

Practice Strategies for Martin Ellerby's Euphonium and Baritone Concertos

by

Benjamin Marquardt

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2018 by the
Graduate Supervisory Committee:

Deanna Swoboda, Chair
John Ericson
Kotoka Suzuki

ARIZONA STATE UNIVERSITY

May 2018

ABSTRACT

Martin Ellerby (b. 1951) is a prominent composer for wind and brass bands, and his *Euphonium Concerto* and *Baritone Concerto* are among the best and most challenging works in the euphonium and baritone repertoire. This project aims to assist the performer in learning these important works by utilizing specific practice strategies.

Each work has been performed and thoroughly examined by the author in order to develop and offer specific strategies for learning each piece. This project utilizes identification of themes and motives, existing methods, suggested exercises, and suggestions from the premiere performers in order to develop a strategic practice regimen for learning these important works. The discussion of each movement begins with a brief thematic overview to identify the motives and ideas used to construct each movement. The musical content discovered through thematic and motivic identification is used to recommend modified exercises from Arban *Complete Method for Trombone and Euphonium* edited by Joseph Alessi and Dr. Brian Bowman, *Clarke's Technical Studies for The Cornet* by Herbert L. Clarke, *The Brass Gym: A Comprehensive Daily Workout for Brass Players* by Sam Pilafian and Patrick Sheridan, *Scale and Arpeggio Routines for Undergraduate & Graduate College & University Students* by Milt Stevens and Brian Bowman, and "The Carmine Caruso Method" as taught by Julie Landsman. Each exercise presented is aimed to target a specific challenge of the movement being discussed and will facilitate effective and efficient practice of each work.

TABLE OF CONTENTS

	Page
LIST OF FIGURES	iv
PREFACE	vi
CHAPTER	
1 INTRODUCTION	1
2 EUPHONIUM CONCERTO	9
Background.....	9
Movement 1: Fantasy	11
Thematic Overview	11
Practice Strategies for Movement 1: Fantasy	15
Movement 2: Capriccio	19
Thematic Overview	19
Practice Strategies for Movement 2: Capriccio	24
Movement 3: Rhapsody for Luis.....	27
Thematic Overview	27
Practice Strategies for Movement 3: Rhapsody for Luis	29
Movement 4: Diversions	31
Thematic Overview	31
Practice Strategies for Movement 4: Diversions	36
3 BARITONE CONCERTO	39
Background.....	39
Movement 1: Fusions	41

CHAPTER	Page
Thematic Overview	41
Practice Strategies for Movement 1: Fusions	44
Movement 2: Soliloquy	46
Thematic Overview	46
Practice Strategies for Movement 2: Fantasy	48
Movement 3: Tangents	51
Thematic Overview	51
Practice Strategies for Movement 3: Tangents	54
4 CONCLUSION	57
REFERENCES	60
APPENDIX	
A INTERVIEWS	62
B PRACTICE EXERCISES	82
C COPYRIGHT PERMISSIONS FOR USE OF EXCERPTS	89

LIST OF FIGURES

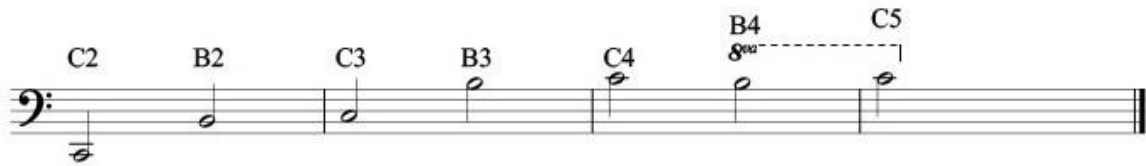
Figure	Page
1. Rhythmic Variations of Ellerby <i>Baritone Concerto</i> Movement 3: mm. 36-37.....	5
2. Ellerby <i>Euphonium Concerto</i> Movement 1: mm. 1-7.....	11
3. Ellerby <i>Euphonium Concerto</i> , Movement 1: mm. 58-68.....	12
4. Four Transpositions of the Augmented Scale	13
5. Ellerby <i>Euphonium Concerto</i> , Movement 1: mm. 209-211.....	14
6. Modified “First Study” from Clarke <i>Technical Studies for Cornet</i>	16
7. Augmented Crab Scales	16
8. Ellerby <i>Euphonium Concerto</i> , Movement 1: m. 155.	16
9. Ellerby <i>Euphonium Concerto</i> , Movement 1: mm. 27-39.....	18
10. Ellerby <i>Euphonium Concerto</i> , Movement 1: mm. 201-208.....	18
11. Ellerby <i>Euphonium Concerto</i> , Movement 2: mm. 1-6.....	20
12. Ellerby <i>Euphonium Concerto</i> , Movement 2: mm. 22-24.....	21
13. Ellerby <i>Euphonium Concerto</i> , Movement 2: mm. 56-61.....	22
14. Ellerby <i>Euphonium Concerto</i> , Movement 2: mm. 90-92.....	23
15. Ellerby <i>Euphonium Concerto</i> , Movement 2: mm. 136-138.....	24
16. Ellerby <i>Euphonium Concerto</i> , Movement 2: mm. 76-78.....	25
17. Ellerby <i>Euphonium Concerto</i> , Movement 3: mm. 6-14.....	28
18. Ellerby <i>Euphonium Concerto</i> , Movement 3: mm. 1-17.....	29
19. Ellerby <i>Euphonium Concerto</i> , Movement 3: mm. 30-39.....	30
20. Ellerby <i>Euphonium Concerto</i> , Movement 4: mm. 1-21.....	31

21. Ellerby <i>Euphonium Concerto</i> , Movement 4: mm. 32-72.....	33
22. Ellerby <i>Euphonium Concerto</i> Movement 4: mm. 127-134.....	34
23. Ellerby <i>Euphonium Concerto</i> , Movement 4: mm. 233-239.....	35
24. Ellerby <i>Euphonium Concerto</i> , Movement 4: mm. 89-95	37
25. Ellerby <i>Baritone Concerto</i> , Movement 1: mm. 1-11	41
26. Ellerby <i>Baritone Concerto</i> , Movement 1: mm. 29-35	42
27. Ellerby <i>Baritone Concerto</i> , Movement 1: mm. 39-53	43
28. Ellerby <i>Baritone Concerto</i> , Movement 1: mm. 22-25	44
29. Ellerby <i>Baritone Concerto</i> , Movement 1: mm. 95-97	45
30. Ellerby <i>Baritone Concerto</i> , Movement 2: mm. 1-14	46
31. Ellerby <i>Baritone Concerto</i> , Movement 2: mm. 32-39	48
32. Ellerby <i>Baritone Concerto</i> , Movement 2: mm. 55-59	49
33. Ellerby <i>Baritone Concerto</i> , Movement 3: mm. 1-14	50
34. Ellerby <i>Baritone Concerto</i> , Movement 3: mm. 1-6	51
35. Ellerby <i>Baritone Concerto</i> , Movement 3: mm. 1-23	52
36. Ellerby <i>Baritone Concerto</i> , Movement 3: mm. 34-48	53
37. Major Crab Scales	55

PREFACE

Ellerby's *Baritone Concerto* is scored in B-flat, as per usual with brass band instruments.

For consistency, all discussion of pitch will be in concert pitch. Octaves will be referenced in terms of the system shown below.



Excerpts extracted from the Euphonium and Baritone Concertos of Martin Ellerby are reproduced by permission of Studio Music Company.

CHAPTER 1

INTRODUCTION

Martin Ellerby was born in Worksop, England. His brass band experience began while he was in school when he played third cornet with the Worksop Miners Welfare Band. He “was only interested in [the band] socially” and he resigned when he was promoted to second cornet.¹ While he was not hugely invested in the performance aspect of the brass band, his time with the band provided him with the knowledge of brass instruments, and the brass band that would serve him well in the future. After primary school, Ellerby attended the London College of Music before seeking out Joseph Horovitz for a year of postgraduate study in composition at the Royal College of Music in London. He then took private lessons with Wilfred Josephs. Ellerby comments on his time with Josephs: “It’s very interesting how teachers can be so different. Joe Horovitz was always very encouraging and positive. Wilf was quite ruthless. He was a pro you see...he was a ruthless pro out there making his total living writing music.”² Ellerby now composes full time, and he is the Artistic Director for Studio Music, the company who publishes both his *Euphonium Concerto* and *Baritone Concerto*.

Martin Ellerby’s concertos for euphonium and baritone are two of the most difficult and important works in the repertoire of the instruments. Both have been

¹ Martin Ellerby, quoted in Jeffrey Cliff Mathews, “Martin Ellerby: A Biographical Sketch of the composer and descriptive analysis of *Paris Sketches* and *Symphony for Winds* (DMA diss., University of Southern Mississippi, 16, Accessed October 3, 2017. <https://search-proquest-com.ezproxy1.lib.asu.edu/docview/304977800/EEA9FA8976B3490FPQ/2?accountid=4485>.

² Ibid.

required repertoire for the Leonard Falcone International Euphonium Competition: *Euphonium Concerto* in 2001 and *Baritone Concerto* in 2015.³ The International Tuba Euphonium Association (ITEA) publishes an “Official Standard Repertoire List” for tuba and euphonium which includes Ellerby’s *Euphonium Concerto* and *Baritone Concerto*. This list rates repertoire for difficulty with a maximum of 100 points with each movement rated individually. There are individual scores for range, dexterity, rhythm and tempo, and misc. (considerations such as mute, difficult key, multiple tempo changes, multiphonics, etc.). The movements for these two concertos received a rating between 69 and 100 for difficulty.⁴ To put these scores in context, Joseph Horowitz’s *Euphonium Concerto*, a standard for undergraduate euphonium players, is rated between 46 and 70 for its three movements.⁵

Both concertos utilize “common elements of [Ellerby’s] compositional technique,”⁶ as defined by Jeffrey Cliff Matthews. Matthews states about Ellerby’s use of harmony, “The harmonic language of Martin Ellerby is primarily triadic, but the chord progressions are non-functional in the traditional harmonic sense. These triadic chords often extend beyond the ninth to the eleventh and thirteenth.”⁷ Ellerby also frequently uses stacked fourths and fifths, and the lydian mode.⁸ These features of Ellerby’s music

³ Flacone Festival Master Repertoire List, Accessed March 12, 2018, <http://www.falconefestival.org/images/stories/Falcone/MasterRepertoireList.pdf>.

⁴ International Tuba Euphonium Association, “Official Standard Literature List: Tuba and Euphonium Solo Music,” edition 1.0, Accessed September 18, 2017, <http://www.iteaonline.org/members/standardlit/ITEA%20Standard%20Literature%20List.pdf>.

⁵ Ibid.

⁶ Matthews, 47.

⁷ Ibid, 48.

⁸ Ibid, 48-49.

are present throughout his *Euphonium Concerto* and *Baritone Concerto*, and they will be discussed in detail in Chapters 2 and 3.

Steven Mead states that when learning any work, it is important to “try to understand the music, be honest with yourself, and don’t cut any corners. What we do is a craft, we are craftsmen (and women) and with a great work like [Ellerby’s *Euphonium Concerto*] we have to show that respect and give a lot of time to develop our understanding of it.”⁹ The goal of this project is to provide an understanding of how Martin Ellerby’s concertos are built through thematic and motivic identification to develop an effective and efficient practice plan. Each movement of these two concertos presents its own set of challenges. This paper gives a brief thematic overview of each movement, then discusses the performance challenges specific to each movement. Practice strategies are suggested to target a specific aspect of the music to facilitate efficient and effective practice when learning the work. Exercises suggested will be modified from the following methods: Arban *Complete Method for Trombone and Euphonium*,¹⁰ *The Brass Gym: A Comprehensive Daily Workout for Brass Players*,¹¹ “The Carmine Caruso Method,”¹² *Scale and Arpeggio Routines for Undergraduate & Graduate College & University Students*,¹³ and *Clarke’s Technical Studies for the*

⁹ Steven Mead, interview by author, January 24, 2018.

¹⁰ Jean Baptiste Arban, *Complete Method for Trombone and Euphonium*, ed. Joseph Alessi, Brian Bowman (Troy, MI: Encore Music Publishers, 2002).

¹¹ Sam Pilafian and Patrick Sheridan, *The Brass Gym: A Comprehensive Daily Workout for Brass Players* (Mesa, AZ: Focus on Music, 2008).

¹² Julie Landsman, “The Carmine Caruso Method,” accessed March 3, 2018, <http://julielandsman.com/pdf>.

¹³ Milt Stevens and Brian Bowman, *Scale and Arpeggio Routines for Undergraduate and Graduate College and University Students* (Falls Church, VA: Stevens Desk Top Publishing, 2009).

Cornet.¹⁴ Anyone preparing these concertos for a performance should already be familiar with most, if not all, of these methods.

Common practice techniques that are useful for all repertoire include buzzing, slow practice, rhythmic alterations, octave transpositions, and wind patterning. Buzzing allows a player to focus the embouchure more accurately and is exceptionally useful in training the ear to hear large leaps and unusual melodic content. Slowing down the music is most useful in fast technical passages where technique needs to be mastered at a speed where every aspect of playing can be controlled. The passage can then be gradually brought back up to tempo giving the passage more control and accuracy. Altering the rhythm of a passage changes the emphasis inherent within the music and forces the player to think differently about the phrase. Four common ways to utilize this technique is to alter straight eighth notes to dotted-eighth-sixteenth, sixteenth-dotted-eighth, triplet-sixteenth-eighth, and eighth-triplet-sixteenth. An example of these are shown in Figure 1 using measures 36-37 of Ellerby's *Baritone Concerto* Movement 3 as the foundation. Octave transposition allows the player to work on the melodic contour and pitch content in the most comfortable register. Playing high passages an octave lower can help secure difficult intervals and intonation, which can be difficult in high melodies, and playing low passages an octave higher can establish musical ideas and intonation in an easier register. Finally, performing a wind pattern of the melody, without the instrument, is used to ensure a smooth and constant air stream is being used and improve rhythmic accuracy.

¹⁴ Herbert L. Clarke, *Technical Studies for the Cornet* (Elkhart, IN: L. B. Clarke, 1912), Accessed March 12, 2018, http://ks.petruccimusiclibrary.org/files/imglnks/usimg/5/53/IMSLLP340778-SIBLEY1802.28663.653c-MT445.C598_T25_1912.pdf.

Figure 1: Rhythmic variations of Ellerby *Baritone Concerto* Movement 3: mm. 36-37.¹⁵

Original

Dotted-eighth-sixteenth

Sixteenth-dotted-eighth

Triplet-sixteenth-eighth

Eighth-triplet-sixteenth

Arban's *Complete Method for Trombone and Euphonium* edited by Joseph Alessi and Dr. Brian Bowman is an all-encompassing method that works all aspects of playing: tone production, rhythm, flexibilities, scales, arpeggios, ornamentations, interval studies, multiple tonguing, phrasing, duets, characteristic studies, and solos. The exercises in the book each target a specific technique and are written in major and minor keys, and are easily modified to other tonalities. According to Brian Bowman, the characteristic studies are "fourteen etudes [that] represent the culmination of study in the Arban book. They have become standard material for testing musician's abilities and have been required in auditions for high school all-state band, solo competitions, and the professional military

¹⁵ Martin Ellerby, *Baritone Concerto*, (London: Studio Music, 2008), 8.

bands. The mastery of these etudes is a requirement for the complete preparation of the euphonium player.”¹⁶

The Brass Gym by Sam Pilafian and Patrick Sheridan is designed as a daily routine for brass players and includes exercises for buzzing, valve technique, tone production, articulation, air flow, flexibility, and range. The exercises “Soft Touch,” “Tongue Coordination,” and “Brruummmm!” are all presented in a way to allow for any scale to be utilized to “stay fluent in your harmonic knowledge.”¹⁷ Range is extended in both directions in the exercises “Smooth Air Movement,” “Beautiful Sounds,” and “Bugles” with flexibility through the entire range of the instrument being presented in “Bugles,” “Lip Flips,” and “Old School Flexes.” Finally, “B’ Bells” promotes linear intonation and control in all tonal qualities.

“The Carmine Caruso Method,” as taught by Julie Landsman, is a method designed to strengthen a player’s embouchure. Julie Landsman studied with Carmine Caruso since she was 13 and is an expert on this method in the United States. Landsman says “Carmine was a chops man. Although he played saxophone, violin, and piano, his specialty was teaching, and he particularly specialized in teaching brass players to have great chops.”¹⁸ The difference between this method from others is that it is physical training for playing the instrument rather than musical studies. Julie Landsman has a video series on YouTube and PDF files of the “Carmine Caruso Method” exercises

¹⁶ Arban, 322.

¹⁷ Pilafian and Sheridan, 16.

¹⁸ Julie Landsman, “Carmine Caruso Method: Introduction with Julie Landsman,” YouTube Video, October 19, 2014, accessed March 12, 2018, <https://www.youtube.com/watch?v=xdSShjFHqDk>.

available on her website.¹⁹ The resources available on Landsman’s website are written in treble clef for horn players. Euphonium players using these resources should play the exercises as though they are written in B-flat treble clef. For example, the first note of “The Six Notes” is written C4, and the sounding pitch should be B-flat2. There are only two small exceptions to this in the exercises “Intervals” and “Dynamic Studies.”

Landsman instructs to “play the pedal F-sharp three times softly for as long as possible. This is an essential part of relaxing the chops...after...strenuous playing.”²⁰ Euphonium players should replace the pedal F-sharp with a pedal B-natural (B1) to relax the embouchure.

Scale and Arpeggio Routines by Milt Stevens and Brian Bowman is a clear and progressive study of scales and arpeggios with specific goals for each year of study from Freshman year through Doctoral studies. Each year has specific requirements regarding scale and arpeggio qualities, scales and arpeggios in one to three octaves, tempo, and range. The final exercise in this book is the “Bowman Scale Routine.” This routine methodically works all major, natural minor, harmonic minor, and melodic minor scales through a circle of fourths progression. Playing this routine as directed by Bowman will “help mental concentration and familiarity with keys as well as technical mastery of your instrument.”²¹

Technical Studies for the Cornet by Herbert L. Clarke is written to promote valve dexterity, endurance, and embouchure strength. Clarke states in the introduction “This

¹⁹ <https://s3.amazonaws.com/julielandsman/index.html>

²⁰ Landsman, “Carmine Caruso Method: III. Interval Studies,” Accessed April 12, 2018, <https://s3.amazonaws.com/julielandsman/intervals.pdf>.

²¹ Stevens and Bowman, 78.

work is especially written to enable the student, by practice and application, to overcome any obstacle which may occur in musical passages written for the cornet.”²² Like Ellerby’s *Baritone Concerto*, this resource is written in B-flat treble clef and should be played a major ninth below the written pitch. For example, when C4 is written, B-flat2 should be played.

²² Clarke, 3.

CHAPTER 2

EUPHONIUM CONCERTO

Background

Martin Ellerby's *Euphonium Concerto* is, in many ways, descended from the first significant concerto for euphonium by Joseph Horovitz in 1972. In 1971, the Geoffrey Band organized the National Brass Band Festival and selected Joseph Horovitz to write a euphonium concerto to be premiered the following year. The GUS Footwear Band won the competition in 1971, resulting in their selection to perform the premiere with Trevor Groom as the soloist. At the time, Horovitz was not familiar with the euphonium and he worked closely with Groom throughout the composition of the concerto. The result of this collaboration was a concerto that sparked the euphonium's consideration as a serious solo instrument.

Ellerby wrote his *Tuba Concerto* in 1988 and was pleased with the reception it received within the tuba-euphonium community since its premiere. As a result, he was eager to work with Steven Mead on a new concerto for euphonium when asked during the British Tuba Euphonium Conference in 1994. The collaboration between Ellerby and Mead is a fortunate coincidence. Ellerby studied composition with Horovitz, and Mead studied euphonium with Groom. Having written works for brass band and wind band, Ellerby was familiar with the euphonium and felt that he had a great concerto waiting to be written. The result of this collaboration was one of the best and most challenging pieces in the euphonium repertoire. This work was premiered on October 21, 1995 by Steven Mead with the Brass Band Berner Oberland in Berne, Switzerland conducted by James Gourlay. Since its successful premiere, Ellerby's *Euphonium Concerto* has become

one of the most recorded works in the euphonium repertoire. It has been recorded for euphonium and brass band by Steven Mead and Tormod Flaten;²³ for euphonium and concert band by Steven Mead, Adam Frey, Shoichiro Hokazono, and Ryuji Ushigami;²⁴ for euphonium and orchestra by Shoichiro Hokazono;²⁵ and for euphonium and piano by Brian Meixner.²⁶

During the composition of the concerto, Mead gave few requests to Ellerby for how the work should sound, providing Ellerby with complete artistic freedom. His only requests were that the soloist be heard and not buried by a heavily scored band,²⁷ and for Ellerby to utilize the full range of capabilities of the instrument.²⁸ The concerto was originally envisioned as a three-movement work. However, Ellerby informed Mead soon after beginning composition that there were to be four movements instead of three. Movement three is dedicated to Luis Maldonado who typeset the brass band score before he took his own life. Maldonado was a close friend of Mead and Ellerby and wanted to be a part of bringing this masterpiece to life.

²³ Martin Ellerby, "Euphonium Concerto – Brass Band," accessed March 12, 2018, <https://www.martinellerby.com/bb---euphonium-concerto>.

²⁴ Martin Ellerby, "Euphonium Concerto – Concert Band," accessed March 12, 2018, <https://www.martinellerby.com/cb---euphonium-concerto>.

²⁵ Martin Ellerby, "Euphonium Concerto – Orchestra," accessed March 12, 2018, <https://www.martinellerby.com/orch---euphonium-concerto>.

²⁶ Martin Ellerby, "Euphonium Concerto – Piano," accessed March 12, 2018, <https://www.martinellerby.com/solo---euphonium-concerto>.

²⁷ Mead, Interview.

²⁸ Steven Mead, "Euphonium Notes," *T.U.B.A Journal* 23, no. 2 (Winter 1996): 47.

Movement 1: Fantasy

Thematic Overview

The opening phrase of the first movement of Ellerby's *Euphonium Concerto* is based on an augmented scale (alternating minor seconds and minor thirds), and provides the primary musical material for the movement. Figure 2 shows the primary theme movement and illustrates Ellerby's use of the augmented scale both melodically in the solo line and harmonically in the accompaniment.

Figure 1: Ellerby *Euphonium Concerto* Movement 1: mm. 1-7.²⁹

The musical score for the first seven measures of the Euphonium Concerto Movement 1 is presented. The tempo is marked 'Allegro agitato' with a quarter note equal to approximately 144 beats per minute. The score is in 4/4 time. The Solo Euphonium part begins with a rest in measure 1, followed by an augmented scale in measure 2, which is highlighted with a box and labeled 'Augmented Scale'. The piano accompaniment provides harmonic support with chords and arpeggiated figures. Dynamics include *mf*, *f*, *fp*, *p*, and *ff*. A first ending bracket is shown under the piano part in measure 7.

The first scalar figure in the solo part in measure two outlines the scale. This chord and scale are a combination of D and E-flat augmented, with the A-sharp of the D chord being enharmonically spelled as a B-flat in the solo line. It is common in this

²⁹ Martin Ellerby, *Euphonium Concerto* (London: Studio Music, 1997), piano score, 5.

movement for one or more notes to be altered from the scale toward the end of a figure or phrase, but the primary material remains augmented. For example, beat four of measure eight is all a minor second lower than the scales earlier in the phrase.

The primary theme is contrasted with a short, lyrical theme three times during the movement, each phrase of this slow theme is between seven and thirteen measures long with a short three-measure section near the end of the movement. These phrases utilize a more consonant harmonic language than the rest of the movement with the use of the lydian mode. The clearest use of lydian mode is in the first phrase of this theme from rehearsal E to rehearsal F, shown in Figure 3. The lydian nature of this section begins in measure 62 with the accompaniment playing an A-flat major chord with a D-natural in the soprano (sharp fourth scale degree). This continues through measure 66 with measures 65 and 66 being the clearest use of lydian with the scalar figures in the accompaniment. The use of the lydian mode continues through all the relaxed feel sections giving a consistent contrast to the primary theme.

Figure 2: Ellerby *Euphonium Concerto* Movement 1: mm. 58-68.³⁰

³⁰ Ibid., 8-9.

Figure 3: Four transpositions of the augmented scale.

The augmented scale, like the whole tone or octatonic scale, has a limited number of transpositions before the pitch content returns to the original set of pitches. As shown in Figure 4, there are only four transpositions of the scale before the pitch content returns to the original. These can also be inverted by beginning the scale with a minor third rather than the minor second shown above, but the pitches of the resulting scale will still fall into one of the four transpositions. Ellerby uses all four transpositions of the augmented scale within the first movement and develops the theme through transposition and inversion while maintaining the contour and rhythmic content. The one exception to

this is in measure 210, shown in Figure 5, where Ellerby alters the pattern to descend the scale by alternating stepping down two notes then up by one note creating a pattern similar to playing a major scale in thirds.

Figure 4: Ellerby *Euphonium Concerto* Movement 1: mm 209-211.³¹



³¹ Martin Ellerby, *Euphonium Concerto* (London: Studio Music, 1997), solo part, 3.

Practice Strategies for Movement 1: Fantasy

The main challenge in the first movement of Ellerby's *Euphonium Concerto* is becoming fluent with the augmented scale that is so integral to the music. Many exercises from the methods mentioned in the introduction can easily be modified to immerse the player in the augmented scale to gradually build a fluency that will be invaluable in this movement. For example, playing "Soft Touch" and "Tongue Coordination" from *The Brass Gym*,³² "First Study" from *Clarke's Technical Studies*,³³ seen in Figure 6, and "Crab Scales," shown in Figure 7, using the augmented scale will give a deeper understanding of the scale. Singing and buzzing these exercises will further internalize the scale and will improve accuracy, especially in the high register. A thorough understanding of the scale becomes more important as the range rises because the difficulty of accurately playing the augmented scale patterns grows as the pitch rises. Figure 8 shows the highest augmented pattern used in this movement.

³² Pilafian and Sheridan, 16-17 and 22-23.

³³ Clarke, 5-7.

The technical challenges are a result of the speed with which the augmented scale passages are written. The most common appearance of the scale is in sixteenth notes at a tempo of quarter note equals 144. Using the exercises described above will give a foundation for adding the augmented scale into the player's repertoire. The performer will be able to more easily navigate the scalar passages without hesitation by practicing augmented scales through the full range of the instrument.

Range in the first movement of Ellerby's *Euphonium Concerto* lies within the requirements of the Sophomore level of *Scale and Arpeggio Routines*,³⁶ spanning from E-flat2 to C5. The challenge in the high range of this concerto lies with the many uses of B4, a notoriously unstable note on the euphonium. Figures 9 and 10 illustrate the use of B4 in both the primary theme and the lyrical theme. Any musician learning this piece needs great control of their upper register, especially in measure 202-203 where the B4 is also at a soft dynamic. Practicing "Intervals" from the Landsman/Caruso method with a drone in keys that focus around B-natural will help stabilize this note. Beneficial keys to practice are B major, E major, F-sharp major, and G major.

Alternate fingerings can help with centering notes above B-flat4, and practicing long tones with a drone will ensure the best combination for timbre and intonation. Every player, mouthpiece, and instrument combination possesses slightly different qualities, so finding what works best for a player is essential. Common fingerings for B4 include the following: 1+2 (can be flat but centers well), 2 (more in tune than 1+2 but is less stable),

³⁴ Clarke, 5-7.

³⁵ Ellerby, *Euphonium Concerto*, solo part, 3.

³⁶ Stevens and Bowman, 12.

2+4 (in tune but can sound unfocused due to the additional tubing). C5 fingerings are the same as for B4 but without the second valve.

Figure 9: Ellerby *Euphonium Concerto* Movement 1: mm. 27-39.³⁷

Musical score for Euphonium, measures 27-39. The score is written in bass clef with a key signature of one flat (B-flat major). It consists of two staves. The first staff starts at measure 27 and ends at measure 35. The second staff starts at measure 36 and ends at measure 39. Dynamics include *f*, *fmp*, *p*, *mf*, *f*, *ff*, *sub p*, *p*, *p*, *f*, and *mp*. A box labeled 'C' is placed above the first staff at measure 30. A box labeled 'R' is placed above the second staff at measure 37. The time signature changes from 2/4 to 4/4 at measure 27, to 4/4 at measure 36, to 3/4 at measure 37, to 5/4 at measure 38, and back to 4/4 at measure 39.

Figure 10: Ellerby *Euphonium Concerto* Movement 1: mm. 201-208.³⁸

Musical score for Euphonium, measures 201-208. The score is written in bass clef with a key signature of one flat (B-flat major). It consists of one staff. The first part of the score (measures 201-203) is in 2/4 time with dynamics *mp*, *mp*, and *pp*. A box labeled 'R' is placed above the staff at measure 203. The second part of the score (measures 204-208) is marked 'Tempo I subito' and '2' above the staff. The time signature changes from 2/4 to 4/4 at measure 204, to 5/4 at measure 205, to 3/4 at measure 206, and back to 4/4 at measure 208. The dynamic is *p*.

³⁷ Ibid., 1.

³⁸ Ibid., 3.

Movement 2: Capriccio

Thematic Overview

In the first measure of Movement 2, Ellerby presents the first of two main motives that he uses to construct this movement. The first motive is major seventh arpeggios sequenced in rising minor thirds (C, E-flat, F-sharp, A) with the F-sharp and A being enharmonically spelled as G-flat and B-double-flat. Enharmonic spellings are pervasive in this movement and are the result of Steven Mead's influence on the piece. During the composition of the movement, Ellerby sent Mead two alternatives for many sections and Mead typically chose the flat spellings over the sharp.³⁹ The second motive used throughout the movement is a C Lydian scale descending in fourths over a C major seventh chord with a sharp 11. Figure 11 shows the two motives and how rapidly Ellerby moves from one to the other.

³⁹ Mead, Interview.

Figure 11: Ellerby *Euphonium Concerto* Movement 2: mm. 1-6.⁴⁰

The image shows a musical score for the first six measures of the second movement of Ellerby's *Euphonium Concerto*. The tempo is marked 'Presto' with a quarter note equal to approximately 152 beats per minute. The time signature is 12/8. The score is written for euphonium and piano. The euphonium part begins with a series of chords: C major 7 (CM7) and E-flat major 7 (E-flat M7). The piano accompaniment features a complex harmonic texture with dynamics ranging from fortissimo piano (fp) to piano (p). The second system, starting at measure 4, includes further harmonic changes: G-flat major 7 (G-flat M7), B-double-flat major 7 (B-double-flat(A) M7), and C-lydian (G Major) in fourths. The piano part continues with a melodic line in the right hand and a bass line in the left hand, with dynamics of mezzo-forte piano (mf), mezzo-forte piano (mf), and piano (p).

At Rehearsal B, Ellerby alters the rhythm and harmony of the parallel arpeggios in the solo line to sixteenth notes with an added sharp 11. This is shown in Figure 12 with the F-sharp, A-natural, C-natural, and E-flat being added to the C, E-flat, G-flat, and B-double-flat chords respectively. Extended chords are common in this movement with frequent use of ninth, eleventh, and thirteenth chords, with the eleventh always being sharp when it is used.

⁴⁰ Ellerby, *Euphonium Concerto*, piano score, 19.

Figure 12: Ellerby *Euphonium Concerto* Movement 2: mm. 22-24.⁴¹

The image shows a musical score for measures 22-24 of the second movement of Ellerby's Euphonium Concerto. The score is written for Euphonium (top staff) and Piano (bottom staff). The key signature has one flat (B-flat major or D minor), and the time signature is 12/8. Measure 22 is marked with a box containing the letter 'B'. The Euphonium part begins with a melodic line starting on G4, moving through A4, Bb4, and C5, with a dynamic marking of *mp* and a four-measure rest. The Piano accompaniment starts with a bass line on C3, moving through B2, A2, and G2, with a dynamic marking of *p*. In measure 23, the Euphonium continues its melodic line, and the Piano accompaniment features a *mf* dynamic. Measure 24 shows the Euphonium concluding its phrase, and the Piano accompaniment continues with a *mf* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Through this movement, the minor third and tritone are the most prominent features of the melodic and harmonic content. Measures 52 to 63 have a stronger relationship with the tritone than the rest of the movement. This is shown in Figure 13 where the accompaniment is alternating C and F-sharp major triads with the solo line outlining both chords within its melody (the A-sharp of the F-sharp chord is spelled enharmonically as B-flat in the solo line). Every measure alternates here from C and F-sharp triads to E-flat and A triads, continuing the progression by a minor third. This section continues through measure 68 and is the only use of a mute in the concerto. Ellerby specifically calls for a metal mute to utilize a more brassy and bright sound. Wood mutes are also made for euphonium, but their timbre is darker and softer than the metal. While a wood mute will brighten the timbre of the euphonium slightly, it will not have the brassy and assertive quality that Ellerby is asking for.

⁴¹ Ellerby, *Euphonium Concerto*, piano score, 20.

Figure 13: Ellerby *Euphonium Concerto* Movement 2: mm. 56-61.⁴²

The image displays a musical score for measures 56 through 61. It consists of two systems of staves. The top system features a single bass clef staff for the Euphonium, with a 'metal mute' instruction above the first measure. The bottom system features two bass clef staves for the Piano. The Euphonium part is characterized by eighth-note patterns, often beamed in pairs, with dynamic markings of *mf*, *f*, and *ff*. The Piano accompaniment consists of chords, with dynamic markings of *mp*, *mf*, and *ff*. The key signature has two sharps (F# and C#), and the time signature is 6/8. The score concludes with a double bar line and a 12/8 time signature change.

Ellerby also develops the theme by accelerating the harmonic rhythm to progress every eighth-note with the solo line continuing to outline the chords, though only two notes of each chord are played in the short time allowed. The first example of this is in measures 91-92, shown in Figure 14, and this melodic figure appears again in measures 113 and 114. The figure always begins with a leap of a major third on the first half of the beat with the second half of the beat being a minor second above the lower note and a minor second below the upper note of the initial major third.

⁴² Ibid., 23.

Figure 14: Ellerby *Euphonium Concerto* Movement 2: mm. 90-92.⁴³

The image shows a musical score for measures 90-92 of the second movement of Ellerby's Euphonium Concerto. The score is written for Euphonium and Piano. The Euphonium part (top staff) begins at measure 90 with a dynamic of *mp* and features a rhythmic pattern of eighth notes. It transitions to *f* in measure 91 and continues with a similar pattern. Measure 92 shows a change in the rhythmic pattern. The Piano part (bottom staves) starts with a *p* dynamic in measure 90, moving to *f* in measure 91. It features a melodic line in the right hand and a bass line in the left hand. Measure 92 continues the piano accompaniment with a *mp* dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The score includes various musical notations such as slurs, accents, and dynamic markings.

⁴³ Ibid., 26.

Practice Strategies for Movement 2: Capriccio

The challenges of Movement two of Ellerby's *Euphonium Concerto* include extensive range and technique: parallel major seventh arpeggios and scales in fourths, both at a fast tempo. The range of this movement spans from G1 to D-flat5. The biggest challenge with this range is that the lowest notes, from G1 to C2, are to be played with a mute. Practicing "Smooth Air Movement" from *The Brass Gym*⁴⁴ and "Low Register" from *The Carmine Caruso Method*,⁴⁵ extending below G1 ("Smooth Air Movement" is notated down to C-sharp1) with and without a mute will ensure that these low notes are centered and clear. Practicing "Soft Touch" from *The Brass Gym*⁴⁶ in the pedal register will ensure all the notes speak clearly, particularly the last notes of the movement, seen in Figure 15. The high range of the movement culminates with a D-flat5 in measure 78, seen in Figure 16. This passage is made easier with the dynamic marked at fortissimo allowing the player to use a lot of air. Like B4 and C5 discussed in Movement 1, fingering for this note needs to be what works best for each player. The most common fingerings for this note are 2 and 2+3. Fingering this note with 2 tends to have a clearer sound but can be flat, and 2+3 can be less focused but slightly sharper than 2.

Figure 15: Ellerby *Euphonium Concerto* Movement 2: mm. 136-138.⁴⁷



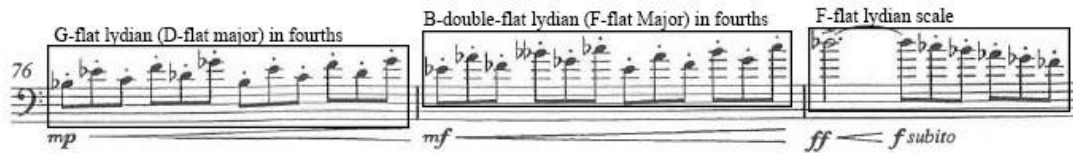
⁴⁴ Pilafian and Sheridan, 18-20.

⁴⁵ Landsman, accessed March 12, 2018,
<https://s3.amazonaws.com/julielandsman/lowregister.pdf>.

⁴⁶ Ibid., 16-17.

⁴⁷ Ellerby, *Euphonium Concerto*, solo part, 7.

Figure 16: Ellerby *Euphonium Concerto* Movement 2: mm. 76-78.⁴⁸



The two technical challenges in this movement are the parallel major seventh arpeggios and the scales in fourths. Major seventh arpeggios alone are not a major challenge because they are common and required in the Masters Level of *Scale and Arpeggio Routines*.⁴⁹ The real challenge in the arpeggios is hearing the parallel motion in minor thirds and having the mental flexibility to accurately play all the chords in sequence. Playing the full chords in progression at a piano and listening carefully to the progression is the first step to familiarizing oneself with the parallel motion. Then, singing the chords while playing at a piano will allow the ears to become more familiar with the chord progression. Finally, playing the arpeggios on euphonium while hearing the progressions that were played and sung at the piano in the mind's ear will help ensure accuracy throughout these passages.

Playing scales in intervals is a common way to familiarize oneself with scales. Scales in thirds is a common requirement of undergraduate music courses; they are a requirement of Sophomore Level in *Scale and Arpeggio Routines*. Far less common, however, is scales in fourths and larger intervals. Euphonium virtuoso Misa Mead gives her preferred interval exercise in her video “Misa Mead – Misa’s Technicals 10. Interval”

⁴⁸ Ibid., 5.

⁴⁹ Stevens and Bowman, 54-73.

on YouTube.⁵⁰ The keys where this pattern appears in this movement are G major, D major, F-flat (E) major, D-flat major, B-flat major, and F major. This pattern should be practiced in all 12 keys, but with particular attention to those mentioned above if they are unfamiliar. The use of this pattern in Movement 2 of Ellerby's *Euphonium Concerto* are in lydian, but practicing major scales in fourths will familiarize players with the pattern because the major scales mentioned above have the same keys as the C, G, A, and G-flat lydian that are used in the concerto.

⁵⁰ Misa Mead, "Misa Mead – Misa's technical 10. Interval," YouTube Video, April 3, 2016, accessed March 6, 2018, <https://www.youtube.com/watch?v=MCaws7conGo>.

Movement 3: Rhapsody for Luis

Thematic Overview

Euphonium player Adam Frey describes this movement as “one of the best examples of lyrical euphonium writing,”⁵¹ and it is dedicated to euphonium player Luis Maldonado. In an interview, Steven Mead tells the tragic story of this wonderful person and musician:

I have to say that my favourite moment is the third, but there is quite a tragic story surrounding this I would like to mention very briefly, as it’s now quite integral to my appreciation of the work. One of the first people I met when I first visited the United States was the euphonium player Luis Maldonado. He was very fine euphonium player, with a warm spirit, great sense of humour and he became a very good friend very quickly. He would send me music, give me method books and talk to me every time I visited the United States. We sat together in the Brass Band of Battle Creek for a couple of years. He agreed he would typeset onto Finale all the scores that I received in manuscript version from the composer. As he went through, he would often send me messages about what a wonderful work it was. What none of us knew at that time that he was going through personal strife in his life and suffering from severe depression. Very sadly Louis took his own life just weeks after Martin had completed his Concerto. In fact, we learned he had delayed his suicide so that he could finish typesetting what he described as a masterwork. It was devastating for all of us that knew him, and Martin Ellerby was so touched that he suggested we dedicate the third movement to Luis Maldonado.⁵²

This movement utilizes a more traditional harmonic structure than the first and second movements. Though the movement is in G major, the brief introduction and primary theme are introduced in A dorian, shown in Figure 17, prolonging a resolution in G until the downbeat of measure 15. There are many non-chord tones (labeled in Figure 17) in this theme that aid in this prolonged resolution and give it a constant feeling of

⁵¹ Adam Frey, “Music for Euphonium and Brass Ensemble,” in *Guide to the Euphonium Repertoire*, ed. Lloyd E. Bone Jr. and Eric Paull (Bloomington, IN: Indiana University Press), 123.

⁵² Mead, Interview.

motion despite the marked tempo at quarter note equals 48. Non-chord tones in the solo line are labeled in Figure 17 using the following abbreviations: S-suspension, App-appoggiatura, Ant-anticipation, P-passing tone, and UN/LN-upper/lower neighbor. The main characteristics of this theme that carry throughout the movement are the syncopated suspensions (such as the C tied from beat four to one in measures 6-7), anticipations (such as the F tied to from beat four to one in measure 7-8), and appoggiaturas that inhibit strong resolutions and extend the phrases. By using these two tools, Ellerby creates an ethereal quality that seems to wander in search of its identity and delays the first resolution in G until the downbeat of measure 15.

Figure 17: Ellerby *Euphonium Concerto* Movement 3: mm. 6-14.⁵³

The image shows a musical score for the Euphonium and Piano parts of Ellerby's *Euphonium Concerto*, Movement 3, measures 6-14. The score is divided into two systems. The first system covers measures 6-9, and the second system covers measures 10-14. The Euphonium part is in the upper staff, and the Piano accompaniment is in the lower staves. The score includes various annotations for non-chord tones: S (suspension), App (appoggiatura), Ant (anticipation), P (passing tone), and UN/LN (upper/lower neighbor). The tempo is marked 'molto espr.' and 'molto legato'. The piano part is marked 'p'.

⁵³ Ellerby, *Euphonium Concerto*, piano score, 30.

Practice Strategies for Movement 3: Rhapsody for Luis

The biggest challenge in this movement is deciding where to breathe during the long phrases in such a way that does not disrupt the flow of the music. Breaths are made even more difficult because of the very slow tempo, quarter note at 48. Careful identification of non-chord tones in this movement will help identify some logical places for breaths. For example, in measure 9, the B is being held from a suspension on beat four of the previous measure, but the same note is being played in the accompaniment giving the soloist an opportunity to take time for a breath. Ellerby also marks a diminuendo here to help facilitate a good breath. Similarly, in measure 10, the G4 that is held from beat two to three is also held in the accompaniment an octave lower allowing for another breath. Another consideration for finding good breaths is to notice that the theme begins on the second eighth note of measure 7. This reinforces the decision to breathe after the G4 in measure 11 because the final three eighth notes in the measure are an exact repeat of the opening three notes transposed up an octave. Recommended breaths are marked in Figure 18.

Figure 18: Ellerby *Euphonium Concerto* Movement 3: mm. 1-17.⁵⁴

The image shows a musical score for the Euphonium Concerto, Movement 3, measures 1-17. The score is in 4/4 time, marked 'Lento poco rubato' with a tempo of quarter note = c. 48. It features a piano accompaniment and a solo line. Measure 1 is marked '(Piano)'. Measure 7 is marked 'molto espr.'. Measure 9 is marked 'mp'. Measure 13 is marked 'mp' and 'pp'. The score includes dynamic markings, articulation marks, and breath marks labeled 'A' and 'B'.

⁵⁴ Ellerby, *Euphonium Concerto*, solo part, 7.

The climax of the movement is the biggest challenge for range, reaching up to D5 in measure 35, shown in Figure 19.

Figure 19: Ellerby *Euphonium Concerto* Movement 3: mm. 30-39.⁵⁵



Similar to the B4, C5, and D-flat5 discussed earlier, fingering for this note needs to be carefully selected. The three fingerings that are common are 0, 2, and 1+2. The 0 and 2 fingerings are very similar in terms of timbre and intonation, and which should be used depends on how stable the note is. 1+2 is much less common and can tend to be flat, but is a good option if 0 and 2 do not work. Practicing this phrase one and two octaves lower with a drone will help establish good intonation so the high point will be more centered and in tune when performed in the written octave. The descent from the D5 is rather slow and great breath and embouchure control is required to maintain a good sound and good intonation. Practicing “Interval Studies”⁵⁶ and “Open Harmonic Series”⁵⁷ from the Landsman/Caruso method, and “Beautiful Sounds”⁵⁸ and “Bugles”⁵⁹ from *The Brass Gym* will develop a strong embouchure through the entire range of the instrument and improve control for a smooth descent into the middle register.

⁵⁵ Ibid., 8.

⁵⁶ Landsman, *III. Interval Studies*.

⁵⁷ Landsman, *IV. Open Harmonic Series*, accessed March 12, 2018, <https://s3.amazonaws.com/julielandsman/harmonicseries.pdf>.

⁵⁸ Pilafian and Sheridan, 30-33.

⁵⁹ Pilafian and Sheridan, 50-62.

Movement 4: Diversions

Thematic Overview

The final movement of this concerto is “...five minutes of pure, intense rhythmic drive.”⁶⁰ The accompaniment introduces the main motive of the movement in the 7-measure introduction, and the soloist begins the theme at rehearsal A, shown in Figure 20. The theme is in F phrygian and is heavily based on fourths and fifths, a feature exemplified in the second half of measures 8-11 and the whole of measure 12. The three-note motive at the end of measure 8, highlighted in the second box of the measure, is the basis for the progression in measures 15-16 and 18-19. The second statement of the theme (measures 14-20) slightly obscures the meter with a combination of 3/4 and 6/8. The accompaniment is playing in 6/8 with accented dotted-quarter notes in measures 15, 16, 18, and 19. The sequenced pattern of three eighth notes in the solo line further reinforces the metric change by splitting the measure into two beats of three eighth notes each. The meter is clearly back in 3/4 with the descending fourths in measure 20.

Figure 20: Ellerby *Euphonium Concerto* Movement 4: mm. 1-21.⁶¹

Allegro con brio (♩ = c. 132)
(Piano)
6 A
11
17
fp f

⁶⁰ Frey, 123.

⁶¹ Ellerby, *Euphonium Concerto*, solo part, 8.

Ellerby develops the main theme at rehearsal C with the addition of triplet and quintuplet sixteenth notes in measures 38-40, and patterns of major sevenths in measures 43-44, and perfect fourths in measures 45-46; shown in Figure 21. The triplet and quintuplets are based on a G melodic minor scale with some notes omitted. The major sevenths found in measures 43-44 are based on the outer pitches of the eighth notes at the start of the primary theme in measure 8. The three-note motive is sequenced in rising minor seconds in measure 18-19, but beginning in measure 43 Ellerby removes the interior note. The pattern created is a sequence of chromatically descending major sevenths. Similarly, the sixteenth notes in measure 45-46 are chromatically descending perfect fourths leading to the descending quartal progression at the end of measure 46.

Like Movement 1, there is a lyrical melody that is introduced at rehearsal D to contrast the angular and highly rhythmic nature of the themes heard up to this point in the movement, shown in Figure 21.

Figure 21: Ellerby *Euphonium Concerto* Movement 4: mm. 32-72.⁶²

Except for the first leap of a major seventh in measure 52, this melody covers a very small range spanning only a perfect fifth from B-flat3 to F4 with most motion being by step. This is in opposition to the primary theme where the most motion is by thirds and fourths with the range spanning a minor sixteenth, from G2 to A-flat4. The modality also changes from phrygian in the primary theme to lydian. The resolution on measure 62 marks a sudden return to the more angular and rhythmic style of the primary theme.

Rehearsal G to H is another lyrical section leading to a contrast at H that is based on diminished triads, shown in Figure 22.

⁶² Ibid., 9.

Figure 22: Ellerby *Euphonium Concerto* Movement 4: mm. 127-134.⁶³

The image shows a musical score for measures 127-134. The top staff is for the Euphonium, starting at measure 127 with a dynamic marking of *p* and a tempo marking of "rather sinister". The bottom two staves are for the Piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include *f*, *p*, *fz*, and *f*. A "poco a poco cresc." marking is present in both systems. A rehearsal mark "H" is placed above the euphonium staff at measure 127. The score ends with a "Coda" marking at the bottom right.

The diminished chords in the solo line progress by a fifth every measure with A, D, G, and C diminished chords being the basis for measures 128, 129, 130, and 131 respectively. The accompaniment adds tension by adding the outer tritone of each chord until all four chords are present in measure 131.

The coda of this movement begins at measure 205 with a restatement of the primary theme moving forward in from the opening marked tempo at quarter note equals 132 to quarter note equals 144, and accelerating to quarter note equals 152 at measure 209.

⁶³ Ellerby, *Euphonium Concerto*, piano score, 41.

Figure 23: Ellerby *Euphonium Concerto* Movement 4: mm. 233-239.⁶⁴

The image displays a musical score for the final phrase of the Euphonium Concerto, Movement 4, by Mark Ellerby. The score is divided into two systems, covering measures 233-235 and 236-239. The top system (measures 233-235) features the Euphonium part in the upper staff and the Piano accompaniment in the lower two staves. The Euphonium part is marked with a 'Q' (quasi) and includes dynamic markings of *f* and *sim.* (sostenuto). It features several 'wild!' glissandos and a 'sim.' marking. The Piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, with dynamic markings of *ffz* and *f*. The bottom system (measures 236-239) continues the Euphonium and Piano parts. The Euphonium part includes a 'gliss.' marking and a 'wild!' glissando. The Piano accompaniment features a 'fp' (fortissimo piano) marking and a 'gliss.' marking. The final measure of the piece is marked with *fffz* and features a 'wild!' glissando. The score is written in a key signature of one flat (B-flat major/F minor) and a time signature that alternates between 3/4 and 6/8.

The final phrase, shown in Figure 23, is marked with “wild” glisses giving it an out of control feeling. This phrase alternates between 3/4 in measures 233-235 and 238-239 and 6/8 in measures 236-237. Ellerby gives the impression of acceleration in the final two measures by using the meter in this way because the beat is 2/3 the length of the measures in a 6/8 feel. The final measure sees the highest note in the concerto with the E-flat glissing down almost two full octaves to end the concerto in the key of F.

⁶⁴ Ibid., 47.

Practice Strategies for Movement 4: Diversions

The technical challenges in this movement, as with the other two fast movements, are significant. The fast tempo, angular melodic lines, and extensive range all contribute to the difficulty of this movement. To master these technical passages, practice very slowly and methodically by breaking the passages into small, manageable pieces. Looking for the motives used to build the theme will help to isolate the important elements of the music. By identifying these motives within the concerto, a logical approach can be taken to learning the piece. For example, measures 18-19 are a three-note figure that is transposed up by minor seconds and are based off the final three notes in each measure of the primary theme in measures 8-11. Once the patterns are identified, a sing-buzz-play approach will allow the musician to hear the notes before they are played and greatly improve accuracy, as recommended in “Beautiful Sounds” from *The Brass Gym*.⁶⁵

The quintuplet figures, as seen in Figure 21, are difficult because they are not a complete scale and are very fast. Practicing melodic minor scales will help develop an understanding of the tonal characteristics of these passages. The challenge with these scalar passages is that the scales are not complete. These sections need to be practiced very slowly to develop familiarity with the valve patterns used. Often alternate fingerings can help with awkward passages, but, unfortunately, these passages do not have a pattern of alternate fingerings that help. To practice the quintuplet rhythm, practice vocalizing the rhythm using the syllables “Ta-Di-Ghi-Nah-Ton,” as described in Jacob Adler’s book

⁶⁵ Pilafian and Sheridan, 30.

*Wheels Within Wheels: A Study of Rhythm.*⁶⁶ The most important aspect of this passage is rhythm and time. Do not allow the music to slow and take care to land accurately at the end of each figure.

Multiphonics are seen in measures 90-91 and 93-94, and are marked optional, seen in Figure 24. As indicated in the score, they are to be performed by playing the lower note while singing the higher note. When performing multiphonics, the easiest intervals to execute are perfect fifths and major tenths. These two passages move in parallel tenths, making it somewhat easier to perform. To learn to perform multiphonics, it is necessary to start with an easy interval with long tones, for example playing B-flat2 and singing F3. This introduces the performer to the technique of singing while playing. Once this can be done comfortably, practicing other intervals, like thirds and octaves, will give the performer a good foundation for this passage.

Figure 24: Ellerby *Euphonium Concerto* Movement 4: mm. 89-95.⁶⁷

The range of this movement is the highest in the concerto, spanning from B-flat1 to E-flat5 with the highest note being in the final measure of the piece. Because this work

⁶⁶ Adler, Jacob, *Wheels Within Wheels: A Study of Rhythm* (Phoenix: advancedrhythm.com, 2016), ii.

⁶⁷ Ellerby, *Euphonium Concerto*, solo part, 10.

is approximately 22 minutes, endurance becomes a major challenge, both mentally and physically. Physical endurance can be developed through practice of the Landsman/Caruso method. As the player becomes more familiar with the concerto, performing through large sections will help with concentration and mental stamina until the entire concerto can be performed. When playing through the movements, it is important to take advantage of the rests that Ellerby has written in to give the embouchure a short rest. It is important to stay engaged during the rests and sing through the accompaniment to keep the mind focused on how a complete performance will feel and sound.

CHAPTER 3

BARITONE CONCERTO

Background

In 2005, Scottish baritone player Katrina Marzella won the BBC Fame Academy bursary, an award to further her musical development and education. Marzella was studying at the Royal Northern College of Music at the time, and she was struggling to find serious repertoire written originally for the baritone to play on her degree recitals. Feeling a sense of responsibility to further the repertoire of her instrument with the funding from the BBC, Marzella began looking at the history and repertoire of the euphonium, the sister instrument to the baritone. During her research, she discovered Martin Ellerby's *Euphonium Concerto* and fell in love with the piece. Marzella says about the *Euphonium Concerto*: "It ticked all the boxes, in that it had some excellent technical work, it had a very beautiful slow movement, and I was looking at the fact that I wanted a piece with gravitas."⁶⁸ She then decided to ask Ellerby to write her a concerto because she wanted a piece that would be taken seriously in conservatoires and she "thought his music would really resonate well in that environment."⁶⁹ Ellerby had already written concerti for cornet, euphonium, and tenor horn, so a baritone concerto seemed a logical next step in continuing his concertos for brass band instruments.

Marzella's request for Ellerby in this concerto was for it to "show all the facets of the baritone; the technical, the cerebral, and the emotional,"⁷⁰ and he based the form of

⁶⁸ Katrina Marzella, interview by author, February 19, 2018.

⁶⁹ Ibid.

⁷⁰ Ibid.

this concerto the way Joseph Horowitz constructed his *Euphonium Concerto* in 1972 with the first movement being for the head, the second for the heart, and the third for the feet. Movement one of the Ellerby *Baritone Concerto* has two main themes that highlight the differences between compound and simple meters; 8/8 contrasted with 4/4, and 10/8 contrasted with 5/4. The second movement was inspired by a performance of *A Hebridean Lullaby* by Philip Harper that Ellerby heard Marzella give shortly after being asked to write his *Baritone Concerto*. *A Hebridean Lullaby* is in G-flat major, and Ellerby thought the baritone resonated so well in this key that he chose it for his second movement. Marzella says that the second movement “is just one of the most beautiful melodies, I think, he has ever written with some amazing highlights and climaxes as well. It just suits the baritone down to the ground.”⁷¹ The third movement was originally written as a tarantella. Even though this tarantella was a fun piece of music, it was not what Marzella had envisioned for her concerto. She explained that she wanted a more serious ending that sounded a bit “ominous,”⁷² and Ellerby obliged and composed the third movement. Both Ellerby and Marzella agreed that this change to the third movement made for a much better ending.

This concerto is the second concerto written for baritone and brass band. The first serious concerto for baritone was also commissioned by Marzella and written by Andrew Duncan a few years prior to Ellerby’s *Baritone Concerto*. Ellerby’s concerto was originally scored for brass band followed by an edition for baritone and piano. Marzella recorded the brass band version of the concerto with the Leyland Band in fall of 2007.

⁷¹ Ibid.

⁷² Ibid.

Movement 1: Fusions

Thematic Overview

The accompaniment begins the first movement of Ellerby's *Baritone Concerto* by outlining the meters and setting up the pervasive pattern of alternating measures of 8/8 and 10/8. The theme that starts in measure 5, shown in Figure 25, reinforces the meter by accenting every note that falls on the beat.

Figure 25: Ellerby *Baritone Concerto* Movement 1: mm. 1-11.⁷³

Allegro ritmico (♩ = c. 110 - ♩ equal)

mf

f

A

mf

This pattern continues until the 7/8 in measure 8. The effect of this measure is to shorten the 8/8 by one eighth note while continuing the pattern of two beats of three eighth notes to begin the measure. This is shown with the accents on the first, fourth, and seventh eighth notes of the measure. This, combined with the sixteenth note line provides momentum leading toward a restatement of the theme at rehearsal A.

⁷³ Ellerby, *Baritone Concerto*, solo part, 2.

Figure 26: Ellerby *Baritone Concerto* Movement 1: mm. 29-35.⁷⁴

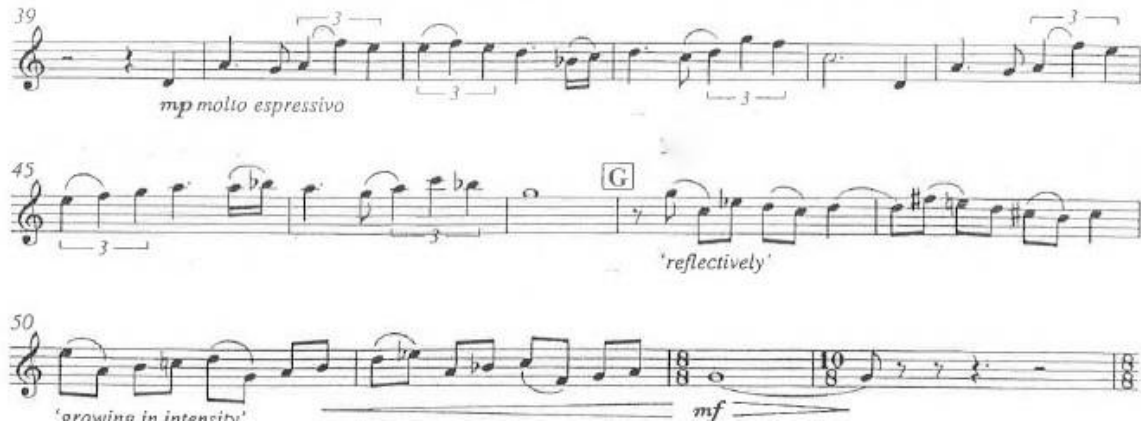
The musical score for measures 29-35 of Ellerby's *Baritone Concerto* Movement 1 is presented in two systems. The first system (measures 29-31) shows the soloist part in the upper staff and the piano accompaniment in the lower staff. The soloist part is marked with a box 'E' and the instruction '4/4 feel for soloist' above measure 29, and '5/4 feel for soloist' above measure 30. The soloist part is marked with a dynamic of *f* and the instruction 'wailing' below measure 29. The piano accompaniment is marked with a dynamic of *mf* below measure 29. The second system (measures 32-35) shows the soloist part in the upper staff and the piano accompaniment in the lower staff. The soloist part is marked with a dynamic of *f* and *ff* below measures 32 and 33 respectively. The piano accompaniment is marked with a dynamic of *f* below measure 33. The score includes various musical notations such as notes, rests, and articulation marks.

Figure 26 shows the first clear combination of 4/4 with 8/8 and 4/5 with 10/8. Ellerby is very clear about distinguishing between the simple feel of the soloist and the compound feel of the accompaniment by marking measures 29 and 30 “4/4 feel for soloist,” and “5/4 feel for soloist” respectively. This theme is short lived with both soloist and accompaniment playing 8/8 in measure 31, but measure 35 sees a short return of this idea. Written in 4/4, the soloist and the bass voice are clearly playing in 4/4 with accents on beats one, two, and three. The rest of the accompaniment, however, continue in 8/8, using the conflict between the meters to give momentum into a transition to the next theme.

⁷⁴ Ellerby, *Baritone Concerto*, piano score, 5.

Similar to the first and fourth movements of Ellerby's *Euphonium Concerto*, he contrasts the rhythmic, technical theme with a lyrical melody. Shown in Figure 27, this theme begins with beat four of measure 39, and uses the quarter note triplet rhythm seen in measure 31 to provide the metric conflict within this theme.

Figure 27: Ellerby *Baritone Concerto* Movement 1: mm. 39-53.⁷⁵



While the soloist is alternating between duple and triple beats, the accompaniment is consistently playing in 4/4 time with straight sixteenth and quarter notes. The metric conflicts discussed continue throughout the movement closes in 4/4 with an ending that is “somewhat ‘throw-away’ and unresolved.”⁷⁶

⁷⁵ Ellerby, *Baritone Concerto*, solo part, 3

⁷⁶ Martin Ellerby, *Baritone Concerto*, piano score, 2.

Practice Strategies for Movement 1: Fusions

Katrina Marzella says that the most important part of the music is the “groove.”⁷⁷ The eighth note tempo remains consistent throughout the entire movement as the meter changes. Her suggestion for ensuring this groove is always present is to make a “home-made metronome” using a notation software.⁷⁸ Marzella created her metronome by notating the beat pattern of the movement and using a wood block sound for the tick. While a standard metronome set to eighth notes will give a consistent tempo, it does not accentuate the difference between the groups of 2 and 3. Having a solid groove in both solo part and accompaniment will ensure that the conflict between symmetric and asymmetric meters is evident throughout the movement.

For Marzella, the other main challenge of the first movement is the awkward intervals, particularly those in the 7/8 measures.⁷⁹ These measures are built on ascending fourths, but they are not always in sequence. Measure 8, seen in Figure 25, is the first appearance of 7/8 and the fourths are in sequence. Contrasting this, the second 7/8, the F4 and C4 are swapped, giving the measure larger leaps and a more angular feel, seen in Figure 28.

Figure 28: Ellerby *Baritone Concerto* Movement 1: mm. 22-25.⁸⁰



⁷⁷ Marzella, Interview.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Ellerby, *Baritone Concerto*, solo part, 2.

To achieve the greatest accuracy possibly, these passages should be practiced using the sing-buzz-play method described in *The Brass Gym*. Pilafian and Sheridan suggest, “Before any line in this sequence, it is advisable to sing, buzz on a mouthpiece, buzz on a rim, or wind pattern this musical phrase.”⁸¹

The range of this movement is G2 to C5 with optional parts written down to C2. Ellerby knows that many baritone players play on three-valve instruments, and, due to the nature of three-valved instruments, playing below E2 is not possible. He provides an alternative line an octave higher to accommodate these instruments. The written range should not pose a significant challenge to a musician learning this movement, except for the B4s in measures 96-97, seen in Figure 29. The music in these two measures makes the gliss up to B4 much easier because it is a perfect octave. Practicing “Interval Studies”⁸² and “Open Harmonic Series”⁸³ from the Landsman/Caruso method and “Bugles” and “Beautiful Sounds”⁸⁴ from *The Brass Gym* in keys that focus around B4 will help to stabilize the note.

Figure 29: Ellerby *Baritone Concerto* Movement 1: mm. 95-97.⁸⁵



⁸¹ Pilafian and Sheridan, 30.

⁸² Landsman, “Interval Studies.”

⁸³ Landsman, “Open Harmonic Series.”

⁸⁴ Pilafian and Sheridan, 30-33, 50-62.

⁸⁵ *Ibid.*, 4.

Movement 2: Soliloquy

Thematic Overview

A soliloquy is a monologue in theater where the character discusses his or her inner thoughts that would otherwise be unknown to the audience. The theme for movement two, shown in Figure 30, is introduced as an unaccompanied melody giving the soloist complete musical freedom to create the desired “atmosphere”⁸⁶ for the movement.

Figure 30: Ellerby *Baritone Concerto* Movement 2: mm. 1-14.⁸⁷

The musical score for Movement 2: Soliloquy, measures 1-14, is presented in three staves. The key signature is G-flat major (three flats) and the time signature is 4/4. The first staff (measures 1-3) is marked "Solo" and "mp molto espressivo - 'freely'". The second staff (measures 4-6) is marked "mf" and features a triplet of eighth notes. The third staff (measures 7-14) is marked "mp > p" and includes a first ending "A" and a second ending "B" marked "Rit." and "A tempo". The final measure of the third staff is marked "mp cantabile".

As mentioned above, Ellerby chose concert G-flat major for this movement because he thought the baritone resonated well in the key and it suited the reflective nature of the movement. The tessitura of this movement is mostly in the middle and upper register of the instrument. This is representative of Marzella’s feeling that the baritone has a beautiful singing quality in the upper range.⁸⁸ This is exemplified in the opening soliloquy. This is a very simple theme that uses only one note that is not in G-flat

⁸⁶ Marzella, Interview.

⁸⁷ Ibid., 6.

⁸⁸ Ibid.

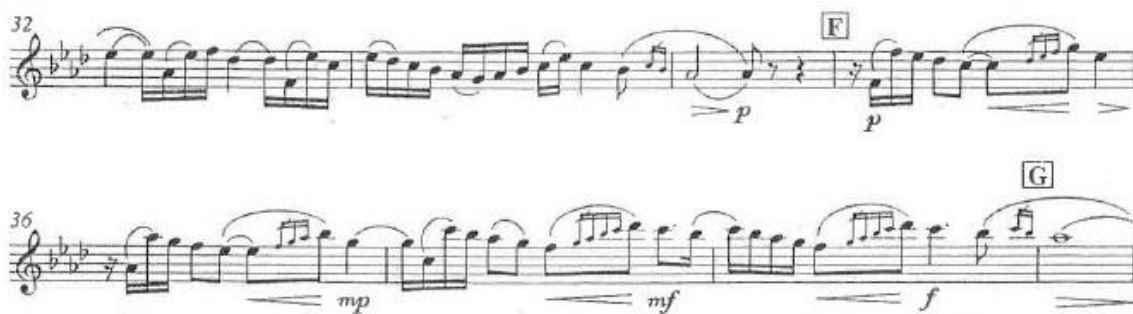
major, and that is the C-natural (written D) in the first measure. The first phrase of the theme is measures 1-4 and its main features are the grace notes found on beat one of measure one and beats one and three in measure two, and the dotted eighth-sixteenth figure. Phrase two of the theme contrasts these with eighth note triplets instead of straight eighth notes, and moving sixteenth notes in place of the grace notes and dotted-eighth-sixteenth figure.

Practice Strategies for Movement 2: Soliloquy

Marzella says “In the second movement, the challenge is stamina because it is so expressive, and the instrument is on your face pretty much the whole way through...”⁸⁹ Much of her practice for this movement was simply to keep her embouchure in the best shape possible. Marzella recommends lip flexibilities and long low tones to be sure the player’s breathing and air flow are good enough to support the long lyrical lines through the movement. Practicing embouchure strengthening exercises like “Lips/Mouthpiece/Horn”⁹⁰ and “The Six Notes”⁹¹ from Landsman/Caruso Method will also help to ensure the embouchure does not get overly exhausted in this movement.

The tessitura of this movement is mostly in the middle and upper registers with the range being from A-flat2 to D-flat5. Figure 31 shows the phrase leading to the first climax of the movement, rehearsal F to rehearsal G.

Figure 31: Ellerby *Baritone Concerto* Movement 2: mm. 32-39.⁹²



⁸⁹ Marzella, Interview.

⁹⁰ Julie Landsman, “Lips Mouthpiece Horn,” 2014, accessed March 12, 2018, <https://s3.amazonaws.com/julielandsman/lipsmouthpiecehorn.pdf>.

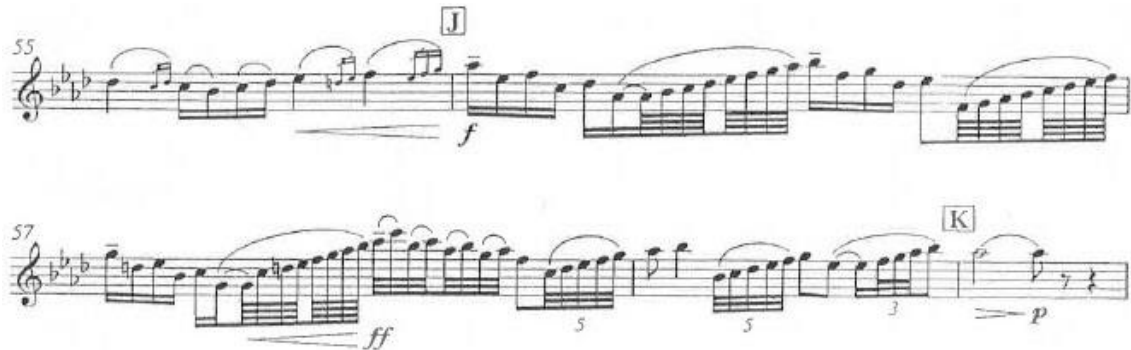
⁹¹ Julie Landsman, “Six Notes,” 2014, accessed March 12, 2018, <https://s3.amazonaws.com/julielandsman/sixnotes.pdf>.

In Caruso’s original publication *Musical Calisthenics for Brass*, “The Six Notes” is written with only six pitches. Landsman has extended the exercise slightly to include a full octave.

⁹² Ellerby, *Baritone Concerto*, solo part, 6.

This phrase is Marzella’s favorite moment of the piece, and it is very taxing.⁹³ She says “That one was always a challenge, stamina wise. I wanted to make sure I always had enough power left in the tank so I could absolutely sing it there and there were no concerns whatsoever.”⁹⁴

Figure 32: Ellerby *Baritone Concerto* Movement 2: mm. 55-59.⁹⁵



Through the concerto, thirty-second and sixty-fourth notes are added as to ornament the melody as seen in measure 4 in Figure 30. Rehearsal J to rehearsal K is the second climax of the movement and utilizes these ornaments to add energy and forward motion to the slow melody, shown in Figure 32. The performer needs to be very familiar with G-flat major to be able to play all these ornaments smoothly and effectively. There are countless methods of practicing scales for familiarity. “Scale Studies” in Arban’s *Complete Method*⁹⁶ and “Intervals” from “Misa’s Technicals”⁹⁷ are two of the best exercises for in-depth study of a specific scale.

⁹³ Marzella, Interview.

⁹⁴ Ibid.

⁹⁵ Ellerby, *Baritone Concerto*, solo part, 7.

⁹⁶ Arban, 72-73.

⁹⁷ Misa Mead.

Similar to the third movement of Ellerby's *Euphonium Concerto*, breathing and phrasing are a challenge and must be considered carefully. Ends of phrases are easy to find in this movement and offer great opportunities for breaths. However, phrases can be quite long, especially at the slow tempo. Figure 33 shows a suggested recommendation for breaths in the opening soliloquy. In her recording, Marzella takes only the breaths marked in measures 4 and 6.⁹⁸ If more breaths are needed, care needs to be taken to ensure the phrase is not interrupted.

Figure 33: Ellerby *Baritone Concerto* Movement 2: mm. 1-14.⁹⁹



⁹⁸ Katrina Marzella, "Concerto for Baritone: ii. Soliloquy," by Martin Ellerby, recorded on October 6-7, 2007 with Leyland Band, on *Katrina*, Salvationist Publishing & Supplies SFZ 144, CD.

⁹⁹ Ellerby, *Baritone Concerto*, solo part, 6.

Movement 3: Tangents

Thematic Overview

The original third movement was a tarantella that did not fit with the idea Marzella had for this concerto. She wanted something more ominous, and Ellerby obliged. The chord progressions in measures 2-5 set the ominous feel for this movement with their tritone relationships, shown in Figure 34.

Figure 34: Ellerby *Baritone Concerto* Movement 3: mm. 1-6.¹⁰⁰

The image displays a musical score for the first six measures of Movement 3. The score is written in 4/4 time and includes parts for Side Drum, Piano (p), and Mezzo-forte (mf). The piano part features a series of chords in the right hand and a melodic line in the left hand. The side drum part has a rhythmic pattern of eighth notes. The score includes dynamic markings such as *f*, *p*, and *mf*, and performance instructions like *mf* 'crisply' and *mf* *ominoso - poco a poco cresc.*. A box labeled 'A' is placed above the piano part in measure 5. The score is divided into two systems, with measures 1-3 in the first system and measures 4-6 in the second system.

Measures 2-3 are alternating B-flat and E-natural seventh chords (second inversion) with the C-flat being an enharmonically spelled B-natural. Measures 4-5 use a similar pattern with the chord progression being as follows: D-flat, G-natural, F-flat (E-natural spelled enharmonically), B-flat.

¹⁰⁰ Ellerby, *Baritone Concerto*, piano score, 17.

There are three main themes in this movement. The first is from rehearsal A to rehearsal B, the second from rehearsal B to rehearsal C, and the third from rehearsal E to rehearsal F. Themes one and two, shown in Figure 35, both follow the accompaniment pattern set up in the introduction.

Figure 35: Ellerby *Baritone Concerto* Movement 3: mm. 1-23.¹⁰¹

Scherzando ominoso e giocoso (♩ = c. 150)

mf ominoso - poco a poco cresc.

f cantabile!

mf

fz

f ominoso - poco a poco cresc.

Every note in the solo line during themes one and two strictly follows the harmonies with the only non-chord tones being the grace notes in measures 12 and 13, and the triplets in measures 17-19. The rhythm in these two themes is interesting because there is no note on the first beat of any measure until the concert F-sharp in measure 20. Themes one and two are then repeated at rehearsal C with slight variations. The result is that measures 20 and 33 are the only downbeats the soloist plays in the first 33 measures.

¹⁰¹ Ellerby, *Baritone Concerto*, solo part, 8.

Theme three is shown in Figure 36, and it is the biggest technical challenge in this movement. Similar to the first two themes, the solo line very closely follows the harmonies in the accompaniment. The angular lines like what is seen in measures 34-35 outline the chords in the accompaniment with the chord changing every two beats. The scalar passages are all Lydian scales. The progression here is very similar to what was seen in the second movement of Ellerby's *Euphonium Concerto* with parallel major seventh chords moving up in minor thirds (B-flat, D-flat, F-flat, and G-natural). The result is the roots of the chords outline a fully diminished chord, and while the progression is not always strictly moving in minor thirds, they all outline a fully diminished seventh chord.

Figure 36: Ellerby *Baritone Concerto* Movement 3: mm. 34-48.¹⁰²

¹⁰² Ibid., 8-9.

Practice Strategies for Movement 3: Tangents

The main challenges in the third movement are “some really tricky runs...some awkward intervals as well as some really quick changes of style.”¹⁰³ Figure 34 shows the first style change moving from the rhythmic main theme to the cantabile theme at rehearsal B. Between these two themes there is only one eighth rest to allow the soloist time to change their style. Another style change is seen at rehearsal E in Figure 36 where the staccato seventh chord figures are contrasted by slurred scales with the two styles having little or no time for the soloist to adjust. Practicing these transitions slowly and with attention to the different styles will make the style changes more comfortable and convincing.

Rehearsal E to rehearsal F is an example of rapid changes of key and parallel chords similar to what was seen in movement two of Ellerby’s *Euphonium Concerto*. The first step to playing this passage accurately is to play it slow and get used to the change of tonality that happens every two beats. Practicing scale exercises that change tonality quickly can help make this section flow more smoothly. Exercises like the “Bowman Scale Routine” from *Scale and Arpeggio Routines*¹⁰⁴ and “crab scales,” notated in Figure 37 will help develop the necessary flexibility.

¹⁰³ Marzella, Interview.

¹⁰⁴ Stevens and Bowman, 78-82.

Figure 37: Crab Scales.

Crab Scales

The image displays a musical score titled "Crab Scales" for a baritone instrument. It consists of seven staves of music, each beginning with a measure number: 1, 5, 9, 13, 17, 21, and 25. The music is written in bass clef with a 2/4 time signature. Each staff contains a sequence of eighth-note scales, with the key signature changing at the start of each measure. The scales are performed in a "crab" fashion, meaning they are played backwards. The first staff starts in B-flat major (two flats) and moves through various keys including D-flat major (one flat), E-flat major (two flats), and F major (one flat). The subsequent staves continue this pattern with different key signatures, including D major (two sharps), E-flat major (two flats), and F major (one flat). The final staff ends with a whole note chord.

The range of this movement is B-flat1 to D-flat5 with optional octave transpositions that limit this range to G2 to D-flat5. The stamina required for this concerto is a challenge because the range for each movement is quite high, and there are not many moments of rest for the embouchure. Marzella recommends playing the concerto through in its entirety to practice stamina for this piece. Doing so will ensure that the mental and physical aspects for the piece are in top form.¹⁰⁵ It is uncommon for baritone players to be accustomed to playing a piece of this length because Ellerby's *Baritone Concerto* is only the second major concerto written for baritone. Marzella says

¹⁰⁵ Marzella, Interview.

about Ellerby's *Baritone Concerto*, "there aren't very many concertos, so, I guess, baritone soloists aren't used to performing such long works. For me, it was not just the physical stamina that might be an issue, but the mental stamina, the concentration... I really encourage my students to perform the work all the way through to ensure they have the mental stamina to last."¹⁰⁶

¹⁰⁶ Ibid.

CHAPTER 4

CONCLUSION

Using the strategies discussed in this paper, a musician can break down any solo into small, logical pieces that will enhance the effectiveness of practice and performance. Studying the score is important to get the whole picture of the work and provide context for musical decisions to be made in the solo line. For example, the third movement of Ellerby's *Euphonium Concerto* has many non-chord tones that, when played without the accompaniment, can seem like an appropriate note to cut short to catch a quick breath, but this diminishes the effect of the tension-release that is so important to the movement. It also makes rehearsing with accompaniment much easier, because the performer will know exactly what to expect. Breaking the solo line down into small pieces, even one or two beats, and practicing them very slowly will allow technical challenges to be learned more efficiently while also giving an appreciation of the harmonic and melodic qualities of the music. Finally, taking characteristics from the concerto and using them in a daily routine will give the performer a greater understanding of harmonies and scales that may be unfamiliar. For example, the augmented scale from the first movement of Ellerby's *Euphonium Concerto* can be substituted it into studies from Clarke's *Technical Studies*, *The Brass Gym*, Arban's *Complete Method*, and any other routine one may have to give a deeper, more intimate knowledge of an unfamiliar scale.

When learning to play a concerto, it is important to have a methodical approach that will facilitate accurate and efficient learning of the music. Martin Ellerby's *Euphonium Concerto* and *Baritone Concerto* are among the most difficult in the repertoire, and they require thoughtful, diligent practice with great attention to detail.

Steven Mead says about the *Euphonium Concerto*, “There are some concerti that I have learned and performed that can be managed in 2 to 3 weeks, but as soon as I saw the completed version of this concerto I realized it was to be a couple of months of very intensive work.”¹⁰⁷

Every professional musician has a slightly different approach to learning a new piece of music. Mead begins his work with an overview of the entire work to get a good sense of the music and to “work out how tall [the] mountain is!”¹⁰⁸ Following the initial overview begins a methodical approach to be sure everything is learned correctly while imagining how the final performance will sound. He says, “There has to be a leap of faith with the imagination even in this laborious learning stage.”¹⁰⁹ This allows you to find the climaxes and repose within the piece to give a convincing and exciting performance.

Marzella begins her work on any new piece with some score study to see the “dialogue between the soloist and the band or accompaniment.”¹¹⁰ This way the whole picture is seen before the solo line is isolated in practice. She then spends time to get a feel for the style before breaking it down into smaller, more manageable sections to work out the technical challenges in the work.¹¹¹ She spends a lot of time playing everything very slowly because “you’ve got to take time to understand the harmonies and melody and all the different technical challenges that might be posed.”¹¹² Once these are done it

¹⁰⁷ Mead, Interview.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

¹¹⁰ Marzella, Interview.

¹¹¹ Ibid.

¹¹² Ibid.

is simply a matter of taking the time to learn “every phrase like the back of my hand.”¹¹³

Steven Mead says, “I also prefer to take my time to learn something, so that I’m appreciating the work, almost like savoring a fine wine, as I’m learning.”¹¹⁴

¹¹³ Ibid.

¹¹⁴ Mead, Interview.

REFERENCES

- Adler, Jacob. *Wheels Within Wheels: A Study of Rhythm*, version 2.0. Phoenix: advancedrhythm.com, 2016.
- Arban, Jean Baptiste. *Complete Method for Trombone and Euphonium*. Edited by Joseph Alessi, Dr. Brian Bowman. Troy, MI: Encore Music Publishers, 2002.
- Caruso, Carmine. *Musical Calisthenics for Brass*. Hialeah, FL: Almo Publications, 1979.
- Clarke, Herbert L. *Clarke's Technical Studies for the Cornet*. Elkhart, IN: L. B. Clarke, 1912.
- Collier, Joel. "The Origins and Development of the Euphonium Concerto with Brass Band." DMA diss., James Madison University, 2016. Accessed September 4, 2017. <https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1802310597/fulltextPDF/9243A31246E349E8PQ/1?accountid=4485>.
- Dickinson, Paul. "Analysis of Two Early Euphonium Concertos, Their Composers, and Their Impact on the Euphonium Repertoire." DM diss., Florida State University, 2016. Accessed September 4, 2017. <https://search-proquest.com.ezproxy1.lib.asu.edu/docview/1806815297/AE99124ED0AB4790PQ/1?accountid=4485>.
- Ellerby, Martin. *Baritone Concerto*. London: Studio Music, 2008.
- _____. *Euphonium Concerto*. London: Studio Music, 1997.
- _____. "Four Original Compositions for Brass and Wind Bands with Supporting Analytical Commentary." DMA diss., University of Salford, 2006. Accessed October 10, 2017. <http://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.491036>.
- Flaten, Tormod. *Euphonium Concerto* by Martin Ellerby on *Norwegian Euphonium*. Recorded with Eikanger-Bjørsvik Brass Band, March 22-23, 2005. Doyen DOYCD190, 2005. CD.
- Frey, Adam. "Music for Euphonium and Brass Ensemble." In *Guide to the Euphonium Repertoire*, edited by Lloyd E. Bone Jr. and Eric Paull, 115-137. Bloomington, IN: Indiana University Press, 2007.
- Horovitz, Joseph. *Euphonium Concerto*. London: Novello and Company, 1991.
- Jacobs, Arnold. *Also Sprach Arnold Jacobs: A Developmental Guide for Brass Wind*

- Musicians*. Compiled by Bruce Nelson. Mindelheim, Germany: Polymnia Press, 2006.
- Landsman, Julie. "Julie Landsman: The Carmine Caruso Method." Accessed March 3, 2018. <http://www.julielandsman.com/pdf>.
- Lupkin, Royce. "Intonation Problems of the Euphonium." *ITEA Journal* 30, no. 4 (Summer 2003): 46-51.
- Marzella, Katrina. *Concerto for Baritone* by Martin Ellerby on *Katrina*. Recorded with Leyland Band, October 6-7, 2007. Savaltionist Publishing and Supplies, 2008. CD.
- Mathews, Jeffrey Cliff. "Martin Ellerby: A Biographical Sketch of the Composer and Descriptive Analysis of *Paris Sketches* and *Symphony for Winds*." DMA diss., University of Southern Mississippi, 2006. Accessed October 3, 2017. <https://search-proquest-com.ezproxy1.lib.asu.edu/docview/304977800/EEA9FA8976B3490FPQ/2?accountid=4485>.
- Mead, Misa. "Misa Mead – Misa's Technicals 10. Interval." Posted April 3, 2016. Accessed March 6, 2018. <https://www.youtube.com/watch?v=MCaws7conGo>.
- Mead, Steven. *Euphonium Concerto* by Martin Ellerby on *Vistas: The Music of Martin Ellerby*. Recorded with Royal Northern College of Music Brass Band, January 1997. Polyphonic QPRL 085D, 1997. CD.
- _____. "Euphonium Notes." *ITEA Journal* 23, no. 2 (Winter 1996): 44-49.
- Meixner, Brian Daniel. "A Pedagogical Study and Practice Guide for Significant Original Euphonium Solo Compositions for the Undergraduate Level Student." DMA diss., University of North Texas, 2007. Accessed September 20, 2017. <https://search-proquest-com.ezproxy1.lib.asu.edu/docview/304814514/61B61C98AF5C41FBPQ/1?accountid=4485>.
- Pilafian, Sam and Patrick Sheridan. *The Brass Gym: A Comprehensive Daily Workout for Brass Players*. Mesa, AZ: Focus on Music, 2008.
- Stephens, Milt and Brian Bowman. *Scale and Arpeggio Routines for Undergraduate and Graduate College and University Students for Tenor Trombone with F Attachment and Euphonium*. Falls Church, VA: Stevens Desk Top Publishing, 2009.

APPENDIX A
INTERVIEWS

Steven Mead: Interviewed January 24, 2018

How involved were you in the composition of the concerto?

I have a habit of not trying to get too involved in the composition process; I've never made a list of effects that I would like to play, and how the work should end, for example. Martin and I did talk about the Concerto, and from what I remember it was originally going to be in three movements, and shortly after he started composing it, maybe after three or four weeks, he told me that it was going to be not three but four movements! He did indicate to me that he wanted to 'raise the bar' and make it exciting, a real challenge but also it should contain some very beautiful moments. He certainly achieved that! If I do remember, regarding two of the movements, the first and second, he did fax me through (that sounds very dated now doesn't it!) some excerpts and asked me which key it would work best in, he sent me some alternatives. If I remember correctly there were sections in multiple sharps or several flats, and of course I chose the flats!

Did you have any specific requests for Martin Ellerby for the concerto?

No there was nothing specific. Martin was at a time of his life where he felt he had a great euphonium concerto inside his head, and of course he was correct. In my opinion, Martin's compositional styles have always gone through different phases, and at this time, this was an unashamedly virtuoso, highly rhythmic phase, and resulted in, at times, an almost percussive use of the solo instrument. We discussed briefly about range and he did assure me that he would use what was then the full range of the euphonium! He did also discuss the influence of his former composition teacher Joseph Horowitz, whom he studied with at the Royal

College of Music in London. He was a little apprehensive about writing the slow movement, because Joseph's eloquent and memorable second movement from his own Euphonium Concerto, dating back to 1972 was really going to be a tough act to follow! He did indicate to me that the ending of the slow movement, Rhapsody, was going to contain a musical tribute to his teacher, and so the repeated notes that close Martin's third movement contain an uncanny resemblance with his teacher's ending to the famous 'Lento'.

What is your typical process for learning a new concerto?

Initially I take a good overview of the whole work and work out quite how tall this *mountain* is! There are some concerti that I have learned and performed that can be managed in 2 to 3 weeks, but as soon as I saw the completed version of this concerto I realised it was to be a couple of months of very intensive work, starting as I said, with the overview, and then the painstaking methodical approach of learning things correctly the first time, while all the time trying to imagine how it would sound in the final polished performance. There has to be a leap of faith with the imagination even in this laborious learning stage. I also like to try to understand the overall structure, if you like, and the 'effect' of the entire concerto. Where are the moments of real intensity, where are the dynamic highlights, and where are the much-needed moments of repose?

Do you change any part of your learning process when beginning work on a piece for a premiere performance as opposed to a work that has already been played or recorded several times?

Yes, learning a new work means I'm intent on getting it right first time, all intervals, all articulations, all dynamics, so that I don't have to go back and relearn in the weeks before a performance. The works that I'm familiar with hopefully have been through that same process years before. I also prefer to take my time to learn something, so that I'm appreciating the work, almost like savouring a fine wine, as I'm learning. Sometimes the reality of the situation is that you have to speed learn and try not to choke on the wine!

What are the most challenging sections of this work for you, and what practice methods did you use to overcome those challenges?

Each moment is full of challenges. There is really no hiding place whatsoever with this concerto. I have to say that my favourite moment is the third, but there is quite a tragic story surrounding this I would like to mention very briefly, as it's now quite integral to my appreciation of the work. One of the first people I met when I first visited the United States was the euphonium player Luis Maldonado. He was a very fine euphonium player, with a warm spirit, great sense of humour and he became a very good friend very quickly. He would send me music, give me method books and talk to me every time I visited the United States. We sat together in the Brass Band of Battle Creek for a couple of years. He agreed he would typeset onto Finale all the scores that I received in manuscript version from the composer. As he went through, he would often send me messages about what a wonderful work it was. What none of us knew at that time was that he was going through personal strife in his life and suffering from severe depression. Very sadly Luis took his own life just weeks after Martin had completed his Concerto.

In fact, we learned he had delayed his suicide so that he could finish typesetting what he described as a masterwork. It was devastating for all of us that knew him, and Martin Ellerby was so touched that he suggested we dedicate the third movement to Luis Maldonado. And so, the touching tribute, 'Rhapsody, for Luis', is always present in my mind when I'm studying and performing this marvelous work. The three faster moments of course are a huge technical challenge, and even now when I am preparing for a performance, I spend a very large amount of time practising very slowly. The metronome is heard resounding from my music studio!!

What practice strategies have suggested to students have you found to be most effective?

Try to understand the music, be honest with yourself, and don't cut any corners. What we do is a craft, we are craftsmen (and women) and with a great work like this we have to show that respect and give a lot of time to develop our understanding of it. For sure with good practice things become much easier, and we find some alternate fingerings, work out the best phrasing etc., in all four movements. It is of course a huge physical challenge, and stamina must be built up gradually as a performance approaches. The lips really need to be in top condition to do justice to Martin's concerto.

While recording this concerto, did you gain additional insight into the piece as a result of the recording process?

Yes, as always when you record a work, you discover a minutia of details that perhaps in performances you hadn't considered quite so perfectly. I suppose the benefit of recording is that you have multiple chances of retakes, but that is not a

strategy to adopt with such a work, as you will quickly run out of valuable studio time. What the recording process does teach us is how to create in your mind for each moment of each phrase, what is the ideal way to perform. This gives invaluable experience to the performer and can create a pathway of positive and creative thought while practising.

Do you have any general advice for any musicians beginning work on this concerto?

Firstly, be realistic whether you can perform this. This is at the very top of difficulty for euphonium performers. I don't in any way wish to discourage people from attempting it, but the difficulty level above, say, the Wilby Concerto for example is not one step higher but seven or eight. It is an amazing concerto but does take serious dedication to master its various challenges, and still leave the audience with a warm sense of satisfaction and elation, and not create a feeling of someone who's just returning from war at the end of the performance!! Allow yourself enough time to learn all its intricacies, trying to master them step-by-step, and allow enough preparation time so that you can enjoy the performance when it arrives rather than feeling on the edge of a dangerous precipice!

Katrina Marzella: Interviewed February 19, 2018

How involved were you in the composition of the concerto? Did you have any specific requests for Martin Ellerby for the concerto?

Well, back in 2005 I won a prize from the BBC which was called “BBC Fame Academy,” and basically, I won a bursary to help with my musical development and education. At that time, I was studying at the Royal Northern College of Music (RNCM) in Manchester as a post graduate, and I was really struggling for decent baritone repertoire to play in my recitals at the college. So, it became really obvious to me that I should use some of the funding from the BBC to commission composers to write original repertoire for the baritone. I also had a sense of responsibility that I wanted to contribute to my instrument and the repertoire with this funding. So, I spent some time looking at the sister instrument to the baritone, which is the euphonium. They are very close in the UK, particularly in the British style brass band. I began looking at the euphonium repertoire and the development of that repertoire, and I noticed from the first Horowitz concerto being written in the 1970s to the current day. I looked at the sort of pieces and composers and the different concerti that were available for the instrument. For me, I really enjoyed Martin Ellerby’s *Euphonium Concerto*. It ticked all the boxes in that it had some excellent technical work, it had a very beautiful slow movement, and I was looking at the fact that I wanted a piece with gravitas. I wanted a concerto that was going to stand up and be taken seriously in a conservatoire recital environment. So Ellerby seemed like a good choice from the current wind and brass band composers around. I thought his music would really

resonate well in that environment. So that was my main motivation for asking Martin.

I then approached Martin and asked him if we could meet up to discuss a potential piece for baritone, and he very kindly took me out for a fantastic lunch in Manchester. We got on really well. He is a really interesting man to speak to. He was interested in my background. I was actually a law graduate, believe it or not, not a music graduate. He was interested in what I was up to and I was interested in his work, and we had a fantastic time socially. We actually didn't even discuss the concerto until the end of the lunch and I asked if he would be interested in something like that. He said he had written concerti for cornet, euphonium, tenor horn, and it seemed like a natural progression for him to go on and write a baritone concerto to keep moving around the instruments of the brass band orchestra and completing concerto for them.

The next stage was for Martin to hear the baritone and hear my playing of the baritone in context, so he actually came to some performances I gave. One was at the Royal Northern College of Music's Festival of Brass where I played David Gillingham's *Vintage* with brass band and piano, which was pretty cool. Then I played another concert with Leyland Brass Band in Preston Guild Hall, and I gave a performance of a slow solo called *Hebridean Lullaby* by Philip Harper. Martin heard both of these performances and got a real appreciation of the baritone in a performance setting. I then went to his house in Cheshire and played for him there, he wanted to hear certain notes and certain techniques, which I demonstrated for him, and I think then he had an idea. My remit to him was that I

wanted a piece that could really show all facets of the baritone, the technical, the cerebral, and the emotional, and hence the reason he took the Joseph Horowitz formula for the concerto. Joseph Horowitz was his teacher, by the way, and is someone he looks up to greatly. He said that in a concerto the first movement should be for the head, the second for the heart, and the third for the feet. Martin then proceeded to send me little samples by post of the solo part and little mp3 recordings which is great, and I tried out and said what worked and what didn't work. Generally, most things did work. I remember being absolutely delighted when I received the second movement, which is just one of the most beautiful melodies, I think, he has ever written with some amazing highlights and climaxes as well. It just suits the baritone down to the ground. The reason it's in A-flat major, or concert G-flat major, is the slow solo *Hebridean Lullaby* that I performed and he heard me play is in this key. He thought the baritone resonated really well in this flat key and he could hear the opportunities there and what would work really nicely. He really liked this key for the baritone, and that is the reason the middle movement is in this key.

Moving on, actually it was quite a strange way the composition came about and the way it was done because we actually recorded the concerto before giving its premiere which is a bizarre way to do it, I guess but it was what I wanted because I wanted this concerto on my solo CD, which is also called *Katrina*. So, it was important for me that that concerto went on that CD and that was just how it worked out. Just the way the dates worked out best.

The funniest story about the concerto is actually that Martin had completed movement 1. When he first sent it to me he asked if it reminded me of anything. He had written it all originally in 10/8, and I did have to say it sounded a little like *Mission Impossible*. I had to laugh at the irony of that. I asked a composer to write a baritone concerto and he sends me back something that sounds like *Mission Impossible*. There is some kind of musical Freudian slip in there, I'm sure of it. Martin saw the funny side of it also, and we both had a good laugh about it, and he ended up changing some of the meters to make them 8/8, so it was less 10/8 all the way through and not sort of *Mission Impossible* from start to finish. It actually gives it more interest, so he was happy with this change. So, the first movement came first, and we got practicing on that. The second movement came second, scored beautifully with lots of little interaction from the brass band. It was, of course, scored for brass band and percussion before it was reduced to piano. And then, the third movement. This is where the story gets interesting.

So, the third movement, Martin originally wrote an Tarantella for this movement in 12/8, and whilst being a really jolly and fun piece of music, for me, it didn't have the weight that I was hoping for in a piece of music to complete the concerto. I was very conscious that there hadn't been that much serious repertoire written for baritone, and I strongly believed this was an opportunity for the tables to be turned and for some serious repertoire to be established. Whilst the original third movement was lots of fun, it just didn't quite complete the concerto in the way I hoped. When he gave me a sample of this, I asked if we could meet. Now,

Martin was a real gentleman, and a real great collaborator in this regard because when I posed this to him, you can imagine he probably wasn't particularly pleased with me. I probably wasn't his flavor of the month at that point. He is so open minded, and so intelligent as a musician and composer that he actually sat and listened to my reasoning. There was no sense of ego genuinely done for the good of baritone repertoire, and he could hear this plight in my voice, I think. Like I said, although he was probably not the most pleased to hear my request, it shows him in a great light that he sat and listened and ended up agreeing to do a different style for the third movement. Such a humble man, and it shows you he has no ego, and he is just a great person and great collaborator. For this, Martin Ellerby will always be held in really high regard by me. What happened was, he said "well if this third movement I've written, the tarantella, isn't quite what you had in mind, what do you have in mind Katrina?" To which I answered, "I guess, Martin, I want something that is a little more ominous." And he said, "Okay. I like that word, ominous." What happened is, we got the third movement through the post, and it's marked *ominoso* at the top which is a little wink or nod to our conversation and our change of approach for the third movement. After the concerto was complete and I spoke to Martin, he was involved in a performance that was given, he actually stood and said he was glad we had this conversation because he believes the concerto is a better piece because of this change of style of the third movement and he really agrees that it was the right approach to the concerto. So, there you go, everyone happy in the end! An interesting thing is this all took place quite close to the recording deadline, which was looming on the

horizon. I actually only ever received my solo copy for the third movement two weeks before the recording. That was a busy time, there was lots of practice because if you know the concerto, Ben, you'll know the third movement is quite awkward, and technically it's quite a challenge, and it has lots of tricky runs and tricky intervals and things like this. It was a mad rush to the finish line, as you can imagine. I think we made it in the end though.

Martin also came to the recording of the piece and the rehearsals, and he gave some really good advice. Then, the premiere took place and the RNCM Festival of Brass about 4 or 5 months after the recording. That was a great day as well, Martin came along, his wife Linda is now actually the principal of the college. At the time she was assistant principal to Edward Gregson, but she is now the principal. We all went out for a lovely Chinese meal afterwards in true tradition of the concerto. There was lots of lunching, lots of lovely meals, so we continued with that after.

I do quite like high register stuff. For me, the baritone sings really well in the upper register, and this is important for projection in a brass band. Brass band is not the easiest accompaniment to play with, so that was a request. I also, wanted it available for piano reduction further down the line, but there are some challenges with that because there's lots of percussion, of course. I guess, some requests were to do with the scoring of the piece because of the fact that the baritone sometimes does blend so beautifully well, it can be a double-edged sword because the projection can suffer, so I was very cautious not to be swamped by any ensemble accompanying me. Martin took that into consideration,

and, like I said, came to some rehearsals of the piece to hear, and this is one of the points where we had a different approach. For me it was important that the scoring was thin and transparent, whereas for Martin, he wanted the band, percussion, and conductor to be just as involved in the concerto as the soloist. That's his idea that everyone should be involved, but it is the conductor's job to ensure the balance is spot on and that all the voices are coming through. I guess that makes performing the concerto quite a challenge because the scoring is quite thick and it often is a consideration of mine in the preparation that the scoring is involved so much that we have to be careful of balance whenever it's played.

What is your typical process for learning a new concerto?

My first port of call would be to look at the score and see what's going on in the dialogue between the soloist and the band or accompaniment. I think it's so important to see the whole picture first before you pick out the solo line. When it comes to the actual practicalities of playing, for me, simple thing of just getting a feel for the style, making sure the appropriate styles are being selected. I also tend to chunk it up into sections to really get to grips with the technique in a very disciplined way. I have a list of the challenges and I make sure I work on them in groups of three and four every day, and starting from different parts in the concerto, not just always working on the first movement or the beginning of any movement. It is important to make sure your approach is balanced and thorough all the way through. I think for a soloist, a concerto is one of the hardest pieces you can play because of the duration, simply it's a mental stamina issue. As such, you have to know each movement so very, very well. You can't hide. You can't

just know them a little bit. You must know the last few bars of the piece just as well as the first few bars. Slow practice is of course necessary. You've got to take time to understand the harmonies and the melody and all the different technical challenges that might be posed. I definitely spend lots of time playing everything really under tempo to get to grips with the performance of it. Then I make sure I know every phrase of the piece like the back of my hand because when you come to give a recording, performance, or even a premiere, it's so important that you know exactly what's going on in the accompaniment and in your line to ensure that you give the closest performance to what the composer wanted.

Do you change any part of your learning process when beginning work on a piece for a premiere performance as opposed to a work that has already been played or recorded several times?

Of course, the process is different. When I teach my students a new piece, my first advice is "go and listen to the piece. Go and listen to a good performer or a good musician play this piece of music." That gives you an idea of what you're aiming for, and similarly, with me, that's how I learn a new work, be it a solo work or a work that I'm playing in an ensemble. I always listen to the piece if it's been recorded just to give an impression of what to expect. That is obviously a challenge when it's not been recorded before and you're giving a premiere performance. There's many things you can do to deal with that challenge. There are MP3s or midi files of the Sibelius track, which, actually Martin supplied to me when we did the concerto just so I had an impression, and they're of course useful. They're particularly useful in the rhythmical stuff, I feel, just to give an

idea of where everything sits. However, it doesn't help at all in something as beautiful and emotional the second movement of the *Baritone Concerto*. That really has to come from the heart, and you have to get to grips with that in a different way. For me, its fundamentally knowing what's going on in the score and knowing what voices should be coming through at certain times to ensure the jigsaw is being pieced together correctly. A combination between really good score study and knowing your part inside out is really important. I think the number one thing where people tend to go a little bit wrong is in tempo. I was always checking the tempo, quite obsessive with the tempo to ensure I wasn't too far off what Martin wanted. Something I did with the first movement was to make a metronome to fit it in with the meters so I could practice along. I have a wood block Sibelius file somewhere on my computer that is basically the bars and meters of the first movement of the Ellerby concerto so I could practice along with that to ensure my rhythm was 100% spot on. So that was one of the things I personally did. Another thing is just really collaborating with a composer. It's absolutely a thrill to work with a composer, a living composer, because we can speak to them and they're not six feet under. They're actually living flesh. This is why it's really important to speak to them and ask what they wanted stylistically or musically from each of these movements, and what it all meant to them. I often, if possible, involve the composer as much as possible before giving a premiere performance. That's been true with works I've done with Martin, of course, but also with Simon Dobson, Bertrand Morane, Peter Meechan, Philip Sparke. All of these composers I've asked to write solos for me, and I ask them to

be involved as much as possible to ensure that the performance I'm giving is what they wanted in their head with, perhaps, one or two little stamps of individuality from me.

What are the most challenging sections of this work for you, and what practice methods did you use to overcome those challenges?

For me, we've already discussed the first movement. The challenge is that the meter and the pulse stays consistent throughout as it changes. Making sure the pulse and the beat is always consistent and never changing on the groups of three as opposed to the two and all these pitfalls that you can have in 10/8 and 8/8 meter times. I wanted to ensure that groove was there. I like that word to describe the first movement, it has a real groove to it, and it shouldn't sound stilted in any way. It should really click in and just groove along beautifully. For me, I made a home-made metronome via Sibelius using a wood block so I basically had a recording that followed the meter changes, and I practiced along with that basically to ensure the groove was present. It really helped with that. The first movement, of course has these awkward intervals, so the interval practice I did very slowly to ensure these were always accurate and really locked in. I often found the groove and the intervals in the first movement the most important things to work on. So, practice slowly and take care with the intervals.

In the second movement, the challenge is stamina because it is so expressive, and the instrument is on your face pretty much the whole way through that movement, and in fact through the whole piece there are not many rests. Martin didn't give me much opportunity to rest up, so stamina was a real

challenge for me in the whole concerto, but particularly the second movement because of the lyrical aspects of the work. It is just very draining emotionally and physically. For me, it was just lots of good stamina practice and lots of good breathing. I did a lot of focus on keeping my embouchure in good shape through lots of good basic work. Things like lip flexibilities, long low tones, all these things to be sure my breathing was good and my air flow was good so I had the stamina to last, particularly at the climaxes, like the one before G in the second movement. That's my favorite bit of the piece in case you're curious. That one was always a challenge, stamina wise. I wanted to make sure I always had enough power left in the tank so I could absolutely sing it there and there were no concerns there whatsoever.

Another challenge of the second movement is the opening soliloquy, the unaccompanied section when it's just the soloist, and I wanted this to be really perfect. I wanted to make sure that whenever I performed this it really expressed what the movement was about emotionally, musically, I wanted it to be really stylistically perfect and to set the scene for what was to follow in the correct way whilst also being technically secure. The last thing I wanted was for lumps or bumps in this opening section that detracted or lost any atmosphere, and I think that's key actually, that's the key word: atmosphere. I wanted to create lots of atmosphere in that opening section to letter B for when the band comes in. For me that was a big challenge and I spend a lot of time practicing that over and over to make sure I was always 100% right. You don't practice until you play it right, you practice until you can't get it wrong. That was my approach in that, so I spend a

lot of time on that opening section. For me, it's exactly what it says in the title, this was the soliloquy so it's really important to get that right, and it involved a lot of diligent practice to ensure it was very secure and really heartfelt and expressive.

Third movement has some really tricky runs, and it has some awkward intervals as well as some really quick changes of style. It goes from a legato approach to a really rhythmic, almost cheeky. So, for me, it's the really quick changes of style combined with the technical challenges that make this movement really tricky. I guess, as well, that it's quite fast, and I did get it last minute before the recording. It was a lot of slow practice ensure my double tonguing was in top form, so I practiced my double tonguing really steadily and clearly. Just ensuring the style was there while the style was really spot on.

What practice strategies that you have suggested to students that you have found to be most effective?

It's actually exactly what I've just said before, in terms of securing certain aspects of each movement, and trying to capture the correct style of each movement. They're all quite different. The first movement is this this cool groove that just kind of ticks along, it's quite funky almost. It ticks along nicely. So being rhythmically accurate while being very relaxed. The second movement is all about expression and playing from the heart. The third movement is a fast, frantic ominous race almost or some kind of chase scene. It's definitely for the feet; you're running really fast. The practice strategies are exactly the what I was saying before that I used for myself and really focusing on the contrast of style of

each movement. Another practice strategy is to really try and practice the entire work from beginning to end because, as we mentioned before, this was only the second concerto to be written for baritone and brass band, the first being one by Andrew Duncan who I commissioned a few years prior to that. So, there aren't very many concertos, so I guess, baritone soloists aren't used to performing such long works. For me, it was not just the physical stamina that might be an issue, but the mental stamina, the concentration. That was really important for me, and I really encourage my students to perform the work all the way through to ensure they have the mental stamina to last.

While recording this concerto, did you gain additional insight into the piece as a result of the recording process?

Well, the secret's out now, I recorded it before giving the premiere! So, there we go. Every time I perform the piece, though, I do gain an additional insight into it. Every time I play it with a different ensemble or a different band, I played it with a National Youth Brass Band of Great Britain, I played in the final of the European Solo Competition in Linz, Austria with an Austrian band. I've played it all over Europe, actually, and every time I perform it I do gain an additional insight into it. It's such a wonderful work with so many layers that it just works so well, and there is always interest there.

Do you have any general advice for any musicians beginning work on this concerto?

As I said before, listen to it, appreciate the different styles that Martin is asking for, speaking to players who have played it before like myself, other good baritone players like Michael Cavanagh, Cristy Roe, Sarah Lenton. All these

people who have gone on to play the concerto and use it in their recitals now, it belongs to them as well as me now, and that's what I'm happy about. I wanted to contribute in that way. General advice is to really enjoy the challenges, not just technical, but musical and stylistic. I'm so proud to have been involved with this work. It's probably one of the most important commissions that I've done, and I'm so pleased that it can be used by other players.

APPENDIX B
PRACTICE EXERCISES

Clarke Technical Studies in Augmented Scales

First Study - Minor Second First



The image displays two staves of musical notation in bass clef. Each staff begins with a repeat sign (double bar line with dots). The first staff contains four measures of eighth-note patterns with various accidentals (sharps and naturals), followed by a double bar line and a final measure with a whole note. The second staff follows a similar structure with eighth-note patterns and accidentals (flats and naturals), also concluding with a double bar line and a final measure with a whole note.

Clarke Technical Studies in Augmented Scales

First Study - Minor Third First





The image displays two staves of musical notation, both in bass clef. The key signature consists of two flats (B-flat and E-flat). The first staff contains four measures of music, each with a repeat sign at the beginning and end. The notes in the first measure are G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. The second measure notes are A2, B-flat2, C3, D3, E-flat3, F3, G3, A3. The third measure notes are B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3. The fourth measure notes are C3, D3, E-flat3, F3, G3, A3, B-flat3, C4. The staff concludes with a whole rest. The second staff also contains four measures of music, each with a repeat sign at the beginning and end. The notes in the first measure are G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. The second measure notes are A2, B-flat2, C3, D3, E-flat3, F3, G3, A3. The third measure notes are B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3. The fourth measure notes are C3, D3, E-flat3, F3, G3, A3, B-flat3, C4. The staff concludes with a whole rest.

APPENDIX C

COPYRIGHT PERMISSIONS FOR USE OF EXCERPTS

Email from Martin Ellerby: martin.ellerby@btinternet.com

To: Benjamin Marquardt: bjmarqua@asu.edu

Date sent: February 8, 2018.

Dear Ben,

Thanks. As Artistic Director for Studio Music who publish both my Euphonium and Baritone Concertos I give you permission to use limited quotations in your submission. The conditions are that you acknowledge the copyright owners Studio Music at a suitable place within your text, usually within the preliminary credits with the following suggested text:

Extracts from the Euphonium and Baritone Concertos of Martin Ellerby are reproduced by kind permission of Studio Music Company.

Good luck - let me know the outcome!