The University of Southern Mississippi

THE "GOLDEN AGE" OF EUPHONIUM PLAYING

c.1880-1920

by

Gretchen Renae Bowles

Abstract of a Dissertation
Submitted to the College of Arts and Letters
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

December 2004

ABSTRACT

THE "GOLDEN AGE" OF EUPHONIUM PLAYING

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The "Golden Age of Bands" c. 1880-1930 is a time in music where brass playing came into the forefront of the musical world. Technological developments and improvements, allowed this family of instruments, formally regulated to harmonic accompaniment within compositions, to be given melodies and solo passages in the new wind band repertoire. One instrument specifically, the euphonium, was an instrument able to find its home in these new ensembles. This dissertation examines the euphonium during the "Golden Age of Bands." The paper begins with a discussion of the development of the euphonium and more specifically the double bell euphonium, the instrument used most often during the "Golden Age of Bands." The paper also contains a collection of biographies of euphonium players from this era. In the final section is a discussion of how, during the "Golden Age of Bands," composers wrote for the euphonium both within the band and as a solo instrument, and how writing for the instrument has changed in the past fifty years, with the advent of modern band music.

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CHAPTER I

INTRODUCTION

As society progresses farther into an era in which technology is increasingly used, finding a recording by a favorite band or soloist is as easy as running to the local mall and buying a CD, or even turning on the computer and ordering it on-line. The world of music is quickly moving away from the times when one could hear live music only in a local park or during a performance of a traveling circus. The years surrounding 1880 to 1930 marked the era in American music history when the term-concert band-denoted the independent professional band.[1] This period, described as the "golden age of bands of music in America,"[2] was a time before movies and television and a time when band music was heard in almost every small town in the country. It established the wind band as a major contender with the symphony orchestra and the opera, in both the amounts of music composed specifically for this type of ensemble and the number of people who attended the concerts. The significance of what this era established for the instrumental world of today is quickly becoming lost. This "Golden Age of Bands," as it was so aptly named, was led by the great bandleaders of the day, including Sousa, Gilmore, and Goldman. Not only did this era establish the wind band as an influential entity in music, it also exposed the world to a new breed of performer, the virtuoso brass player. Out of the venues of weekly, sometimes daily performances in local city parks or at the local circus, the world was introduced to new and improved brass instruments. Up to this time,

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[1] Grose, Gerald. "Patrick S. Gilmore's Influence on the Development of the American Band," The Journal of Band Research VI/1 (Fall 1970): 11-16.

[2] Schwartz, H. W. Bands of America. Garden City NY: Doubleday & Co. Inc, 1957.

most of the brass family had been relegated to secondary harmonic functions within the orchestra.

With the invention and improvement of valves, eventually replacing the crooks of the early brass instruments, brass players had available the entire chromatic range of their instruments. These players, now able to step in front of the ensemble and play melodically, began to be featured as soloists. This new breed of soloist chose music that allowed him to show off his abilities by amazing the audience with his technique, or endearing the audience to him with his lyricism, much in the same manner as had the piano and violin virtuosos of the orchestral world. These brass soloists found a performing venue in the concert bands of the early twentieth century.

Much has been written about the influence and importance of the bands around the turn of the twentieth century, and about the lives and popularity of the top cornet and trombone virtuosos of the day; however, comparatively little has been written about the euphonium players. Because these virtuoso soloists established a standard for brass playing that is still revered today, they should be acknowledged as pioneers of a new era. It is the hope of this writer to bring the euphonium soloists of this time out of the shadow of the cornetists and trombonists, and help to establish these players as major entities among brass soloists during "The Golden Age of Bands."

Purposes

The purposes of this project are to: (1) discuss the history of the euphonium, with special attention being paid to the double bell euphonium, the instrument utilized by most euphonium soloists of the "Golden Age of Bands"; (2) synthesize biographical information of the euphonium players of this time; and (3) examine the role of the

euphonium soloist of the day, with a discussion of the music played by these soloists. This study did not include any analytical discussion of the music, but was primarily a discussion of the types of solos chosen by the performers, performance practice issues, and the role of the performer as composer.

Need for the Study

During the middle of the twentieth century the euphonium had been thought of as the "younger sibling," never being considered a serious solo instrument in the same manner it had during the "Golden Age of Bands." For years the trombone has overshadowed the euphonium as the preferred tenor soloist. Only recently, in the past twenty years, has the euphonium reemerged as a viable solo instrument in the United States. Because of the endless efforts of players such as Brian Bowman, Roger Behrend, Steven Mead, and David Werden, to name only a few, more composers have come to realize the potential of the euphonium. But even with the many great players today, very little is widely known about the euphonium, its history, or players from the early years. During the "Golden Age" however, when the brass virtuosos were at the height of popularity, the euphonium, along with the cornet and trombone, was an extremely popular solo instrument. It was only after the decline of the touring wind bands and circuses, after the end of the "Golden Age of Bands" c. 1930, that the euphonium became a virtually unknown entity within the band setting. Because the euphonium was not utilized in the orchestral world, its exposure to the general public began to decline. Fewer persons were able to hear it, and there were fewer venues in which it could perform. Much confusion in regard to the name of the instrument also exists. The euphonium is often mistaken for a similar instrument: the baritone.

The focus of this study is to examine the confusing history of the instrument, and to bring to light the names and backgrounds of the men who chose to play the instrument. The role of the euphonium during the "Golden Age" will be examined, along with the players of the day who established the euphonium as a solo instrument and created the concept of a "euphonium virtuoso."

Though much research on the brass players of the day has been accomplished, very little has been written and synthesized into one source about the euphonium players specifically. It is also difficult to find a concise, thorough history of the euphonium and related instruments.

Procedure

Due to confusion surrounding the instrument, the first section of this study includes a lineage of the euphonium. Many musicians understand neither the difference between the euphonium and the baritone nor their functions within the band. It is important to determine where and how the confusion began and why it still exists. In this beginning section will be described the differences between these two similar instruments. The closing of this section discusses the relationship of the double bell euphonium to the euphonium and its significance during the "Golden Age of Bands."

The next part of the study consists of a synthesis of information on the various euphonium players during this era. The writer plans to discuss the backgrounds of as many players as possible, showing, for example, where they played, with whom they studied, and for what solos they were famous. This is important to help bring to light the euphonium soloists of the day. In gathering information on as many players as possible,

the writer hopes to provide euphonium players of today a source of information about these performers whose standards for playing euphonium are still upheld today.

The last section of the study includes a discussion of the function of the euphonium, both within the band and as a solo instrument. As an ensemble instrument, special attention is given to how composers wrote for the euphonium in the music of this "The Golden Age of Bands." In discussing the role of the euphonium soloist, special attention is given to the types of solos played by the soloist and the appeal of the euphonium as a solo instrument. A portion of this section of the paper is dedicated to the euphonium players as composers, looking at why they wrote their own pieces and how they treated the euphonium in their own compositions.

CHAPTER II

REVIEW OF RELATED LITERATURE

Preliminary research on the subject included utilizing the online research databases located at The University of Southern Mississippi. These databases included (1) World Cat, (2) The International Index of Music Periodicals (IIMP), (3) Dissertation Abstracts, and (4) RILM Abstracts. A thorough search of the TUBA Journal and the Journal of Band Research was also made following the database search, as these two journals turned up the most articles. A search on The University of Southern Mississippi's catalog system Anna produced many pertinent responses; and the World Wide Web resulted in related dissertations[3] and specific articles published on various home pages. Further sources were found from bibliographies found in related articles, books and dissertations.

Articles

Many authors discussed the history of the euphonium or compared the euphonium with the baritone. Bowman[4] and Winslow[5] discussed the historical misunderstandings regarding the euphonium and the baritone. Intended for the average reader, Bowman briefly described the predecessors to the euphonium and established the basic differences between the euphonium and baritone. Winslow delved more into the problem with the

[3] University Microfilms, "ProQuest, Digital Dissertations," UMI Online [home page on-line]; available from http://wwwlib.umi.com/dissertations.html; Internet; accessed 18 September 1999.

[4] Brian Bowman, "You Play a What?," Brian Bowman home page on-line; available from http://www.home.duq.edu/~bowman/bowman.html;

[5] Stephen Winslow, "Historical Comparisons of the Euphonium and Baritone Horn," TUBA Journal V (Spring-Summer 1978): 5-9.

nomenclature of the two instruments. Crouch[6] and Reifsnyder[7] both focused on the history of the euphonium and its predecessors. Crouch, though not concerned directly with the euphonium, discussed Adolphe Sax and his effort to establish homogenous families of instruments, which eventually paved the way for the "tenor" tuba voice, the euphonium. The double bell euphonium and its function within the various bands of the late nineteenth and early twentieth centuries were the focus in the articles of Floyd[8] and Petersen.[9] Though both discussed this "odd" hybrid instrument and its focus within the bands of its era, Floyd delved deeper into the instrument's history, discussing various players of the era and the bands with whom they played. "The Karl King Story: an Informal Interview"[10] contained not only good biographical information, but also King's thoughts on the euphonium and its importance, from his perspective both as a performer and composer.

The other writers mainly discussed the band tradition from this same era. They either discussed specific conductors[11] and their influence, or wrote a general overview of bands of the era. This is the case with Camus in his article, "A Re-evaluation of the

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[6] Rebekah Crouch, "The Contributions of Adolphe Sax to the Wind Band," The Journal of Band Research V/2 (Winter 1969): 29-42, VI/1 (Fall 1970): 59-65.

[7] Robert Reifsnyder, "A Short History of the Euphonium in America," Brass Bulletin XXXV (1981): 13-21.

[8] John Floyd, "The Double bell Euphonium," Woodwind World, Brass, & Percussion XXI/4 (July-August 1982): 8.

[9] Mary Petersen, "Double bell Euphoniums in the Arne B. Larson Collection," TUBA Journal VIII/4 (Spring 1981): 4-9.

[10] Karl Holvik, "The Karl King Story: An Informal Interview," The Journal of Band Research III/2 (Spring 1967): 6-14.

[11] Gerald Grose, "Patrick S. Gilmore's Influence on the Development of the American Concert Band," The Journal of Band Research VI/1 (Fall 1970): 11-16.

American Band Tradition,"[12] and again in a later article, "The Golden Age of Bands-A Second Look."[13] Because these particular band articles contained discussions of the role of the euphonium within the various bands of the day, they proved especially helpful.

Encyclopedias

Searching through The New Grove Dictionary of Music,[14] the writer found information on the history of the euphonium, the history of the wind band in America, and biographical information on euphonium players. The New Harvard Dictionary[15] provided information about ancient instruments within the lineage of the euphonium. The Heritage Encyclopedia[16] contained biographical information and listings of compositions of wind band composers, in which the writer had found information on those prominent euphonium players from the "Golden Age of Bands" who were also well known composers

Dissertations

Louder[17] discussed the euphonium lineage and baritone horn lineage. He described the evolution of the two instruments, side by side, throughout the past two

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[12] Raoul Camus, "A Re-evaluation of the American Band Tradition," The Journal of Band Research VII/1 (Fall 1971): 5-12.

[13] Raoul Camus, "The Golden Age of Bands- A Second Look," The Journal of Band Research XV/2 (Winter 1979): 1-9.

[14] Stanley Sadie, ed., The New Groves Dictionary of Musical Instruments, 26, (London: MacMillian Press, 2001).

[15] Willi Apel, The New Harvard Dictionary of Music, (Cambridge Massachusetts: BelKnap Press, 1986).

[16] William Rehrig, The Heritage Encyclopedia of Band Music, Composers and Their Music (Ohio: Integrity Press, 1991).

[17] Earl Louder, "An Historical Lineage of the Modern Day Baritone Horn and Euphonium" (DMA dissertation, Florida State University, 1975).

hundred years, up until 1975. Mallett[18] gave an overview of the building of a double bell euphonium, and he provided a lengthy discussion of the history of the instrument. Both of these dissertations proved to be invaluable, giving different perspectives on the evolution of the instruments, and each leading to further bibliographic resources.

Books

The types of books used for this study were divided into four categories, each dealing with a different aspect of the study. The first group of books was written about the bands and band directors from the turn of the twentieth century. The two books written by Richard Franko Goldman,[19] as well as Schwartz's[20] book, were primarily about the history of bands, but also spent time discussing the various instruments within the ensembles. The Band Encyclopedia[21] was an excellent reference source for lists of musicians, bandleaders, early recordings, publishers, and professional bands from all over the world. This particular book enabled the writer to uncover the names of many euphonium players in the late nineteenth and early twentieth centuries.

Most of the books found during the initial search were histories of musical instruments. The Real-Lexicon der Musikinstrumente,[22] a general overview of the families of instruments, provided a background of the brass family and their ancestors.

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[18] Edward Keith Mallett, "The Double bell Euphonium: Design and Literature Past and Present" (Ph. D. dissertation, Michigan State University, 1996).

[19]Richard Franko Goldman, The Concert Band (New York: Rinehart & Co, 1946).; and The Wind Band, its Literature and Technique (Boston: Allyn and Bacon, 1961).

[20] H. W. Schwartz, Bands of America (Garden City NY: Doubleday & Co, 1957).

[21]Kenneth Berger, Band Encyclopedia (Evansville In: Band Associates Inc, 1960).

[22] Curt Sachs, Real-Lexicon der Musikinstrumente (New York: Dover Publications, 1964).

Dundas's[23] book about the various brass instrument makers in the United States during the twentieth century, furnished pictures of instruments from the early part of the century and information about the companies which made them. The other four books, which focused on instruments, were all general overviews, but each provided specific information pertinent to this subject. The books by Bessaraboff[24] Carse[25] and Marcuse[26] provided the most information about the history of the euphonium. They discussed the differences between the euphonium and baritone, and the separate histories of each. Marcuse also included a description of the double bell euphonium. Although the two books by Midgley[27] and Winternitz[28] did not offer much directly about the euphonium, they discussed the general history of brass instruments, including the evolution of valves. Clifford Bevan's[29] book, a rich source of information, specifically looked at the history of the tuba family.

The remaining books, though few in number, were by far the most important books in the study, each sparking interest in the various topics of the study. Bridges's book, Pioneers in Brass[30] was the first attempt by anyone to collect, in one place, biographical sketches on the many brass soloists from this era. Taking into account the

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[23] Richard Dundas, Twentieth Century Brass Musical Instruments in the United States (Cincinnati: Queen City Brass Publications, 1986).

[24] Nicholas Bessaraboff, Ancient European Musical Instruments (New York: October House Inc., 1964).

[25] Adam Carse, Musical Wind Instruments (New York: Da Capo Press, 1965).

[26] Sibyl Marcuse, A Survey of Musical Instruments (New York: Harper & Row, 1975).

[27] Ruth Midgley, Musical Instruments of the World (New York: Bantam, 1976).

[28] Emanuel Winternitz, Musical Instruments of the Western World (New York: McGraw Hill, 1966).

[29] Clifford Bevan, The Tuba Family (London: Faber and Faber, 1978).

[30] Glenn Bridges, Pioneers in Brass (Detroit: Sherwood Publications, 1965).

large number of trombone and cornet players Bridges had written about, while including comparatively few euphonium players, this writer wondered if there were in fact more euphonium players from that era who would never be acknowledged. Though most of the information in this book was about the cornet and trombone players of the era, information on the euphonium players of the day was added in later publications. It is this book that initially sparked the idea for this paper. Unfortunately, it is out of print, which further proved the need for this study.

Joe Curtiss[31] compiled a list of important euphonium players, which spanned back to the "Golden Age of Bands." His brief biographical sketches of all the players proved invaluable during the search.

The book by Hatton[32] focused on the life of Karl King. Though he mainly discussed King's life as a conductor and composer, Hatton also looked at King's early years as a euphonium player and the influence it had over his compositional style. King believed the euphonium to be a beautiful instrument and provided great parts for it in his compositions. This book proved helpful in writing the last section of this dissertation, since Hatton looked at the euphonium players who were also composers.

The final books in this discussion, written by Art Lehman,[33] were intended as a pedagogical approach to learning to play the euphonium. Lehman also discussed his approach to playing the more popular solos from the "Golden Age of Bands," with which he became familiar as a soloist for *The United States Marine Corps Band.* To aid this

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[31] Joe Curtiss, Brief Biographical Sketch of Prominent Euphonium Players, (unpublished material, 1979-1980).

[32] Thomas Hatton, Karl L. King (Evanston, IL: The Instrumentalist Co, 1975).

[33] Art Lehman, The Art of Euphonium Playing 2 volumes (Virginia: Tuba-Euphonium Press, 1992).

discussion he included copies of these solos with his markings. As a result, he had published music that was often performed during the "Golden Age of Bands" in its original form. Since much of this music is either out of print, or has been edited or even changed over the past one hundred years, it was quite difficult to find copies of these solos. These books were invaluable resources for this discussion.

Interviews

Some of the most valuable information in regard to the role of the euphonium during the "Golden Age of Bands" and today came from interviews conducted with Dr. Brian Bowman[34] and Dr. Earl Louder.[35] Both experienced performers and teachers have gathered and assimilated many ideas and facts about euphonium playing during the "Golden Age of Bands."

Online Material

The initial search online led to a few web sites that helped in gathering information about the euphonium players of this era. David Lovrien's[36] John Philip Sousa web site unveiled names of the euphonium players who played in his band during its years of existence. The Summit Records[37] web site also provided information about players, but also included a short history of valved brass instruments. The web sites of

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[34] Brian Bowman, interview by author, 2 June 2000, See Appendix D.

[35] Earl Louder, interview by author, 3 June, 2000, See Appendix C.

[36] David Lovrien, "Members of Sousa's Band," John Philip Sousa- American Composer, Conductor & Patriot. Available from http://www.dws.org/sousa/roster.html; Internet; accessed 8 September 1999.

[37] Summit Records, "Brass Band Reference-Golden Age of Brass." Summit Records Online, Home page online. Available from http://www.summitrecords.com/records; Internet; accessed; 20 September 1999.

Boosey & Hawkes,[38] DEG,[39] and Yamaha[40] all aided in gathering information on bore sizes of modern baritones and euphoniums.

CD Jackets

Three CD's aided in the search for biographical information about the performers, in gathering information about the solos, and most importantly in providing insight into the performance practice of the solos of this era. These CDs by "The President's Own" United States Marine Band,[41] Michael J. Colburn[42] and Steven Mead[43] all aided the search by unearthing names of performers, composers, and compositions; and even though they were released within the past ten years, they also provided insight into the performance practices of solo playing during the "Golden Age of Bands."

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[38] Boosey & Hawkes, "Besson BE968 Euphonium." Boosey & Hawkes Online, Home page online. Available from http://www.boosey.com/Instruments/Besson/FrameBesson.htm; Internet; accessed: 17 February 2000.

[39] DEG Music Products Inc., "Willson 2900 Euphonium." DEG Music Products Online, Home page online. Available from http://www.degmusic.com/willson/willson.asp; Internet; accessed: 17 February 2000.

[40] Yamaha Instruments, "Yamaha YEP-642 Euphonium." Yamaha Product Catalog Online, Home page online. Available from http://www.yamaha.com/cgi-win/webcgi.exe; Internet; accessed: 17 February 2000.

[41] "The President's Own" United States Marine Band, The Bicentennial Collection, The United States Marine Corp., 1999.

[42] Michael Colburn, euphonium, The Golden Age of Brass, Summit Records, DCD 150, 1993.

[43] Steven Mead, euphonium, Tribute, A Collection of Classic American Showpieces for Euphonium, Polyphonic Reproductions Ltd., QPRM 118D, 1992.

CHAPTER III

EARLY BRASS INSTRUMENTS

A discussion of euphonium players during the "Golden Age of Bands" must begin with a discussion of the instrument they played: the double bell euphonium. This instrument was a variation of the euphonium, the baritone horn. Both of these instruments' lineages can be traced to the earliest brass instruments, but they did not appear in their current forms until 1838. The evolution of the euphonium and its hybrid, the double bell euphonium, is confusing. It went through many changes in its size, shape, and name. So to obtain a better understanding of the euphonium, more specifically for the matter of this dissertation, a double bell euphonium, it is important to start at the earliest stages of brass instruments.

The earliest recorded brass-type instrument was the cowhorn of the late Saxon times. These early instruments were horns of animals (cow, oxen or goat), which were pierced with holes to play melodically.[44] These instruments, still found today, were used as a means of communication between herdsmen in the mountains. Two families of brass instruments evolved from the ancient cowhorn: the cornett and the bugle.

The Cornett Family

Though mainly performed during the 1400's, there is evidence of the cornett family existing as early as the tenth century. The word cornett, "literally 'little horn', suggests an animal-horn ancestry for the instrument."[45] The cornett, also called cornetto (Italy) and zinc (zink) (Germany), was made from wood, occasionally ivory; it had a

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[44] Louder, 10.

[45] Anthony Baines, "Cornett," The New Grove Dictionary of Music and Musicians Stanley Sadie, ed. (London: MacMillian Press, 2001) 483.

wide conical bore, with six tone holes and a thumbhole. The cornett thrived from 1550-1700, mainly in church and chamber music. Because of its gentle sound, the cornett accompanied strings and voices. It was made in three basic shapes: curved, straight, and 'mute.' The curved cornett, the most common, was constructed by carving a block of wood into a curved shape and splitting it in half lengthwise. After a conical bore was cut from the halves, it was then glued back together. The outside was cut into an octagonal shape, and covered with black leather.[46] Its small cup-shaped mouthpiece was made of ebony, ivory, or horn. The curved cornett was made in various sizes: soprano (pitched in E), treble (pitched in A), and tenor (pitched in D). Alto and bass versions were added during the sixteenth and seventeenth centuries.

In 1590, Edmé Guillaume, a canon from Auxerre, who was dissatisfied with the bass cornett as accompaniment to plainsong chant, is thought to have developed a new instrument. He has been credited with creating the serpent, which is said "to have given fresh zest to Gregorian plainsong and was soon in widespread use in churches."[47] Because the serpent is a bass instrument, it was significantly longer than the other cornetts. In order to play the correct notes, the tone holes were spaced farther apart. As a result, to be playable, the instrument had to be folded back on itself, creating its characteristic shape and name. The Serpent, because it was constructed in the same manner as the other members of the cornett family, became known as the bass cornett, though it differed by the more pronounced conicity of its bore, its thin walls and lack of a

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[46] Ibid., 484.

[47] Reginald Morley-Pegge, "Serpent," The New Grove Dictionary of Music and Musicians Sadie, Stanley ed. (London: MacMillian Press, 2001) 142.

thumbhole. The serpent was initially used in the church to accompany plainsong, but eventually found a role in German military bands as early as 1750. Modifications had been made to the instrument over the years to improve its inherent intonation problems and its awkward shape. These came in the form of additional keys and changes in its shape. Because musicians deduced that the addition of keys to the serpent would solve its intonation problems, most were eventually outfitted with keys, in addition to finger holes.

The serpent generally had two to three keys, but in 1841 Thomas Key built a model with twelve. In 1806, Piffault was the first manufacturer to attempt to change the shape of the serpent into a more comfortable J shape, with his *military serpent.* The upright serpent, made from "two slightly diverging tubes connected at the bottom by a butt joint,"[48] became the preferred style for players. Louis Alexandre Frichot, a French refugee living in England, designed the bass horn, also called the *serpent anglais.* This upright serpent, made from two sections of conical brass tubing, joined at the bottom to form a tall, narrow V, had a narrower bore than the traditional serpent, and was played in English bands alongside the serpent until the 1830's. The tone of the bass horn was considered more powerful than the traditional serpent. Another type of upright serpent more common to Europe was the *Russian bassoon,* or the *serpent bassoon.* Modeled on the bassoon, it contained three joints made of wood, including a wing and butt joint. The bell, made of metal, was shaped into a replica of the head of a serpent or dragon. The serpent and its counterparts flourished as the bass voice in ensembles until the 1850's.

[48] Louder, 13.

The Bugle Family

The early cowhorn was also the predecessor to the post horns, the earliest members of the bugle family. Evidence of these instruments existed as early as the sixteenth century. Post horns, used by postillions and guards on mail coaches to announce arrivals and departures,[49] were wide-bored instruments that coiled around in a circle, with the mouthpiece and bell sitting at right angles to each other. Early post horns, having a short amount of tubing, were able to play only an octave. Eventually, as more tubing was added, the range was expanded, giving the post horn the ability to play fanfares.

By the eighteenth century, the post horn, still found in both the cow horn and coiled shape, had taken on another name, the bugle. This instrument, a wide-bored conical instrument, could rightfully be called the bugle horn. Translated from Old French, bugle means "young bull," which shows the direct connection to the ancient cow horns. Bugles, employed mainly in military bands, were still used to announce arrivals or sound alarms. The bugle did not assume its characteristic forward-facing shape until c.1800.

In 1810, Joseph Haliday developed and patented his Royal Kent Bugle, a common military bugle with five woodwind-like side holes and keys. The addition of keys gave the bugle the capability of playing a two-octave chromatic scale. In Paris, seven years later, Jean Hillaire Asté, known as Halary, produced a family of keyed bugles ranging from soprano to contra-bass. The bass of the group, the ophicleide, eventually supplanted

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[49]Reginald Morley-Pegge, "Ophicleide," The New Groves Dictionary of Music and Musicians Sadie, Stanley ed. (London: MacMillian Press, 2001) 498.

the serpent's position as the bass voice in ensembles. Though the ophicleide looked similar to the bass horn of the same era, and was called the keyed military serpent, it was actually a member of the bugle family. This low voice of the keyed bugle family, the most successful and effective, was used in symphonies and opera orchestras as well as military bands of the time. The ophicleide, built with nine to twelve keys, has a wide conical bore and was usually made of brass, though they have been built from wood, either highly polished or covered with leather (like the serpent). The ophicleide's timbre, full and resonant, was characteristic of both the saxophone (which developed from it) and the euphonium (which replaced it).[50] The ophicleide, considered the baritone/bass voice in the ensemble, was even at times called the euphonion or euphonium. It flourished in France until the 1870's. In England the ophicleide's decline began in the 1860's when "the best ophicleidists were presented with euphoniums as contest prizes."[51]

Valved Bugles

During the mid-eighteenth and early nineteenth centuries, instrument developers attempted to alter the sounding length of a brass instrument by means other than using detachable crooks. They wanted the same chromatic freedom the woodwind family had from adding keys to their instruments. These attempts were seen in the form of valves. The earliest valves acted as simple levers that redirected air through completely different sets of tubing when depressed. This type was seen as early as 1814. Heinrich Stölzel patented his square section piston valve in 1818, which consisted of a narrow tubular valve where the bottom of the casing served as the airway. In 1824 John Shaw invented

[50] Ibid., 499.

[51] Ibid.

his "transverse spring slide," an extremely complex valve, but it anticipated the Vienna valve invented in 1830. It was not until 1835, with William Wieprecht and J.G. Moritz's invention, the Berliner Pumpen valve, that valves became an effective alternative to keys. With the invention of valved brass instruments, there began an era of gradual shifting from keyed bugles to valved bugles.

The use of the term "bugle" can be used in a generic sense to discuss equally the bugle, tuba, flugelhorn, or saxhorn. Louder wrote, "at this point we have come chronologically from the 'Bugle-Horn' to the 'Keyed Bugle' to the 'Ophicleide' to the 'Valved Bugle.' Within this family there were basically three divisions: the 'Saxhorns' containing the narrowest taper; the 'Flugelhorns' with a medium taper; and the 'Bugle-Tuba' group with a wide taper."[52]

The Saxhorns

When Adolphe Sax arrived in Paris (1845), he began constructing his family of valved brass instruments, initially utilizing the new Berliner Pumpen valves. These instruments, seven in all, "were an early attempt to create a uniform and complete family of brass instruments, an attempt made possible by the invention of the valve."[53] These original Saxhorns were smaller in bore size than the modern Saxhorns being used today in France, which can be compared in bore size to the Flügelhorn family. The original seven Saxhorns range in size from:

Soprano Saxhorn in Eb (F)- similar to Eb cornet
Soprano Saxhorn in Bb (C)- similar to Bb cornet
Alto Saxhorn in Eb (F)- shaped like a French Horn
Tenor Saxhorn in Bb (C)- similar to modern baritone horn

[52] Louder, dissertation, 21.

[53] Apel, 727.

Bass Saxhorn in Bb- identical to British euphonium
Bass Saxhorn in Eb (also called Saxtuba)- identical to British Bb Bass
Doublebass Saxhorn in Bb- identical to BBb Tuba[54]

With the adoption of the Perinet Piston Valve in 1839, Sax "had a uniform set of instruments with good valves which were readily acceptable."[55] The Saxhorns, proportioned from smallest to largest, were generally made in an upright tuba shape, and were made with three or four valves. Even with the animosity that existed over the legitimacy of Sax's claim to his inventions, he managed to create order and uniformity in this group of instruments, in which each had been developing without consideration to the other.[56]

The Flügelhorns

The flügelhorn family, descendants of the hunting horn and post horns of the fifteenth century, were first seen at the beginning of the eighteenth century as a semicircular hunting horn made of silver or brass. Haliday used this instrument to develop his family of keyed bugles. In the 1830's instrument makers produced the flügelhorn with valves. At this same time, Wilhelm Wieprecht introduced various valved instruments to the military bands of Prussia: cornets, tenor horns, euphoniums, and bombardons- all considered flügelhorns due to their wide bore sizes. Because of their sizes, all these instruments were considered flügelhorns, though this name was generally reserved for the soprano voice instrument. "Apparently there were many hybrid models of the so-called tenor horns, euphoniums and bombardons which were called by various

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[54] Louder, 23.

[55] Ibid., 23.

[56] Carse, 309.

names from country to country with no standard nomenclature."[57] This inconsistency represents the beginning of much confusion that exists between the euphonium and baritone horn. The modern flügelhorn, still considered a valved bugle because it has a wider bore than the cornet, has been generally used in brass bands throughout the world, though not as popular in military and wind bands.

[57]Ibid., 22.

CHAPTER IV

MODERN EUPHONIUM AND BARITONE HORNS

Heinrich Stözel's 1828 catalog of wind instruments included valve brass instruments under the names *Basshorn oder Basstrompete in F oder Es*, and *Tenorhorn oder Tenortrompete in B*.[58] These instruments appeared to be predecessors to the modern euphonium (called the basshorn), and baritone horn (called the tenorhorn). Both of these early instruments were produced in Ophicleide-form (suffix ending –horn), or trumpet-form (suffix ending –trompete).[59] Eventually the wider and shorter style, similar to the tuba style of today, became the standard form. Its popularity spread quickly throughout Europe.

Wilhelm Wieprecht, a Prussian bandmaster during the early 1800s, included in his cavalry bands two *Tenorhorner in B* and one *Basshorn in B* between 1825 and 1830. By 1838, in his position as Director of Prussian Bands, this instrumentation became standard with all the bands under his control.[60] This documentation suggested the "German origin of these instruments, and rather suggests that the wider- and narrower-bored types were then already differentiated,"[61] both by manufacturer and in ensembles. The modern wide-bore euphonium essentially was a double size bugle, and the modern, smaller bore baritone a double size cornet.

Over the next twenty years, the instruments in the tenor and bass range endured many changes. In 1838, Moritz (Berlin), who collaborated with Wieprecht, designed an

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[58] Winslow, 5.

[59] Carse, 300.

[60] Winslow, 5.

[61] Carse, 300.

instrument specifically made to replace the keyed ophicleide, which allowed the Prussian military bands to have a valved instrument in all ranges.[62] It is this tenor-voice instrument that was considered the first ancestor to the modern euphonium. Sommer (Weimar), in 1843 "designed a widebored valve bugle of the baritone range called the euphoniun in Germany, later the baryton."[63] From 1840 on, the low voices of the brass family began to match their other family members. "Thus there were clavicors, saxhorns, saxotrombas and others in C or B flat, differing one from the other slightly in bore, considerably in shape, not much in tone-colour, and not at all in range except that the wider four-valved instruments could descend more freely into the lowest octave."[64] Ferdinand Hell, of Vienna, manufactured an instrument similar to Sommer's euphonion in 1843. He named this brass tenor range baritone the *hellhorn.* The production of instruments in the tenor and baritone range during this era became popular with instrument makers throughout Europe.

Auger (Barcelona)	euphonium
Bauer (Prague)	baryton
Cerveny (Prague)	baryton
Delacy (London)	Bb baritone saxhorn
Langhammer (Bremen)	F baritone saxhorn
Michaud (Paris)	baryton
Pelitti (Milan)	baritone
Prosper (Barcelona)	euphonium
Ronner (Barcelona)	brass baritone[65]

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[62] Reifsnyder, "A Short History of the Euphonium," 13.

[63] Marcuse, 769.

[64] Carse, 300-301.

[65] Winslow, 5.

By 1854, Adolphe Sax's baryton (Bb) and bass (Bb) saxhorns became a permanent part of French military bands. It was at this time in history when the euphonium and baritone horn established their leading roles in the military and brass bands of Europe, though they had also been utilized in orchestral scores throughout the last 150 years.[66]

With all the modifications and changes made to the instruments, causing them to evolve farther away from each other, evidence still exists which linked both the euphonium and baritone to the bugle family. Bessaraboff defined their relationship in his definition of the bugle family:

> Conoidal bore instruments with wide taper tubes and bells of various sizes; three octave instruments with pedal tones, an elongated cup mouthpiece with depths of cups varying from medium deep. The numerous family of the wind bands are furnished with three, four, five, and in some cases six valves...Instruments of the bugle- tuba- flügelhorn- saxhorn family consisting of members each of which could be called in a generic sense, with equal justification a bugle, tuba, flügelhorn, or saxhorn.[67]

The above statements can still be used to describe the euphonium and baritone of today, with the main difference between these two instruments being the amount of taper in their bores. Both euphonium and baritone can be categorized into four groups of instruments: bugles, tubas, flügelhorns, and saxhorns. With all the different branches of tenor and bass voice instruments, confusion was inevitable with an instrument already in existence, called the euphonion. In 1790 Chladni's euphonion was a set of glass rods of different lengths and pitches. The performer played the euphonion by moistening his/her

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[66] Carse, 301.

[67] Bessaraboff, 155.

fingertips and rubbing them across the rods. At this same juncture, ophicleides and serpents were described as euphonic or euphonius, which meant, when translated from Greek, beautiful sounding.

Along with this confusion, there also existed a serious lack of standardization throughout Europe, and soon America, in regard to the instruments of the tenor and bass range. Crouch states:

> In comparing wind bands from different countries one finds that practically none of the instruments were standardized. The terminology used for a particular instrument in one country might have meant something entirely different in another country.[68]

These instruments as seen above were also manufactured in various shapes (helicon, trumpet, oval, bell front, and circular). All developed in their respective countries according to the needs of the ensembles, and the makers' designs. Very little thought or consideration had been given as to what happened throughout the rest of Europe. Until this point, no need or thought existed for producing a homogeneous group of instruments. As a result, similar instruments in various countries could have conflicting names, confusing them with instruments from other countries.

Country	Small bore	Large bore
France	Bb baryton	Bb bass
Germany	tenorhorn	baryton
Italy	flicorno baritone	flicorno basso (Bb)
England	baritone horn	euphonium

"On the continent [Europe] generally, those which are described as being basses or baritones are the equivalent of the English euphonium, and that those named tenors are

[68] Crouch, 42.

instruments of the narrower-bored type with only three valves, which we in England call baritones."[69]

Adolphe Sax, for all the controversy he created during his life, was able to develop an entire systematized family of instruments, which had not been considered before this time. Sax also set the standard for a uniform shape of these instruments, the upright tuba. It is Sax's bass and baritone saxhorns that "correspond roughly to the early model British baritone and euphonium."[70] By 1854 the French Military bands listed on their rosters two baritone saxhorns, which would later be reintroduced as the baritone horn, and four bass saxhorns, which would be reintroduced as the euphonion.[71] The euphonion, a German term, would later be renamed the baryton.

From 1875 on, nearly all manufacturers systematized their brass instruments to the point of constructing them all in the key of Bb or C and using three to six valves. In England during this same time, the bore of the euphonium was expanded on two separate occasions, bringing it closer in size to the modern euphonium. Expanding the bore sizes created a more pronounced difference between the two instruments, giving the euphonium a much deeper and darker tone than the smaller bored baritone.[72]

The first evidence of the euphonium and baritone existed in America even before Adolphe Sax constructed his saxhorns, though they were not nearly as developed as the instruments in Europe. As early as 1837, the fourteen-piece brass band in Salem, Massachusetts, had one baritone on its roster. By 1845, the twenty-piece brass band in

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[69] Carse, 299.

[70] Ibid., 310.

[71] Winslow, 26.

[72] Ibid., 6.

Bethlehem, Pennsylvania, used two Bb baritones. The euphonium became a standard part of American music in 1872 when Patrick Gilmore employed two euphonium players in his band. The euphonium became the standard tenor-voice instrument during the "Golden Age of Bands," evidenced with John Philip Sousa's employment of two euphonium players. By this time, the euphonium was actually a hybrid instrument, the double bell euphonium.

Soon after euphonium and baritone horns arrived in the United States, American-based companies began manufacturing these instruments. When these companies began selling their instruments, they advertised with the names brought over from Europe. As a result, euphoniums and baritones were publicized under various names, all with slightly different bores but all having the same range:

Name	Country	Bore Size
Bb tenor	German	smallest
Bb baritone	English and French	
Bb euphonium	English	
Bb Bass	French	largest[73]

Much confusion still exists today when discussing euphoniums and baritones played in America. The English euphonium has a much wider bore than the English baritone, and usually has four valves to the baritone's three. Although the term euphonium is used in America, the American euphonium actually has the same bore size as the American baritone horn (bore size: .560-.565)[74], called a baritone horn. The American baritone horn is a hybrid instrument whose bore size lies midway between the

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[73] Reifsnyder, "A Short History of the Euphonium," 16.

[74] Louder, interview.

bore sizes of the English euphonium (bore size: .570-.595)[75] and the English baritone horn (bore size: .500-.525)[76]. The professional model euphoniums used in America are either manufactured in Europe, or manufactured by an American company that has essentially conformed to the bore size of the English makers. Below, a comparison of three top professional model euphoniums played in America:

Make/Model	Inside Bore Diameter	Bell Diameter	Height
Besson 968[77]	.580	11"	27"
Willson 2900[78]	.595	11.5"	26.5"
Yamaha 642[79]	.591	11.8"	26.5"

Double Bell Euphonium

As previously mentioned, the double bell euphonium was the instrument used by euphonium players during the "Golden Age of Bands." It belongs to the lineage of brass instruments discussed above, but more specifically to the duplex branch of wind instruments. The duplex instruments consisted of multiple instruments combined together as one. This was done by combining either two instruments of similar timbre but different pitch, or combining two instruments of same pitch but different timbres. The same lead pipe connected these instruments.[80] The double bell euphonium belongs

[75] Ibid.

[76] Ibid.

[77] Boosey & Hawkes Online

[78] DEG Music Products Online

[79] Yamaha Musical Instruments Online.

[80] Mallet, 3.

to this second group. It is constructed by combining a conical euphonium and a cylindrical valve trombone, both sharing the same valve cluster and lead pipe.

The idea of combining two separate instruments into one can be traced back as far as the fourth century in Central and South America, where natives combined double, triple, and even quadruple pipes and whistles.[81] Historians have found evidence of double flutes and clarinets being used in ninth century Morocco, Egypt, Greece, Slavic territories, and India.[82]

The idea of combining two brass instruments would not be actualized until the invention of the valve. Irish instrument maker: Thomas Clagget, in 1788, combined two trumpets of different lengths (key of D and Eb), by the use of a primitive valve mechanism.[83] The invention of the valve allowed for the combination of multiple instruments of the same timbre. Now that this instrument was able to play multiple chromatic octaves, it elevated brass instruments to the same importance in ensembles as the strings and woodwinds.

In 1851, two instrument makers, Gismore (London), and McNeil (Dublin), each used a valve to redirect air stream through different shaped tubing and different types of bores. This allowed for multiple timbres from the same instrument. Gismore combined a cornet and flügelhorn, and McNeil combined a trumpet, cornet, and a flügelhorn. The Vienna Exposition of 1873 saw another set of instruments combine multiple bores. At

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[81] Midgley, 24.

[82] Ibid., 37-45.

[83] Mallet, 4.

this Exposition, Hirschberg (Breslau) introduced his B-C Clarion, a combination of a flügelhorn in Bb and a cornet in C.[84]

At the Paris Exposition in 1855, Pelitti, an Italian brass manufacturer, introduced a family of *Gemelli* (it. twins).[85] These 'twins' were duplex instruments: cornet and flügelhorn; alto horn and Eb trumpet; baritone and valve trombone; and tenor tuba and bass trumpet.[86] "Pelitti's baritone and valve trombone appeared to be the first duplex instrument made in the tenor range, and thus the first direct ancestor of the double bell euphonium."[87] Bohland and Fuchs (Graslitz) built the next direct ancestor to the double bell euphonium during the 1870's.[88] The written research on this instrument shows it was a combination of a baritone (or baryton), and a valve trombone, though an example of the instrument has not survived.

In 1859 a London newspaper advertised an echo cornet made by Köhler. This instrument, a cornet combined with a second bulb-shaped bell, had a constricted opening, producing a distant echo effect.[89] The echo cornet appears to be the first to use multiple bells, and the first time a duplex horn had been designed solely as a means of special effects for the soloist.[90]

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[84] Sachs, 42.

[85] Bevan, The New Groves Dictionary, 200.

[86] Sachs, 123.

[87] Mallet, 5.

[88] Sachs, 123.

[89] Sachs, 126.

[90] Mallet, 5.

Also in 1859, Adolphe Sax produced an odd relative to the double bell horns in an attempt to overcome the inherent intonation problems of the current valve system. Sax designed a six-valve, seven-bell instrument. He calculated each valve to the exact length needed for perfect intonation. Sax named this family of instruments *Instrument á 6 pistons indépentants et 7 pavillons*, and he presented them at the Paris Exposition in 1867.

In 1887, J. J. Chediwa (Odessa) is credited with inventing the *lyrophone.* The *lyrophone* was built, "with two tubes of the same length but with different bores...the narrow tube used for solo and piano passages, the wide bore tube for tutti and forte passages."[91] The function of the double bell euphonium in ensembles and as a solo instrument has a direct relation to the intended use of the *lyrophone* for special effects and timbre changes.

C G Conn & Company produced the first double bell euphonium in America during the late 1880's.[92] It is not known exactly when Conn began producing this instrument. Harry Whittier, the euphonium soloist for Patrick Gilmore's band, played a five-valve double bell euphonium made for him by Conn in 1888.[93] One year later, Gilmore's other euphonium player, Joseph Raffayolo, adopted the double bell euphonium and took it with him to Sousa's band in 1892.[94] The instrument used by these players was a five-valve euphonium, with the fifth valve used to redirect the sound through a second bell. It was this instrument, distinctly American, which "rapidly

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[91] Marcuse, 323.

[92] Sachs, 123.

[93] Schwartz, 200.

[94] Reifsnyder, "A Short History of the Euphonium," 17.

replaced the other foreign models as the most popular instrument in the U.S. and retained that position until about 1940."[95]

Evidence exists of several European companies manufacturing the double bell euphonium by 1890. Higham (Manchester), produced the *Highamphone*, and Fontaine-Besson (Paris), produced the *Doblophone*. In America, J. W. Pepper imported their instruments from C. A. Mouchel (Paris), and the Coleman Music Company imported from Missenharter (Stüttgart).

Unlike the discrepancy, or lack of continuity, in the nomenclature and sizes of euphoniums and baritones throughout Europe, by 1890 all double bell euphoniums were a consistent combination of a Bb baritone horn (.560-.565), with a conical bore, and a valve trombone with a cylindrical bore. The inconsistency lay in the visual, or physical, make-up of the instrument. "Bell placement, valve placement, and tubing wraps differed greatly from company to company, and even within the same company from year to year."[96]

By the turn of the century, the only duplex echo instruments being made were double bell euphoniums and echo cornets. The echo cornet, though, never became as popular as the double bell euphonium in America; instead, it remained a European phenomenon. The opposite situation was true with the double bell euphonium, which became popular only in the United States. "By 1920 the double bell euphonium was virtually an American instrument."[97] As a result of the popularity of the double bell

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[95] Ibid., 17.

[96] Mallet, 9.

[97] Ibid., 9.

euphonium in America, "the practice of calling any single-belled instrument a baritone, regardless of its size, became the convention."[98]

C.G. Conn became the best selling manufacturer of the double bell euphonium. Conn, along with King, which was made by H.N. White and Co., owned the monopoly on supplying military bands with instruments. Conn began a long association with John Philip Sousa, when the company began supplying the U.S. Marine Band with instruments. Other companies, unable to compete with the popularity of these two manufacturers, either gave up making the instrument or just eventually faded out of the picture.[99] Some of the more popular models played during this era were Conn's "Wonderphone," and "Mantia Model," and the Holton "Pryorphone," made for trombonist and band leader Arthur Pryor.[100]

There exists no exact dates as to the end of the era of the double bell euphonium. The manufacturers faded the double bell out of their catalogs, and by the time the military bands discontinued their use in 1956, the biggest suppliers for the instruments was gone. It was estimated Holton stopped production between 1931 and 1935. It no longer appears in their catalogue after 1935.[101] The King Company removed their double bell euphoniums in the 1960's and it is assumed Conn ceased production when they ended their contract with the Marine Band in 1956.

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[98] Reifsnyder, "A Short History of the Euphonium," 17.

[99] Mallet, 11.

[100] Ibid., 11.

[101] Ibid., 11.

The inevitable decline of the double bell euphonium began during World War II, with the docking of a British Navy vessel stopping in America for repairs. On board was a brass band, whose instruments were also in need of repair.

> As a show of decorum, the U.S. offered to replace the instruments with brand-new American-made horns, and as the ship sailed with the new instruments they left behind the old ones. Harold Brasch, who was the euphonium soloist with the Navy band at this time, managed to latch onto one of these instruments, a Boosey & Hawkes compensating Euphonium. It had a conical bore much larger than anything used in America, double or single bell, at the time. Because its bore was larger, it had a darker mellower sound, much more endearing to the ears. Brasch stopped using his King double bell euphonium, and began playing the Boosey & Hawkes exclusively. This new sound quickly caught the attention of the other military players, and by the 1950's all the military bands were using the large bore English euphoniums.[102]

[102] Ibid., 11.

CHAPTER V

EUPHONIUM PLAYERS BIOGRAPHIES

The following chapter is a collection of biographies for a selection of euphonium performers during the "Golden Age of Bands." Information was gathered on as many performers as possible. In some cases biographical information may be incomplete.

RUSSELL ALEXANDER

Though mainly known as a composer, Russell Alexander, born in Nevada City, Missouri, on February 26, 1877, spent the first part of his life playing the euphonium. In 1897 he signed on as a euphonium soloist with the European Tour of the Barnum and Bailey Circus, and he remained with the band until 1902. Upon completion of the tour, he joined his two brothers Newton and Woodruff, and James Brady in forming a vaudeville troupe called the "Exposition Four." The troupe had a successful career in show business touring the country as a brass quartet while also performing as singers and dancers. Alexander, considered a composer of note during the "Golden Age," wrote many marches that are still performed today. Some of his more famous marches include "The Exposition Four," written for his vaudeville act, "Colossus of Columbia," "The Southerner" and "Olympia Hippodrome." Russell Alexander died of tuberculosis in Liberty, New York, on October 1, 1915, at the age of 38.[103]

JAROSLAV "JERRY" CIMERA

[103] Curtis, 1.

Born in Pilsen, Bohemia, Cimera doubled on both trombone and euphonium. He spent 1906-1912, and 1914-1915 in the Bohumir Kryl Band, 1913 in John Philip Sousa's band, and 1921 in the Frederick Innes Band. Cimera directed his own band from 1916-1920, and played in the NBC Staff Orchestra from 1929-1937. Cimera taught at both Northwestern University and The Chicago Conservatory. He composed many trombone solos and method books during his life, and even published a trombone course of study with records of examples in the late 1920s. His brother, James, also played trombone in the Sousa Band.[104]

JOSEPH DELUCA

Born in Rome, Italy, on March 26, 1890, Joseph DeLuca began studying music at age nine in Ripateatina, a province in Chieti. He soon moved on to the Conservatory of Music in Perugia. Studying composing and conducting, DeLuca graduated from the Conservatory at seventeen. After graduating, he was hired as trombonist for several Italian Opera Companies, and eventually became the conductor for the Municipal Band of Ripateatina. His fame as a conductor and soloist spread rapidly, and DeLuca was invited to guest conduct and solo with many Italian bands.[105]

DeLuca left Italy in 1911, and he immigrated to the United States where his achievements came mostly as a euphonium soloist. His first playing position in the United States came in 1912 when he began playing for The Guiseppe Creatore Band. His popularity as a soloist reached its highest when he took over the much sought after job of

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[104] Berger, 72; Bridges, addendum.

[105] Rehrig, William, *Joseph DeLuc*a, Heritage Encyclopedia of Band Music, Composers, and Their Music, 1991, p. 187.

soloist in Sousa's band in 1920, remaining through the 1927 season. DeLuca also spent time with Signor Allessandro Liberati's band and Patrick Conway's band. He played trombone in the Philadelphia Orchestra and was on staff at the Curtis Institute of Music.

Following the Sousa tour of 1927, DeLuca was appointed Director of Bands at The University of Arizona. He held this position until his death on October 22, 1935. While at the University, he also directed the Tucson Symphony Orchestra for several seasons. Most of his compositions were written during these last few years. DeLuca is most remembered for two solos, "Beautiful Colorado" and "Sentimental Valse Caprice," but he also wrote a number of marches and overtures.[106]

JOHN HORAK

A native of Czechoslovakia, John Horak arrived in the United States in 1924 as a member of a Czechoslovakian National Band. John Ringling, of the Ringling Brothers Circus, was responsible for bringing this band to America. Ringling was involved in real estate promotion in Florida, and decided a band from a foreign country could draw a bigger crowd. When his real estate opportunity fell through, the band, stranded in the United States, disbanded. Horak, having few options, decided to stay in America. Merle Evans, the longtime conductor of the Ringling Brothers Circus, invited Horak to join his band, and he remained with the circus, as the euphonium player for many years. Evans held Horak in high esteem and even listed him in his Hall of Fame Circus Band.[107]

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[106] Bridges, addendum; Curtiss, 6; Heritage Encyclopedia, 187.

[107] Curtiss, 9.

NOBLE HOWARD

Born in Indianapolis, Indiana, Noble Howard played both euphonium and trombone. He began playing in the Sousa Band in 1924, and in 1928-1930 he was the featured soloist, where he frequently played his own compositions, his most famous being Concerto for the Euphonium. Howard spent five seasons with the Ringling Brother's Circus Band. Merle Evans, longtime conductor of the band, considered him to be the best baritone player he had ever worked with,[108] and he is listed in Evan's Hall of Fame Circus Band. Howard also spent several seasons playing in the Indianapolis Symphony Orchestra.[109]

FREDERICK JEWELL

Born on May 28, 1875, in Worthington, Indiana, Frederick Jewell spent most of his life playing in and conducting circus bands throughout the United States, though he was also a well-known composer. His musical career began in 1888 when owners of a traveling minstrel show, forced to sell their instruments, sold them to Jewell's father, a local music teacher. His father gave Jewell a baritone to play. He performed in the Jewell Family Band, which his father conducted. At sixteen he began his professional circus career when he joined the Gentry Dog and Pony Show. He played with this band for two seasons and even composed a march for them. Jewell then spent two seasons playing in the Ringling Brothers Circus, 1902-1904, and one season, 1905, with the Otto Floto Circus Band. The next year he performed with the Sells Floto Circus as the

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[108] Bridges, addendum to book.

[109] Bridges, addendum; Curtiss, 9.

euphonium player, but also spent time as the bandmaster. In 1907 he returned, for a season, to perform with The Ringling Brothers Band. During the 1908-1910 seasons he was the bandmaster with Barnum and Bailey's Circus having switched to cornet, as was the tradition when leading a circus band.

After 1912 Jewell settled in Oskaloosa, Iowa, taking over as bandmaster for the Iowa Brigade Band, a post vacated by Charles Barnhouse having left to devote more time to his publishing business. In order to publish his own compositions, Jewell also established a publishing company while in Oskaloosa.

In 1916 Jewell took over as Bandmaster to the Hagenbeck-Wallace Circus for two seasons, settling back in Worthington in 1918 where he reestablished his publishing company. Jewell died at his home in Worthington on February 11, 1936, after a long illness. He composed over 100 pieces for band.[110]

KARL KING

The son of an amateur tuba player, Karl King was born in Paintersville, Ohio, February 21, 1891. He spent his childhood and teen years in both Cleveland, and Canton, Ohio. When King turned eleven, he began studying cornet with Emile Reinkendorff. By twelve he was playing euphonium under the guidance of William Strasser, director of the Thayer Military Band, and soon he began playing with the band. King's formal education ended around the eighth grade, and he spent a short time as an apprentice in a print shop, but none of this seemed to hinder his music. By the time he was thirteen he

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[110] Berger, 116; Bridges, addendum; Heritage Encyclopedia, 374-375.

had begun composing music. Having no formal compositional training, much of his early composing was extremely simple and unplayable, and did not survive.

Karl King moved to Columbus around 1909 and joined the professional band of Fred Neddermeyer, later becoming the euphonium player for the Soldier's Home Band in Danville, Illinois. His professional circus career began in 1910 when he joined John Robinson's Famous Circus, and he toured, in 1911, with the Yankee Robinson Circus. King apparently received his first conducting experience with this band when he substituted for the ailing bandmaster Woodring Van Anda.[111]

In 1912 King joined the Sells-Floto Circus, under the baton of Walter English, and in 1913 he played with the Barnum and Bailey Circus, under Ned Brill. It was on the 1913 tour when Brill asked King to compose a march for the band. This march, "Barnum and Bailey's Favorite," is still his most famous composition. The combined Sells Floto Circus and Buffalo Bill Wild West Show hired King to conduct in 1914, and he remained with the band through the 1916 season. After this, feeling the need to settle down, he returned to Canton, and married Ruth Lovitt, a piano player. He returned to the circus circuit one final time in 1917 as conductor for The Barnum and Bailey Circus. His wife joined him as the calliope player.

After 1918, King returned home to Canton, and became the conductor of the Grand Army Band of Canton. He also began his own publishing company to publish his music. His salary was not sufficient to live on, forcing him to look for other opportunities. He soon accepted a position offered by the people of Fort Dodge, Iowa in 1920 to lead their Municipal Band. He remained the conductor for fifty years. He moved

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[111] Rehrig, p. 400.

his publishing house to Fort Dodge, and wrote most of his compositions during these years. King died at age eighty in Fort Dodge, on March 31, 1971.

Biographical sketches depict him as being a virtuoso on euphonium while playing with circus bands. King himself often played down his own abilities, "I don't play either one of them (cornet and baritone) too well."[112] Some of Kings most popular compositions are "Barnum and Bailey's Favorite," "Garland's Entry," "Invictus," "The Melody Shop," "140th Infantry," "Purple Pageant," and "A Night in June."[113]

SIMONE MANTIA

As a euphonium soloist, Simone Mantia ranked equally with Arthur Pryor as a trombone soloist. No euphonium or baritone player obtained the stature and popularity Mantia had during his life. There were many great euphonium players during this time, but no one ever surpassed the musicality or flexibility Mantia had as a soloist, whether it is as a result of his great talent, fine schooling, or his natural embouchure.[114] Mantia possessed an exceptionally large playing range, and a full deep dark tone, which was seldom equaled by anyone else. He had flair as a soloist, and his technical ability was said to be amazing. He was a master technician, and often performed cornet solos on his big instrument, something most players would never attempt. His cadenzas were "brilliant exhibitions of the amazing technique of the great virtuoso."[115] Though his cadenzas were extremely fast and flashy, and filled with huge leaps in intervals, Mantia

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[112] Holvik, p. 6.

[113] Berger, 121-122; Bridges, addendum; Curtiss, 10.; Heritage, 400-403; Holvik, article.

[114] Bridges p. 96-97.

[115] Schwartz p. 200.

was said to always focus on his sound, never sacrificing sound for technique. Many times in the days of Pryor's band, when Pryor was scheduled to play a solo but did not feel up to it, Mantia would step forward and play the very same programmed solo. As a trombone player he approached the level of Pryor, though never surpassing him. Seeing Mantia perform was a thrill not easily equaled. [116] This must have been the sentiment of most people, as Mantia was much in demand as a soloist, and his playing career lasted from the 1880's until his death in 1951. Mantia literally toured and played the world over.[117]

Born in Sciacca, a Province of Palermo, Italy, February 6, 1873, Simone Mantia immigrated to New York with his family when he was eight. At nine he began playing the alto horn, but switched to euphonium when he was twelve. By the time he was fourteen he had also begun playing the trombone. Still in his teens, Mantia was making a living playing trombone in orchestras, and euphonium in bands around Brooklyn and New York City. His first significant job was with the Brooklyn Opera House in 1894.

In the early 1890's, Mantia began studying euphonium with Joseph Raffayolo, who was at this time soloist with The Patrick Gilmore's Band. There is no evidence of Mantia having studied with any other teacher. His musical skills quickly progressing, he was invited to play in both The Jules Levy Band, and The Schneider Band. When Raffayolo died, in 1896, Mantia was picked by Sousa himself as the "soloist most able to take his (Raffayolo's) place."[118] Mantia remained with Sousa's band until 1903.

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[116] Bridges p. 97.

[117] Camus, p. 169.

[118] Schwartz, p. 200.

Through this position he became known and regarded throughout the world as the greatest euphonium player ever.

After only a year, Mantia left Sousa's band, with his good friend Arthur Pryor, to become the euphonium and trombone soloist, and assistant conductor of Pryor's newly formed band. He remained with Pryor for over twenty-five years. During this time he also played trombone with the New York Philharmonic, Victor Herbert's Orchestra, and in 1908 he was hired as the first trombonist for the Metropolitan Opera House Orchestra, staying there for over thirty-five years. From 1921-1925 Mantia conducted his own band out of Asbury Park, New Jersey.

The length of Mantia's solo career was seldom equaled during this era, performing as a soloist during the 1940's New York World's Fair at the age of sixty-seven. It has been written he hardly lacked anything in his playing at this age.[119] At seventy-five years old, Mantia played with Paul LaValle's Band of America on their radio broadcasts, even playing an occasional solo. He was still playing professional engagements up until his death on June 25, 1951. It is believed he played an opera performance at the Met the night before he died.

Along with his rich playing and conducting career, Mantia was also an accomplished composer. He composed and arranged numerous euphonium solos. Among his pieces, his arrangements of "Believe in Me If All Those Endearing Young Charms," and Picchi's "Original Fantasie" are still popular today. And in the early

[119] Bridges, p. 97.

1930's Mantia collaborated with Charles Randall in publishing an edition of Arban's Famous Trumpet Method for trombone and euphonium.[120]

OLÉ MAY

Born on June 14, 1872, in Pleasanton, Iowa, Olé May played in bands around Des Moines, Iowa as a child. In the mid 1890's his family moved to Cleveland, Ohio, where he began working for the Cleveland Leader as a cartoonist, a profession he would pursue the remainder of his life. While in Cleveland, he played with the many bands throughout the city, mainly the Great Western Band. It was during his tenure with this band, the players gave him the title of the "Man with the Golden Tone," which followed him the rest of his playing career.[121]

In 1903, May joined the United States Marine Band in Washington, DC as soloist. He remained with this band through 1907. After his time with the Marine Band, he returned to his job as a cartoonist. He worked for various newspapers throughout the Midwest and East, usually playing in the bands of the city in which he was working.

Arthur Pryor held a great respect for Olé May as a euphonium soloist, and asked him to join his band in Asbury Park, New Jersey. May did join the band, remaining with Pryor until his death on August 10, 1917.[122]

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[120] Berger. 136-137; Bridges, 96-98; Curtiss, 12-13; Heritage Encyclopedia, 493-494; New Groves Dictionary, 169-171; Schwartz, 200-202.

[121] Curtiss, p. 14.

[122]Curtiss, 14.

ACTON E. OSTLING

Born in Chester, Connecticut, on April 13, 1906, Ostling doubled on trombone and baritone, playing euphonium with The Conway Band from 1926-28. Following his time in the Conway Band, Ostling became the band director at Endicott High School in New York State, eventually becoming the director of their music department. Ostling wrote a number of instrumental method books, and middle school and high school band compositions.[123]

JOHN J. PERFETTO

Most notably remembered for his sixteen years as soloist in the Sousa Band from 1904-1920, John Perfetto also spent time in the Innes, Goldman and Conway bands. Later in life he was invited to perform with the New York World's Fair Band in 1940. Perfetto also played trombone for a number of years in New York's theater orchestras. He died in 1953.[124]

JOESPH RAFFAYOLO

Brought to the United States, from Italy, by Patrick Gilmore, Joseph Raffayolo was a huge attraction as Gilmore's soloist for many years. He was also one of the first players to adopt the double bell euphonium, following in the footsteps of his predecessor Harry Whittier. After Patrick Gilmore died, Raffayolo was one of the first players to defect to John Philip Sousa's band in 1892, taking the double bell euphonium with him.

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[123] Berger, 152.

[124] Bridges, addendum; Curtiss, 15.

During his years in the Sousa band, Raffayolo was also the teacher of Simone Mantia, who replaced him as soloist after his death in 1896.[125]

CHARLES SANGLAER

Charles Sanglaer was considered one of the finest baritone players on the circus circuit in the early 1900's. Sanglaer played with many prominent bands during his career, which spanned almost twenty years. His first major job was with the Wallace Brothers' Circus in 1898. In 1908 he took a short two-year sabbatical from circus life, and was employed by the popular Kittes Band of Canada for their World Tour. Upon his return to the United States, he resumed his career in the circus. Sanglaer was employed in 1904 with the Ringling Brothers Circus, playing along side Fred Jewell.[126]

FORTUNATO SORDILLO

Born near Naples, Italy, in 1885, Fortunato Sordillo came to America at fourteen. His family moved to Boston where he studied trombone with a Mr. Ripley. Sordillo also studied with both Arthur Pryor and Herbert L. Clarke. He played trombone in both the Boston Opera Company Orchestra, and the Boston Symphony Orchestra. As a euphonium player, he spent time as soloist with The Arthur Pryor Band, John Philip Sousa Band, Patrick Conway Band and Stewart's Band of Boston. In 1917 Sordillo

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[125] Bridges, 97; Curtiss, 15.

[126] Bridges, addendum.

published his "Sordillo Scientific Method for Brass Instruments," which was distributed as a correspondence course. Fortunato Sordillo died at the age of 67, in 1952.[127]

GEORGE STEWART

Born in Granville, New York, on January 11, 1851, George Stewart spent his childhood in Washington DC, Maryland and New Hampshire. By fourteen, he had taught himself how to play the euphonium and trombone, and by eighteen he was playing baritone with an eight-piece traveling show band. In 1872, Stewart moved to Boston and took a job playing with the David Hall Band. This band traveled back and forth between New York and Boston on the Fall River Line of steamboats.

In 1873 he played euphonium with the John Robinson Circus Band. While a member of this band, he arranged many solos for the euphonium, most being published by the Cundy Publishing Company out of Boston. Some of these solos, most being theme and variations, include arrangements of Steven Foster's "My Old Kentucky Home" and "Old Folks at Home."

Stewart moved back to Boston and began playing trombone at the old Howard Street Theater, staying there for two seasons. In 1875 he began playing euphonium for the popular Germania Band of Boston. He eventually added the extra job of band manager to his responsibilities. He remained the baritone player until 1886, when he completely took over control of the band and renamed it Stewart's Band of Boston. The band was active for fifty-nine years.

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[127] Bridges, addendum.

In 1881 Stewart was hired as the bass trombonist for the newly organized Boston Symphony Orchestra. In 1889 he was chosen to organize the Boston Festival Orchestra, which took eighteen tours throughout the country, and in 1904, he was the chairman of the music committee for the St. Louis Exposition.

After retiring from all his playing commitments, and from Stewart's Band of Boston, he organized the Stewart Library of Music. It is said Stewart controlled, for many years, all of the fine music in Boston,[128] and he was a fixture in most of the musical affairs that occurred in Boston until he became ill in 1934. He died in Boston on January 25, 1940, just after his ninetieth birthday.[129]

HARRY WHITTIER

Harry Whittier, best known as the first player to use a double bell euphonium in performances, was the soloist for the Patrick Gilmore Band. He began playing this new model of euphonium in 1888. Whittier was also a member of Reeve's Band of Providence for many years.[130]

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[128] Rehrig, p. 726.

[129] Bridges, addendum; Heritage Encyclopedia, 726.

[130] Curtiss, 18.

CHAPTER VI

THE ROLE OF THE EUPHONIUM

The use of the double bell euphonium has become synonymous with the era known as the "Golden Age of Bands," though it remains uncertain whose idea it had been to invent this hybrid instrument- the conductors of the ensembles or the instrument manufacturers. Unfortunately there is no way of learning whether it is an instrument thought of for a specific purpose, or an interesting, yet effective, experiment. Regardless, the function of the euphonium quickly became twofold during this short time in history, one which rivaled the cornet in popularity as a flashy solo instrument, and a versatile instrument which filled many roles within the ensemble. No matter which function it fulfilled, the double bell euphonium became an indispensable part of the "Golden Age of Bands."

Function Within the Ensembles

The 1907 Distin Company advertisement states, "with this magnificent instrument the player can produce the full round tone of the Euphonium or the snap and sparkle of the Trombone."[131] The 1916 C.G. Conn catalog advertises their double bell euphoniums as "the mellow voice of the euphonium and the penetrating trombone tone combined in one instrument."[132] In their 1917 catalog, C.G. Conn advertises their double bell euphoniums with: "There are also many passages in band music of the highest order

[131] Mallett, 13.

[132] Floyd, 7.

which call for a strong trombone section and the small bell enables the euphoniumist to add to the power of this particular trombone passage."[133]

All of the above catalog descriptions point out what could be considered the major reason the double bell euphoniums became so popular and desirable in the bands of this time, that being to help fill out a small or possibly weak trombone section. Though most communities had a concert band, not every band could be as big or outfitted with as much talent as the Sousa or Goldman bands, and many of these ensembles did not have enough members to ensure a complete trombone section. Whatever the conductors could do to help their trombone sections fill out their sounds would only add to the sound of the entire band. The double bell euphonium was one of these instruments that easily filled this role. Euphonium players were able to assist the trombone section by playing on the small bell, yet still retain the darker fuller sound of the euphonium while playing on the big bell.

In an interview Keith Mallett conducted with Bill Pruyn, former conductor with the Ringling Brothers and Barnum and Bailey Circus Band, Pruyn recalls "the euphonium players would often switch from the large bell to the small bell to reinforce the trombones during the break strains and trios of marches."[134] Pruyn cites Sousa's "Stars and Stripes Forever" as his example. In Mallett's interview with Paul LaValle, former conductor of the City Service Band of America, LaValle recalls: "the euphonium section would often use the small bell for a thinner sound to blend with the trombone

[133] Ibid., 13.

[134] Mallett, 14.

section, and the broader sound of the large bell to blend with the tubas."[135] Both of these statements show that even in fully equipped ensembles, this primary function of the double bell euphonium was utilized.

Dr. Earl Louder also found in his research on these early years of euphonium playing, that publishers would sometimes designate in the music which bell the player should be using.[136] This designation of bells by the publisher is not the standard method, however the choice of the multiple bells was generally left to the conductors or the players themselves.

Even though the euphonium found an immediate home in the bands by assisting the trombone section, the deep dark timbre of the instrument began to assume a major role in the band music of the era, which was at this time mainly orchestral transcriptions. The euphonium, having the same range and timbre of the cello, was the logical instrument to use in playing the lush and graceful melodies written for the cello. This assured euphonium players many wonderful parts in these transcriptions. Even the original band compositions of the time use the euphonium in this cello-like style. It is from this use that the euphonium obtained the nickname the "iron cello."

Besides filling the cello's position, the euphonium is also called upon to do much more within the band music of this era. "It [the euphonium] was very versatile, it would play everything. It played harmony; it blends well with the clarinet section in their chalemeau register in all the marches. It would play with every section. It would do wonderfully as an ensemble instrument reinforcing horns; it would blend well with the

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[135] Ibid., 15.

[136] Louder, interview.

low brass section, yet it would be a partner with the cornets at the octave. So you find the function of the instrument much wider, and much more versatile."[137] The euphonium was thought of as a utilitarian instrument. Its timbre and range allow it to blend with almost all of the instruments, resulting in an enhancement of the section's sound, and the sound of the composition.

It is a joy for any euphonium player today to get an opportunity to play the many wonderful marches and orchestral transcriptions from this time in wind band history as they are assured technical and musical challenges. Unfortunately, in the past sixty years, with the advent of modern band music, the way the euphonium is utilized within the compositions has drastically changed.

> As bands have gotten away from doing transcriptions, and doing more original literature, there has been [*sic*] some wonderful original pieces written with good euphonium parts and exciting euphonium parts, but within the past twenty to forty years that [the general manner of orchestrating for euphonium] has changed. And in fact we have a problem, if you look at some of the orchestration books now... and read what it has to say about scoring for the euphonium, it scores for it as a background instrument usually in octaves with the tuba. And so we find that with a lot of literature in the last few years, it has been a dearth for euphonium music.[138]

The various ways composers used the euphonium have been replaced with a secondary, almost unimportant role within ensembles as a fourth trombone, or a tenor tuba. Kent Kennan, in his orchestration book, describes the euphonium as a tenor tuba, playing the

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[137] Bowman, interview.

[138] Bowman, interview.

same parts in octaves with each other.[139] Gone are the counter melodies of Sousa and King. Gone are the lush almost woodwindlike melodies of the military band transcriptions. And gone are the soloistic parts found in most of the early original band compositions like Gustav Holst's Military Suites or Percy Grainger's Lincolnshire Posey. It is unfortunate that, considering all the talented American composers writing for bands today, they are not taking advantage of the euphonium in the way orchestral composers write for the cello.

Function As A Soloist

Even though its original use within the bands was to aid the trombone section, it did not take long before the double bell euphonium became advertised as a solo instrument. As early as 1912 C.G. Conn writes, "it enables the performer to obtain an echo effect in solo work."[140] By 1917 Conn's advertisement reads "the small bell is known as the Trombone or Echo Bell and is used most effectively by soloists...In solo work the echo effect is most entrancing."[141]And even as late as 1934 Conn, advertises the soloistic qualities of the instrument: "the smaller bell enables the performer to use echo or trombone effects to give variety and life to the tone coloring."[142] Though the double bell euphonium had not been intended or manufactured as a solo instrument, in the hands of some of the artists of the day, it did not take long before they learned they could use the two bells to show off their instrument, and their abilities. A classic example of this is in

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[139] Kent Kennan, The Technique of Orchestration (Upper Saddle River New Jersey: Prentice Hall 1997), 348.

[140] Floyd,. 7.

[141] Mallett, 13.

[142] Floyd, 7.

the triplet variations in Arban's "Carnival of Venice Variations," where the soloist played the downbeats on the large bell, and the up beats on the small bell. It is not difficult to do, and it sounds impressive.[143] These performers found it worked well, and it delighted the audiences, and the popularity of the instrument began to take off and possibly overshadow its ensemble position.

> The euphonium soloist of the "Golden Age of Bands" era certainly was nearly as important in programming as was the cornet soloist. The performing potential of having a double set of tubing resulting in two contrasting sound qualities, was increased, not unlike the performance variety possible today with mutes and "prepared" instruments. The nineteenth century literature with its question-and-answer-type melodies, its slur-three-tongue-one disjunct variations and its "schmaltzy" obligatos all became natural outlets for the double bell instrument.[144]

The euphonium soloist learned to utilize both bells during their solos to amaze the audience, keeping variety in their musical interpretation. The multiple bells seemed to be utilized most successfully and often during cadenzas, creating flashy back and forth effects.[145] Glenn Bridges writes in his biography on Mantia that he "heard him [Mantia] play double stops or chorded tones in the rendition of a simple song, using alternate bells."[146] And in his dissertation, Mallett describes how Mantia and Oscar Short (cornetist), as soloists for Arthur Pryor's Band, would perform "Miserere" from Giuseppe

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[143] Louder, interview.

[144] Petersen, 5.

[145] Mallett, 14-15.

[146] Bridges, 97.

Verdi's Il Trovatore. During the performance the two would stand on the opposite sides of the stage from each other and Mantia would use his small bell as an echo effect.[147]

Unfortunately, there is no true way of knowing the different ways soloists used the small bell in their playing, as there is no treatise or method for standard use of the double bell euphonium, and every performer would use his instrument differently. And most unfortunately, few quality recordings still exist today, that would provide insight into the various methods. Time is past for being able to talk with these performers, and there are very few people today who have heard these performances. More than likely, each performance by a soloist was different, much in the tradition of the Baroque opera where singers would have varied their arias from performance to performance. And knowing how flamboyant and talented the soloists were from this era, it is hard to think they would not have used the instrument to its fullest potential to please their audience.[148]

Because of the serious lack of solos written for brass players during this era, in order to perform, soloists had few options: play a composition written for another instrument, or write their own. Many players chose the later as the solution for expanding to their repertoire. As a result it is difficult to separate the euphonium soloist and the composer of euphonium solos in this era. These performers wrote music that exploited their own abilities, and amazed the audience with their technical acrobatics.[149] Whatever flashy technique they had personally mastered, multiple tonguing, huge intervallic leaps, or extreme dynamic contrasts, would find a way into their arrangements.

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[147] Mallett, 15.

[148] Mallett, 17.

[149] Bowman, interview.

This style of flashy, technical solos fit well into a typical concert program, which usually began with an overture. Before the audience had a chance to relax, the conductor immediately followed with the first of several encore marches. These opening pieces were almost always upbeat and flashy, meant to excite the audience and pull them into the performance. The first soloist was generally programmed next. This performer was there to also grab the audiences' attention and amaze them with their playing. This first soloist on a typical concert program was generally a brass player, and typically flamboyant showpieces filled the role perfectly.[150] The fast pace of these opening pieces and the exciting brass soloist fit well together.

The preferred forms of these flashy solos were generally written in a theme and variation or rondo, always using a simple or popular tune as the melody with which to base the piece upon. It is no surprise that many of these popular melodies came from operas, since many of these performers, Mantia, DeLuca, Raffayolo were Italian immigrants, or first generation Italian Americans. They came directly from the Nineteenth Century School of Italian Opera, their influences being the works of Verdi, Bellini, and Donizetti. What better genre to use as the melodies for their solos than something they had listened to since childhood?[151]

Popular songs from their heritage provided just one of the many sources these brass players would utilize when writing their solos. The melodies and titles of the compositions were often written for a specific performance, or a particular theme. Many of these brass solos, such as "Atlantic Zephyrs," "Bride of the Waves" and "From the

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[150] Louder, interview.

[151] Ibid.

Shores of the Mighty Pacific," were written on nautical themes, possibly for performances near the ocean. Frank Simon wrote "Willow Echoes," a cornet solo probably for a performance the Sousa band was doing at Willow Grove. Joseph DeLuca wrote "Beautiful Colorado" for a performance while on tour in the state of Colorado. Composers would also put together song collections. "The Southerner" is a collection of southern tunes, possibly written for a performance in this particular part of the country.[152] There was definitely a wealth of recognizable melodies the soloist could use to grab the attention of the audience and then amaze them with their abilities. These pieces also served a utilitarian function, being brought back at different venues, even by different performers. It is known that Arthur Pryor, a trombone player, and Simone Mantia often filled in for one another's solo performances, even playing the same scheduled solo on the instrument scheduled to perform.[153]

The role of the brass soloist and euphonium soloist changed in the years following the "Golden Age of Bands." There was also a dramatic increase in the number of solos written for the euphonium, relieving soloists of the need to write their own music. There has also been an increase in technical ability with euphonium players of today, possible reasons for this increase being: teaching methods, increasing competition, and most important, better equipment.[154] The euphonium of today is considerably different from the double bell euphonium played at the turn of the century. Fifty years of improvements have produced an instrument that responds better and is easier to hold.

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[152] Bowman, interview.

[153] Louder, interview.

[154] Bowman, interview.

The modern euphonium has an improved valve and slide system, as well as a larger bore, which enhances the distinctive dark timbre. The requirements of modern solos have made increasing demands on performers to achieve higher levels of technical proficiency, creating a new type of performer. There is an ever growing need to be more proficient, as there is much more competition today than in the past, and performers must achieve this level in order to be competitive.[155]

The style of playing during the "Golden Age" is not found on such a wide scale today. Only a few bands tour today, mostly military; because there are usually so few positions available within these bands, competition is fierce. The only other ensemble that continues the tradition of the "Golden Age" is the local community band whose performances are usually limited to a few concerts a year. And in most playing situations, players are not asked to switch from a soloist to ensemble player as often today. This has created a very different type of player.

Because performing styles have changed, the performer has changed, and the euphonium world is quickly losing a chance to learn from and emulate the performers of the "Golden Age."

[155] Louder, interview.

APPENDIX A

BAND PERSONNEL

A listing follows for many of the major bands of this era, and the euphonium players of these bands. Appendix A lists the bands and which players performed with that band, and Appendix B lists the performers and bands they played for. If at all possible, the dates of the player's tenure in the band are mentioned. The primary source for this information is an unpublished list of euphonium players, provided by Dr. Earl Louder, professor emeritus of euphonium and tuba at Morehead State University, former euphonium soloist with the United States Navy Band, member of the Detroit Concert Band, and the New Sousa Band. Other sources include Band Encyclopedia,[156] Pioneers in Brass,[157] Karl L. King,[158] The Art of Euphonium Playing Vol 1-2,[159] "The Karl King Story: An Informal Interview"[160]The Double Bell Euphonium: Design and Literature Past and Present,[161] "Members of Sousa's Band,"[162] "Brass Band Reference-Golden Age of Brass,"[163] Interview with Dr. Brian Bowman,[164] Brief Biographical Sketches of

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[156] Berger.

[157] Bridges.

[158] Hatton.

[159] Lehman.

[160] Holvik.

[161] Mallett.

[162] Lovrien, Sousa Web Site.

[163] Summit Records Online.

[164] Bowman, Interview.

Prominent Euphonium Players,[165] The Golden Age of Brass CD,[166] and Tribute, A Collection of Classic American Showpieces for Euphonium.[167]

BAND PERSONNEL

1880-1930

Patrick Gilmore Band

- Harry Whittier 1888
- Joseph Raffayolo Early 1890's
- Simone Mantia
- According to a book belonging to Leonard B. Smith
  1892 Personnel
  Tenor Horn- A. Track
  N. Moran
  Baritone- L. Van Praag
  Euphonium- Harry Whittier (soloist on *Antoniophone*)[168]
  Joseph Raffayolo (soloist on *Euphonium*)
- According to Herbert L. Clarke
  1892- Gilmore's Famous 100 Man St. Louis Exposition Band
  Bb Tenor- P. H. Van Praag (*Antoniophone*)
  Bb Tenor- J. R. Moran
  A. Track
  Baritone- H.E. Whitaker[169]
  Euphonium- Joseph Raffayolo

John Philip Sousa Band

- August Hasse 1892
- Joseph Raffayolo 1892-1896[170]

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[165] Curtiss.

[166] Colburn.

[167] Mead.

[168] A circular baritone, wrapped similar to a French horn actually pitched in Eb. It was invented by Antoine Courtois in the last half of the Nineteenth Century.

[169] This performer is probably Harry Whittier.

- Simone Mantia 1896-1903
- Ed Wardwell 1898-1903
- John J. Perfetto 1904-1920
- Atha J. Garing 1909-1923
- Fortunato F. Sordillo 1912-1914
- Jaroslav "Jerry" Cimera 1913
- Aaron Harris 1917-1919
- Howard Haas 1918
- Pasquale Funaro 1919
- M. Leavitt 1919
- M. Loffini 1920
- Carl Preble 1921-1922
- Joseph DeLuca 1920-1927
- Noble P. Howard 1924-1931
- Graden Lower 1925
- Louis Castelucci 1926
- Wayne Lewis 1926-1931
- Ralph N. Wige 1928-1931
- Eldon Baker
- Garrett DeKay

Arthur Pryor Band

- Ed Wardwell 1904
- Simone Mantia 1904-1934
- Olé May 1917
- Angelo Aguilla 1924-1925
- Walter Layne 1928-1929
- Graden Lower 1930-1931
- Fortunato Sordillo
- Wayne Lewis

Signor Allessandro Liberati Band

- Signor Valetti 1891
- Erminio Giannone 1893
- Philip Cincione
- Pasquale Funaro
- Joseph DeLuca

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[170] Some sources have Raffayolo as playing in the band until 1903, but this information would be incorrect as he died in 1896.

- Salvatore Florio
- Armando Manzi

Patrick Conway Band

- Mario Falcone 1915-1916
- Joseph DeLuca 1925
- Walter Layne 1926
- John J. Perfetto 1920's
- Pedro Lozano
- Acton Ostling
- Fortunato Sordillo
- Howard Haas (Haus)

Guiseppe Creatore Band

- Joseph DeLuca 1912-
- C. Mandrillo
- Antonio Liberati 1926-1930
- Salvatore Florio

Duss Band at Madison Square Gardens

- Pasquale Funaro

Bohumir Kryl Band

- Frank Cimera
- Philip Cinconne
- Jaroslav "Jimmy" Cimera 1906-1912; 1914-1915

Frederick Innes Band

- John J. Perfetto
- Jaroslav "Jimmy" Cimera 1921

Edwin Franko Goldman Band

- John J. Perfetto 1920's

- Nicola Gallucci
- Wayne Lewis
- Dominic Tavaglione
- Roger Smith
- Salvatore Florio

Frank Cola Santo Band

- C. Mandrillo

Harold Bachman's Million Dollar Band

- Graden Lower

Germania Band of Boston

- George Stewart 1875-1886

Stewart's Band of Boston

- Fortunato Sordillo

U.S. Navy

- Jean Maganaro
- Bill Flanagan

U. S. Marines

- Olé May 1903-1907

Ringling Brother's Circus

- Noble Howard
- Fred Jewell 1902-1904, 1907
- Charles Sanglaer 1904
- John Horak mid 1920's

Barnum and Bailey Circus

- Russell Alexander 1897-1902
- Otto Deming 1908
- Forrest Mendenhall 1908
- Karl King 1913; 1917-1918

Otto Floto Circus

- Fred Jewell 1905

Sells Floto Circus

- Fred Jewell 1906
- Karl King 1912; 1914-1916-conductor

John Robinson Circus

- George Stewart
- Karl King 1910

Yankee Robinson Circus

- Karl King 1911

Wallace Brothers Circus

- Charles Sanglaer 1898

Other Circus Band Members

- Charles Bezucha
- Charles Caputo
- Salvatore Florio
- Aaron Harris
- Charles Sanglaer

APPENDIX B

EUPHONIUM PLAYERS AND ENSEMBLES

1880-1930

Angelo Aguilla
- Arthur Pryor Band 1924-1925

Russell Alexander
- Barnum and Bailey Circus Band 1897-1902

Eldon Baker
- John Philip Sousa Band

Charles Bezucha
- Circus Bands

Charles Caputo
- Circus Bands

Louis Castelucci
- John Philip Sousa Band 1926

Frank Cimera
- Bohumir Kryl Band

Jaroslav "Jerry" Cimera
- Bohumir Kryl Band 1906-1912; 1914-1915
- John Philip Sousa Band 1913
- Frederick Innes Band 1921

Philip Cincione
- Signor Allessandro Liberati Band
- Bohumir Kryl Band

Garrett DeKay
- John Philip Sousa Band

Joseph DeLuca
- Guiseppe Creatore Band 1912-1919
- John Philip Sousa Band 1920-1927
- Patrick Conway Band 1925
- Signore Allessandro Liberati Band

Otto Deming
- Barnum and Bailey Circus Band 1908

Mario Falcone
- Patrick Conway Band 1915-1916

Bill Flanagan
- United States Navy Band

Salvatore Florio
- Signor Allessandro Liberati Band
- Guiseppe Creatore Band
- Edwin Franko Goldman Band
- Jerry Cimera Rodeo Band

Pasquale Funaro
- John Philip Sousa Band 1919
- Duss Band of Madison Square Garden
- Signor Allessandro Liberati Band

Nicola Gallucci
- Jerry Cimera Rodeo Band
- Edwin Franko Goldman Band

Atha J. Garing
- John Philip Sousa Band 1909-1923

Ermino Giannone

• Signor Allessandro Liberati Band	1893

Howard Haas

• John Philip Sousa Band	1918
• Patrick Conway Band	

Aaron Harris

• John Philip Sousa Band	1917-1919
• Circus Bands	

August Hasse

- John Philip Sousa Band

John Horak

• Ringling Brothers Circus Band	1924-

Noble P. Howard

• John Philip Sousa Band	1924-1931
• Ringling Brothers Circus	

Fred Jewell

• Gentry Brothers Dog and Pony Show	1899-1901
• Ringling Brothers Circus Band	1902-1904; 1907
• Otto Floto Circus Band	1905
• Sells Floto Circus Band	1906
• Barnum and Bailey Circus Band	1908-1910
• Hagenbeck-Wallace Circus	1916-1917

Karl King

• John Robinson Circus Band	1910
• Yankee Robinson Circus Band	1911
• Sells Floto Circus Band	1912; 1914-1916
• Barnum and Bailey Circus Band	1913; 1917-1918

Walter Layne

• Patrick Conway Band	1926

- Arthur Pryor Band 1928-1929

M. Leavitt
- John Philip Sousa Band 1919

Wayne Lewis
- John Philip Sousa Band 1926-1931
- Edwin Franko Goldman Band
- Arthur Pryor Band

Antonio Liberati
- Guiseppe Creatore Band 1926-1930

M. Lofini
- John Philip Sousa Band 1920

Graden Lower
- John Philip Sousa Band 1925
- Arthur Pryor Band 1930-1931
- Bachman's Million Dollar Band

Pedro Lozano
- Patrick Conway Band

C. Mandrillo
- Frank Cola Santo Band
- Guiseppe Creatore Band

Jean Manganaro
- United States Navy Band

Simone Mantia
- Jules Levy Band
- Schneider's Band
- Patrick Gilmore Band
- John Philip Sousa Band 1896-1903

- Arthur Pryor Band 1904-1930

Armando Manzi
Signor Allessandro Liberati Band

Olé May
- Marine Band 1903-1907
- Arthur Pryor Band 1917

Forrest Mendenhall
- Barnum and Bailey Circus Band 1908

Acton Ostling
- Patrick Conway Band 1926-1928

John J. Perfetto
- John Philip Sousa Band 1904-1920
- Patrick Conway Band 1920's
- Fredrick Innes Band 1920's
- Edwin Franko Goldman Band 1920's

Carl Preble
- John Philip Sousa Band 1921-1925

Joseph Raffayolo
- Patrick Gilmore Band early 1890's
- John Philip Sousa Band 1892-1896

Charles Sanglaer
- Wallace Brothers Circus Band 1898
- Ringling Brothers Circus Band 1904
- Kittes Band of Canada
- Circus Bands

Roger Smith
- Edwin Franko Goldman Band

Fortunato F. Sordillo
- John Philip Sousa Band 1912-1914
- Arthur Pryor 1917
- Patrick Conway Band
- Stewart's Band of Boston

George Stewart
- John Robinson Circus Band
- Germania Band of Boston 1875-1886
- Stewart's Band of Boston 1886-

Dominic Tavaglione
- Edwin Franko Goldman Band

Signore Valetti
- Signor Allessandro Liberati Band 1891

Ed Wardwell
- John Philip Sousa Band 1898 -1903
- Arthur Pryor 1904-

Harry Whittier
- Patrick Gilmore Band

Ralph N. Wige
- John Philip Sousa Band 1928-1931

Others Euphonium Players
- Charles Bennet
- Enrico Bozzacco
- Pendaro Castellucci
- G. Liguori
- Carmine (Vincento) Luce
- F. Montanari
- E. Morra
- John Opferkuch

- Boyd Pixley
- Peter Seminara
- Frank Tedeschi
- Thomas Van Osten
- Frances Zimnock

APPENDIX C

INTERVIEW WITH DR. EARL LOUDER

Dr. Earl Louder is retired Distinguished Professor Emeritus of euphonium and tuba from Morehead State University, Kentucky, where he also served as Resident-Artist for 27 years. Before his tenure at Morehead State, he was, for 12 seasons, principal and featured euphonium soloist and head of the brass department of The United States Navy Band, Washington, DC. His education includes an undergraduate degree from Michigan State University, studying under the renowned euphonium artist Leonard V. Falcone. His doctoral work was completed at Florida State University from which he holds the distinction of being the first person to complete the Doctor of Music degree in Euphonium Performance.

Currently, he is principal and featured euphonium soloist with Keith Brion's New Sousa Band, and Dr. Leonard B. Smith's Detroit Concert Band, and he plays euphonium with the euphonium/tuba ensemble Symphonia. He is a permanent faculty member at the Blue Lake Fine Arts Camp in Michigan. [171]

The following is a transcription of an interview with Dr. Earl Louder on June 3, 2000.

Bowles: What was the role of the soloist in the bands of 1880-1930? How often were they expected to perform? Were they expected to have repertoire there at

[171] Keith Brion, "Featured Performers," Keith Brion's New Sousa Band. Available from http://www.newsousaband.com/performers.html; Internet; accessed 26 September 2001.

Dr. Louder: I would say it depends on the band. Like for instance, the Sousa Band, which was intact all this time, was a real professional group. I would say those soloists, who wrote a lot of solos themselves, they had a repertoire of their own things they could probably do on demand. If Sousa said, I want this today; they would be able to do it. And Mantia, I would say, would be the same way, because he had several he had done. And not that they did their own music all the time, because I've got programs that showed they did other solos...

Bowles: That was another question, how many of them did write their own pieces? And did they share their solos?

Dr. Louder: I would think they did. I don't know that for a fact, but I would think they did. The reason I would say that is because, I know there are instances, Leonard Smith told me about this as well...but there are instances where its been recorded that, Arthur Pryor may have been sick that day, or couldn't really do a solo for whatever reason, and Mantia would step in, and actually he played the same solo, on euphonium, sometimes even on trombone. But he would actually do that solo, and it can be assumed the opposite of this was true; Pryor would play a solo of his. But I don't know if he did it on the euphonium. He may have done it on what was called the Pryoraphone, which was sort of a baritone type horn. More than likely a double bell instrument, but we are not sure yet exactly what it is. I don't have any pictures of it, but we do know what it was called. In that instance,

I would think they did. I don't think they would be that cut throat to say you can't play my solos. And knowing them as people, they say Herbert L. Clarke was a real gentleman. There were some soloists they had, in the Sousa Band, who were really cut throats. They would just as soon stab you in the back as look at you. But again, the band, which they are in, as to whether they had to do it on the spur of the moment, I think the deciding factor would be who the conductor was. I would hope they would give a little bit of headway on it. But if they were playing at a big convention, or exposition, they might want to change their program.

Bowles: Could you consider these players more versatile than players today, as far as within the function of the band?

Dr. Louder: Possibly, you know sometimes it is hard for a soloist, a true soloist on an instrument, to actually be an ensemble player. Because the soloistic projection of sound, will stick right out regardless of what part you play. I know that there were probably other players in those bands who were almost every bit as proficient, especially in the cornets, because they used to do a lot of trios, quartets, as well as solos. And some of those guys that were in the quartets, played very well, but they weren't the soloists. I guess it was the prerogative of the conductors to say, "this guy I want as my soloist, because he's got that little edge above the rest." As far as technical abilities, I am sure there were varying technical abilities within that group like there are today. Now compare their playing technically to today's playing, I don't know, some of the things I hear today are pretty scary. And you

know, because you hear some of your peers playing. And a lot of professionals are doing things today, that I look back even when I was in high school, and listening to high school players at that time, the types of solos they played, of course most of the solos played today wasn't available then, but the technical abilities have so far surpassed what they were, let's say in the 1940's. The idea is that there has been a tremendous incline in terms of technical abilities. But there is several reasons for that, not, just let's say the person doing it, or the teaching techniques. Possibly the teaching techniques you can add to that, but the better equipment we have to play on, instruments today have added immensely to the efficiencies of our playing abilities.

Bowles: And speaking of the instruments themselves, the role of these tenor voices, did they have both euphonium and baritones at the same time playing in these bands?

Dr. Louder: They had what was called a euphonium and they had what they called a baritone. Now, some bands used what they called a European baritone, you know the small one, you're talking about .500-.525 bore. But most of the time when they're talking about baritones and euphoniums in these bands of Sousa and the cross of the century, especially here in this country, you were talking about let's say a double bell euphonium, but its really the size bore of what we know as the American baritone horn. Like the Conns and the Kings and the Olds, with the bell coming to the left hand and the three valves on a bias on the front. And those

instruments have a bore size of about .562-.565 in that vicinity, which is a lot larger than the true European baritone horn. But yet they are not the size of the euphonium, which is anywhere from .570-.590. You have got to remember that some of these companies in Europe advertise their instruments with their outside diameters. For instance Willson advertises their euphonium at .630 or something like that, that's an outside diameter. If you were to take the inside diameter, you have got an instrument of about .590-.592, that's the size of the large bore.

Bowles: But it is still bigger than anything they played back then?

Dr. Louder: Oh yeah, a lot bigger. The largest they played back then, what they called euphonium, was the size of the .560-.565 baritone horn we know, except they have a second bell. And the baritones were a little bit smaller bore than that, but not the true baritone horn unless it was someone like the early bands, Gilmore for example. In those bands they might have used what they called the tenor horn. Now the tenor horn in Bb is really the small baritone that we know today. Some bands however called the tenor horn the one in Eb. So when you're looking on one of those lists, I can't remember, did it say Bb tenors on one of those early ones...Ah, it just says tenor horn. Now there was a second page right after the first one. It says Bb tenors, and that would be the European style of a .500-.525 bore, like a small trombone. And the baritones would be more like what we have in this country right now. And I don't mean the euphoniums, but the baritones, the American made. I always called the American made the hybrid. Its neither

real baritone or euphonium; it sits right in the middle. It's sort of like the 88H trombone a medium large bore. But you notice they didn't list it as a euphonium; it says Bb tenor and baritones in the band. But yet the double bell instrument is referred to as the euphonium. It was not any different bore size.

Bowles: Was that the solo instrument or did they also use that while playing in the band?

Dr. Louder: They used it while playing in the bands, because if you look at some…I'm thinking it was the British publishers, every now and then you'll be playing along, and you'll see "SB" or "LB".

Bowles: Small bell, large bell.

Dr. Louder: Right, and you were to play certain parts on that bell within the course of that piece. But it had another function too, the double bell euphonium was used a lot of times in bands that didn't have enough trombones. They played the baritone part until they maybe needed a three part, four part trombone section, and they would switch over to the little bell, and play the trombone part. But there was music written originally that indicated which bell to use. As a matter of fact, before I knew that, I kept looking at some of this music, and I wondered what it meant. And then I did some research and found out what it referred to, and some of them did say large bell, they wrote it out, so its function was soloistic. But yet

[its function was mainly] ensemble playing, and as well as an alternate to the trombone. Multi uses within the ensemble.

Bowles: Since there are truly two different instruments that fit this role in the ensembles, baritone and euphonium, were they treated as having separate functions like in the traditional English brass bands?

Dr. Louder: Yeah, we have this problem in this country when you see euphonium and baritone names, it really means the same instrument, it doesn't mean two different instruments. But if you play the English or European arrangements, you'll have alto and tenor horns, uh, baritone horn, and euphonium. The baritone horn is usually a treble clef part, and the euphonium is a bass clef part. And they are treated as two separate parts. But in this country you have to look at it to be sure, you know turn the page over and it might be the same part, one is treble clef and one's bass clef. So lets say the connotations of these are not standard by any means. You have to look at what you have in the score, and see where they're different. I think that it wasn't originally manufactured as a soloistic instrument; I think it was originally the ensemble instrument to play as I said, large bell and small bell. But in the hands of some of the artists who played in those days, such as Mantia, they learned pretty soon, that you could go back and forth, you know between the bells, and really show off the instrument. You know like during the carnival variations, at the end of the piece. They are using the large bell for the downbeats, and the small bell for the off beats, or the accompaniment notes. And

they found that it worked well, so it evolved to a solo feature. I don't think it started as a solo instrument. No, I don't think manufacturers did that at all. I don't know if manufacturers came up with it, or if conductors asked manufacturers to do that

Bowles: To fulfill a purpose, a need they had.

Dr. Louder: Yeah...I don't think we have a way of finding that out either.

Bowles: How about the music the soloists played, you know overwhelmingly they wrote their own music for their own show...but the majority of what they wrote was based on an opera aria, or a popular song of the day.

Dr. Louder: They are showpieces, exactly. In other words, what Sousa did, for instance, if you notice if you looked at all his own programs, the first soloist you have got in the very beginning of the program was a cornet soloist. And that was what you called an attention grabber, cause most of the cornet solos were very flamboyant type pieces, real technical yet lyrical, you know the balance between the two, such as how Clarke wrote. Not all Clarke's things are Theme and Variations, but they are rondo-like a lot of times. And they used them specifically in their programming, Sousa did especially. As that spot was a time to really get them. You open up with a concert march, and go to an overture right away. You give them an encore march right after that, but that is not in the program, it is just

played. Then immediately following that you go into your first soloist, it's sort of like bang, bang, bang, "now I've got you." Rather than starting with something very droll, very sedate, and so that function was then, to really wow the people, and get their attention. And the reason they drew from operas was that there wasn't much written for the solo instruments, especially the euphonium. In those days they either played trombone literature or cornet literature, or they tried to do something of their own. The easiest thing was to find a melody that you could make variations out of. And where do you find good melodies from, but operas? Talking about why they used operatic arias as basis for Theme and Variations. If you look at the names of the people at the turn of the century, what do you see...

Bowles: Italians.

Dr. Louder: Raffayolo, Mantia, DeLuca, they are Italians from the Old World, and what do they come out of, a school of Opera. And so what better venue to take things from, but something you know. And I am sure that was really why arias were used more than anything else.

APPENDIX D

INTERVIEW WITH DR. BRIAN BOWMAN

Dr. Brian L. Bowman enjoys a distinguished career as a soloist, clinician, recording artist, educator and administrator. Dr. Bowman has held the principal euphonium position, in addition to being a featured soloist in each of the bands he has been associated with: The United States Navy Band, The United States Bicentennial Band, The United States Air Force Band and the River City Brass Band.

Currently Professor of Music (Euphonium) in the College of Music at The University of North Texas, Dr. Bowman has also served on the music faculty of eight other universities. In 1989 he was named the British Magazines "Euphonium Player of the Year," and in 1995 was given the "Lifetime Achievement Award" from the Tubists Universal Brotherhood Association.[172]

The following is a transcription of an interview with Dr. Brian Bowman on 2 June 2000.

Bowles: What can you tell me about the role of the euphonium in the bands of the "Golden Age?"

Dr. Bowman: Much of the music they played was transcriptions. The Euphonium took on the role of cello in these transcriptions. As bands have gotten away from doing transcriptions, and doing more original literature, there have been some wonderful original pieces written with good euphonium parts, and exciting parts, but within

[172] Encore Music Publishers, "Brian Bowman Biography," Encore Music Publishers Online. Available from http://www.encoremupub.com/bowman.html; Internet; accessed 26 September 2001.

the last twenty to forty years, that's changed. And in fact we have a problem, if you look at some of the orchestration books now, like the Kennan Orchestration book, and read what it has to say about the scoring for the euphonium, it scores for it as a background instrument usually in octaves with the tuba. And so we find that with a lot of literature in the last few years, it has been sort of a dearth of euphonium music. And so this is a problem in the wind band movement. When we get away from the transcriptions and some of the early original band music, you know at the time of the Sousa band, and the other bands, there is a tremendous role, not only as a soloist in front of the band, but as a soloist within the band because it played all those wonderful tenor lines. And it was very versatile, it would play everything. It played harmony; it blends well with the clarinet section in their chalameau register in all the marches. It would play with every section. It would do wonderfully well as an ensemble instrument reinforcing horns, it would blend will with the low brass section, yet it would be a partner with the cornets at the octave. So you find the function of the instrument much wider, and much more versatile.

The University of North Texas Wind Symphony plays lots of new literature, and many times the parts for euphonium are not very exciting, they aren't very soloistic, although there are certain exceptions, not nearly as meaty as a lot of the traditional literature.

But in that time there wasn't a lot of original band literature, and so everything was transcriptions for the most part, except for the pieces the soloists wrote for themselves and things that were arranged by the conductors.

Bowles: The soloists who did write for themselves, the music they wrote was of the Theme and Variations sort, based on a popular tune of the day, or a popular opera aria. But they seemed very utilitarian…

Dr. Bowman: A lot of them were utilitarian. Frank Simons wrote "Willow Echoes." "The Willow" was a famous concert site Sousa's Band played each year. It was probably written for that occasion. I know that a lot of the solos had nautical themes like "Atlantic Zephyrs," or "From the Shores of the Might Pacific" or "Bride of the Waves." Mantia did a lot of his arrangements based on his Italian heritage as well as the popular songs of the day. And unfortunately, there are a lot of his arrangements that are probably lost. "The Southerner" is a collection of southern tunes. I think it was amazing that they were able to write for themselves. They usually exploited their own individual talents too.

Bowles: Did they share their solos?

Dr. Bowman: I don't know for sure. Mantia was good at slur two- slur two, so a lot of his music was written that way. So most of their individual pieces were written for what they were good at. It is hard to say if they did pass solos around.

Bowles: What kind of situation did the soloists play in? For example how often did they play?

Dr. Bowman: I guess it would depend on the players and the conductor. You probably had a repertoire you could play, and if called upon at short notice you could perform something. I know there were times when people would substitute for other people; they might have to play that particular solo.

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