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# The origins and development of the euphonium concerto with brass band

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The origins and development of the euphonium concerto with brass band

Joel Collier

A dissertation submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Doctorate of Musical Arts

The School of Music

May 2016

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## ABSTRACT

Since shortly after its invention, the euphonium has been utilized as a solo instrument, both in chamber music settings with piano, and with large ensembles such as brass bands and wind bands. However, it was not until the composition of Joseph Horowitz's *Euphonium Concerto* in 1972 that the euphonium was genuinely regarded as a serious solo instrument in the brass band, capable of performing large-scale, substantial works.

In the following two decades, several composers wrote concerti for euphonium and brass band, each building on the technical demands of their predecessors. Their contributions established the basis of the genre, and also set the parameters of technique and endurance, giving future composers a solid foundation on which to expand.

This document will present the historical and compositional background of five concerti for euphonium and brass band: Horowitz's *Euphonium Concerto*, both concerti by John Golland, *Euphonium Concerto* by Martin Ellerby, and Philip Wilby's *Concerto for Euphonium*. In addition to their historical context, the new compositional demands in each work, as well as considerations for contemporary performers will be considered.

## Introduction

The euphonium is appreciated by many brass composers and performers as one of the most dexterous and sonorous brass instruments, and its prominence as a solo instrument is increasingly apparent with each passing generation. Its current stature is a rather recent development, having only been promoted as a legitimate solo instrument in the last few decades. Prior to the 1970s, and most certainly before the 1960s, the euphonium was largely regarded as a novel instrument best suited to filling an ensemble role. When featured as a solo instrument, it was most often utilized in short lyrical selections or in classic theme-and-variation style pieces.

It can be understood why the euphonium only recently has received recognition as a legitimate solo instrument. The instrument is one of the newest introductions to the brass family, with the first known use of the term “euphonium” originating from a manufacturer in 1844, and the patenting of the modern euphonium by Boosey & Co. in 1878.<sup>1</sup> While there have been concerti for trumpet, trombone, and horn dating back to the 18<sup>th</sup> and 19<sup>th</sup> centuries, the instruments already had been in use for centuries prior to their respective concerti. It was a notable achievement that the euphonium was able to progress from invention to major solo instrument within the first century of its use.

The advancement of the euphonium as a solo instrument warrants an exploration into the reasons for its fairly rapid acceptance and use as a serious and viable performance instrument. It is worth understanding why composers first

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<sup>1</sup> Lloyd E. Bone Jr. and Eric Paul, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Indianapolis: Indiana University Press, 2007), 9.

endeavored to write a concerto for euphonium and brass band, when it was widely regarded as an instrument for less substantial solo repertoire. It is also worth understanding how the composers of the early brass band euphonium concerti approached the instrument and considered the technical demands of their era, such as range, flexibility, and endurance. The third area of discussion is the challenge the modern soloist faces when studying and preparing these brass band concerti.

This document will address concerti originally composed as works for euphonium and brass band written between 1972 and 1996. The former date is set by the premiere of the first concerto for euphonium and brass band, and the latter date because of the premiere of one of the watershed concerti for the same instrumentation. This limits the discussion to only five compositions: Joseph Horowitz's *Euphonium Concerto*, both of John Golland's euphonium concerti, *Euphonium Concerto* by Martin Ellerby, and Philip Wilby's *Concerto for Euphonium*. There are other notable pieces from within the applicable time frame that, while significant, do not fit the criteria for this discussion. Two such works are Derek Bourgeois' *Concerto for Euphonium* (1990) and Philip Sparke's *Euphonium Concerto No. 1* (1995). While there is a published version of the Bourgeois for brass band written by the composer, it was originally written for euphonium and symphony orchestra.<sup>2</sup> The Sparke, while originally for brass band, was actually written with french horn as the solo instrument.<sup>3</sup>

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<sup>2</sup> Lloyd E. Bone Jr. and Eric Paul, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Indianapolis: Indiana University Press, 2007), 141.

<sup>3</sup> Philip Sparke, *Euphonium Concerto* (Bedfordshire, England: Studio Music, 1995).

### **Euphonium repertoire prior to 1972**

To understand the significance of the euphonium concerto, it is first important to know what was common in euphonium repertoire prior to the composition of the first concerto. This will provide a greater insight not only to the performance expectations of a euphonium soloist, but also the characteristics and genres of music they were expected to play.

It is difficult to separate the role of the euphonium within a particular ensemble from the solo repertoire written for the instrument and that same medium. The orchestra, rarely ever including euphonium within its instrumentation, offers very few examples of repertoire for the euphonium as a solo instrument. While there are substantial and significant works, such as Holst's *The Planets* and Strauss' *Ein Heldenleben*, they are few and more recent in their composition. The wind band, an ensemble in which the euphonium plays a more significant role, provides the euphonium soloist with a significant amount of repertoire. This was true dating back to the early 20<sup>th</sup> Century with the compositions of Simone Mantia, euphonium soloist with the Sousa Band.<sup>4</sup> He was one of the first well-known euphonium soloists, and his compositions for euphonium and wind band, including *Auld Lang Syne* and *All Those Endearing Young Charms*, established characteristics for what would become the standard for euphonium solos in the wind band repertoire. These theme-and-variation works produced technical demands on the soloist, but were relatively simple music for the listener, and were well-suited to the type of outdoor public concerts the Sousa Band

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<sup>4</sup> Lloyd E. Bone Jr. and Eric Paul, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Indianapolis: Indiana University Press, 2007), 497.

often performed. In addition to these works, the euphonium soloist was often featured in the performance of arrangements of folk melodies or opera arias, particularly those of Puccini.

The brass band medium, where by tradition the euphonium is second in importance only to the principal cornet, provided the instrument a substantially more significant role within the ensemble. This placed greater demands on the euphonium player and consequently led to many more opportunities for the euphonium to be featured in a solo capacity. While that led to more repertoire for euphonium solo and brass band, the type of music the soloist would be expected to perform was similar to that of the wind band. It was common for euphonium soloists in the brass band tradition, such as Lyndon Baglin and John Clough, to perform arrangements of folk melodies, hymns, or opera arias as a standard part of their solo repertoire.<sup>5</sup> There were more original solo works for euphonium as well. Composers including John Hartmann wrote extensively for the euphonium, composing such works as *Drink to Me Only*, *Rule Britannia*, and several others.<sup>6</sup> George Doughty composed what is possibly the most popular brass band euphonium solo ever written: *Grandfather's Clock*.<sup>7</sup> These solos utilized the theme-and-variations model, which was the most common genre for major solo works for the euphonium until the 1970s.

Throughout the majority of its history, the brass band movement was a very traditionally-minded, insular community. Bands consisted nearly entirely of

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<sup>5</sup> David Thornton, interview by author, Manchester, UK, November 26, 2015

<sup>6</sup> Lloyd E. Bone Jr. and Eric Paul, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Indianapolis: Indiana University Press, 2007), 464.

<sup>7</sup> *ibid.*, 122.

amateur musicians, and their audiences were most often members of their local community. Bands performed in local churches, at community bandstands, or in parades. Only rarely did brass bands perform in large concert halls, and most often it was on the occasion of a brass band contest, rather than a concert. Because of these factors, it took until the 1970s for brass bands to begin to emerge from the tradition of marches, hymn settings, and classical transcriptions comprising the majority of their repertoire.

Given the prominent role of the euphonium within the brass band, it seems reasonable that the first significant euphonium concerto would be written for this combination. The euphonium had long been established as one of the featured solo instruments within the brass band, and the regular concert goers had an expectation to hear the euphonium utilized in that role.

## **The euphonium concerto**

*Joseph Horovitz*

The National Brass Band Championships of Great Britain served as the ideal opportunity to premiere the first concerto for euphonium and brass band. As a segment of the event every year, one of the featured bands performs a gala concert. The organizers likely knew there would be a significant audience for these performances, allowing opportunity for the premiere to be a monumental event.

In 1971 Geoffrey Brand, the organizer of the National Brass Band Festival, selected one of the most prominent composers in England, Joseph Horovitz, to compose a euphonium concerto to be premiered at the festival the following year.<sup>8</sup> Horovitz recently had composed *Sinfonietta*, his first work for brass band, and was gaining the attention of the brass band community. He received his formal education at the Royal College of music with Gordon Jacob, and the Paris Conservatory with Nadia Boulanger.<sup>9</sup> <sup>10</sup> He was a highly decorated and regularly sought-after composer who, at that time, was the Professor of Composition and Analysis at the Royal College of Music, a position he had since inherited from Jacob.

The GUS Footwear Band, under the direction of Stanley Boddington, at that point had been one of the most successful contest bands in the preceding years. Their winning performance at the World Championship in 1971 led to their selection as the featured band in the gala concert of the National Championship in

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<sup>8</sup> David Childs, *The Symphonic Euphonium*, CHAN 10830, Chandos (CD), 2014, 6.

<sup>9</sup> *Ibid.*, 7.

<sup>10</sup> Lloyd E. Bone Jr. and Eric Paul, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Indianapolis: Indiana University Press, 2007), 465.

1972.<sup>11</sup> A highlight of their gala performance was the premiere of the Horovitz concerto. In the process of selecting a soloist, it would not have been out of the question for the organizers to insist on a guest soloist, but there was no need. The GUS Footwear Band happened to have one of the most celebrated euphonium soloists at the time, Trevor Groom, as their principal euphonium.<sup>12 13</sup> Prior to the performance, advertisements were published throughout the country that this would be the premiere of the first euphonium concerto and Groom would be the featured soloist.<sup>14</sup> With Groom as the soloist, and World Champion GUS Footwear as the band, there was little doubt, even at the time, that this premiere would be a significant event. The next year, Groom was featured on the premiere recording of Horovitz's concerto on GUS Footwear Band's 1973 album, *Cornet Carillon*.

The compositional process of the Horovitz concerto was a collaboration between soloist and composer. Horovitz was unfamiliar with the euphonium before this commission, and he arranged to visit Groom in Kettering to hear a demonstration of the abilities and characteristics of the instrument.<sup>15</sup> As Groom describes, "I had a phone call from Joe Horovitz saying he didn't know what a euphonium sounded like, but he would like to come up and see what it can do."<sup>16</sup> He recognized there was immense potential in the diversity of the instrument, and knew he would be remiss not to feature the singing lyrical quality of Groom's

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<sup>11</sup> Steven Mead, "Trevor Groom – A British Euphonium Legend," Concert program, Don't Tell Trevor!, December 4, 2004

<sup>12</sup> *ibid.*

<sup>13</sup> Trevor Groom, interview by author, Kettering, UK, November 24, 2015

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

<sup>15</sup> *ibid.*

<sup>16</sup> *ibid.*

euphonium sound.<sup>17</sup>

Horovitz constructed his concerto in a classical style of three movements: moderato-vivace, adagio, and rondo form. He stated, “Traditionally, this design favours the listener, as it were, first in the head, then in the heart, and finally in the toes.”<sup>18</sup> Each movement has its own unique challenges for the soloist, and distinct mood for the listener. Its duration of 16 minutes was quite extensive for a brass band soloist at the time, even more so when taking into account that the work GUS Footwear Band performed to win the band contest the previous year, *Energy* by Robert Simpson, was fewer than 10 minutes.

Throughout the first movement, the soloist must negotiate rapid changes of articulation while maintaining a stately style. Horovitz clearly marked the articulations in the music, using staccato, tenuto, and slurs all within the first four measures of the solo (fig. 1). These articulations are very specific, and help the performer to play in the style Horovitz intended. This level of detail in the music also necessitates that a soloist utilize elements aside from tempo or articulation to create a personal interpretation.

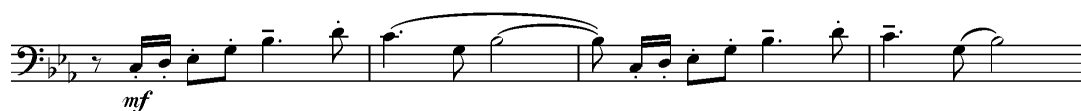


Figure 1. Horovitz Euphonium Concerto mvt. 1 mm. 3-6

While the entire movement is indicated to be in c minor, Horovitz utilized a harmonic language that often shifts the tonal center, sometimes quite rapidly. In figure 2, the soloist is outlining a different chord every eighth note for the first two

<sup>17</sup> Trevor Groom, interview by author, Kettering, UK, November 24, 2015

<sup>18</sup> Joseph Horovitz, *Euphonium Concerto* (London: Novello & Company, 1991).

beats, and beats three and four resemble a Bb natural minor scale, resolving to a new Bb tonal center in measure 47. Likewise in figure 3, the first two measures are within the c minor tonal center, yet the latter two measures are centered in Db major. These rapid tonal shifts were relatively new for brass band euphonium soloists in 1972, considering the majority of their repertoire had been theme-and-variation solos that typically outlined the diatonic harmonic language included in the primary theme. These tonal changes remain a challenge for performers today, requiring precise awareness of the harmonic progressions to negotiate what Horowitz describes as “acute-angled leaps.”<sup>19</sup>



Figure 2. Horovitz Euphonium Concerto mvt. 1 mm. 46-47



Figure 3. Horovitz Euphonium Concerto mvt. 1 mm 54-58

In regards to technical demands, the first movement does not present many unique challenges. The first two fast passages resemble the Bb and c natural minor scales, which were well within the grasp of the average soloist. The only true technical challenge occurs in the last four measures of the movement (fig. 4), which combine the rapid harmonic shifts with fast scalar passages, rapid articulations, and the highest tessitura in the entire concerto. This passage was difficult for soloists in 1972, and continues to be a challenge for many.

<sup>19</sup> Joseph Horovitz, *Euphonium Concerto* (London: Novello & Company, 1991).



Figure 4. Horovitz Euphonium Concerto mvt. 1 mm 136-139

Movement two, the longest of the three, requires significant controlled, yet emotional playing. Groom considers it the most difficult of all three movements, saying “Most people pick on the middle [movement] because they think it’s easy, but musically it’s not easy.”<sup>20</sup> With the tempo marked at  $\text{♩} = 76$ , it is quite slow, and if not played with great care, very often the music will feel hurried, rather than settled in the reserved adagio style Horovitz indicated.

This movement is written in C Major, though it includes classically influenced secondary dominant tonicizations, which first occur when the soloist enters. These types of harmonic progressions occur throughout the entire movement, and require the soloist to understand where they are leading, in order to assure intonation, and the proper resolution of phrases (fig. 5).

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<sup>20</sup> Trevor Groom, interview by author, Kettering, UK, November 24, 2015

mf molto espress.

pp

IV IV vi I<sup>♭</sup> I I<sup>♭</sup> V V

> mp poco pressando

poco rall.

poco rall.

> pp

vi V/V iii V<sup>♯</sup>/ii V/V V<sup>♯</sup>/VV I vi<sup>7</sup> iii V/ii

Figure 5. Horovitz Euphonium Concerto mvt. 2 mm 13-22

The second movement was written in what was perhaps the most familiar lyrical musical style to a brass band euphonium soloist in 1972. The repertoire already included songs and arias that were written in a similar fashion to Horovitz's lyrical writing, therefore a soloist at the time was expected to understand how to shape and interpret this movement. The real challenge was endurance, since it followed directly after a movement that was the length of the average theme-and-variation solo at the time. Concentration and practice are required to refocus and manage the respiration to negotiate the long phrases that comprise this movement.

Horovitz noted “secure breath control is called for to sustain even flow in the main long melody.”<sup>21</sup>

The most unique challenge in this movement occurs in the conclusion. After the final statement of the melody, the soloist plays constant A3's, while the harmony in the band modulates around it, utilizing several chords outside of the key before ultimately concluding on a D Major chord (fig. 6). This poses the compound challenges of secure intonation and breath support, especially considering it is the end of a long lyrical movement. With the harmonies shifting, often a soloist can be influenced out of tune, particularly in measures 79 and 81, where the soloist's A directly conflicts with the band's Eb minor chord.

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<sup>21</sup> Joseph Horovitz, *Euphonium Concerto* (London: Novello & Company, 1991).

The image displays two systems of musical notation for the Euphonium and Piano parts of the third movement of Horowitz's Euphonium Concerto. The first system (measures 77-80) features the Euphonium part with dynamics *p*, *pp*, and *mp*, and the Piano accompaniment with *pp* and *p*. The second system (measures 81-89) shows the Euphonium part with dynamics *mf*, *p*, *pp*, and *ppp*, and the Piano accompaniment with *pp* and *ppp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 6. Horovitz Euphonium Concerto mvt. 2 mm 77-89

The third and final movement is by far the most technically demanding of the work. There is a significant amount of dexterous finger work, as well as rapid articulations and quick dynamic changes. Often, particularly with younger musicians, soloists only will perform the first two movements, simply because the third is technically beyond the level of many players.<sup>22</sup> Throughout the entire movement, there are small portions of the solo marked “optional,” as though Horovitz understood and acknowledged this movement was especially challenging.

<sup>22</sup> Lloyd E. Bone Jr. and Eric Paul, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Indianapolis: Indiana University Press, 2007), 127.

Horovitz's variations to the rondo theme pose some of the most technical demands throughout the movement, including triplet 16<sup>th</sup>-note scales and arpeggios. In 1972, portions such as figure 7 were out of common euphonium performance practice, and were only within the capabilities of the most accomplished performers. In this portion of the work, it is important that the original theme can be heard through the additional flourishes. The movement, and ultimately the entire work, ends with an acceleration to a final punctuation in Eb major. It is imperative the accelerando remains within the final marked tempo of ♩ =130 to maintain clarity in the 16<sup>th</sup> notes and to ensure the last note has a sense of weight and finality, so the conclusion of the work is confident, rather than flippant.



Figure 7. Horovitz Euphonium Concerto mvt. 3 mm 166-171

In 1991, Horovitz created a new edition of the concerto, revising many of the tempo indications throughout the work (table 1).<sup>23</sup> These tempo alterations reveal his assessment of the ability of euphonium performers when he originally composed the work, and his re-evaluation of what techniques were considered possible less than twenty years later. As Steven Mead states, “With the technique ‘inflation’ that has gone on since [1972], not only do these phrases not need to be slowed down, almost every college level player is able to master the technique required with some

<sup>23</sup> Joseph Horovitz, *Euphonium Concerto* (London: Novello & Company, 1991).

ease, save for about four or five phrases.”<sup>24</sup> The only tempo indication that is faster in the original edition occurs in the Allegro vivace section of the first movement, which is a band interlude, with no affect on the soloist.

*Table 1. Tempo indications altered in the Horovitz revised 1991 edition<sup>25</sup>*

	<b>1972 edition</b>	<b>1991 edition</b>
Mvt. 1, mm. 1	Moderato ♩ = 72	Moderato ♩ = 86
Mvt. 1, mm. 25	Piu mosso ♩ = 80	Tempo primo ♩ = 86
Mvt. 1, mm. 35	Piu tranquillo ♩ = 69	A tempo (ma in modo tranquillo) ♩ = 86
Mvt. 1, mm. 48	Allegro vivace ♩ = 144	Allegro vivace ♩ = 136
Mvt. 1, mm. 55	Meno mosso ♩ = 116	Meno mosso ♩ = 120
Mvt. 1, mm. 124	Molto meno ♩ = 80	Molto meno ♩ = 86
Mvt. 2, mm. 1	Lento ♩ = 46	Lento ♩ = 58
Mvt. 3, mm. 1	Con moto ♩ = 100	Con moto ♩ = 100-108
Mvt. 3, mm. 55	Poco piu pomposo ♩ = 92	No marking
Mvt. 3, mm. 69	Tempo primo ♩ = 100	No marking
Mvt. 3, mm. 77	Poco piu pomposo ♩ = 92	No marking
Mvt. 3, mm. 107	A tempo ♩ = 92	No marking
Mvt. 3, mm. 172	Tempo primo ♩ = 100	No marking
Mvt. 3, mm. 183	Molto piu vivo	No marking
Mvt. 3, mm. 200	Accel molto	(mm. 206) accel

<sup>24</sup> Steven Mead, “Preparing a Major Solo Piece for Euphonium,” <http://www.banddirector.com/article/pg-brasseuphonium-baritone-alto-horns/preparing-solo-euphonium?productguide=318> (accessed October 13, 2015).

<sup>25</sup> This table does not include tempo indications that remained the same in the new edition.

Performers also should consider the development of euphonium design since the premiere of Horovitz's concerto. Mead wrote "Horovitz deliberately wrote for a three valve euphonium, aware in 1972 that not all euphoniums had four valves, and not wishing to prejudice wide selling of the sheet music, decided to restrict the range demanded so that nothing lower than concert Bb is [demanded], or higher than high concert C."<sup>26</sup> After Horovitz completed the concerto, he made an edition for bassoon and chamber orchestra. The bassoon edition includes several passages that are altered from the euphonium version. The alterations do not result in a higher tessitura than the euphonium edition, nor would the euphonium edition be too difficult for the bassoon. Instead, Horovitz likely recognized the bassoon had a wider range than many euphoniums in that era, and took the opportunity to realize the music in the way he had originally intended (fig. 8). These *ossias* are all printed in the bass clef euphonium edition, and a performer should consider them as acceptable alternatives, choosing to perform any of them deemed appropriate for ability and performance setting.

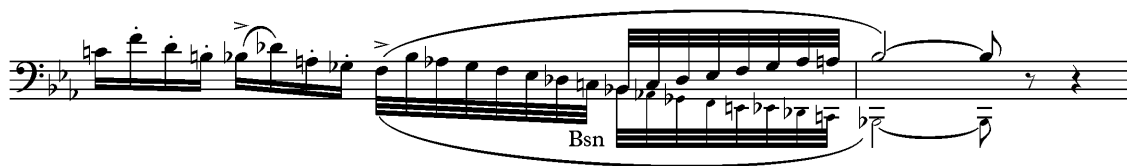


Figure 8. Horovitz Euphonium Concerto mvt. 1 mm 46-47. With bassoon *ossia*

<sup>26</sup> Steven Mead, "Preparing a Major Solo Piece for Euphonium," <http://www.banddirector.com/article/pg-brasseuphonium-baritone-alto-horns/preparing-solo-euphonium?productguide=318> (accessed October 13, 2015).

*John Golland*

It was another nine years before the next euphonium concerto was written. Horovitz's concerto was gaining popularity, and Trevor Groom was a champion of the euphonium, regularly being asked to perform the Horovitz *Concerto* around the world.<sup>27</sup> It took the next generation of composer and performer to create something new, and to completely re-establish the parameters of what stylistic and technical requirements could be expected in a euphonium concerto.

John Golland, a pianist turned euphonium player, wrote two euphonium concerti in the 1980s before his untimely passing in 1993.<sup>28</sup> By the 1980s, he already was highly regarded as a composer for brass band, and his compositions were being used in concerts and contests widely in the United Kingdom. His first concerto for euphonium was written in 1981 and was premiered the same year in Perth, Australia by Robert Childs and the Grimethorpe Colliery Band, conducted by Ray Farr.<sup>29</sup> Childs had joined the band only a few years earlier, at the age of 20, and was beginning to gain notoriety as an excellent euphonium soloist. On that same Australian tour, the work was performed again at the Sydney Opera House, which was met with excellent reviews, and likely contributed to Childs' recognition by *Sounding Brass* magazine in 1982 as "International Euphonium Player of the Year."<sup>30</sup> Childs did not record Golland's concerto until 1990, when he gave the premiere

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<sup>27</sup> Trevor Groom, interview by author, Kettering, UK, November 24, 2015

<sup>28</sup> David Childs, "Review: Peace – The Music of John Golland," <http://www.davechilds.com/reviews-and-articles/article=review-peace-the-music-of-john-golland> (accessed March 1, 2016).

<sup>29</sup> Robert Childs, "About Robert Childs," <http://www.robertchilds.co.uk/?p=about> (accessed February 4, 2016)

<sup>30</sup> Ibid.

recording on the Childs Brothers album, *Euphonium Music*.

Musically, the first Golland concerto is an immediate departure from the neo-classical styling of the Horovitz concerto. Rather than traditional forms and independent movements, Golland's work was composed as one continuous work, incorporating auto-biographical reflections as the musical basis for the composition, beginning with the cadenza in the first measure.<sup>31</sup> Robert Childs notes, "the opening eleven notes of the piece are derived as a cipher from the composer's name. In this musical code, the seven letters of the musical scale are repeated several times starting from A: John Golland is therefore musically [in treble clef]: CAAG GAEEAGD."<sup>32</sup>

The new challenges Golland included in this composition for the soloist were many, beginning with the four opening cadenzas. In the Horovitz, there was only one brief lyrical cadenza in the second movement. Here the soloist has to begin with a Bb<sub>4</sub>, and in each of the cadenzas utilize a wide range while maintaining a full *fortissimo* sound (fig. 9). That was distinctly different from any of the light stylistic writing in the Horovitz, and was a clear indication from the beginning that this was a new kind of concerto.

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<sup>31</sup> Robert Childs, *Celebration*, DOY CD183, Doyen (CD), 2006.

<sup>32</sup> *Ibid.*



Figure 9. Golland Euphonium Concerto mm 1-3

The first allegro, and the true opening theme of the work, is a light and bouncy melody, influenced by early jazz and the commercial music of tin-pan alley (fig. 10). While not technically demanding, the concerto required a new sense of style that was more contemporary in 1981, rather than the conservative style required in the Horovitz. Childs was building his career through performances of more popular and contemporary styles, so this music would have suited him well, but was largely foreign to many of the other famous brass band euphonium soloists at the time, most of whom were still performing traditional theme-and-variation solos or opera arias.



Figure 10. Golland Euphonium Concerto mm 25-29

The jazz influences continue throughout the first allegro section, utilizing altered rhythmic figures to allow the soloist's music to sound improvisatory. In measure 130, Golland brings the jazz element to the forefront by his use of seventh and ninth chords in the band, while the soloist performs short phrases reminiscent of ragtime, with chromatic chord outlines and syncopated accents (fig. 11). Through this point in the music, the majority of the new challenges were stylistic, rather than

technical, but these demands were still new to euphonium soloists, particularly in the brass band, which traditionally had been a more conservative medium.



Figure 11 - Golland Euphonium Concerto mm 130-133

The third section of the concerto is perhaps the most challenging portion of the entire work. For 23 measures, the soloist presents a series of cadenzas and quasi-cadenzas, rife with long phrases, triple-tongued passages, and a range from F2 to Eb5. The range alone distinguished this concerto from the Horovitz, extending a perfect fourth lower and a minor third higher. Golland utilized Childs' considerable flexibility and control in both the lower and upper registers, which was considered virtuosic in 1981. Even now, these upper register demands are considered "professional range," and are not easily achieved within the context of a major work.

Golland's concerto also demonstrates the new challenge of irregular meter. While this was not the first time a brass band had encountered 5/8, it was the first time it was required in a euphonium concerto, and one of the earliest appearances in any brass band euphonium solo repertoire (fig. 12). The challenge was subtle, but it established the use of irregular meter in the genre.



Figure 12. Golland Euphonium Concerto mm 383-390

This concerto is a considerable test of endurance. A full two minutes longer than the Horovitz concerto, Golland also utilized a greater range than his

predecessor. The test of endurance was made even more challenging by concluding the work on a chromatic scale, ascending to a sustained D5 (fig. 13). Childs and other soloists were accustomed to ending theme-and-variations solos in a similar fashion, but the endurance required to conclude an 18-minute work in this register was substantially greater. This high range remains a challenge to many soloists, especially considering that Golland did not provide considerable rest prior to such a demanding conclusion.



Figure 13. Golland Euphonium Concerto mm 488-495

Golland's concerto was such a progressive step in the brass band euphonium repertoire at the time, that it is perhaps not surprising the first performances were met with praise, and Childs received recognition for his contributions to elevating the public profile of the euphonium. This work, the first euphonium concerto since the Horovitz, served as an example of the capabilities of the euphonium, and helped to establish the requisite abilities of the serious euphonium performer.

The second Golland concerto was written in 1988 for Robert Child's brother Nicholas, an excellent euphonium soloist in his own right.<sup>33</sup> The two had previously

<sup>33</sup> David Childs, "Review: Peace – The Music of John Golland," <http://www.davechilds.com/reviews-and-articles/article=review-peace-the-music-of-john-golland> (accessed March 1, 2016).

been performing together for several years as a duo known as the Childs Brothers.<sup>34</sup> The work is dedicated to both brothers, and is evidence of the admiration and respect Golland had for both musicians. Childs never recorded Golland's second concerto, giving up his performing career to pursue other endeavors, which allowed Steven Mead to give the premiere recording on his 2003 release, *Bravura!*

This concerto was not a sequel to Golland's previous work. The entire scope of the work is larger and longer than before, and possesses a much more serious and substantial tone throughout. From the opening phrase of the first movement, *Moderato Eroico*, the more serious sense is clear. This work requires the weight and solemnity of a romantic-era cello concerto.

One of the demands Golland includes in his second euphonium concerto is the wide range that is required throughout. Very early in the concerto, he requires the soloist to play a scale down to Bb1, which was the first time a brass band euphonium concerto required the soloist to play below F2 (aside from two isolated notes in the first Golland concerto), and marks the first time the fourth valve became a requirement to perform a work (fig. 14). This particular passage was not overly challenging, but it signified how the medium was evolving and requiring performers to use modern instruments to meet the demands of the music.



Figure 14. Golland Euphonium Concerto No. 2 mvt. 1 mm. 14-16

<sup>34</sup> Robert Childs, "About Robert Childs," <http://www.robertchilds.co.uk/?p=about> (accessed February 4, 2016)

Performers also were required to execute wide leaps, sometimes extending from very low to very high in the range (fig. 15). Leaps such as this were unique in euphonium concerti, since typically both the upper and lower registers were approached either by scales or arpeggios. These figures often still pose a challenge to performers, who often have to negotiate significant differences in embouchure to perform the wide intervals.

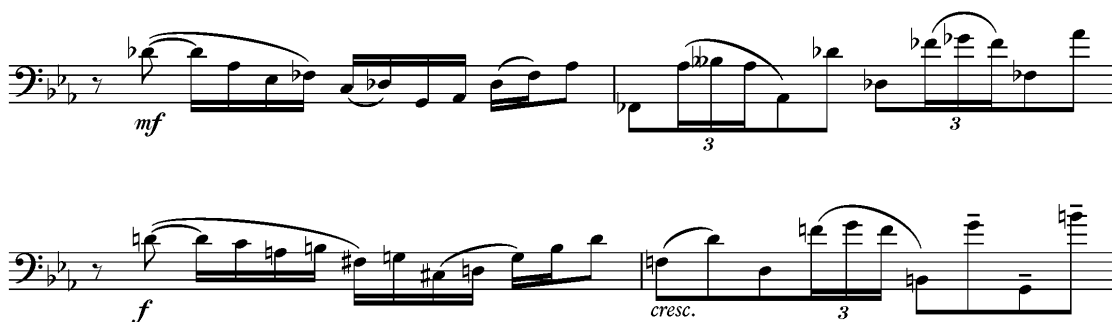


Figure 15. Golland Euphonium Concerto No. 2 mvt. 1 mm. 83-86

Golland also requires the soloist to play extended passages in the upper tessitura. One of the most difficult passages in the entire piece occurs near the conclusion of the second movement, *Largo Elegaiico*. This movement is written in memoriam to John Childs, the father of Robert and Nicholas, who also was a euphonium player and, most importantly, was a close personal friend of John Golland.<sup>35</sup> Nearly fifteen minutes into the work, Golland writes two lyrical passages for the soloist at *piano* ascending to Db5 (fig. 16). It appears he recognized that Childs was one of few soloists at the time who could perform this passage as effortlessly as the music requires, so he included an optional 8vb. It is likely most

<sup>35</sup> David Childs, "Review: Peace – The Music of John Golland," <http://www.davechilds.com/reviews-and-articles/article=review-peace-the-music-of-john-golland> (accessed March 1, 2016).

performers at the time would have taken this option, but modern soloists commonly perform this portion in the original octave.

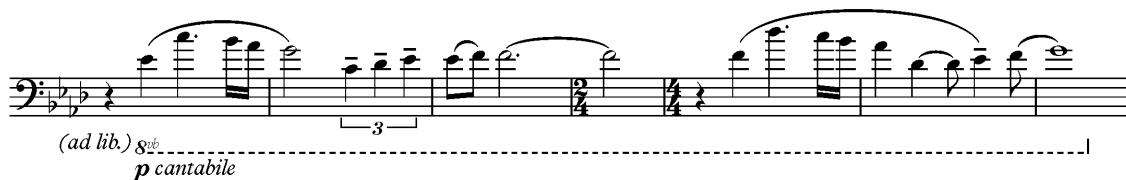


Figure 16. Golland Euphonium Concerto No. 2 mvt. 2 mm. 82-88

The last of the range considerations in Golland's second concerto occurs in the final movement, *Allegro Energico e Scherzando*. In several instances throughout the movement, he composed glissandi that ascend to an eighth note in the upper register. Some of these notes are nearly impossibly high, ascending all the way up to Bb5 (fig. 17). Golland was an expert composer, so it is fair to assume Childs must have specifically asked for that range to be utilized, since even accomplished performers such as Steven Mead typically choose to play these notes 8vb to ensure clarity.<sup>36</sup> Very few soloists are able to ascend to this extreme register by any sort of consistent and predictable means; perhaps this may be the next expectation of the modern performer.



Figure 17. Golland Euphonium Concerto No. 2 mvt. 3 mm. 51-56

Greater than the challenge of range in the second Golland concerto is the demand for endurance. Similar to Golland's first euphonium concerto, this work requires the soloist to conclude on a sustained Eb5. This is difficult enough on its

<sup>36</sup> Steven Mead, *Bravura!*, QPRL 217D, Polyphonic (CD), 2003.

own, but combined with the already mentioned use of the extreme upper register throughout the entire work, and the duration of 23 minutes, this concerto requires a substantial amount of stamina to perform. This was a challenge for most soloists in 1988, and even today remains one of the most difficult endurance tests in the brass band euphonium repertoire.

### *Martin Ellerby*

The next original concerto for euphonium and brass band after Golland's second work, would not be for another seven years. In that span of time, Derek Bourgeois and Philip Sparke each completed brass band adaptations of their respective concerti, but it was Martin Ellerby who composed the next significant work for the medium. His concerto brought fresh light on the genre, and he created a work that was as exciting as it was demanding.

Martin Ellerby studied composition at the Royal College of Music in London, where he was a student of Joseph Horowitz, making him the third in a direct lineage of composers to write major works for the euphonium at a time when it was still not generally regarded as a serious solo instrument.<sup>37 38</sup> Ellerby is most known as a composer for brass band and wind band, and his compositions are performed regularly around the world. In addition to his euphonium concerto, he has written concerti for other brass band principals, including cornet, tenor horn, baritone,

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<sup>37</sup> Lloyd E. Bone Jr. and Eric Paul, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Indianapolis: Indiana University Press, 2007), 457.

<sup>38</sup> Martin Ellerby, interview by author, Cheshire, UK, November 26, 2015

trombone, euphonium, tuba, and percussion.<sup>39</sup>

In 1995, Ellerby's reputation captured the attention of a rising euphonium virtuoso, Steven Mead. At the time, Mead was Senior Tutor in euphonium at the Birmingham Conservatoire, the Royal Academy of Music, and the Royal Scottish Academy in Glasgow.<sup>40</sup> He also had great success as the principal euphonium with several contest bands including the GUS Band, where he succeeded his former teacher, Trevor Groom.

With Ellerby having studied with Joseph Horovitz, and Mead having studied with Trevor Groom, it was serendipitous that the partnership would lead to a successful new concerto. Originally, this commission was from the Brass Band of Battle Creek, where Mead was the principal euphonium, but the commission was cancelled.<sup>41</sup> Instead, Ellerby agreed to finish the piece in exchange for having it typeset, since at the time he composed everything by hand. The premiere was given to a standing-room-only audience on October 21, 1995 by Mead and the Brass Band Berner Oberland in Berne, Switzerland, with James Gourlay conducting.<sup>42</sup> Two years later, Mead again partnered with Gourlay to provide the premiere recording of Ellerby's concerto on the Royal NMC Brass Band's 1997 album, *Vistas – The Music of Martin Ellerby*.

Mead relinquished all control over the musical direction to Ellerby. Ellerby said, "The main thing [Mead] said to me was, 'I'll do anything in this piece, but I must

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<sup>39</sup> Martin Ellerby, interview by author, Cheshire, UK, November 26, 2015

<sup>40</sup> Lloyd E. Bone Jr. and Eric Paul, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Indianapolis: Indiana University Press, 2007), 499.

<sup>41</sup> Martin Ellerby, interview by author, Cheshire, UK, November 26, 2015

<sup>42</sup> Martin Ellerby, *Euphonium Concerto* (Bedfordshire, England: Studio Music, 1997).

be heard. So if you expect me to play all of these weird, wonderful, odd, crazy things, I'll try to do it for you, but if I can't be heard because you overscored it, or the band's getting too heavy, then it's not going to work."<sup>43</sup> This open-ended request allowed Ellerby complete freedom to write the piece as he wished, not being bound by restrictions of style or form, especially considering the brass band movement by the mid-1990s was beginning to accept more contemporary writing of composers such as Derek Bourgeois and Edward Gregson. That musical autonomy resulted in a work that was, at the time, the most musically adventurous and unique euphonium concerto to be written.

Ellerby's concerto was originally conceived in three movements, and was expanded to four before the first performance.<sup>44</sup> Its duration of 22 minutes is comparable in length to Golland's second euphonium concerto, and it possesses some of the greatest demands on the soloist, especially in regards to stamina. Each movement has a vastly different character, which serves to keep the work varied and exciting through the entire performance.

The first movement, *Fantasy*, is aggressive from the outset, signifying an immediate departure from the highly melodic concerti that preceded it. The solo is written in short cells, rather than in a long, singable melody. Because of this, the soloist rarely plays for longer than a few measures at a time. Instead, Ellerby intended the soloist to be a counterpart with the band, stating "It is not an instrument with accompaniment. It's a dialogue, it's a union, a conversation."<sup>45</sup> The

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<sup>43</sup> Martin Ellerby, interview by author, Cheshire, UK, November 26, 2015

<sup>44</sup> *ibid.*

<sup>45</sup> *ibid.*

work also requires a repeated feeling of aggression and growth, with many of the musical cells increasing in dynamic from *mf* to *f*, or even *p* to *f*, in very short periods of time (fig. 18).



Figure 18. Ellerby Euphonium Concerto mvt. 1 mm. 2-5

The first movement includes a rapid tempo, minimal use of slurs, especially on 16<sup>th</sup> notes, quick dynamic contrasts, and a non-diatonic sense of harmony. Each of these elements on their own had been a regular part of euphonium solo repertoire, but combined they represented a new level of challenge. These elements all appear in figure 19, in which the soloist must negotiate a wide register, an expansive dynamic range, and articulation markings for every note. Techniques such as these were emerging within the realm of most brass band euphonium soloists in 1995. Even musicians such as the Childs brothers were not accustomed to performing such angular solo music, and passages such as this presented a perceptively difficult obstacle at the time.

The image shows three staves of music in bass clef. The first staff has dynamic markings *p*, *f*, *p*, and *mf*. The second staff has dynamic markings *p*, *f*, *f*, and *f*. The third staff has dynamic markings *ff*, *ffp*, and *ff*. The music consists of eighth and sixteenth notes with various accidentals and slurs.

Figure 19. Ellerby Euphonium Concerto mvt. 1 mm. 121-131

*Capriccio*, the second movement, was the segment Ellerby later added to create a four movement work. He states “It wouldn’t go in my mind from the first movement to the slow movement. It needed that *Capriccio* in the middle.”<sup>46</sup> The varying tempi of the first movement did not allow for an easy transition into the lyrical movement, so Ellerby chose to add light and fast material to bridge the transition. With a tempo marking of  $\text{♩} = 152$ , which is faster than that of the first movement, he further extended the boundaries of what soloists were required to do in this work. The triplet figure that begins the movement requires either a fast single tongue, or the capability to triple tongue the ever-evolving arpeggios (fig. 20).

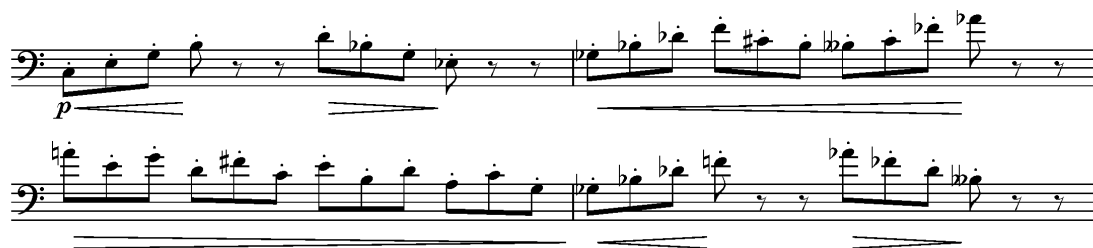


Figure 20. Ellerby *Euphonium Concerto mvt. 2 mm. 3-6*

The demands for the soloist in this movement are extensive throughout. Similar to the first movement, fast articulations, rapid harmonic shifts, and an expansive range are featured. In the middle of the movement, the soloist must negotiate a very fast mute change. This was the first time a mute was used in a euphonium concerto, which is one of the clearest examples of Ellerby’s intentional departure from the previously established technical limitations. At the end of an already difficult passage, he requires the soloist to descend to G1 (fig. 21). Not only was this the first time a euphonium concerto required a soloist to play below Bb1,

<sup>46</sup> Martin Ellerby, interview by author, Cheshire, UK, November 26, 2015

but Ellerby also places the soloist in this extreme register while still muted. In addition to that challenge, this low register demand was at the end of a crescendo from *forte*. In previous concerti, if material as low in range as this segment had been written, it typically was included as an *ossia*. Instead, Ellerby made it an essential part of the composition.



Figure 21. Ellerby Euphonium Concerto mvt. 2 mm. 62-69

The third movement, *Rhapsody (for Luis)*, is dedicated to Luis Maldonado, who typeset the original brass band version of the work as the payment for the commission.<sup>47</sup> After he had completed typesetting the piece, he committed suicide before the first performance, and in his honor, Ellerby has since dedicated the movement to Maldonado's memory in each successive edition of the concerto.<sup>48</sup>

This movement requires sensitivity from both the soloist and the band, with solo and duet passages throughout the band to support the solo euphonium. Ellerby states "It all has to do with conversations with what's going on in the orchestration, because you need to know where you sit and when you're not necessarily the first voice. You might be taken over gradually by something else, and it weaves in and

<sup>47</sup> Martin Ellerby, interview by author, Cheshire, UK, November 26, 2015

<sup>48</sup> *ibid.*

out.”<sup>49</sup> Understanding that the soloist does not always provide the primary melodic material, and listening to create meaningful dialogue, can be the greatest challenge in this movement. Every few measures, there is new member or section of the band adding to the texture by echoing a variation of the theme first presented by the soloist (fig. 22).



Figure 22. Ellerby *Euphonium Concerto* mvt. 3 mm. 6-7

The movement concludes with a brief and very subtle homage to the second movement of the Horovitz euphonium concerto, with the soloist providing a constant articulated pitch, while the band resolves from D major to G major (fig. 23).<sup>50</sup> Ellerby intended this moment to be reminiscent of the Horovitz, rather than a direct or overt reference, saying “It’s very, very subtle. If I hadn’t told you, you wouldn’t probably have noticed.”<sup>51</sup>

<sup>49</sup> Martin Ellerby, interview by author, Cheshire, UK, November 26, 2015

<sup>50</sup> Martin Ellerby, *Euphonium Concerto* (Bedfordshire, England: Studio Music, 1997).

<sup>51</sup> Martin Ellerby, interview by author, Cheshire, UK, November 26, 2015

Figure 23. Ellerby Euphonium Concerto mvt. 3 mm. 68-70

*Diversions*, the final movement, includes the qualities of a dance movement. It is very rhythmic, with a short thematic motive presented at the outset that recurs throughout the entire movement (fig. 24). There are references reminiscent of ragtime and the early days of jazz, but the harmonies are more expansive. While Ellerby wrote in 3/4, it is highly syncopated, and at times some figures look like 6/8, with two groupings of three 8<sup>th</sup> notes, rather than three groupings of two (figure 25).

Figure 24. Ellerby Euphonium Concerto mvt. 4 mm. 8-12

The image displays a musical score for the fourth movement of the Ellerby Euphonium Concerto, measures 146-154. The score is written in 3/4 time and consists of three systems of staves. The top staff is for the Euphonium, the middle staff is for the Bassoon, and the bottom two staves are for the Piano. The Euphonium part is highly technical, featuring a series of sixteenth-note runs and complex intervals. The Piano accompaniment includes complex chordal textures and dynamic markings ranging from *p* to *ff*. The score is marked with various dynamics including *mf*, *f*, *p*, *fz*, and *ff*.

Figure 25. Ellerby Euphonium Concerto mvt. 4 mm. 146-154

The extreme difficulty of this movement is evident in the ten times Ellerby either has provided an *ossia*, or marked a passage as optional 8va or 8vb. He recognized what he was requiring the soloist to do was only possible by very few at the time, and without providing performance alternatives, there was a possibility very few performers would consider programming his work. The first *ossia* provides

a 16<sup>th</sup>-note alternative to a 16<sup>th</sup>-note quintuplet measure, recognizing that quintuplets can be very difficult, especially at the marked tempo of ♩=132 (fig. 26).

Figure 26. Ellerby Euphonium Concerto mvt. 4 mm. 38-40

The second of the significant optional markings in this movement is the indication to omit the multi-phonic material (fig. 27). While multi-phonic was an extended technique that was becoming popular in the brass band movement at that time, it most often was utilized in a novelty fashion, typically during the cadenza of a theme-and-variation. Including multi-phonic material in a fast and articulated section was quite unusual, especially a requirement to change pitches, as in this movement. This technique remains a challenge, and even major performing artists, such as Tormod Flaten, choose to omit the upper notes in their performances.<sup>52</sup>

Figure 27. Ellerby Euphonium Concerto mvt. 4 mm. 90-91

The final *ossia* marked in this movement occurs in the last three measures of the work (fig. 28). Almost an exact 8vb of material from the original solo part, this

<sup>52</sup> Tormod Flaten, *Norwegian Euphonium*, DOY CD190 (CD), 2005.

*ossia* accounts for the immense amount of endurance required to play Eb5 at the conclusion of a 22-minute concerto.

The image shows a musical score for Euphonium, measures 237-239. It consists of two staves, treble and bass clef. The top staff has a 'gliss.' marking with a slur over a series of notes, and 'Valve gliss. wild!' markings with arrows pointing to specific notes. The bottom staff has an 'ossia' marking at the beginning, followed by 'ff' and 'fffz' dynamics. The score is written in a key signature of one flat (Bb).

Figure 28. Ellerby Euphonium Concerto mvt. 4 mm. 237-239

Even if a soloist chose to play every *ossia* or simplified option Ellerby provided, this movement would remain very challenging. Some of the highest and lowest segments of the movement are in extreme registers, and many of the articulated figures remain difficult even in more comfortable ranges. All of these technical demands contributed to Ellerby's belief that, "When I wrote it, only Steve Mead could play it," considering the immense challenges of this movement, let alone the demands of the entire work.<sup>53</sup> Ellerby states, "Well the hard part about playing it in the early times was not that they couldn't play the four movements, but playing them after each other, because of the stamina. Steven had this great stamina."<sup>54</sup>

<sup>53</sup> Martin Ellerby, interview by author, Cheshire, UK, November 26, 2015

<sup>54</sup> *ibid.*

*Philip Wilby*

Philip Wilby also composed a euphonium concerto the same year as Ellerby, though Wilby was not aware of Ellerby's work until a few years later.<sup>55</sup> Wilby's work was completed on New Year's Eve 1995 and was premiered in the spring of 1996.<sup>56</sup> Since then, it has become one of the most frequently performed euphonium concerti, appearing on numerous studio recordings, many major performances, and student recitals worldwide.

Philip Wilby is a prolific composer, and is best known for his brass band compositions, despite the fact he is not a brass player. As a teenager and young adult, he made his living as a professional violinist, and now performs as a pianist and organist.<sup>57</sup> His performance background permeates his compositions, bringing a range of technical demands not often required for brass musicians. Since 1972, he has been Professor of Composition at the University of Leeds, and has established himself as one of the foremost composers for brass band.<sup>58</sup>

Along with the first Golland, Wilby's concerto also was a commission from Robert Childs, originally to be used as an exam piece for his graduate studies at the University of Leeds.<sup>59</sup> Childs specifically asked Wilby to write some difficult material in the concerto, such as a high note played softly with a diminuendo, the use of both the extreme upper and lower registers, and a substantial amount of triple tonguing. Some of Childs' revisions included extending fast passages by several measures, and

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<sup>55</sup> Philip Wilby, interview by author, Leeds, UK, November 24, 2015

<sup>56</sup> Philip Wilby, *Concerto for Euphonium* (Bucks, England: Rosehill Music, 1996).

<sup>57</sup> Lloyd E. Bone Jr. and Eric Paul, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Indianapolis: Indiana University Press, 2007), 482.

<sup>58</sup> *Ibid.*, 482.

<sup>59</sup> Philip Wilby, interview by author, Leeds, UK, November 24, 2015

changing one of the 16<sup>th</sup>-note runs to an ascending glissando to the extreme upper register.<sup>60</sup> Childs wanted this piece to demonstrate the full capabilities of the instrument.

The first of the revisions Childs suggested revealed his desire for this concerto to be increasingly demanding. In measures 29-35 Childs suggested many of the descending 16<sup>th</sup>-note triplet passages be altered (fig. 29). His alterations do not simplify the music in any way, but instead transform linear descending chromatic scales into oscillating scalar figures, as demonstrated in measures 31-32. These minor changes amended small passages from common scale figures to unique phrases, which required more attention to clarity to ensure the correct oscillations could be heard.

Figure 29. Wilby Concerto for Euphonium mvt. 1 mm. 29-35. Manuscript and published

<sup>60</sup> Philip Wilby, "Concerto for Euphonium," score, 1996, Wilby Collection, Royal Welsh College Library, Royal Welsh College of Music and Drama.

Many of these minor edits were adopted by Wilby and appear in the published editions of the concerto<sup>61</sup>. With over 20 revisions, most did not significantly alter the work, but instead presented several passages that challenged the performer beyond typical scale figures that the soloist was expected to already know. In a few instances, Wilby chose to include Childs' edits, but only as optional *ossia* passages, such as measures 148, 288, and 621. These are portions of the work in which Childs' requests were beyond the scope of what was expected in brass band euphonium repertoire at the time, and Wilby's inclusion of *ossia* options allowed performers to remain within the bounds of their own ability.

There are two significant alterations Childs made to Wilby's manuscript. The first occurs in measures 146-169, in which he suggested some of the slurred triplets instead be articulated, and scalar figures be altered (fig. 30). These changes reveal Childs' desire to utilize a larger range of the instrument, as well as his intention for more difficult articulated passages, requiring a wider variety of technical capabilities to accurately perform the music.

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<sup>61</sup> A facsimile of "Bob's suggested changes" available in the appendix



extend the range, requiring more breath control to project at both ends of the scale. Also the addition of a two-measure, *fortissimo-piano* trill allows the soloist to join the prevailing texture in the band, yet is in the correct register to be easily heard. The last measure also was amended for range, but Childs, not wanting the concerto to conclude with material in the middle register, added the *ossia* glissando to Eb5. Childs was among the few euphonium soloists in 1996 capable of playing the glissando, especially at the end of a 20-minute concerto. The *ossia* material is now considered the standard end of the work, with very few soloists choosing to play the original eighth note ending.

Figure 31. Wilby *Concerto for Euphonium mvt. 1 mm. 615-621. Manuscript and published*

At the time Wilby completed his concerto, he was the composer in residence with the Black Dyke Band, and Childs was the euphonium soloist. This guaranteed that the work would be performed with the band, and for several years it was a regular concert feature.<sup>62</sup> The premiere performance, however, was with The

<sup>62</sup> Robert Childs, "About Robert Childs," <http://www.robertchilds.co.uk/?p=about> (accessed February 4, 2016)

National Youth Brass Band of Wales, conducted by Howard Snell, in August 1996.<sup>63</sup> The first actual performance was heard only by Childs' examining committee, and occurred at the end of his exam program at the university in June 1996, with the composer himself playing the piano.<sup>64</sup> In 1997, Childs created the premiere recording of Wilby's work on his *Premiere* album.

Wilby's *Concerto for Euphonium* is unique in its construction, consisting of four movements in two parts. While Ellerby's concerto also was constructed in four movements, both the first and third movements of the Wilby segue directly into the following movements, with the only pause between movements two and three, so the listener would perceive the two larger parts, rather than four completely isolated movements. Each movement presents a different mood and facet of the instrument. The outer two movements are composed in contemporary styles, utilizing both quartal harmony and chromatic passages to allow versatility in the harmonic language. The inner movements, while largely tonal, represent two vastly different performance qualities of the euphonium.

The first movement, *Non troppo allegro*, is a sonata form built on a technical first theme and a lyrical second theme.<sup>65</sup> Wilby states, "I was going to call [the first movement] *Sarajevo Song*, after the Yugoslavian War. But then that turned so sour that I didn't perceive that."<sup>66</sup> The first theme is a fast-paced technical challenge for both soloist and band, with very aggressive rhythmic figures punctuated by the ensemble (fig. 32). The challenge for the soloist throughout this first theme is to

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<sup>63</sup> Robert Childs, *Celebration*, DOY CD183, Doyen (CD), 2006.

<sup>64</sup> Philip Wilby, interview by author, Leeds, UK, November 24, 2015

<sup>65</sup> *ibid.*

<sup>66</sup> *ibid.*

project through the thickly scored texture of the band. Much of the material utilizes softer dynamics, therefore the solo part may not be present if played too quietly. Wilby describes, “Balance is an issue. The band parts, even if played with energy, need to be less projection [sic].”<sup>67</sup>



Figure 32. Wilby Concerto for Euphonium mvt. 1 mm. 2-9

The second theme is the original Sarajevo theme, and is a contrasting lyrical melody supported by rich harmonies and full scorings (fig. 33). The second occurrence of this theme appears in the recapitulation, and is marked at a slightly slower tempo, which the soloist may consider utilizing the first time to create a greater contrast to the first theme. The full scoring in this portion presents a similar balance concern to that of the first theme, since the solo part is often written at *piano* or *pianissimo*, with the soloist in the middle register of the orchestration. The soloist has the challenge of producing a gentle quality at a level that will be clearly heard through the texture of the band.



Figure 33. Wilby Concerto for Euphonium mvt. 1 mm. 52-60

Perhaps the greatest challenges in the first movement are the 16<sup>th</sup>-note and triplet 16<sup>th</sup>-note passages. These portions comprise approximately a third of the solo material in this movement, and rarely appear as recognizable scale figures.

<sup>67</sup> Philip Wilby, interview by author, Leeds, UK, November 24, 2015

Coupled with long segments of triple tonguing, and a wide variety of dynamic ranges, this material was very difficult in 1996, and remains challenging for euphonium soloists. The material is reminiscent of the third movement of the Horowitz concerto, with similar alternating 16<sup>th</sup>-note scales and triple-tongued passages. The Wilby contains non-diatonic scale passages, and is marked up to 10 BPM faster than the 1991 Horowitz edition, and approximately 20 BPM faster than the original 1972 edition.

The second movement is a *Zeibekikos*, which is a fast-paced Greek dance featuring rapid passages, long glissandi, and seemingly improvisatory segments. The use of Greek music originally was intended to unify the theme of part one, with Sarajevo and Greece as neighboring cultural centers. It is marked at ♩ = 148+, but is commonly performed today at tempi approaching ♩ = 172 to emphasize the ferocious quality of the music. This fast pace was an emerging trend in the brass band movement when originally written, and Childs recorded the movement at the faster tempo, which established a new interpretative standard.

The middle section includes brief interjections from the soloist intended to resemble improvised solo lines, presenting the challenge to play the complex rhythmic figures accurately, and yet sound free (fig. 34). The wide range requirements, in both the upper and lower tessituras, are what Childs wished to demonstrate in this work, since they are some of the showmanship skills for which he was known at the time, as a member of The Childs Brothers. Only the Ellerby concerto had utilized this wide of a range, particularly in the low register, revealing

the increasing performance standard of the euphonium by the mid-1990s.<sup>68</sup>

Figure 34. Wilby *Concerto for Euphonium* mvt. 2 mm. 340-356

Part two begins with a presentation of the lyrical Sarajevo theme from the first movement, followed by several lyrical cadenzas. Here, the euphonium is muted, establishing a distinct difference in timbre from the first half of the concerto.<sup>69</sup> The first cadenza in measures 424-430 is comprised of some of the widest range requirements in the entire composition, and is notated *piano* or softer. The combination of wide range and soft dynamics is treacherous in a mute, and posed significant potential intonation issues with the fiber mutes that were available in 1996. Despite the current availability and wide range of mutes, many with improved intonation tendencies, this often presents a challenge to the modern soloist.

<sup>68</sup> At the conclusion of the movement the score notates the smashing of plates coordinated with the last note of the percussion. This technique can be difficult and quite dangerous, so Wilby suggests throwing a plate into a box of already broken plates, which ensures the broken sound but also helps to contain all of the shards within the box.

<sup>69</sup> Performers will be interested to note that Wilby prefers the use of a metal straight mute.

Following the cadenzas is a beautiful and simple adagio melody also comprised of first movement material (fig. 35). The single largest revision to the work during the compositional process occurs here. Originally Wilby composed a brief scherzo, marked *Doppio Piu Presto*, in the place of what is now the adagio (fig. 37-38). Childs never performed this version and asked that Wilby instead compose a slow segment to demonstrate his lyrical capabilities. While the tempo in the revised version was slower, different challenges were presented, including an extension of the duration of the movement, and lyrical playing in the upper register at very soft dynamics, creating a significant test of endurance to appear this late in the concerto. Wilby maintains one of his traditions of quoting famous orchestra composers by inserting the opening of Wagner's *Tristan and Isolde* at the conclusion of the adagio, before returning to the cadenza material (fig. 36).



Figure 35. Wilby Concerto for Euphonium mvt. 3 mm. 442-445

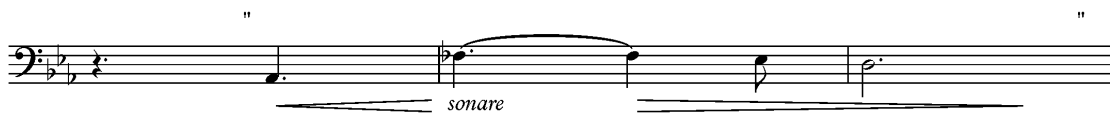


Figure 36. Wilby Concerto for Euphonium mvt. 3 mm. 457-459

(2)

*f.* [Muteout]

*pp*

[♩=60]

*pp*

*cresc*

*cresc*

(3)

*Doppio Più Presto* [♩=120]

[p] *prec = d*

*3* (can. fantasia)

*pp sub*

[h. v.]

(9)

Figure 37. Wilby Concerto for Euphonium mvt. 3. Manuscript showing original scherzo page 1

The image shows a handwritten musical score for Euphonium, page 2. It consists of three systems of music, each with a treble clef staff and a bass clef staff. The first system features a melodic line in the treble staff with triplets and a bass line with chords. The second system includes markings such as 'Ritardando', 'pp sob', and 'mf'. The third system is marked 'Doppio Più lento' and 'forte'. A circled number '4' is written above the first measure of the third system. At the bottom left, there is a circled number '20' and the text '© 2014 PANOPUS SCORE SYSTEM'.

Figure 38. Wilby Concerto for Euphonium mvt. 3. Manuscript showing original scherzo page 2

Movement four begins with a fugal dialogue between soloist and band (fig. 39). Often the subjects are as short as a single measure or only a few beats, which

provides an opportunity to feature the band without having to omit the soloist.



Figure 39. Wilby Concerto for Euphonium mvt. 4 mm. 478-481

In addition to the fugal dialogue material, the soloist plays simple chromatic figures, while the band sustains open sevenths that coincide with each of the solo articulations (fig. 40). The accents in this section coordinate with the articulations in the band, and should be exaggerated to provide vitality and interest.

Figure 40. Wilby Concerto for Euphonium mvt. 4 mm. 526-528

Measure 530 includes a significant discrepancy between the solo part of Wilby's original manuscript and the published editions. The published versions show the accents on the offbeat of one and on three, while the band is accenting on one and the offbeat of three, which is the only time the accents do not coincide between soloist and band. In the manuscript, however, the accents in the solo part line up with the band, which is the version that makes the most musical sense, since it is consistent with the accent scheme Wilby establishes at the beginning of this material (fig. 41). Performers should consider the manuscript version for this

measure to ensure continuity throughout this portion of the movement.

The image displays a musical score comparison for Philip Wilby's *Concerto for Euphonium*, movement 4, measures 530 and 531. The score is presented in two systems: 'Incorrect published edition' and 'Correct manuscript'. The top staff is the Euphonium part, and the bottom staff is the piano accompaniment. In the 'Incorrect published edition', there is a noticeable gap in the Euphonium line between measures 530 and 531, where the notes are not connected. In the 'Correct manuscript', the Euphonium line is continuous, with the notes in measure 531 starting directly from the end of measure 530. The piano accompaniment is identical in both versions, featuring a steady eighth-note pattern in the right hand and a bass line with occasional rests in the left hand.

Figure 41. Wilby *Concerto for Euphonium* mvt. 4 mm. 530. Manuscript comparison

Toward the end of the movement, Wilby utilizes a crescendo to a tutti band segment, before the soloist “moves inexorably towards a climactic return of the music and tonality of the opening bars of the work.”<sup>70</sup> At this point stamina is a concern, taking into account that from measure 588 to the end the solo part is marked *fortissimo*. The soloist may determine it is beneficial to reduce the dynamic in measures 598-604 to ensure adequate stamina to finish the piece in the upper range at *fortissimo*.

<sup>70</sup> Philip Wilby, *Concerto for Euphonium* (Bucks, England: Rosehill Music, 1996).

### Concluding Remarks

Each of these works was received to great critical and popular acclaim when they were initially performed. From the Horovitz and its conservative range to the style and romance of the Golland concertos, to the aggressive and contemporary demands of the Ellerby, and to the epic journey of the Wilby, there has been an increase in the technical requirements of the performers with each new concerto and composer. These five compositions serve as benchmarks of the genre, with the Horovitz revered as the pioneer, and the Wilby respected as the standard of duration and technical requirements.

All five works have been reduced for piano accompaniment, as is common practice for concerti, but many of them also exist in other ensemble editions. The Horovitz has been re-orchestrated by the composer for both chamber winds and chamber orchestra.<sup>71</sup> Martin Ellerby has rescored his concerto for wind ensemble and symphony orchestra.<sup>72</sup> The most well-known new edition is the re-orchestration of the Wilby concerto for symphony orchestra. Wilby created the new scoring in 2000 for euphonium soloist David Childs, for his performance in the final round of the BBC Young Artist competition.<sup>73</sup> <sup>74</sup> Childs' performance and Wilby's orchestration secured his success at the competition, and increased the popularity of the instrument, and the genre of the euphonium concerto.<sup>75</sup>

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<sup>71</sup> Lloyd E. Bone Jr. and Eric Paul, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Indianapolis: Indiana University Press, 2007), 145.

<sup>72</sup> Martin Ellerby, interview by author, Cheshire, UK, November 26, 2015

<sup>73</sup> David Childs, *The Symphonic Euphonium*, CHAN 10830, Chandos (CD), 2014, 8.

<sup>74</sup> Philip Wilby, interview by author, Leeds, UK, November 24, 2015

<sup>75</sup> David Childs already had a history with the Wilby concerto, since Robert Childs had burst his ear drum and was unable to give the first reading. Instead, he

These works are recognized as the essential concerti for the instrument. Most serious students of the euphonium have played the Horovitz concerto, often as an examination piece. It is considered a barrier piece, being regarded by many as a requirement to perform before a student can complete their formal musical study. The Ellerby and the Wilby are viewed much in the same way, though they require a more advanced level of musician to successfully perform. Both works are typical inclusions for graduate recitals, advanced auditions, and solo competitions. The Golland concerti, while not as well-known or as widely performed, remain in use as typical required works for euphonium competitions, and have cemented their place among the more serious works for the instrument. This popularity is persistent even with the recent increase in the number of concerti for euphonium. With approximately half a dozen new euphonium concerti being written every year, these compositions remain among the essential repertoire for the instrument. Their popularity has been established by their place in history, technical demands, and most importantly, the quality of music. These works are clear examples of how the euphonium concerto developed into a significant genre.

The euphonium has a unique history, particularly in the brass band, where it often was featured in short, less substantial repertoire. While light music is still often programmed, concerti have begun to appear on more concert programs in recent years. David Thornton, currently one of the highest profile euphonium soloists in the world, performs multiple concerti every year with a variety of

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brought David, who was 12 at the time, along to give it the first reading, and David's reading of the work, even then, revealed he would be a formidable force as a euphonium soloist.

ensembles, which was not an option for a euphonium soloist as recently as the 1990s. The euphonium concerto, especially with brass band, is now a genre that is widely accepted and even expected from a soloist, just as it is with violin and piano concerti with the symphony orchestra. That expectation has developed a demand for a greater number of concerti, and composers are increasingly willing to meet that need.

Horovitz wrote for what was the virtuoso standard in 1972, yet now his concerto is considered well within the grasp of most collegiate euphonium students. Thornton states, "The substantial nature of a concerto, at the time as a solo piece was unusual and extreme and substantial. Now you put that with the kind of language it's written in, and actually it's fairly light music."<sup>76</sup> The same progression occurred for the substantial concerti in the mid-1990s. Martin Ellerby describes, "Now you find that your piece is part of the routine. It started off as, 'that's the one to go for,' now it's not in that place. That's good, because it's been conquered, and that's the way it should be."<sup>77</sup> This is not to say that these concerti are easy or simple, only that their demands are within the grasp of any accomplished euphonium soloist. Thornton says of the Horovitz, "It's brilliant music. It's a really well conceived piece, and so I'm still using it as great study repertoire, mainly for interpretational ideas. The amount of detail that's on the page, just because it's not technically that difficult, actually musically getting into the concepts that Horovitz is writing for is really good for university students to study and to perform."<sup>78</sup> When

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<sup>76</sup> David Thornton, interview by author, Manchester, UK, November 26, 2015

<sup>77</sup> Martin Ellerby, interview by author, Cheshire, UK, November 26, 2015

<sup>78</sup> David Thornton, interview by author, Manchester, UK, November 26, 2015

talking about the concerti that followed the Horovitz, Groom said “The Wilby and the John Gollands are very difficult.”<sup>79</sup> Thornton also said of the Wilby and Ellerby concerti, “They’re not easy, there’s no doubt about that. They were hard in 1995, and they’re still damn hard now.”<sup>80</sup>

Table 2 reveals the direct progression of difficulty between the five concerti. From the Horovitz through each of the Golland concerti, to Ellerby’s concerto, the range has expanded with each composition, aside from the extreme register in the second Golland concerto discussed previously. The Wilby does not increase the range demands from the Ellerby, but it certainly expanded from the Horovitz and Golland concerti, and due to Wilby’s unawareness of the Ellerby concerto at the time, this is still a direct sign of expansion of the range. Another telling development is how often composers utilize the upper and lower tessituras. Horovitz’s use of the higher register is sparse, and he intentionally avoids writing in the lower register. Golland established what would become the standard use of range between his two concerti, although his second concerto is in the high, and sometimes extremely high, register for a substantial length of time. Ellerby and Wilby continued the trends established by Golland, utilizing both the high and low tessituras to great effect.

A third challenge these composers utilized was rapid articulated passages. From Horovitz’s concerto through the Ellerby, there is a constant increase in the amount of multiple tonguing required throughout the concerti, and Wilby, although not an increase over the Ellerby, still makes great use of this technique. Not only did the demand for multiple tonguing increase, but also the required tempi in multiple-



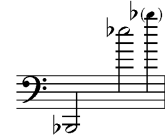


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<sup>79</sup> Trevor Groom, interview by author, Kettering, UK, November 24, 2015

<sup>80</sup> David Thornton, interview by author, Manchester, UK, November 26, 2015

tongued passages increased from  $\text{♩} = 108$  in the Horowitz, to  $\text{♩} = 152$  in the Ellerby, and a commonly performed  $\text{♩} = 172$  in Wilby's concerto.

*Table 2. Concerto comparisons*

	<b>Horowitz</b>	<b>Golland #1</b>	<b>Golland #2</b>	<b>Ellerby</b>	<b>Wilby</b>
Full range					
Upper tessitura <sup>81</sup>	12 bars	85 bars	117 bars	89 bars	80 bars
Lower tessitura <sup>82</sup>	n/a	2 notes	4 bars	8 bars	6 bars
Double tonguing	5 bars	1 bar	4 bars	60 bars	16 bars
Triple tonguing	7 bars	10 bars	39 bars	(23 bars tempo-based)	8 bars

These concerti also reveal stylistic changes in the brass band movement through the represented decades. In 1972, bands were playing less substantial music, even in major competitions. Wilby noted, “they would have just come out of sharp pitch, and they would have played with a much lighter style.”<sup>83</sup> Horowitz's concerto, written in a neo-classical style, fit neatly into the light style of the day. Golland advanced that style, writing both concerti in a neo-romantic idiom. While his first concerto utilizes some jazz influences, the entire work possesses the weight and severity that emerged in the romantic era. Golland's second concerto is composed in the style of Richard Strauss, utilizing the type of heroic themes and long, sweeping melodies Strauss was known for.

<sup>81</sup> F4 and above

<sup>82</sup> Below F2

<sup>83</sup> Philip Wilby, interview by author, Leeds, UK, November 24, 2015

The brass band movement witnessed a departure from its traditional sensibilities in the 1980s and 1990s. New composers began to expand the boundaries of the medium, and compositions such as Derek Bourgeois' *Blitz* (1980), and *The New Jerusalem* by Philip Wilby (1989) were gaining popularity and redefining what was acceptable in the brass band. Ellerby and Wilby both followed this trend in the composition of their euphonium concerti, emerging from the traditional lyrical limitations the brass band idiom utilized for decades, and instead including 20<sup>th</sup> century compositional techniques that challenged and inspired the performers and audiences in a new way.

Since 1996, the standard for euphonium solo repertoire has only increased. The four brass band concerti of the 1980s and 1990s now represent the expected standard of a soloist, rather than the virtuoso standard of only the elite performers. Currently, the virtuoso performers are commissioning works with even greater demands of range, finger dexterity, flexibility, and endurance (table 3). Many modern works include extended techniques such as multi-phonics, wind sounds, and other effects. Groom states, "They write them difficult now. They just like to see who can get more notes on the page."<sup>84</sup> Thornton, when talking about a recent euphonium concerto by Torstein Aagard-Nilsen, said "When I first opened the Aagard-Nilsen score, I looked at some of the writing and the techniques involved and just said, 'woah, where do you start with this?'"<sup>85</sup>

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<sup>84</sup> Trevor Groom, interview by author, Kettering, UK, November 24, 2015

<sup>85</sup> David Thornton, interview by author, Manchester, UK, November 26, 2015

Table 3. New concerto comparisons

	<b>Aagard-Nilsen (2009)</b>	<b>Andy Scott (2012)</b>
Full range		
Upper tessitura	62 bars	94 bars
Lower tessitura	1 note	4 bars
Double tonguing	72 bars	20 bars
Triple tonguing	n/a	29 bars

These increasing technical challenges are the way the genre should evolve. As each generation passes down the repertoire and skills they possess, each successive generation should be developing and adding to both the technical skills and the repertoire. This increase is evident through the early development of the brass band euphonium concerto, and is still apparent through the new repertoire today.

### **Postscript**

It is impossible to write about these pieces without recognizing the contributions of both the composers and the performers. Without their partnerships, these quality compositions would not exist for musicians to play and listeners to enjoy. These men, the champions of the instrument, have endeavored to establish the euphonium as an instrument to be taken seriously, and helped pave the way for all of the performers who have followed. They have encouraged all of us to seek out our own voice on the euphonium, and to create new music that also can inspire future generations of musicians to strive for excellence.

## APPENDIX

Table 4 - Publication and Performance Information

Composer	Work	Date	Publisher	Scorings <sup>86</sup>	Duration	Range
Joseph Horowitz	Euphonium Concerto	1972	Novello	BB, WB, OR, PN	16:00	Bb2-C5
John Golland	Euphonium Concerto	1981	Chester/Novello	BB, WB, PN	18:00	D2-Eb5
John Golland	Euphonium Concerto No. 2	1988	Studio	BB, WB, PN	23:00	Bb1-Bb5
Martin Ellerby	Euphonium Concerto	1995	Studio	BB, WB, OR, PN	22:00	G1-Eb5
Philip Wilby	Concerto for Euphonium	1996	Rosehill/Winwood	BB, WB, OR, PN	18:00	Ab1-Eb5

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<sup>86</sup> BB – Brass Band | WB – Wind Band | OR – Orchestra | PN – Piano

Bob's Suggested Changes!

The image shows a handwritten musical score titled "Bob's Suggested Changes!". It consists of seven systems of musical notation on a five-line staff. Each system contains several measures of music with various annotations. System 1: The first measure is circled and labeled "9th bar of (A)" with a checkmark. The second measure is also circled and labeled "11th of (A)" with a checkmark. System 2: The first measure is labeled "Bar before (B)" with a checkmark. The second measure is circled and labeled "(B)". The third measure is circled and labeled "4th of (B)" with a checkmark. System 3: The first measure is labeled "2 before (E)" with a checkmark. The second measure is labeled "3rd of (E)" with a checkmark. System 4: The first measure is labeled "8 before (G)". The second measure is labeled "4 before (E)". A circled note in the second measure has a diagonal slash through it. System 5: Contains musical notation with a circled "9" above a measure. System 6: Contains musical notation with various markings, including a circled "4" above a measure and circled numbers "3 3" below a measure. System 7: Contains musical notation with various markings, including circled numbers "3 3 2 3" below a measure and "3 3 3" below a measure. The score is written in a cursive, handwritten style.

Figure 42. Robert Childs' suggested edits page 1

9th bar of (I) - (J) Like 9th of (A) - (B)

7th of (P)

6 before (Q) 5 after (Q)

4 before (R) 4th bar of (6)

1 before (8) 12 after (10)

Last bar

Figure 43. Robert Childs' suggested edits page 2

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