

A CD RECORDING PROJECT OF UNDERREPRESENTED WORKS FOR
EUPHONIUM

by

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(Under the Direction of David Zerkel)

ABSTRACT

The solo repertoire for the euphonium is small in size, reflecting the fact that the repertoire was written almost exclusively in the 20th and 21st centuries. As a result of this limited repertoire in addition to the relatively small number of performers creating professional recordings, the discography is incomplete. This project seeks to address this issue by creating a CD recording of both original works for euphonium as well as repertoire borrowed from other instruments: Concerto, Op. 114 by Derek Bourgeois; Sonata for Euphonium and Piano by John Hennecken; *Five Portraits from Middle Earth* by Rodney Newton; *Cascades* by Allen Vizzutti; *The Morning Song* by Roger Kellaway; and *Someone to Watch Over Me* by George Gershwin, arranged by Joseph Turrin. This document discusses the background of the compositions and composers as well as the existing recordings and academic literature, provides justification for why these works have been included in the project, and provides discussion and analysis of the musical characteristics of the works as a resource for performers.

INDEX WORDS: Euphonium, recording, CD, Derek Bourgeois, John Hennecken,
Rodney Newton, Allen Vizzutti, Roger Kellaway, George
Gershwin, Joseph Turrin

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CHAPTER 1

INTRODUCTION

Compared to most other instruments, the euphonium is extremely young, especially with regard to the development of its solo repertoire. This is mainly due to the fact that professional performance on the instrument did not really emerge as a legitimate musical pursuit until the late 19th century with the explosion of the American wind band movement brought forth by bandmasters such as Patrick S. Gilmore and John Phillip Sousa. Early euphonium soloists such as Simone Mantia gained great recognition among audiences, performing technically difficult theme and variation sets in front of the bands much in the same vein as their brass contemporaries, trombonist Arthur Pryor and cornet soloist Herbert L. Clarke. Unfortunately, the euphonium repertoire was mostly limited to this lighter fare without any well-known composers writing serious repertoire for the instrument until Joseph Horowitz wrote his Euphonium Concerto in 1972. While it is still limited compared to other classical instruments, the euphonium repertoire has quickly grown since the premiere of the Horowitz concerto. However, the public library of solo recordings has remained quite barren. Cellists, pianists, and vocalists can choose nearly any piece from their vast standard repertoire and find numerous professional quality recordings to reference. Euphoniumists have no such luxury, as finding quality recordings of even the most popular repertoire can be difficult.

The purpose of this project is to create a professional quality CD of solo works featuring both original compositions for the instrument as well as repertoire borrowed from other instrumental mediums in order to expand the discography of the instrument. This accompanying

written document briefly explores the background of each composition and its composer, examines the existing academic literature and discography, provides justification for each composition's inclusion in the project, and gives broad analytical observation and musical discussion of each composition. The included repertoire is as follows:

Concerto Op. 114 (1989) – Derek Bourgeois

Sonata for Euphonium and Piano (2015) – John Hennecken

Five Portraits from Middle Earth (2013) – Rodney Newton

Cascades (1981) – Allen Vizzutti

The Morning Song (1979) – Roger Kellaway

Someone to Watch Over Me (1998) – George Gershwin, arr. Joseph Turrin

The accompanying CD was recorded between February 2nd and February 4th, 2016 in Ramsey Concert Hall on the campus of the University of Georgia. The performers included the author on euphonium as well as pianists Anatoly Sheludyakov and Greg Hankins. David Zerkel, Professor of Tuba and Euphonium at the University of Georgia, produced the CD. Christopher Gurtcheff served as audio engineer.

A five microphone setup was used for these sessions. A matched pair of Neumann KM 184s with a cardioid pickup pattern were setup in the first row of the hall in a modified XY pattern approximately ten feet from the stage door. A second pair of microphones were placed approximately one foot above the strings of the piano, one on the low end and one on the high end, at exactly a 3:1 ratio from the strings. These microphones were a matched pair of Rode NT5s with a cardioid pickup pattern. The final microphone was a Shure KSM 32 with a cardioid pickup pattern. This was placed approximately 2.5 feet above the edge of the bell of the euphonium. Rather than directly above the center of the bell, the microphone was placed to

follow the contour of the bell in order to avoid “raw” sound problems that can occur when recording brass instruments. The audio was compiled, organized, and edited in Pro Tools 11.0.2.¹

¹ Christopher Gurtcheff, correspondence with author, March 28, 2016.

CHAPTER 2

CONCERTO, OP. 114 (1989) – DEREK BOURGEOIS

COMPOSER AND COMPOSITION BACKGROUND

Derek Bourgeois (b. 1941) is a British conductor and composer with a prolific compositional output. He holds the record for most symphonies written by a British composer with more than one hundred to his name. He has several television and film score credits with the British Broadcasting Corporation but is most known for his works for winds and brass.²

A masterwork for the trombone repertoire, his Concerto, Op. 114 was commissioned by the British Trombone Society for the International Trombone Workshop in England in 1989. It was written for and premiered by trombone virtuoso Christian Lindberg.³

LITERATURE REVIEW

Several prominent trombonists have recorded this concerto. Lindberg has recorded it twice, once in 1994 with the BBC National Orchestra of Wales⁴ and once in 1996 with the Tokyo Kosei Wind Orchestra.⁵ American trombonist Joseph Alessi, principal trombone of the New York Philharmonic, recorded the wind band version in 2000 with the University of New

² Malcolm Miller, "Bourgeois, Derek," *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03720>.

³ Derek Bourgeois, editor's note to the score, *Concerto for Trombone, Op. 114*, (Aylesbury, England: G&M Brand Publications, 1989).

⁴ Christian Lindberg, *British Trombone Concertos*, BIS, 1994, CD.

⁵ --, *Windpower*, BIS, 1996, CD.

Mexico Wind Symphony.⁶ It was most recently recorded in 2012 by French soloist Fabrice Millischer with EXO Brass Band.⁷

Though it is a popular selection among euphoniumists, British soloist Steven Mead is the only one to record the full concerto on the euphonium.⁸ Angie Hunter, the first winner of the Artist Euphonium division of the Leonard Falcone Festival, recorded the first movement with piano for the CD *Legacy*. This project was a compilation of submissions from former winners of the artist tuba and euphonium divisions. As far as academic literature is concerned, William Jason Haugeberg wrote a performer's guide to the concerto as part of his doctoral dissertation from Florida State University. This document includes historical background, formal and theoretical analysis of the concerto, and a detailed discussion of the technical challenges presented by this masterwork with additional suggestions for solutions to these issues. A thorough search of the literature revealed no additional materials.

JUSTIFICATION FOR INCLUSION

The trombone repertoire is one of many mediums from which euphoniumists borrow. The instruments share similar range, timbre, and technical abilities. Unfortunately, the euphonium can only approximate the effect of a slide glissando and is limited to a straight mute, whereas the trombone has a wide variety of mute accessories from which to choose. This can be a deterrent for euphoniumists who wish to perform trombone repertoire.

Fortunately, none of these constraints exist in Op. 114. In a conversation he recalls having with the composer, Steven Mead writes, “(Bourgeois) told me he had just finished a concerto for Christian Lindberg which he thought would also sound great on the euphonium –

⁶ Joseph Alessi and Phillip Smith, *Fandango*, Summit, 2000, CD.

⁷ Fabrice Millischer, *Libretto*, Indesens, 2012, CD.

⁸ Steven Mead, *Concertino*, Polyphonic, 1999.

full of broad melodies, with no specific trombone slide effects...”⁹ The score editor indicates as much, writing, “It is equally appropriate to perform this work on the Euphonium, in which case the title should be shown as Concerto.”¹⁰

This work has become a popular selection among the euphonium community, being utilized as a finals piece for the 2011 Leonard Falcone Artist Euphonium Competition and the 2016 Jeju International Brass Competition Euphonium Division. Since it has only been fully recorded once by a euphoniumist, it was included in this project because it is underrepresented in the euphonium discography.

ANALYSIS/DISCUSSION

Bourgeois Concerto, op. 114 is in a standard, three movement concerto form: *Allegro*, *Adagio*, and *Presto*.¹¹ The first movement is a sonata form opening with a primary theme in F minor and a secondary theme in the relative key of A-flat major. The exposition closes in the dominant key of C major. A development section fragments the primary theme and secondary themes and cycles through A-minor, E-minor, and B-minor before arriving in C-minor to set up a retransition back to the recapitulation in F minor, which presents the primary and secondary themes simultaneously. The primary theme is presented in augmentation one last time in F-minor before resolving to an F-major chord.¹² The most challenging aspects of the first movement are the demands that it places on the performer in both the high and low registers. Spanning from D5

⁹ Sharon E. Huff, “*Concertino* Review”, International Tuba Euphonium Association Journal, (Summer 2000):35-36.

¹⁰ Derek Bourgeois, editor’s note to the score from *Concerto, Op. 114*.

¹¹ William Jason Haugeberg, “Derek Bourgeois’ Concerto for Trombone, Op. 114: A Performer’s Guide and Annotated Bibliography of His Solo and Chamber Works for Trombone” (DM diss., Florida State University, 2012), 3.

¹² *Ibid.*, 4.

to G1, this movement encompasses much of the usable range of both the euphonium and the trombone.

The *Adagio* movement is a large scale AA'B structure with material from two main themes comprising the majority of the melody and countermelody. Though the first few measures can be heard in E-flat major, repeated Cs in the left hand of the piano suggest a home key of C minor. An odd key relationship is explored in A' with the secondary theme in the tritone-related key of G-flat minor. The movement ends with a recap of the opening melodic material, though a B-flat pedal in the piano obscures a clear key area.¹³

The final movement is a scherzo, adopting a Classical rondo form.¹⁴ Again, Bourgeois relies on two primary themes: rapid chromatic triplet motives recalling Rimsky-Korsakov's *Flight of the Bumblebee* and a humorous and cheeky secondary theme. This movement is by far the most technically challenging, requiring great triple-tonguing coordination from the soloist. For a trombonist, the tongue and slide coordination required to perform this movement borders on virtuosic levels. While still challenging for a euphoniumist, the technique is far more idiomatic to the instrument due to the easier facility of piston valves.

This concerto is difficult for both trombonists and euphoniumists alike. The extremes in the high and low registers require great control of the instrument as well as ease of flexibility to maintain good tone quality while navigating angular passages. Maintaining a consistent sound at range and dynamic extremes requires near total control of the instrument. Finally, the virtuosic final movement demands great technical facility and tongue coordination. This masterwork is sure to push performers to their very limits.

¹³ Ibid., 5.

¹⁴ Bourgeois, editor's note to score.

CHAPTER 3

SONATA FOR EUPHONIUM AND PIANO (2015) – JOHN HENNECKEN

COMPOSER AND COMPOSITION BACKGROUND

Dr. John Hennecken (b. 1987) is an American composer and educator. He recently completed his DMA in Composition at the University of Georgia. He is an adjunct instructor of music at the University of Georgia in Athens, GA and Georgia College in Milledgeville, GA as well as a freelance composer.¹⁵ Sonata for Euphonium and Piano was commissioned through a consortium organized by Potenza Music. It was written for both Christopher Leslie and Dr. Cale Self, Assistant Professor of music at the University of West Georgia, and premiered in November of 2015 at the University of Georgia by Christopher Leslie.

LITERATURE REVIEW

No recordings or academic literature exists that are related to this composition.

JUSTIFICATION FOR INCLUSION

Concerti and sonatas are arguably two of the most used classical forms in music since the Baroque era. While the euphonium concerto repertoire continues to expand and holds dozens of works, the sonata repertoire for the instrument is relatively barren. For instance, every brass instrument can lay claim to a sonata by well-known composers Paul Hindemith and Anthony Plog except for the euphonium. Christopher Leslie approached the composer regarding the composition of a three movement sonata with the desire to fill this gap in the repertoire.

¹⁵ John Hennecken, biography, <http://www.johnhennecken.com>

ANALYSIS/DISCUSSION

Breaking from traditional forms in sonata literature, Hennecken wrote two lyrical outer movements surrounding a fast middle movement. The piece spans just over twenty minutes in length, exceeding typical sonata length for a brass instrument. Due to this length, physical stamina and mental concentration can be issues for the performer.

The first movement explores the lyrical qualities of the instrument, usually containing markings such as “cantabile” and “adagio.” The opening theme, a rising triadic motive, generates much of the motivic content for this movement. The melodic content is heavily saturated in motives revolving around thirds. Harmonically, it oscillates between C-sharp minor and C minor key areas.¹⁶

The second movement, an Allegro non Troppo, serves as a sharp contrast to the first with angular and technical writing. A clear opening in C-minor quickly dissolves to tonal ambiguity and dissonance, heavily emphasized by minor second and major seventh motives.¹⁷ The often violent harmonic and melodic dissonance matches the extreme rhythmic dissonance. Despite being written in common time, this movement is extremely complex both metrically and rhythmically. Groupings of three have near constant presence in both the euphonium and piano parts, making this movement extremely challenging to coordinate between the two performers.¹⁸ Wild swings both in dynamics and range, usually marked by several forte-pianos in succession, further contribute to an extremely intense character for the movement. Passages in the high register are almost always marked fortissimo or louder, which can be physically taxing for the

¹⁶ John Hennecken, composer’s note to the score, *Sonata for Euphonium and Piano*, 2015.

¹⁷ Ibid.

¹⁸ Ibid.

soloist. Rapid passages of sextuplets demand clear triple tonguing-ability from the performer as well.

The third movement is a haunting Adagio that oscillates between C-sharp minor and C minor. Minor seconds are prominent melodically in addition to thirds.¹⁹ Furthermore, the main theme of this movement is a retrograde of the main theme from the first movement. The two are juxtaposed towards the closing measures.²⁰ Stamina is once again an issue for the performer as the solo line frequently lingers in the register above C4 for long stretches, frequently peaking at B4 and C5 in both loud and soft dynamics. Coordination between the two performers is still a challenge with superimpositions of groups of three and five frequent over the 4/4 time signature. A recap of the initial theme in A major seems to lead toward a final resolution; however, the last sounds heard are a major seventh between A and G-sharp, leaving the ending with an ambiguous resolution.²¹

Hennecken's Sonata for Euphonium and Piano is challenging for both the individual performers and the ensemble as a collective. A great sense of time and rhythm is required to navigate sections that feature heavy rhythmic dissonance. The soloist also requires great command of the low and high registers as well as the flexibility to navigate between with ease. It is a challenging work that can take much time to put together. In the hands of two skilled performers, it is very much worth the effort.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Ibid.

CHAPTER 4

FIVE PORTRAITS FROM MIDDLE EARTH (2007) – RODNEY NEWTON

COMPOSER AND COMPOSITION BACKGROUND

Formerly principal timpanist of the English National Opera, Rodney Newton is now most known for his compositions for television and film. His credits include *King David* (Paramount), *The Butterfly Effect* (Fernando Colomo), and *The Wicked Wicked West* (CinePics), among countless other movies and television series.²² He frequently composes for British-style brass bands and has worked closely with Welsh euphonium soloist David Childs, for whom Newton has written numerous solo works. *Five Portraits from Middle Earth* is one of the pieces written for Childs. It was written in August of 2007 to serve as a suitable recital piece and premiered at the 2008 International Tuba Euphonium Conference in Cincinnati, OH.²³

LITERATURE REVIEW

A thorough search of the literature revealed no professional recordings or academic literature.

JUSTIFICATION FOR INCLUSION

Five Portraits from Middle Earth is one of several popular compositions by Newton. This relatively new work is becoming part of the standard repertoire, with performances at conferences such as the U.S. Army Band Tuba Euphonium Workshop and the Southeast Tuba

²² Rodney Newton, editor's note to score, *Five Portraits from Middle Earth*, (Laksevag, Norway: Prima Vista Musikk, 2013).

²³ Rodney Newton, correspondence with author, February 23, 2016.

Euphonium Workshop. Due to this popularity, as well as a lack of recordings, this composition was included in this project to create the first professional recording.

ANALYSIS/DISCUSSION

Five Portraits is a set of character pieces depicting five distinctly different heroes and villains from J.R.R. Tolkien's beloved trilogy *The Lord of the Rings*, which has since been made even more popular by the award-winning film adaptations by Peter Jackson. Newton's music is quite cinematic, creating themes and motives to depict each character's unique personality.

I. GANDALF

*The benevolent wizard of Middle Earth is called by a number of names throughout the trilogy. Here he is seen casting spells to ward off the encroaching darkness, with a central section depicting him riding his fabulous horse, Shadowfax.*²⁴

ABA is the most appropriate label for the form of this movement. The outer A sections are marked "*mistico*", each beginning with planing open fifths in the piano. The first four notes from the euphonium, C-E-E-flat-G, create a head motive from which the rest of the melodic content is derived. This alternation between major and minor thirds further distorts a firm sense of key. The uncertain tonality and dark, hollow sound of the open fifths aptly create a portrait of a mysterious figure.

A sudden transition to the B section begins the depiction of Gandalf riding on his steed, Shadowfax. The horse is a *mearas*, a breed of horse with extraordinary strength and speed, far superior to normal horses. The furious speed of Shadowfax is reflected in an abrupt tempo change to 150bpm and a relentless, galloping gesture in the piano accompaniment. The urgency

²⁴ Rodney Newton, editor's note to score from *Five Portraits from Middle Earth*, (Laksevag: Norway, Prima Vista Musikk, 2013).

of the music is also reflected in the elevated dynamic and tessitura of the solo line. The ride grinds to a sudden halt at the return of the A section where a transposed version of the head motive can be heard once more. A short codetta ends with the head motive in augmentation in the euphonium and a lower voicing of the opening two chords from the piano, providing a near mirror image of the first A section.

II. GOLLUM

*One of the nastiest and most dangerous characters in the saga, Gollum's vicious nature is evident in his spiteful music, punctuated by the gulping sounds he makes which give him his name. A central, slower episode is marked 'as if wheedling or insinuating.'*²⁵

The character of this movement reflects one of the chief antagonists of Tolkien's novels, the creature Gollum. Formerly a river-dwelling hobbit, he was corrupted by the One Ring of Mordor into a vicious, hateful, and spiteful creature. As in the first movement, this movement is in an ABA form. The opening A section is marked *presto, con maliza (sic)*, which roughly translates to "very fast with malice." The melodic and harmonic material is far more chromatic than the first movement, with a heavy emphasis on half steps and tritones. The sudden and often violent swings in dynamics further illustrate a ruthless character. Of special interest is a two-measure motive that is evocative of Gollum's signature gulping or coughing sound. Technical execution of this motive is difficult, but of more importance is communicating the sudden guttural explosion that gives the character his name.

The B section is marked "as if wheedling or insinuating" and reflects Gollum's most dangerous attribute: his ability to manipulate situations for his own benefit. The time signature

²⁵ Ibid.

changes to 3/4 for a quasi-waltz feel. This section has a greater sense of harmonic and melodic stability, and is far more tuneful than the A section. This might suggest the creature lulling and coaxing his enemies into a false sense of security, perhaps even goading them. A sudden transition back to the more violent A section closes out the movement, further reflecting Gollum's fickle and unpredictable nature.

III. BILBO BAGGINS

*A country gentleman at heart, Bilbo the hobbit shares a love of life, comfort, and good food with the rest of his race. His fussy demeanour hides a courageous heart and a noble spirit.*²⁶

The third movement of this suite is the most stable and simple in harmony, melody, and rhythm. Firmly rooted in E-flat, Newton presents his most tuneful melody yet, perhaps somewhat reminiscent of a folk song. This is due both the tunefulness of the melody and its modal characteristics, with frequent flat sevenths and harmonizations around C-flat major, the flat submediant of E-flat major. These musical attributes portray the simple hobbit folk and protagonist, Bilbo Baggins.

IV. BALROG!

*A malevolent entity from the dawn of time, the Balrog is described as a creature 'of shadow and fire.' Terrifying to behold, these creatures serve Morgoth, the evil god of Middle Earth.*²⁷

The fourth movement of this set is the most violent and foreboding of the five. Again, a ternary ABA form is presented. Whereas Gollum was portrayed as sneaky and manipulative, there is no doubt from the opening measures that the Balrog is a menacing foe. The melodic and

²⁶ Ibid.

²⁷ Ibid.

harmonic material revolves heavily around semitones, tritones, and diminished triads and seventh chords, though C is the clear tonal focal point.

Newton heavily emphasizes the low register of both the piano and the euphonium to create a clear sonic image of a fiery demon emerging from the depths of Middle Earth. His writing for the euphonium is especially interesting since the register between C2 and F2 is not usually used on the instrument for loud, sustained melodic phrases, a technique more common for instruments such as the bass trombone. Due to the perceived “muddiness” of this register, the loud dynamics, and the character of the movement, the performer should not shy away from creating a bright or brassy sound.

V. TOM BOMBADIL

J.R.R. Tolkien explained that the character of Tom Bombadil represented ‘the vanishing spirit of rural England.’ Strikingly dressed in a blue jacket, yellow boots, and a hat with a feather stuck in its brim, the quirky Tom lives an idyllic life and embodies a happy world of lost innocence.²⁸

The final movement, a scherzo, portrays the traveler Tom Bombadil. The joyous nature of the music reflects a character who can be described as anything but serious. Though far less chromatic than other movements of this piece, the final movement wanders quite frequently in tonal center, similar to the wanderer Tom Bombadil. The melodic content of the movement is entirely derived from three main themes. The first theme, marking the A section, is distributed in fragments between the euphonium and piano in a 19-bar introduction and finally stated in full by the euphonium at m. 20. The second and third themes are presented simultaneously, one as a melody and the other as counterpoint. The first statement of this B section occurs in m. 36 with

²⁸ Ibid.

the euphonium carrying the main melody with the piano providing the counterpoint. After completion of this 16-bar phrase, the two instruments switch roles with the euphonium assuming the contrapuntal line from the piano and vice versa. A recap of A builds to a final coda, cadencing with a leap to octave D-flats to punctuate a joyous ending to the work.

CHAPTER 5

CASCADES (1981) – ALLEN VIZZUTTI

COMPOSER AND COMPOSITION BACKGROUND

Allen Vizzutti is an American trumpeter, composer, and educator. He has made a career as an equally prolific classical and jazz soloist, performing with such jazz luminaries as Doc Severinsen, Woody Herman, and Chick Corea in addition to wind bands and orchestras across the world. His work as a studio musician includes over 150 projects for film and television series.²⁹ *Cascades* was commissioned by Steven Glover, founder of the Brass Press. It was written as a gift to all members of the International Trumpet Guild and included as a supplement to the 1981 ITG journal.³⁰

LITERATURE REVIEW

Cascades was first recorded by the composer on his album *A Trumpeter's Dream* in 1993³¹ and also by trumpet soloist Bret Jackson on his self-titled solo album.³² It has been recorded once for tuba, by Carol Jantsch, principal tubist of the Philadelphia Orchestra³³ and once for euphonium by soloist Shoichiro Hokazono in 2003.³⁴

²⁹ Michael J. West, "Allen Vizzutti: Road Warrior", Jazz Times, accessed February 10, 2016, <http://jazztimes.com/articles/58937-allen-vizzutti-road-warrior>.

³⁰ Allen Vizzutti, composer notes for *Cascades*, Editions BIM, <http://www.editions-bim.com/allen-vizzutti-cascades-for-trumpet-solo.html>.

³¹ Allen Vizzutti, *A Trumpeter's Dream*, Kosei Publishing Company, 1993, CD.

³² Bret Jackson, *Bret Jackson: Trumpet*, Summit, 1993, CD.

³³ Carol Jantsch, *Cascades*, 2009, CD.

³⁴ Shoichiro Hokazono and Ko-ichiro Yamamoto, *Family Tree*, Kosei Publishing Company, 2003, CD.

JUSTIFICATION FOR INCLUSION

Perhaps due to the recordings produced by Carol Jantsch and Shoichiro Hokazono, *Cascades* is starting to be included as part of the standard euphonium repertoire. It was recently included in the artist solo euphonium competitions of both the Leonard Falcone Euphonium and Tuba Festival and the International Tuba Euphonium Association for 2016. This is not the first piece of the trumpet repertoire to be borrowed by euphoniumists. The solos of famed cornet virtuosos Herbert L. Clarke and Jean Baptiste Arban from the early 20th century have long been favorites of both amateur and professional caliber players. Even Arban's comprehensive method for cornet has been edited and published numerous times for bass clef instruments.

Cascades fits well on the euphonium for many of the same reasons that the cornet solos from the turn of the 20th century do. Played down an octave, the range works quite comfortably for the euphonium. Furthermore, the technical demands of the solos of Clarke and Arban rarely present a greater challenge to a euphoniumist than a trumpeter. One challenge that does generally present itself to euphoniumists is the long phrase lengths. A trumpet requires a much smaller volume of air, enabling trumpeters to carry longer phrases than their low brass colleagues. This very challenge presents itself in *Cascades*. Passages in this piece can be very difficult for the euphoniumist to negotiate due to phrase lengths, but several solutions are possible. One option is to leave out notes to create space to breathe. For some performers, another option could be decreasing the dynamic in order to use less air. Another factor is choosing the appropriate tempo that would make long phrases possible. Finally, one could apply the extended technique "circular breathing." This would allow one to play the phrase without changing dynamics, tempo, or inserting breaths but is an extremely difficult technique to employ, particularly in fast moving passages.

ANALYSIS/DISCUSSION

Cascades is organized into three large sections, two allegro “A” sections with challenging technical demands bookending a contrasting, lyrical B section. Vizzutti writes that the piece is based on three motives: the angular opening section heavy on octave displacements, the “valve pattern/cross accent 16th note phrases”, and the cantabile section.³⁵ There is no strictly defined key, though there are several defined pitch centers. The angular motive is generally presented in B-flat or G. The valve pattern motive is almost exclusively in A-flat, perhaps because the finger patterns used are fairly simple and frequently repeated at this pitch level. Developing and transposing this material to new tonal centers would likely lead to more difficult finger combinations, going against what Vizzutti set out to accomplish with the composition of this piece. Vizzutti writes, “I was able to explore and present musical lines in the piece that appear nearly impossible on paper but prove to be quite playable and exciting.”³⁶

Since *Cascades* is unaccompanied, there is a great amount of freedom of interpretation for the performer. While the overall pulse should remain steady, performers should not shy away from taking time at the ends of phrases. This can keep this piece from sounding hurried. The B section should be performed with a sense of freedom to help create the most musical product. As stated before, dynamics may need to be adjusted to accommodate for long phrase lengths at points. Finally, the frequent octave displacements that make the A section so angular require solid control and flexibility in order to maintain a musical line. Otherwise, *Cascades* can end up sounding like a technical exercise instead of an intriguing yet difficult piece of music.

³⁵ Allen Vizzutti, composer’s notes for *Cascades*, editionsbim.com

³⁶ Ibid.

CHAPTER 6

THE MORNING SONG (1979) – ROGER KELLAWAY

COMPOSER AND COMPOSITION BACKGROUND

Roger Kellaway is a prolific American jazz pianist, arranger, and composer. He found great success in both the Los Angeles and New York music scenes, performing and recording with some of the most high profile jazz and studio musicians in the world. In addition to numerous jazz albums, he has composed for a variety of mediums including ballet and film. He is somewhat known in the tuba and euphonium community for his concerto *Songs of Ascent*, written for and commissioned by Zubin Mehta, the New York Philharmonic, and their principal tubist Warren Deck.³⁷

Among Kellaway's most popular projects was his cello quartet, formed in the early 1970's. The instrumentation was cello, piano, bass, and percussion. The group recorded three albums in the early 1970's and continued on in the 1980's for a time with famed cellist Yo-Yo Ma. It is for this group that Kellaway wrote *The Morning Song*.³⁸ In 1979, he arranged it for tuba and piano for virtuoso Roger Bobo.³⁹

LITERATURE REVIEW

Kellaway first recorded *The Morning Song* with his cello quartet in 1971 on the group's self-titled album.⁴⁰ This appears to be the only recording of the original version of the piece. His

³⁷ Gregory E. Smith and Barry Kernfield, "Kellaway, Roger," *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/J243800>.

³⁸ Ibid.

³⁹ Roger Bobo, Liner notes to *Gravity is Light Today*, Crystal Records Inc., 1997, CD.

⁴⁰ Ibid.

arrangement for tuba and piano has been recorded twice. The first was by Bobo on his 1997 album *Gravity is Light Today*.⁴¹ The second is by Jeff Funderburk, former Professor of Tuba at the University of Northern Iowa, on his 2001 album *Romantic Connections*.⁴²

JUSTIFICATION FOR INCLUSION

While the tuba and euphonium are closely related instruments and share a tight knit community, the amount of repertoire overlap that occurs is quite small. When writing for one of these instruments, composers will occasionally write one version each for euphonium and tuba displaced at the octave to adjust for register. This practice is uncommon at best. Fortunately, this arrangement sits very well on the euphonium. The vast majority of the piece lies between F2 and F4, a very comfortable and resonant register for euphonium. This extends past to B-flat 4 in the solo section and to an optional F1 for the last note. These limits are well within the range of developing college-level performers or even advanced high school players, making this very accessible to a great number of euphoniumists. The technical demands are very mild as well.

ANALYSIS/DISCUSSION

Despite Kellaway serving as both composer and arranger, there are several distinct differences between the Kellaway quartet's original recording and his arrangement published by Editions BIM.⁴³ The large scale form remains somewhat consistent. In typical jazz fashion, the opening section is an AABA form, with some variation added with each iteration of the A section. Each A section is 15 measures while B is only 8 measures long, a departure from a regular 32-bar form with each section 8 measures in length. What is even more unusual about this is that B sounds less like transitional material and more like a firm arrival, more chorus than

⁴¹ Ibid.

⁴² Jeff Funderburk, *Romantic Connections*, Mark Records, 2001, CD.

⁴³ Roger Kellaway, *The Morning Song for Tuba and Piano*, Vuarmarens: Editions BIM, 1980.

bridge. Thus it might be more appropriate to label this as a hybrid form, incorporating AABA with verse-refrain form.

After this large opening section, both versions transition to a solo section featuring the piano. The 8-bar harmonic progression used matches that of the B section: C, C, F, F, E-flat/A-flat or A-flat9, F/B-flat, F, F. In the original version, this progression is repeated twice for a 16 bar solo section.⁴⁴ In the arrangement however, it is repeated four times for a total of 32 bars. Furthermore, in his arrangement Kellaway added new melodic material to the tuba part immediately following the solo break. This creates two more repetitions of the same progression, bringing the total to six. It is interesting to note that while this soaring melody was not in the original recording, it is possible that the quartet added this *ad lib* in live performances. The register seems a lot more idiomatic to the cello than the tuba, which might further support this notion. Also for consideration is the fact that a great deal of the material in the quartet's recording seems improvisatory in nature. This melody could have been the result of that process.

There are also some small differences between the printed score and Roger Bobo's recording. The most noticeable is that the piano part is played on a synthesizer or electric keyboard. This is somewhat unorthodox but one can attribute it to taking artistic liberties. Bobo also takes occasional liberties with the solo line, at one point quoting the opening of Strauss's *Till Eulenspiegel's Merry Pranks* in one of the solo sections. His approach to rhythm can be loose at times, though when he does improvise it still fits the style. Pianist Emily Harris makes no improvisations in the piano part.⁴⁵ In listening to this recording and Kellaway's quartet

⁴⁴ Roger Kellaway, *The Morning Song*, Roger Kellaway Cello Quartet, Universal Music, 1971, CD.

⁴⁵ Roger Bobo, *Gravity is Light Today*, Crystal Records Inc., 1997, CD.

recording, it is apparent that performers should not feel restricted by the printed music and should improvise and embellish when stylistically appropriate.

CHAPTER 7

SOMEONE TO WATCH OVER ME – GEORGE GERSHWIN/ARR. JOSEPH TURRIN

COMPOSER AND COMPOSITION BACKGROUND

George Gershwin (1898-1937) was an American composer, pianist, and conductor. He was well known for his composition of songs, Broadway shows, and concert music. His most famous works include *An American in Paris*, *Porgy and Bess*, and *Rhapsody in Blue*. Gershwin's compositional style fused American jazz idioms with a background of classical training from the likes of composers Henry Cowell and Nadia Boulanger. Audiences still love his songs, many of which are now standards of the Great American Songbook.⁴⁶ "Someone to Watch Over Me" from his 1926 musical *Oh, Kay!* is one of his most popular numbers.

Joseph Turrin (b. 1947) is an American composer, arranger, orchestrator, pianist, and educator. He has received numerous commissions from the New York Philharmonic, the Chamber Music Society of Lincoln Center, and the New Jersey Symphony among other professional music organizations. Turrin has written frequently for some of the best brass players in the world, including Philip Smith, former principal trumpet of the New York Philharmonic, Joe Alessi, principal trombone of the New York Philharmonic, and the Canadian Brass.⁴⁷ His arrangement of "Someone to Watch Over Me" is one of several works he wrote or arranged for Philip Smith, showing a deep familiarity with the capabilities of brass instruments.

⁴⁶ Richard Crawford, et al, "Gershwin, George", *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03720>.

⁴⁷ Joseph Turrin biography, <http://www.josephturrin.com>

LITERATURE REVIEW

The artists who have performed or covered “Someone to Watch Over Me” are too numerous to list. Among the most notable singers are Frank Sinatra, Ella Fitzgerald, and Meryl Streep. Instrumentalists have frequently covered this song as well such as crossover trumpet soloist Chris Botti.⁴⁸ Turrin’s arrangement thus far has only been recorded by Philip Smith on his self-titled album from 1998.⁴⁹ There are two known rescored versions of this arrangement, the first transcribed for wind band by conductor Robert Rumbelow. The second was rescored by the late Fred Mills, former trumpet player with Canadian Brass and Professor of Trumpet at the University of Georgia, for brass quintet and solo trumpet. He recorded it with Pentabrass, though this is not a published arrangement.

JUSTIFICATION FOR INCLUSION

Vocal music has been a component of the euphonium repertoire since the first professional soloists. It is common to find vocal arrangements and transcriptions in recitals and recordings of amateur and professional performers. Soloist Demondrae Thurman went so far as to release an album completely composed of songs and arias in 2011.⁵⁰ The euphonium is arguably the most suitable brass instrument for performing vocal repertoire due to the rich, mellow tone of the instrument. Furthermore, the instrument can cover the vocal range of basses, baritones, tenors, and in some cases mezzo-sopranos. This often allows euphoniumists to perform directly from many vocal scores, though this does require developing the ability to read in C treble clef as opposed to more common practice B-flat treble clef. While this arrangement is technically for trumpet, it is still remains true to the original vocal score.

⁴⁸ Chris Botti, *When I Fall In Love*, Columbia Records, 2004, CD.

⁴⁹ Philip Smith, *Philip Smith, Principal Trumpet, New York Philharmonic*, Cala Records, 1998, CD.

⁵⁰ Demondrae Thurman, *Songs of a Wayfarer*, Summit Records, 2011, CD.

ANALYSIS/DISCUSSION

This particular arrangement only makes use of the chorus and bridge from Gershwin's original song. The large scale form is ABABA' and remains true to jazz and popular style. The first repeat of the chorus (A) begins to deviate from the original melody with a few written in embellishments from Turrin. These are mostly scalar without added blue notes, though the performer should not feel restrained from adding their own. A repeat of the bridge features the piano with added syncopation in the left hand for a slight change in feel before setting up a transition back to the final chorus in the solo part. Turrin adds more embellishments, eliding the final phrase while building in more scalar figures, crescendoing to a brief cadenza after a dominant chord. A short coda featuring a return of the piano's introductory material closes out the arrangement.

As stated previously, this arrangement adds embellishments to Gershwin's melody but also leaves a great deal of room for the soloist to experiment. Both vocalists and instrumentalists who covered this song frequently play around with time while adding their own embellishments to fit their own interpretations. The performer is encouraged to not become restricted by the written music and take artistic liberties when musically appropriate.

CHAPTER 8

CONCLUSION

Though the solo repertoire for the euphonium is small compared to other instruments, there is reason for optimism. The number of original works for euphonium continues to expand at a rapid rate. Commissions are frequently led by the world's leading soloists. In addition, more performers are involving themselves in the process through consortium commissions, spreading out the cost of commissions among large groups of people. Furthermore, there are numerous untapped sources of music from different instrument mediums. This project included works from the trombone, trumpet, tuba, and vocal repertoires; however, euphoniumists should strive to borrow from woodwind, string, and other mediums to expand the existing library of available music.

While recordings can be difficult to find, the dissemination of music is becoming easier with the growing popularity of online streaming services such as Spotify, iTunes, Sound Cloud, and YouTube. Furthermore, the changing nature of the music business has made it easier to create and publish a solo album. No longer does a performer need the assistance of a record label to release their own work. These developments should lead to larger discography and more resources for performers. More and more contributions on these fronts will lead to a bright future for euphoniumists.

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