonium with interesting and noteworthy melodic passages.

<sup>31</sup> Sands and Pugh, “Euphonium Excerpts in Original Wind Band Literature from 1985-2009,” 24.

Example 2.13 Gillingham, *Light of My Soul*, Euphonium, mm. 32-40.

30 32 *With urgency* ♩ = 112  
*mf*

34 *f*

37 *ff*

Another well-known composer/euphoniumist is James Curnow (b. 1943). Like Gillingham, Curnow has composed numerous euphonium solos as well as many works for wind band. His *Partita for Band* (1984) not only features the euphonium, but it also has two separate euphonium parts for much of the work.

Example 2.14 Curnow, *Partita for Band*, Euphonium, mm. 26-63.

Tempo I 26 *solo*  
*mp* *mp*

33 *Poco piu mosso*  
*mf* *cresc.* *Tutti* *f* *ff*

Meno mosso *rall.* *mp* *rall.* Tempo I *div. - two players* *p*

Curnow's *Fiddle Tunes* was composed in 2002. The second movement of this work, *Hay Makers*, gives the euphonium a melodic scale passage that is followed by a featured solo. This work is also included in Sand's thesis and this particular solo is of importance as highlight of the euphonium's potential. It encompasses a two-octave range from G - g<sup>1</sup>.<sup>32</sup>

Example 2.15 Curnow, *Fiddle Tunes* (2. *Hay Makers*) Euphonium, mm. 1-25.

### Composers Who Are Not Euphoniumists, But Understand Its Abilities

Early/middle 20<sup>th</sup> century wind band composers such as Percy Grainger (pianist/saxophonist), Robert Russell Bennett (violinist/trumpet player), Gustav Holst (violinist/pianist), and John Philip Sousa (violinist) wrote for and treated the euphonium exactly as Falcone described as the “cello of the band.” These composers created a rich heritage where the euphonium's role had true independence, it was often featured soloistically, and it was frequently showcased with beautiful countermelodies when there

<sup>32</sup> Sands and Pugh, “Euphonium Excerpts in Original Wind Band Literature from 1985-2009,” 23.

was an opportunity. Any of the marches by John Philip Sousa, as well as either of Holst's *Suites for Military Band*, can serve as fine examples demonstrating the sonic and technical capabilities of the euphonium. For example, Holst's *Suite in F* features the euphonium as soloist in the first movement as well as in several smaller solos throughout the work. Robert Russell Bennett also frequently featured the euphonium and somehow understood its role. Like Falcone, he referred to it as the "cello in the orchestra" and claimed it was "one of the reasons I have an affinity for bands."<sup>33</sup>

In addition to the aforementioned works, a performer's favorite in the euphonium's band repertoire is by British composer/cornetist Philip Sparke's *Year of the Dragon*.<sup>34</sup> Born in 1951, Sparke has an absolutely comprehensive understanding of the euphonium as he has composed numerous concertos and major works for solo euphonium (see Example 1.11 Sparke, *Diamonds - Concertino for Euphonium and Concert Band*). Being from the United Kingdom, he is undoubtedly exposed to the British Brass where the "solo euphonium" is second in command to the "solo cornet." Although this work was originally composed for British Brass Band, most of the original euphonium part was carried over into the Wind Band setting.

---

<sup>33</sup> Bennett, "Another Chapter on Arranging Music," 13.

<sup>34</sup> Robert Pendergast and Ryan McGeorge, *A Practical Guide to Wind Band Excerpts for the Euphonium*, (Lexington, Kentucky: Potenza Music, 2012): 113.



Example 2.16 Sparke, *The Year of the Dragon*, Euphonium, III. Finale, 9 before letter P.

**The Year of the Dragon**  
**III. Finale**

Philip Sparke

Molto vivace  $\text{♩} = 138$

B Clt/Bar Sax

Sparke's *Gaudium - Concert Piece for Wind Symphony Orchestra* is an original work for Wind Band that was composed in 1977. This is his first work for wind band and within the first eighteen measures of the work, the euphonium has a featured solo.

Example 2.17 Sparke, *Gaudium*, Euphonium, mm. 18-33.

**GAUDIUM**

Concert Piece for Wind Symphony Orchestra

PHILIP SPARKE

Euphonium  $\text{♩} = 70$

pp

Poco rall. Allegro molto

ff

Another fine composition for wind band by Sparke that begins with a featured solo is his *Spirit of the Sequoia*. It was published in 2004 and it displays a solid celloistic role for the euphonium. Unlike most composers, he features the euphonium with several divided parts and he utilizes it in numerous roles. His euphonium parts appear to be the closest to what was once called the “Cello of the Wind Band.”

Example 2.18 Sparke, *Spirit of the Sequoia*, Euphonium, mm. 1-41.



There is no definite explanation as to how the euphonium’s role in the wind band has gotten so drastically changed and regrettably diminished. One possible source for this modification to consider is how courses in composition, scoring, arranging, and orchestration are being taught at colleges and universities as well as the textbooks and treatises that are currently being used in these classrooms.

## CHAPTER 3

The euphonium's role may have begun to diminish as early as 1921 as it is described in orchestration books such as Fidler's, *A Handbook of Orchestration*, along with the Bassett Horn, the Ophicleide, the Serpent, and the Sarrusophone, in a section of the book titled "Notes on some obsolete or rarely used instruments."

Euphonium. A military bass brass instrument which occasionally strays into the orchestra; the older form has three valves and the same compass of the [T]enor trombone; the modern instrument has a fourth valve which extends the compass down to the B flat below. It is easy to play and in military music is the principal bass solo voice.<sup>35</sup>

Erroneous information frequently causes the role of the euphonium to be an "afterthought," and as a result it is often given a much lesser role than it deserves.

A popular and widely used orchestration book that also groups the euphonium with "infrequently used instruments" is Kent Kennan and Donald Grantham's *The Techniques of Orchestration*. This book is in its 6<sup>th</sup> edition (2002) and was first published in 1952. Even though this book is primarily focused on the orchestra, why list the euphonium with extinct instruments like the Sarrusophone and Heckelphone?<sup>36</sup> Another current and well-known orchestration textbook that the author researched is Alfred Blatter's *Instrumentation and Orchestration*, second edition (1997). Blatter quotes that "The combination of euphonium and tuba is commonly heard in bands, brass sextets, and brass choirs. Traditionally, the two instruments are used together as a bass line, with the tuba and euphonium playing the same material in octaves."<sup>37</sup> Later in his section about

---

<sup>35</sup> Fidler, *A Handbook of Orchestration*, 120.

<sup>36</sup> Kent Wheeler Kennan and Donald Grantham, *The Technique of Orchestration*, (Upper Saddle River, N.J.: Prentice Hall, 2002): 338-352.

<sup>37</sup> Alfred Blatter, *Instrumentation and Orchestration*, (New York: Schirmer Books, 1997): 183.

the euphonium, he does however show three great examples of effective writing for the euphonium.

Probably the weakest example of over forty-two books examined is Tom Bruner's *Arranging and Orchestrating Music*. It is a Mel Bay Publication, originally published in 1988/1989, which likely means that it was a current resource or textbook for many universities and colleges. Bruner is a graduate from North Texas State University (University of North Texas) where he studied jazz performance and composition. He is noted for his work as an arranger of the United States Air Force Academy Band, for his work as a studio musician, and as a composer of music for radio commercials and television. He has also won numerous awards including numerous Golden Globe Awards.<sup>38</sup> Bruner's book does not have a description of the euphonium and it is not included in any of the classroom style assignments and range learning exercises. Like books by Fidler, Kennan, and Grantham, the euphonium is included, and is the last one listed, in a section titled "Other Brass Instruments" along with obsolete instruments such as the soprano piston bugle, cornet in A, plectrum banjo, and the tuben (tenor in Bb).<sup>39</sup>

### **Orchestration Books that Properly Describe the Euphonium's Qualities**

Even though there are numerous books that lack the proper descriptions for the euphonium, there are several that describe it in much detail. Many of these books also mention that the euphonium is the "cello of the wind band." Written in 1902, Prof. H. Kling's *Modern Orchestration and Instrumentation* or, *The Art of Instrumentation* provides the earliest example of a great description of the baritone [euphonium]:

---

<sup>38</sup> Tom Bruner and Melbourne Earl Bay, *Mel Bay's Basic Concepts of Arranging and Orchestrating Music*, (Pacific, MO: Bayside Press, 1989, c1988).

<sup>39</sup> *ibid.*, 75-79.

The employment of this beautiful instrument, which can be fittingly compared with the voice of a baritone singer, is similar to the use of the Violincello in the orchestra. Its tone can always be plainly distinguished from among the greatest mass of instruments: attention should therefore be constantly directed towards writing only independent and effective passages, counter or bass melodies for this instrument.<sup>40</sup>

Another fine description is included in Roy M. Miller's book *Practical Instrumentation for the Wind Band*. Published in 1941/1948, the first thing he writes about the euphonium is "The baritone in band is comparable to the violincello in the orchestra."<sup>41</sup> He later follows with:

The baritone tone is full and round, yet very pliable. It lends itself beautifully to solos of a serious nature, and is superb in counter melodies which weave in and out of the harmonic structure in a modern band arrangement. The baritone tends to soften the blaring quality of the trombones in loud passages if the parts are played in unison. The baritone part should be a more or less independent melody within itself; at the same time it bolsters the harmonic structure and must not detract from the main melody.<sup>42</sup>

Due to the amazing parts that were written by Mayhew L. Lake, he is one of the author's favorite composers/arrangers. His book, *The American Band Arranger: A Complete and Reliable Self-Instructor for Mastering the Essential Principles of Practical and Artistic Arranging for Military Band*, was published in 1950 and as expected, Lake provides an excellent description of the baritone [euphonium]:

The BARITONE is the most useful instrument in the Band, in fact the various ways and means of employing it are so numerous that it would require a small volume to enumerate them all. The smooth tone of this instrument penetrates through the entire ensemble and as a melody instrument it is superb, either for solo work or in conjunction with Cornets or Clarinets. It also blends admirably

---

<sup>40</sup> Henri Kling, *Prof. H. Kling's Modern Orchestration and Instrumentation: or, The Art of Instrumentation* [Rev. and enl. English ed. by Gustav Saenger], (New York, N.Y.: Carl Fischer Inc., 1929): 219.

<sup>41</sup> Roy M. Miller, *Practical Instrumentation for the Wind Band*, (Dubuque, Iowa: WM. C. Brown Company Publishers, 1948): 13.

<sup>42</sup> *ibid.*, 14.

with the Wood-wind. Owing to its sympathetic and smooth tonal quality it is frequently alluded to as “the Cello of the Band.”<sup>43</sup>

Other books that mention the “cello and euphonium comparison” include: Philip J. Lang, *Scoring for Band* (1950),<sup>44</sup> Joseph Wagner, *Band Scoring* (1960),<sup>45</sup> and Philippe Oboussier, *Arranging Music for Young Players: a handbook on basic orchestration* (1977).<sup>46</sup> The author’s favorite description is in Clair W. Johnson’s *Practical Scoring for the Concert Band*. This textbook was published in 1961 and it appears that Johnson was also a fan of the euphonium.

**The Baritone:** In this instrument the arranger finds one of the most versatile and useful of the band. It is adaptable to a great number of roles and capable of giving a good account of itself, whether assigned to the melody, a tenor countermelody, or the baritone voice. It can even lower itself to give a suitable performance of the bass part. Its voice blends well with the lower woodwinds or with the brasses, yet can dominate by virtue of its full and sonorous tone. In technical facility the baritone ranks as a near equal to the cornet. The baritone enjoys a degree of independence by not being a member of a section, as is the case with cornets, horns, and trombones. It can join with them, or go its way alone.<sup>47</sup>

Upon seeing such terrific descriptions of the euphonium and its role in numerous books, one wonders what happened to it. Through the author’s research into this subject, the last book that gave a proper description was published around 1977. Books after this time period lack materials and provide inaccurate or misleading information for serious students of composition. Just one year ago, the author took a Scoring and Arranging for Band and Orchestra course at Michigan State University and the required textbook was

---

<sup>43</sup> Mayhew Lake, *The American Band Arranger: A Complete and Reliable Self-Instructor for Mastering the Essential Principles of Practical and Artistic Arranging for Military Band*, (New York: C. Fischer, 1920): 15.

<sup>44</sup> Philip J. Lang, *Scoring for the Band*, (New York: Mills Music, Inc., 1950): 62.

<sup>45</sup> Joseph Wagner, *Band Scoring*, (New York: McGraw-Hill Book Company, 1960): 403.

<sup>46</sup> Philippe Oboussier, *Arranging Music for Young Players: a handbook on basic orchestration*, (London: Oxford University Press, 1977): 131.

<sup>47</sup> Clair W. Johnson, *Practical Scoring for the Concert Band*, (Dubuque, Iowa: WM. C. Brown Company Publishers, 1961): 44-45.

Gary White's *Instrumental Arranging*. His book was written in 1992, and has a poor explanation for the use of the euphonium. It is the author's belief that a better explanation of the performance possibilities of the euphonium in the current and future orchestration and scoring books would definitely help educate composers to better utilize the euphonium. Recommendations by the author for pedagogical subjects to include in these books are: current ranges, proper range charts showing ranges for beginner to advanced players, charts that show proper ranges for the 3-valve euphonium compared to the 4-valve euphonium, diagrams and descriptions of the most recent developments in instrument design, names and links to current professional euphoniumists, and updated samples of excerpts that display the sonic and technical capabilities of the euphonium.

## CONCLUSION

Even though Leonard Falcone began to see a decline in the role of the euphonium as early as 1951, very little has changed over the years towards restoring the euphonium's role as "cello of the wind band." There are numerous articles, theses, and dissertations by fellow euphoniumists that have expressed their concern about its role. While the euphonium's role in the wind band has declined, its role as a soloist has blossomed. These composers that are writing new works for the euphonium are vastly aware of its capabilities and they are utilizing them to their fullest extent. As a result, the euphonium soloist has quickly become a more recognized featured artist performing serious music of artistic merit as compared to their past where they were known mostly as a "novelty" soloist.

Several past and present orchestration treatises and textbooks neglected to properly explain and demonstrate the euphonium's capabilities. However, there are a number of books from the past that successfully illustrate its facility, but current books fall short at this important mission. These flawed writings have had a negative impact on the euphonium's role in the wind band. As a result of reaching out to the composers and arrangers with improved information, it is the author's hope that this research and future writings will help to restore the euphonium's legacy as "cello of the wind band" by inspiring composers to look beyond the euphonium's role as derived from the current standard orchestration texts and seek expanded knowledge through collaborative experiences with euphonium artists when creating new works for wind band.



# APPENDIX A

## Helmholtz Octave Designation System

8vb  
CCC - BBB    CC - BB    C - B    c - b    c<sup>1</sup> - b<sup>1</sup>    c<sup>2</sup> - b<sup>2</sup>  
8va

## BIBLIOGRAPHY

- Adler, Samuel. *The Study of Orchestration*. New York: W.W. Norton, 2002.
- Andersen, Arthur Olaf. *Practical Orchestration*. Boston - New York: C. C. Birchard Company, 1929.
- Bennett, Robert Russell. "Another Chapter on Arranging Music." *International Musician* 47, no. 10 (April 1949): 13.
- Berlioz, Hector, Richard Strauss, and Theodore Front. *Treatise on Instrumentation*. New York: E. F. Kalmus, 1948.
- Black, Dave, and Tom Gerou. *Essentials of Orchestration*. Van Nuys, California: Alfred Publishing Co, 2009.
- Blatter, Alfred. *Instrumentation and Orchestration*. New York: Schirmer Books, 1997.
- Bone, Lloyd D., Eric Paull, and R. Winston Morris. *Guide to the Euphonium Repertoire: The Euphonium Source Book*. Bloomington: Indiana University Press, 2007.
- Borch, Gaston. *Practical Manual of Instrumentation*. Boston: The Boston Music Company, 1918.
- Bowles, Gretchen Renae. "The 'Golden Age' of Euphonium Playing c. 1880-1920." D.M.A. diss., University of Southern Mississippi, 2004. <http://ezproxy.msu.edu/login?url=http://search.proquest.com/docview/908178844?accountid=12598> (accessed March 8, 2013).
- Bowman, Brian. "Idea Exchange: Euphonium-Extinct Or Extant?" *The Instrumentalist* 30, no. 5. (1975): 32-32.
- Brixel, Eugen. "Original Band Compositions Vs. Transcriptions: A European View." *Journal of the World Association for Symphonic Bands and Ensembles* 4 (1997): 5-22.
- Bruner, Tom, and Melbourne Earl Bay. *Mel Bay's Basic Concepts of Arranging and Orchestrating Music*. Pacific, MO: Bayside Press, 1989, c1988.
- Burton, Stephen Douglas. *Orchestration*. Englewood Cliffs, N.J.: Prentice-Hall, 1982.
- Cacavas, John. *The Art of Writing Music: a practical book for composers and arrangers of instrumental, choral, and electronic music as applied to publication, films, television, recordings, and schools (special electronic section by Steve Kaplan)*. Van Nuys, CA: Alfred Pub. Co., 1993.

- Carse, Adam. *Musical Wind Instruments*. New York: Da Capo Press, 1965.
- Casella, Alfredo, Virgilio Mortari, and Thomas V. Fraschillo. *The Technique of Contemporary Orchestration*. Milano: BMG Ricordi, 2004.
- Clappé, Arthur A. *The Principles of Wind-Band Transcription*. New York: Carl Fischer, 1921.
- Comstock, Rita Griffin. *Solid Brass: The Leonard Falcone Story*. Twin Lake, Michigan: Blue Lake Press, 2011.
- Corder, F. *The Orchestra and How to Write for It*. London: J. Curwen & Sons Ltd., 1894.
- Czerny, Carl. *School of Practical Composition: Complete Treatise on the Composition of All Kinds of Music, Both Instrumental and Vocal Together with a Treatise on Instrumentation, in Three Volumes; Opus 600*. New York: Da Capo Press, 1979.
- Delamont, Gordon. *Modern Arranging Technique*. New York: Kendor Music, Inc., 1965.
- Dyson, George. "The Composer and the Military Band." *Music and Letters* Vol. 2, No. 1 (1921): 58-66. Oxford University Press.
- Falcone, Leonard. "Brass: Euphonium--Cello of the Band." *The Instrumentalist* 6, (1951): N-22.
- . "Is the baritone horn dying? Let's hope not--but it looks that way." *School Musician Director & Teacher*, (May 1975): 40-41.
- . "Let Us Not Forget the Outstanding Band Literature of Yesterday." *The Instrumentalist* 21, no. 11. (1967): 46.
- Fennell, Frederick. "Basic band repertory: 'Suite of Old American Dances.'" *The Instrumentalist* 34, (September 1979): 28-40. Music Index, EBSCOhost (accessed March 15, 2013).
- Fidler, F. G. *A Handbook of Orchestration*. London: K. Paul, Trench, Trubner, 1921.
- Forsyth, Cecil. *Orchestration*. London: Macmillan, 1929, c1914.
- Gallo, Stanislao. *The Modern Band: A Treatise on Wind Instruments, Symphony Band, and Military Band*. Boston: C.C. Birchard, 1935.
- Gardner, Maurice. *The Orchestrator's Handbook; A Complete, Concise and Informative Reference Manual*. Great Neck, N.Y.: Staff Music Pub. Co., 1948.

- Instrumentalist Publishing Company. *Brass Anthology: A Collection of Brass Articles Published in The Instrumentalist Magazine from 1946 to 1999*. Northfield, Ill: Instrumentalist Pub. Co., 1999.
- Jacob, Gordon. *Orchestral Technique: A Manual for Students*. London: Oxford University Press, 1982.
- . *The Elements of Orchestration*. London: H. Jenkins, 1962.
- Johnson, Clair W. *Practical Scoring for the Concert Band*. Dubuque, Iowa: WM. C. Brown Company Publishers, 1961.
- Kennan, Kent Wheeler, and Donald Grantham. *The Technique of Orchestration*. Upper Saddle River, N.J.: Prentice Hall, 2002.
- Kling, Henri. *Prof. H. Kling's Modern Orchestration and Instrumentation: or, The Art of Instrumentation* [Rev. and enl. English ed. by Gustav Saenger] New York, N.Y.: Carl Fischer Inc., 1929.
- Knight, Michael D. "An Analysis of Harmonic and Orchestration Techniques in Robert Russell Bennett's 'Suite of Old American Dances' and 'Symphonic Songs for Band.'" D.M.A. diss., The University of Iowa, 2004. <http://ezproxy.msu.edu/login?url=http://search.proquest.com/docview/305168751?accountid=12598> (accessed March 15, 2013).
- Korzun, Jonathan Nicholas. "The Orchestral Transcriptions for Band of John Philip Sousa: A Description and Analysis." Ed.D. diss., University of Illinois at Urbana-Champaign, 1995. <http://ezproxy.msu.edu/login?url=http://search.proquest.com/docview/907531262?accountid=12598> (accessed March 9, 2013).
- Lake, Mayhew. *The American Band Arranger: A Complete and Reliable Self-Instructor for Mastering the Essential Principles of Practical and Artistic Arranging for Military Band*. New York: C. Fischer, 1920.
- Lang, Philip J. *Scoring for the Band*. New York: Mills Music, Inc., 1950.
- Laurendeau, L. P. *The Practical Band Arranger; A Systematic Guide for Thorough Self Instruction (Carl Fisher's Edition)*. New York: C. Fischer, 1911.
- Little, Don. "T.U.B.A. Stands For Euphonium." *The Instrumentalist* 35, no. 10. (May 1981): 22.
- Louder, Earle L. "Euphonium Literature." *The Instrumentalist* 35, no. 10. (May 1981): 29-32.

- Lumpkin, Royce. "Intonation Problems of the Euphonium." *The Instrumentalist* 35, no. 10. (May 1981): 18-22.
- MacDonald, Hugh. *Berlioz's Orchestration Treatise: A Translation and Commentary*. West Nyack, NY: Cambridge University Press, 2002.
- Marcuse, Sibyl. *A Survey of Musical Instruments*. New York: Harper & Row, 1975.
- Mayer, Francis N. "John Philip Sousa: His Instrumentation and Scoring." *Music Educators Journal* Vol. 46, No. 3. (January 1960): 51-57+59. <http://www.jstor.org/stable/3389269> (accessed March 9, 2013).
- McKay, George Frederick. *Creative Orchestration*. Boston: Allyn and Bacon, 1963.
- Menghini, Charles Thomas. "New Music, Originally Composed for the Wind Band Medium, Performed at the Mid-West International Band and Orchestra Clinic, 1947-1996: Frequency of Appearance in Selected State and National Music Lists." <http://ezproxy.msu.edu/login?url=http://search.proquest.com/docview/907641885?accountid=12598> (accessed March 9, 2013).
- Miller, G. John. *The Military Band*. London: Novello and Company, limited, 1912.
- Miller, Roy M. *Practical Instrumentation for the Wind Band*. Dubuque, Iowa: WM. C. Brown Company Publishers, 1948.
- Oboussier, Philippe. *Arranging Music for Young Players: a handbook on basic orchestration*. London: Oxford University Press, 1977.
- Pattan, G. F. *A Practical Guide to the Arrangement of Band Music*. Leipzig: J. F. Stratton & Co., 1875.
- Payne, Barbara. *Euphonium Excerpts from the Standard and Orchestral Library*, edited by Brian Bowman and David Werden. Salem, CT: Cimarron Music Press, 1992.
- Pendergast, Robert and Ryan McGeorge. *A Practical Guide to Wind Band Excerpts for the Euphonium*. Lexington, Kentucky: Potenza Music, 2012.
- Petersen, Mary. "A Brief History of the Euphonium." *The Instrumentalist* 35, no. 10. (May 1981): 16-17.
- Piston, Walter. *Orchestration*. New York: Norton, 1955.
- Polansky, Larry. *New Instrumentation and Orchestration. An Outline for Study*. Oakland, California: Frog Peak Music, 1986.
- Rauscher, Donald J. *Orchestration, Scores & Scoring*. New York: Free Press of Glencoe, 1963.

- Read, Gardner. *Compendium of Modern Instrumental Techniques*. Westport, Conn: Greenwood Press, 1993.
- Reifsnyder, Robert Pennington. "The changing role of the euphonium in contemporary band music." D.M.A. diss., Indiana University, 1980.
- Rimsky-Korsakov, Nikolai, Maksimilian Oseevich Shteinberg, and Edward Agate. *Principles of Orchestration, With Musical Examples Drawn from His Own Works*. New York: Dover Publications, 1964.
- Robbins, E. J. "Brass Clinic: So You Play the Euphonium?" *The Instrumentalist* 21, no. 3. (1966): 63-63.
- Rose, Leonard. *Orchestral Excerpts from the Symphonic Repertoire for Cello Volume 1*. New York: International Music, 1980.
- . *Orchestral Excerpts from the Symphonic Repertoire for Cello Volume 2*. New York: International Music, 1980.
- . *Orchestral Excerpts from the Symphonic Repertoire for Cello Volume 3*. New York: International Music, 1980.
- Sands, Jeffrey, and Joel E. Pugh. "Euphonium Excerpts in Original Wind Band Literature from 1985-2009." M.M. Thesis, University of North Dakota, 2011.
- Schwartz, H. W. *Bands of America*. Garden City, NY: Doubleday & Co. Inc., 1957.
- Skeat, William J., Harry F. Clarke, and Russell V. Morgan. *The Fundamentals of Band Arranging; A Text Book for Students*. Cleveland: Sam Fox Pub. Co, 1938.
- Stern, David Wayne. "The use of the Euphonium in Selected Wind Band Repertoire since 1980." Ph.D. diss., Texas Tech University, 2001. <http://ezproxy.msu.edu/login?url=http://search.proquest.com/docview/304723498?accountid=12598> (accessed March 10, 2013).
- Stiller, Andrew. *Handbook of Instrumentation*. Berkeley: Univ. of California Press, 1985.
- Tilbury, Jack. "A Conversation with Brian Bowman: Where We've Been and Where We're Going." *The Instrumentalist* 35, no. 10. (May 1981): 12-13.
- Wagner, Joseph. *Band Scoring*. New York: McGraw-Hill Book Company, 1960.
- Welch, Myron Delford. "The Life and Work of Leonard Falcone with Emphasis on His Years as Director of Bands at Michigan State University, 1927-1967." Ed.D. diss., University of Illinois at Urbana-Champaign, 1973.

- Werden, David R. "Euphonium Mouthpieces - A Teacher's Guide." *The Instrumentalist* 35, no. 10. (May 1981): 23-26.
- Werden, David R. *Scoring for the Euphonium*. New London, CT: Whaling Music Publishers, 1989.
- White, Gary C. *Instrumental Arranging*. Dubuque, Iowa: Brown & Benchmark, 1992.
- White, William Carter. *Military Band Arranging; A Practical Modern Course for Schools and Private Study*. New York: C. Fischer, Inc., 1924.
- Wilson, Brian Scott. "Orchestrational Archetypes in Percy Grainger's Wind Band Music." D.M.A. diss., University of Arizona, 1992. <http://ezproxy.msu.edu/login?url=http://search.proquest.com/docview/904200793?accountid=12598> (accessed March 9, 2013).
- Winter, Dennis W. "The Band Director's Guide to Euphonium Recordings." *The Instrumentalist* 35, no. 10. (May 1981): 27-28.
- Yoder, Paul. *Arranging Method for School Bands*. New York: Robbins Music Corp, 1946.

## BIBLIOGRAPHY OF MUSIC EXAMPLES

- Bates, Mason. *Sea-Blue Circuitry* for wind ensemble. Euphonium part. Aphra Music, 2011.
- Berlioz, Hector. *The Roman Carnival Overture* (for Wind Band). Euphonium part. [n.d.]
- Berlioz, Hector. *The Roman Carnival Overture* (for Wind Band). Cello part. [n.d.] Accessed April 12, 2013, International Scores Music Library Project, <http://petrucci.mus.auth.gr/imglnks/usimg/0/0d/IMSLP26241-PMLP27827-Berlioz - Roman Carnival Overture Op9 cello-part a.pdf>
- Boccalari, Eduardo. *Fantasia di Concerto (Sounds from the Riviera)*. Solo Euphonium and Piano or Band. Euphonium part. New York: Carl Fischer, 1906.
- Bolcom, William. *First Symphony for Band* (for Wind Band). Euphonium part. Edward B. Marks Music, 2009.
- Curnow, Jim. *Fiddle Tunes* (for Wind Band). Euphonium part, in Sands, Jeffrey, and Joel E. Pugh. "Euphonium Excerpts in Original Wind Band Literature from 1985-2009." M.M. Thesis, p. 23. University of North Dakota, 2011.
- Curnow, Jim. *Partita for Band* (for Wind Band). Euphonium part. Jenson Publications, Inc., 1984.
- Gillingham, David. *A Crescent Still Abides* (for Wind Band). Euphonium part. C. Alan Publications, 1998.
- Gillingham, David. *Light of My Soul* (for Wind Band). Euphonium part, in Sands, Jeffrey, and Joel E. Pugh. "Euphonium Excerpts in Original Wind Band Literature from 1985-2009." M.M. Thesis, p. 24. University of North Dakota, 2011.
- Gillingham, David. *Be Thou My Vision* (for Wind Band). Euphonium part. C. Alan Publications, 2000.
- Glinka, Mikhail. *Ruslan and Ludmilla Overture*. (for Wind Band) Euphonium part, in Robert Pendergast and Ryan McGeorge. *A Practical Guide to Wind Band Excerpts for the Euphonium*, p. 50. Lexington, Kentucky: Potenza Music, 2012.
- Glinka, Mikhail. *Ruslan and Ludmilla Overture*. (for Orchestra) Cello part, in Leonard Rose, *Orchestral Excerpts from the Symphonic Repertoire for Cello Volume 2*, p. 28. New York: International Music, 1980.



- Jenkins, Karl. *Euphonium Concerto*. Solo Euphonium and Piano reduction. Euphonium part. Germany: Boosey & Hawkes Music Publishers Ltd, 2009, 2011.
- Mantia, Simone. *All Those Endearing Young Charms*, in Art Lehman, *The Art of Euphonium Playing*. Euphonium part. Poughkeepsie, New York, 1977, pp. 30-31.
- Ponchielli, Amilcare, and Henry Howey. *Concerto per Flicorno Basso*. Solo Euphonium and Piano. Euphonium part. Salem, CT: Cimarron Music Press/TUBA Press, 1994.
- Sparke, Philip. *Gaudium* (for Wind Band). Euphonium part. Boosey & Hawkes, 1973/1976.
- Sparke, Philip. *Diamonds - Concertino for Euphonium and Concert Band*. Solo Euphonium and Piano reduction. Euphonium part. London: Anglo Music Press, 2012.
- Sparke, Philip. *Spirit of the Sequoia*, (for Wind Band) Euphonium part, in Sands, Jeffrey, and Joel E. Pugh. "Euphonium Excerpts in Original Wind Band Literature from 1985-2009." M.M. Thesis, p. 24. University of North Dakota, 2011, pp. 29-30.
- Sparke, Philip. *The Year of the Dragon* (for Wind Band). Euphonium part, in Pendergast, Robert and Ryan McGeorge. *A Practical Guide to Wind Band Excerpts for the Euphonium*. Lexington, Kentucky: Potenza Music, 2012, p. 113.
- Wilson, Dana. *Piece of Mind* (for Wind Band). Euphonium part. Ludwig Music Publishing Co., 1988.