

A MASTER'S EUPHONIUM RECITAL AND PROGRAM NOTES

by

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## Abstract

This master's report focuses on the history, brief analysis, and pedagogy of the four works performed on February 15, 2016 for the author's Master's Recital.

The first chapter explains the work *Pantomime* by Philip Sparke. It contains a short biography of Philip Sparke, an in-depth background on the composition of the work, and a theoretical and pedagogical look at the piece.

The second chapter centers on *Fantasia* by Gordon Jacob. This brief biography will explore Jacob's compositional output and legacy, and the theoretical analysis will focus on his use of chromatics and the interplay between the piano and the euphonium. The pedagogical analysis will focus on performance techniques and practice.

The third chapter is devoted to *Blue Lake Fantasies*, an unaccompanied work for solo euphonium by David Gillingham. The biography will focus on Gillingham's contribution to euphonium repertoire, specifically and the history of where and why this work was written. There will be a concise theoretical analysis followed by a heavily pedagogical analysis, which will break down the performance techniques used in each of the five movements.

The final chapter of the report is about David Werden's euphonium arrangement for two euphoniums and piano of *Believe Me If All Those Endearing Young Charms* by Simone Mantia. This chapter will present a short biography of Mantia explaining his historical significance, a brief theoretical analysis, and a pedagogical analysis that focuses on the duet aspect of this piece.

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# Chapter 1 - *Pantomime*

## Biographical Information on Philip Sparke

Philip Sparke was born in London in 1951, and is one of today's leading composers of music for brass, concert band, and brass band. He studied trumpet, piano, and composition at the Royal College of Music (RCM). Sparke's first compositions were written for brass band and wind band in the 1980's and published while attending the RCM. Interest in his compositions grew quickly and led to many commissions, with one of his most notable early commissions being *The Land of the Long White Cloud* (1979), a test piece for the Centennial Brass Band Championship in New Zealand.<sup>1</sup>

Over the course of his life, Sparke has received commissions from all over the world for various compositions and has travelled to conduct these pieces. This has led to many awards including the BUMA International Brass Award in 2011 for his contribution to brass music. Sparke also founded his own publishing company, Anglo Music Press, in 2000 which is dedicated to publishing works for brass band, concert band, fanfare band, solo works, and recordings of his compositions.<sup>2</sup>

Sparke has been influenced by many composers throughout his lifetime including Brahms, Mahler, Copland, Stravinsky, Ravel, and John Williams.<sup>3</sup> Although he listens almost exclusively to orchestral music, Sparke writes mostly for wind band, brass band, and wind

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<sup>1</sup>Philip Sparke, "Biography," *The Music of Philip Sparke*, Accessed April 4, 2016, <http://www.philipsparke.com/biography.htm>.

<sup>2</sup>Sparke.

<sup>3</sup>Chris Thomas, "4BR Interview – Philip Sparke," *4 Bars Rest*, May 12, 2006, <http://www.4barsrest.com/articles/2006/art586.asp#.VuY78YvG6ML>.



instruments. Sparke feels that, “Orchestras don’t really appeal as they have enough good music already and don’t need new music as much as bands seem to.”<sup>4</sup>

*Pantomime* was composed in 1986 and commissioned by the professional euphonist, Nick Childs. Childs was born in 1961 in Usk, South Wales. He has an impressive career that includes performing, conducting, and teaching. Childs was well known early on as a euphonium virtuoso and toured with his brother Robert, also a euphonium virtuoso, as the *Childs Brothers*.<sup>5</sup> They played all over the UK, competed in competitions, and recorded albums together.

*Pantomime* was recorded on two of their albums, *Sovereign Soloists Vol. 1*, published in 1990 and *Welsh Wizards*, published in 1993.<sup>6</sup> Childs is best known today as the conductor of the famous Black Dyke Band, which he started directing in 2000.

*Pantomime* was written for solo euphonium and piano and is now considered a standard in the repertoire. *Pantomime* draws inspirations from characters of *Commedia dell'Arte*, which is an Italian theatre tradition that is based on improvisation instead of scripted plays.<sup>7</sup> There are certain “masks” that the actors would wear which represent different characters. The masks and characters are one in the same and the actors would improvise a scene in character while wearing the mask. Sparke’s compositional style is to through compose his music, or as he likes to put it, “I start at A and end at Z.”<sup>8</sup>

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<sup>4</sup>Thomas.

<sup>5</sup>Iwan Fox, “Nicholas Childs Interview,” *Four Bars Rest*, Accessed April, 4, 2016, <http://www.4barsrest.com/articles/2001/art003.asp>.

<sup>6</sup>Eric Paull, “Discography,” *Guide to the Euphonium Repertoire*, ed. Lloyd E. Bone Jr. and Eric Paull, 285, (Bloomington, IN: Indiana University Press, 2007.)

<sup>7</sup> <http://www.philipsparke.com/Pantomime%20BB.htm>.

<sup>8</sup><http://www.4barsrest.com/articles/2006/art586.asp#.VutY5IvG6ML>.

When asked in an interview in 1996 about the success of *Pantomime* Sparke responded, "... It breaks the mold, it's not an *air varie*, also it doesn't concentrate on one side of the euphonium, it tries to cover every aspect."<sup>9</sup> Sparke composes with the euphonium in mind, showcasing the character and beauty of the instrument. In the same interview, when asked if he gets the ability to make the euphonium sound good from intuition or from being a player himself, Sparke responded, "Well I would say that the one thing I really like about the euphonium above all other brass band instruments is the *cantabile timbre* in the top register that no other brass instrument has. Where other instruments start to get weaker above the staff I think the euphonium gets stronger, and that is something I think I exploited in *Pantomime*."<sup>10</sup>

### Theoretical Analysis

*Pantomime* showcases different characters and technical styles using five distinct sections throughout the piece. The overall form is a modified arch form. The form is ABCBD, with the C section being developmental as it passes through many key centers, but made of completely new material instead of developing old material.

The A section in the modified form is in a slow 4/4, *andante semplice*, in A-flat major. The theme is open and tonal (Figure 1.1) The A section consists of simple four-bar phrases and does not often deviate from the key except for very short passages.



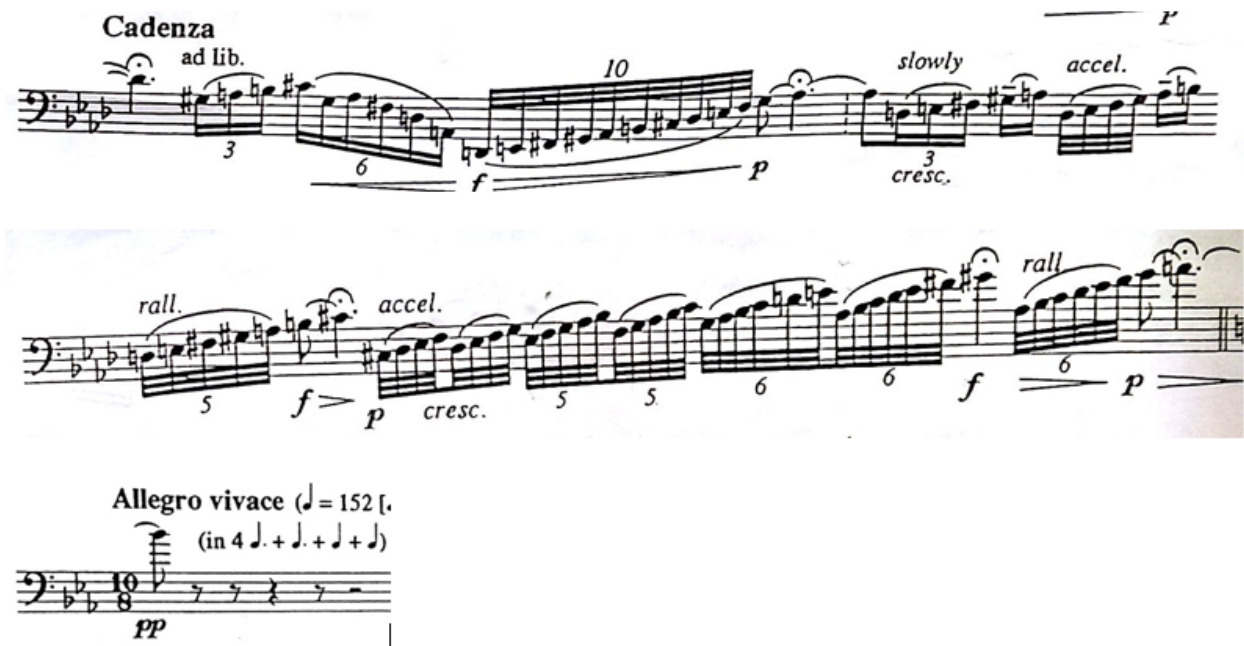
Figure 1.1 Measures 1-4 - *Pantomime*

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<sup>9</sup>Stephen Mead, "Euphonium Notes" *TUBA Journal* 44 (1996): 45.

<sup>10</sup>Mead, p. 45.

The A section transitions to the B section through a short cadenza (Figure 1.2). The cadenza starts in D Lydian with the held D-flat acting enharmonically as C-sharp. The piano is holding a D major seven chord underneath that is released at the first fermata. The cadenza ends with the melody moving to a B-flat from an A on the downbeat of the B section, which is the fifth scale tone of the next section in E-flat major.



**Figure 1.2 Cadenza at measure 40 - *Pantomime***

The B section is in 10/8, *allegro vivace*, and in E-flat major. With stylistic change from the opening section, there is a seamless tonicization of G major starting in measure fifty-three. In measure fifty-four the piano plays G major on beat one, C major on beat two, F seven on beat three, B-flat major on beat four, and E-flat major on the downbeat of the next measure (Figure 1.3).

The image shows a musical score for measures 51-55 of a piece titled "Pantomime". The score is written in 10/8 time and consists of two systems. Each system has three staves: a bass line (left), a piano accompaniment (middle), and a bass line (right). The key signature is three flats (B-flat major). The piano accompaniment features a rhythmic pattern of eighth notes and chords. The bass lines consist of eighth notes, some with slurs and accents.

**Figure 1.3 Measures 51-55 - *Pantomime***

A *rallentando* brings the B section to the transition, which is a piano accompaniment interlude. This interlude modulates to the new key of G-flat major at the downbeat of letter G (Measure 99). Letter G sounds fluid, modulating to D-flat major and back to G-flat major (Figure 1.4).

Figure 1.4 Measures 99-116 - *Pantomime*

There is a seven-bar transition at Letter H (measure 116) before the start of the second B section. The piano plays a series of chords, G-flat to C-flat to C to F to B-flat, to transition back to E-flat major. The second B section is the same as the first B section at letter C, without the six-bar piano introduction and the first nine bars of the solo line.

The D section begins abruptly at letter M, sharing the last note of the second B section. This section is in 2/4, *poco piu mosso*, and is mostly in E-flat with passing lines hinting at other keys. There is a half-step sequence near the end where dominant chords are arpeggiated starting with E, F, G-flat, G, A-flat, and A and ending on B-flat (Figure 1.5) The piece ends in E-flat

major.

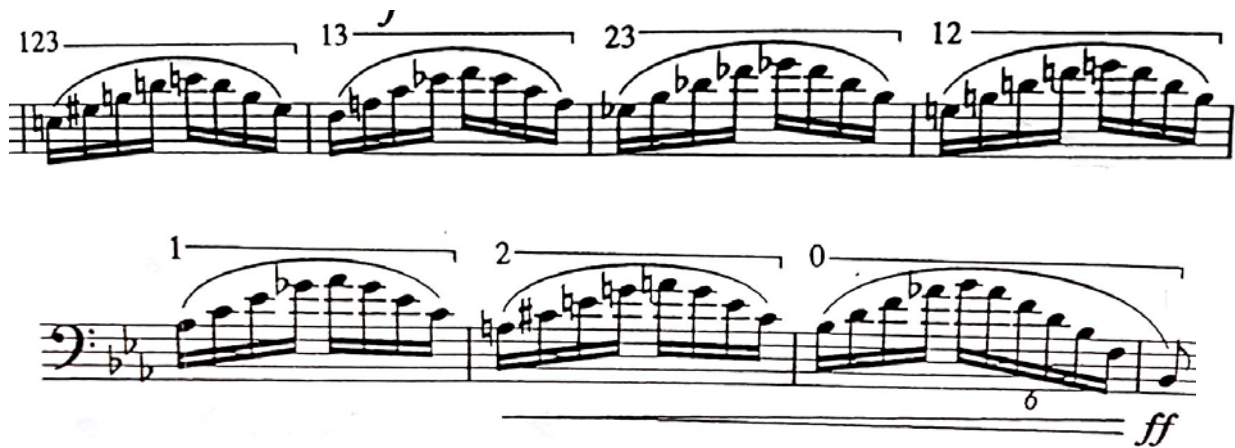


Figure 1.5 Measures 181-188 - *Pantomime*

### Pedagogical Considerations

*Pantomime* is considered a work for professional performers, and is a technically challenging piece. Control of the upper register and cleanliness of large-interval slurs are required for a successful performance. There are exercises that a player can use to address these challenges.

The first encounter with large slurs lies in the opening phrase and subsequent melody. It is riddled with slurred ascending octave or near octave leaps (Figure 1.6).

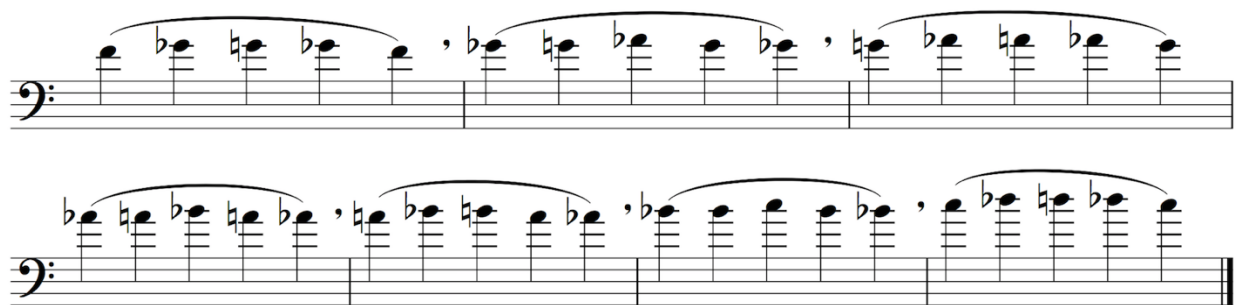


Figure 1.6 Opening phrase - *Pantomime*

When slurring large leaps, a “burr”, or an unintended sounding of a note between the interval, often can be heard and will ruin the effect of the gesture. The first step to eliminate the burr is to play a scale between the two notes. The first leap of the work is an octave between mid

and high E-flat. Playing an E-flat major scale in a quick, flared motion will get the player used to the leap. The embouchure as well as the air flow is changed gradually and the difference between the two notes within these categories is exposed. After doing this a few times one can feel the exact difference in air and embouchure needed for the bottom note versus the top note. The next step is to isolate those two notes, but to not slur them. Play the notes separately, keeping in mind the different technique needed for each note. Then attempt to play the original, slurred ascending leap. This technique will make the switch smooth and can be used for any subsequent ascending leaps.

The high register is used consistently throughout *Pantomime*. There are two exercises that will help build a stronger upper range so that the player can feel more comfortable playing high notes and have better accuracy and endurance. Exercise one (Figure 1.7) helps build the upper range by approaching it gradually. Each set of three pitches goes up and back down chromatically making a total of five notes. This is then repeated starting on the next chromatic pitch.



**Figure 1.7 Exercise 1**

Exercise two (Figure 1.8) creates momentum for the performer to push air through the expanding upper range. There cannot be any missed notes, because the loss in momentum would defeat the purpose of the exercise. Stop at the high B-flat when starting this exercise, then add

each note on top as the range strengthens. This exercise can be done quickly as part of a warm-up routine after long tones are played.



**Figure 1.8 Exercise 2**



## Chapter 2 - *Fantasia*

### Biographical Information on Gordon Jacob

English Composer Gordon Percival Septimus Jacob was born in 1895 in London, England and died June 8, 1984 in Saffron Walden, England. He was a well-known and celebrated English Composer, being named Commander of the British Empire, or CBE, in 1968 for his contributions. Jacob was a prolific composer, composing over 400 works with only a fraction of those available to the public.<sup>11</sup>

Jacob was already composing full orchestral scores at age thirteen when he began attending Dulwich College.<sup>12</sup> He earned his degree at Dulwich College and in 1914 joined the Army after war was declared. He was released from service in 1918.<sup>13</sup> In 1918 Jacob applied to the Royal College of Music (RCM). For his entrance exam, Jacob was given a twelve-bar tune in tenor clef to set in eight-part counterpoint. Free tuition at the RCM for two years with a grant of £150 a year was the result.<sup>14</sup> He was there for three years total and studied composition with Ralph Vaughn Williams, Charles Stanford, and Herbert Howells.<sup>15</sup>

Jacob returned to the RCM four years later and taught composition there from 1924 to 1966. He taught many renowned composers during this time including Malcolm Arnold, Imogen Holst, and Joseph Horowitz.<sup>16</sup>

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<sup>11</sup>Eric Wetherell, *Gordon Jacob: a centenary biography* (London: Thames Publishing, 1995), p. 5.

<sup>12</sup>Wetherell, p. 13.

<sup>13</sup>Wetherell, p. 17.

<sup>14</sup>Wetherell, p. 24.

<sup>15</sup>Eric Wetherell, "Gordon Jacob," *New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., edited by Stanley Sadie and John Tyrrell, 12:727 (London: Macmillan, 2001.)

<sup>16</sup>Wetherell, "Gordon Jacob", p. 727.

Jacob is well known for his compositions for band, orchestra, and solo instruments. He is also known for his contributions to compositional study, writing multiple textbooks, which are still referenced and used to study orchestration today.

Though Jacob retired from the Royal Academy of Music in 1966, he did not stop teaching. In 1968 he met and taught Michael Mamminga, who was earning his doctorate in music education from Florida State University. Mamminga won a Fullbright scholarship to study euphonium and British brass band literature and performance in London.<sup>17</sup> Jacob wrote *Fantasia* in 1969 and dedicated it to Mamminga who premiered the work later that year in London.

### **Theoretical Analysis**

*Fantasia* is an early euphonium solo that showcases many different styles throughout the work. A fantasia is a composition free in form and inspiration for an instrumental soloist. Early 16<sup>th</sup> century fantasias consisted of short sections based on one or two motives.<sup>18</sup> Jacob's *Fantasia* is one continuous movement that follows an arch form (A B C B A Cadenza Coda). The A section (measures 1-45) contains the first theme, the A theme. The B section (measures 46-153) contains two themes, the B theme and the C theme. There is a transition from measures 153-170, and the C section (measures 171-257) contains two themes, the D theme and the E theme. The second B section (measures 257-305) restates both the B and C themes. The last A section (measures 305-320) is followed by the same transition material which occurred between the B and C section (measures 321-342). This is followed by a cadenza (measures 344-374) and

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<sup>17</sup>"Mike Mamminga," *Texas Music Administrators Conference*, Accessed April, 4, 2016, <http://texasmusicadministrators.com/resources/outstanding-administrators/mike-mamminga/>.

<sup>18</sup>"Fantasia," *Encyclopedia Britannica*, Accessed April 4, 2016, <http://www.britannica.com/art/fantasia-music>.

a Coda (measures 375-401). *Fantasia* was originally composed for euphonium and concert band. This analysis will describe the piano-reduction accompaniment with solo piano.

The A section is labeled *Adagio molto*, is in 2/4 time and played at forty beats per minute. The melody is lyrical and stepwise beginning in G minor (Figure 2.1).

The image shows a musical score for measures 1-17 of the piece 'Fantasia'. It is written in bass clef with a 2/4 time signature. The tempo is marked 'Adagio molto' with a quarter note equal to 40 beats per minute. The score is divided into three systems. The first system (measures 1-6) is for 'A. Cl. B. Cl. Bsns.' and features a melodic line with a dynamic of 'p espress.' and a triplet of eighth notes. The second system (measures 7-12) continues the melodic line with similar dynamics. The third system (measures 13-17) includes a section marked 'A' in a box, a dynamic of 'pp', and a triplet of eighth notes, ending with a dynamic of 'f'. The score includes various musical notations such as slurs, accents, and dynamic markings.

**Figure 2.1 Measures 1-17 - *Fantasia***

The theme moves to A minor at measure seventeen. An ascending scale started by the piano and finished by the euphonium builds tension until it releases on a high B-flat instead of an A, pushing the key into B-flat Lydian. The melody descends down the scale, modulating to B-flat Dorian before it makes its final resting point in F Dorian right before measure twenty-three (Figure 2.2).



Figure 2.2 Measures 15-22 - *Fantasia*

The B section begins at measure forty-six and is labeled *Allegro*. The B theme is chromatic and contains many leaps (Figure 2.3).



**Figure 2.3** Measures 49-62 - *Fantasia*

The C theme begins at measure 117 at *Poco meno mosso*. In this theme, the piano echoes the melody line that is introduced by the euphonium. This theme is slow and lyrical, which contrasts the B theme. The melody begins in D minor and later modulates to F minor. (Figure 2.4)

The image shows a musical score for measures 117-130 of a piece titled 'Fantasia'. The score is divided into two systems, J and K. System J (measures 117-126) is marked 'Poco meno mosso' and includes dynamics 'p espr.' and 'poco cresc.'. System K (measures 127-130) is marked 'p'. The score features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand, with various articulations and phrasing marks.

**Figure 2.4** Measures 117-130 - *Fantasia*

The transition from Section A to Section B begins at measure 153, is labeled *Allegro moderato*, and is played by solo piano.

The C section begins at measure 171 with the D theme. This theme is in a style of a fanfare and is modal in tonality. It starts in the key of B-flat major (Figure 2.5). There is a piano interlude at measure 191, which contains the same melodic material at a slower tempo.

Musical score for measures 171-205 of *Fantasia*. The score is in bass clef with a key signature of two flats. It features a melodic line with slurs and accents, and a bass line with triplets. Dynamics include *f*, *cresc.*, and *ff*. A rehearsal mark 'M' is at the start. A section starting at measure 180 is marked 'N Poco largamente e meno mosso' and '10'. A section starting at measure 190 is marked 'O a tempo'.

Figure 2.5 Measures 171-205 - *Fantasia*

The E theme starts at measure 220 (Letter P) at *a tempo*. It opens with piano solo introducing the lyrical theme. The euphonium enters at measure 236 (Letter Q) in C major with the theme tonicizing G major. (Figure 2.6).

Musical score for measures 236-241 of *Fantasia*. The score is in bass clef with a key signature of two flats. It features a melodic line with slurs and accents, and a bass line with triplets. Dynamics include *p*. A rehearsal mark 'Q' is at the start.

Figure 2.6 Measures 236-241 - *Fantasia*

The end of the C section is transitional. It quotes the melodic material from the B theme just before entering the second B section at measure 257. This section is shorter than the first B, but contains both B theme and C theme material.

The final A section is introduced at measure 305, with *Adagio Molto*, just like the beginning. A piano transition follows at measure 321 and is the same as the first piano transition that happened between section B and C. This gives way to a chromatic cadenza at measure 344. It begins with an ascending sequence of fourths. After the euphonium plays the high G, the line ascends chromatically to a high D-flat (Figure 2.7).

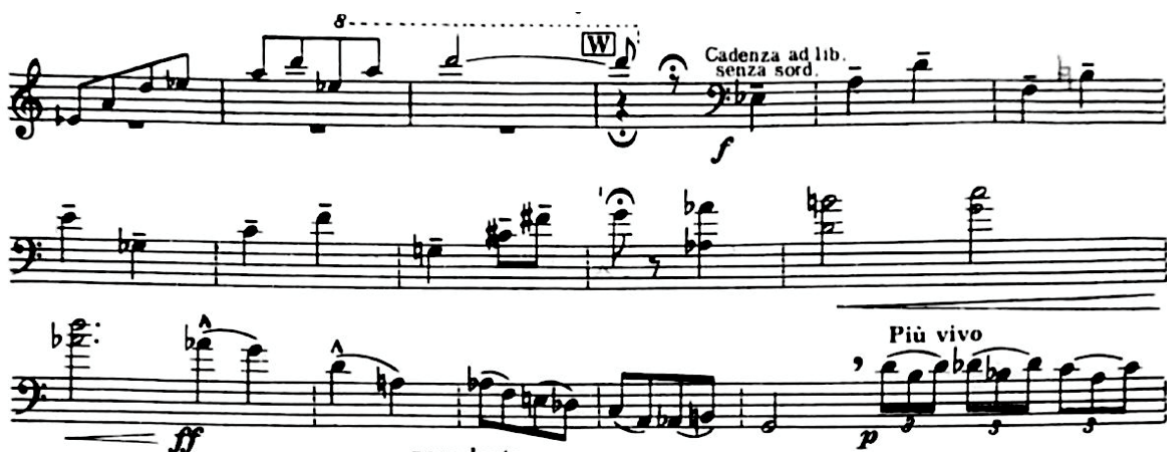
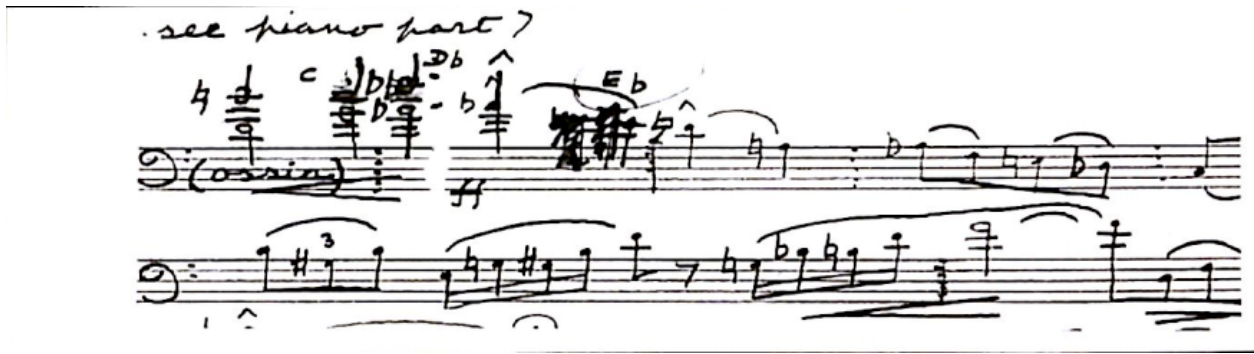


Figure 2.7 Measures 331-346 - *Fantasia*

The published version of this particular section has the highest note being a D, which comes down to an A-flat followed by a G. According to an article from the *International Tuba Euphonium Journal* by Brian Bowman, this is a misprint. He includes the original manuscript sent for publication, which shows that the highest note should actually be a D-flat and the G should be an E-flat. The notes are also written above the staff by Jacob to clarify<sup>19</sup> (Figure 2.8).

<sup>19</sup> Brian Bowman, "Corrections in Standard Euphonium Solos," *ITEA Journal* 35 (2008): p. 48.





**Figure 2.8 Original manuscript of *Fantasia*<sup>20</sup>**

The rest of the cadenza consists of chromatic phrases and statements. The piano comes back in at measure 375 for the Coda. This ending material briefly quotes the B theme and D theme before ending on a G major chord.

### **Pedagogical Considerations**

*Fantasia* is a demanding piece of music for the experienced player. This piece is difficult because of the required level of musicality, range, and endurance. It would be a great choice for a senior recital for a gifted undergraduate player or a graduate recital. Dynamic control, clear articulations, and facility in the low register are all required for a successful performance of this work.

An example where dynamic control is needed is the opening *Adagio Molto* section (Figure 2.9). The dynamic range is written from *pianissimo* to *fortissimo* in this section, and a player needs to be able to make the dynamics come across to the audience. The player will also need to play with good air support through all the dynamics as to not lose tone or pitch.

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<sup>20</sup> Bowman, p. 48.



**Figure 2.9** Excerpt from *Adagio Molto* section - *Fantasia*

An exercise to achieve greater dynamic contrast is to play loud over a period of time. Play warm ups, etudes, and solo literature at the absolute limit of dynamic capabilities. This will tire the embouchure and lungs at first, but when repeated over time, the player will build endurance, allowing for a greater lung capacity and dynamic control.

Another challenging aspect of *Fantasia* concerns articulations. The melody at the *Allegro Moderato* section at letter D contains many large leaps, awkward entrances, and use of chromatics (Figure 2.10). The performer needs to be able to show a clear and articulated style in this section.



**Figure 2.10** Excerpt from letter D - *Fantasia*

A common problem when a player sees *marcato* and *staccato* articulations is to cut the note off with the tongue in a “dut” articulation. Make sure to use a “dah” attack while using the breath, not the tongue, to make the note shorter. Daily articulation practice with Exercise 3 will help the “dah” tongue become second nature over time (Figure 2.11). Play staccato eighth notes at eighty beats per minute starting on a mid B-flat right above the staff. Play stepwise down

chromatically until you reach low B-flat. Once those are clean and clear with a “dah” articulation, set the metronome to 100 beats per minute.

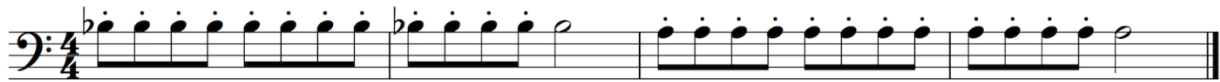


Figure 2.11 Exercise 3

There are many spots in *Fantasia* that require technical clarity and precision. An example would be at letter O. The triplets at the beginning can sound sluggish and not clean (Figure 2.12).



Figure 2.12 Letter O - *Fantasia*

A metronome should be used to play these triplets under tempo with the triple-tongue. Gradually increase the tempo until the section is up to speed and clean. The sixteenth-note runs that follow have difficult articulations and awkward fingerings (Figure 2.17). The metronome should be used in the same way as before, gradually increasing speed. The given articulations should be followed. *Arban’s Famous Method for Trombone* edited by Charles Randall and Simone Mantia

has many great exercises for strengthening the triple-tongue as well as the slurred and tongued sixteenth-note passages.

The use of the low register can best be seen in the cadenza at letter W. The descending line following the *Vivo* section reaches down to the pedal F below the staff (Figure 2.13).



Figure 2.13 Vivo section of Cadenza - *Fantasia*

There is an alternative option that does not go as low, but it does not have the same dramatic effect. There are a few ways to help develop the low range to be able to play these notes as well as others that happen throughout the piece.

Start with long tones at eighty beats per minute. Always begin on F in the staff and work down to B-flat (Figure 2.14).



Figure 2.14 Long tone exercise

This will warm up the muscles and embouchure before trying to do any work to expand the range higher or lower. Repeat the exercise from low B-flat down to F just below the staff and take a short break before continuing. Long tones seem simple, but can tire developing muscles and dramatically shorten a practice session when practiced without care.

Now try to work from the low F down to Pedal B-flat in the same fashion. There is more resistance and a greater length of tubing to push air through. This range will also have the most intonation problems, especially if being played on a non-compensating euphonium, so use a tuner. Take another break before continuing on. If this section was difficult, then stop here. Do not move on until the low F to pedal B-flat range is solid and strong.

The last range to attempt will be from the pedal B-flat down to the pedal F. The notes will speak easier than the previous section because they are the first notes in the harmonic series of each of the valves on the horn. However, the muscles will be the weakest in this register. Attempt to play each pitch steadily and in tune.

Another similar warm-up to strengthen the lower range would be to buzz in the low range. Do the same exercise as the long tones, but buzz the notes on the mouthpiece in free time with the piano. This will help strengthen the specific muscles needed to play each note, making them speak when putting the mouthpiece back on the instrument. When buzzing in the low register, it is acceptable to bring the mouthpiece away from the mouth as needed as the notes get lower. Know that buzzing on a mouthpiece puts more strain on your muscles than long tones. This will make them stronger, but also make them fatigue and tire more quickly. Take this into consideration when planning a practice session.

An effective way to strengthen the lower register beyond warm-ups is to play low etudes; specifically, tuba or bass trombone etudes. Playing low etudes will further strengthen the range

and make it more accessible. I would recommend *43 Bel Canto Studies for Tuba* by Marco Bordogni; edited and compiled by Chester Roberts, or *Thirty-Six Studies for Trombone with F Attachment* by O. Blume; arranged and edited by Reginald Fink, for advanced work in the low range.

## Chapter 3 - Blue Lake Fantasies

### Biographical Information on David Gillingham

David Gillingham was born in 1947. He earned his Bachelor's and Master's degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and a PhD in Music Theory and Composition from Michigan State University. Gillingham is an internationally renowned composer of works for band and percussion. Many works for both mediums are now standards in their respective repertoires. He has won many awards for his compositions. Top ensembles around the world, including the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, the University of Georgia Bands, and the North Texas University Wind Ensemble, have performed his pieces.<sup>21</sup> His works have also been published by an array of publishers including C. Alan, Hal Leonard, Southern Music, Music for Percussion, Carl Fischer, MMB Music Inc., the International Tuba Euphonium Association, and the International Trombone Association. Gillingham is currently a composition professor at Central Michigan University and has won many awards for his teaching including the Excellence in Teaching award (1990).<sup>22</sup>

*Blue Lake Fantasies* was commissioned in 1995 by the Leonard Falcone International Euphonium Festival to honor the organization's 10<sup>th</sup> anniversary and to use as a competition piece at the festival. The festival is held annually at the Blue Lake Fine Arts Camp in Twin Lake, Michigan. The faculty and staff at the Leonard Falcone International Euphonium Festival were familiar with Gillingham and his work, as his piece *Vintage* (1990) for solo euphonium and band

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<sup>21</sup>David Gillingham, "Biography of David R. Gillingham," *The Music of David Gillingham*, Accessed April 4, 2016, <http://gillinghammusic.com/biography>.

<sup>22</sup>Gillingham.

had been used as a competition piece in the past. Gillingham is a euphonium player and was well acquainted with both the camp and the faculty and staff. He also knew Dr. Falcone when he was working on his Ph.D. at Michigan State. *Blue Lake Fantasies* was premiered on August 12, 1995 by euphonium virtuoso Brian Bowman at the festival.<sup>23</sup>

The Blue Lake Fine Arts Camp is located in Michigan's Manistee National Forest. The camp was established in 1966 by founder Fritz Stansell, but from 1910 it was known as Camp Hardy, a summer camp for boys.<sup>24</sup> In 1986, Stansell and a few others wanted to honor the memory of Dr. Leonard Falcone (1899-1985), an internationally known baritone virtuoso and long-time baritone teacher and director of bands at Central Michigan University. Stansell offered the Blue Lake Fine Arts Camp as a place to hold an annual competition and festival for euphonium players. In 1991 The Festival had expanded to include lessons, ensembles, master classes and clinics.<sup>25</sup>

## **Theoretical Analysis**

### **Movement 1, *Firefly***

Firefly is the opening movement to *Blue Lake Fantasies*. It is a musical depiction of a firefly buzzing around the night sky. This is shown musically by changing keys and styles rapidly throughout the movement. Firefly is in 4/4, is mostly chromatic, and follows a loose rondo form (ABCADACoda).

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<sup>23</sup>Nichole Unger, e-mail message to composer, April 1, 2016.

<sup>24</sup>"A Blue Lake History," *Blue Lake Fine Arts Camp*, Accessed April 4, 2016, <http://bluelake.org/about/history.php>.

<sup>25</sup>"Early History of the Leonard Falcone International Euphonium and Tuba Festival," *Leonard Falcone International Euphonium and Tuba Festival*, Accessed April 4, 2016, <http://www.falconefestival.org/index.php/about-us/early-history>.



The first five bars of firefly are the essence of the A theme. Two main ideas are developed throughout this movement that are both presented in the A theme: turns and large leaps. These two ideas musically represent how a firefly makes sharp, unexpected turns and will flash at random locations in the night sky. The A section (Measures 1-12) is in D minor with various chromatic pitches adding color (Figure 3.1).



**Figure 3.1 Measures 1-3 - Firefly**

Each section is separated by a short pause. The B section (Measures 13-19) is more angular, but displays primarily stepwise ascending and descending motion. It begins with a G-flat pentatonic line followed by staccato triplets in C major (Figure 3.2). The rest of this section is in C minor and uses dynamic contrast to create a chaotic feel.



**Figure 3.2 Measures 13-14 - Firefly**

The C section (Measures 20-23) is short, quiet, and in B-flat major using leaps between moments of rest (Figure 3.3). This section ends after four bars and is followed by a reiteration of A.



**Figure 3.3 Excerpt from C - *Firefly***

The quiet C section is followed by an almost identical reiteration of A (Measures 24-29). It ends differently with an ascending run of sixteenth notes followed by a descending line of staccato triplets, much like the beginning of the B section. This descending line is in B-flat major, which hints at a resolution on B-flat (Figure 3.4).



**Figure 3.4 Measures 28-29 - *Firefly***

After a brief pause, the D section (Measures 30-52) starts quietly in B major instead of the expected B-flat major. It builds momentum and tension through the use of dynamics and rests. (Figure 3.5). A series of trills brings the melody back to an exact reiteration of A (Measures 52-56) one last time.



**Figure 3.5 Measures 30-31 - *Firefly***

The Coda begins at measure fifty-seven where the multiple styles and themes of the piece are brought together and gain momentum. It is chromatic and begins with large leaps, then gives way to a gradually ascending line with many turns (Figure 3.6).



**Figure 3.6 Measures 59-60 - *Firefly***

There is a short pause before the last statement of the firefly buzzing around at measure sixty-two. The ending is in B-flat and contains turns and leaps before a loud and high trill. This is followed by descending leaps and silence. The piece ends with a *pianissimo* turn after the brief silence as the firefly disappears (Figure 3.7).



**Figure 3.7 Measures 64-68 - *Firefly***

## **Movement 2, *Moonlight Across the Water***

*Moonlight Across the Water* projects the still and serene atmosphere of a lake at night. It follows an ABA form with a Coda. The opening motive is presented in the A section (measures 1-10) in the key of E major (Figure 3.8).



**Figure 3.8 Measures 1-2 - *Moonlight Across the Water***

The motive repeats and is followed by a number of triplet figures. The melody resolves to the tonic at the top of the line in measure eight instead of the leading tone, making a powerful statement (Figure 3.9).



**Figure 3.9 Measures 5-10 - *Moonlight Across the Water***

The B section starts at measure eleven and concludes in measure sixteen. The melodic line goes through a variety of sextuplets mirroring the open motive. Each sextuplet outlines a major chord. The melodic line cycles through B-flat, G, and E-flat chords. The line moves down an A-flat seven chord, moves through D pentatonic, states the entire main motive in C major, and finally returns to E major at measure seventeen (Figure 3.10).

**Figure 3.10 Measures 11-16 - *Moonlight Across the Water***

At measure seventeen there is a restatement of the A section (measures 17-25) in E major with new rhythmic variety. The section modulates E-flat for the final climax of the movement. The melody moves gradually back from the climax with a restatement of the melody that descends by half step. (Figure 3.11) The Coda starts at measure twenty-six and consists of one final triplet passage in D-flat pentatonic and B-flat that are rhythmically identical to those in the A sections. The piece concludes outlining a D major triad, followed by a flat-six indicating a harmonic major scale, making the conclusion on D sound less final (Figure 3.11).

17  $\text{♩} = 56$

20 *rit.* *accel.* *rit.* *accel.* *molto rit.*

22 *a tempo* *accel.* *rit.*

24 *a tempo*

26 *accel.* *rit.* *accel.* *rit.*

28 *a tempo*

*mf* *morendo*

Figure 3.11 Measures 17- 29 - *Moonlight Across the Water*

### Movement 3, *All That Jazz*

In *All That Jazz*, Gillingham combines the F blues scale with various chromatic elements to create a unique-sounding movement that is driving and fun. The movement follows a form of A B Development A. There are three themes in the movement. The A section opens in 2/2, *fast swing style*, and is in F blues. The first two themes are found in the A section; A being the first

four bars and A' being the second four. These sections are developed separately later in the piece (Figures 3.12 and 3.13).



Figure 3.12 A Theme - *All That Jazz*



Figure 3.13 A' Theme - *All That Jazz*

The first instance of the developed A theme can be found in measure eleven. Gillingham uses a developmental technique that he will use often in this movement by expanding on the first few notes of the theme and using repetition (Figures 3.14 and 3.15).



Figure 3.14 Beginning of A theme - *All That Jazz*



Figure 3.15 Developed A theme at measure 11 - *All That Jazz*

The third theme, or the B theme, is introduced in measure nineteen. This theme is more simple than the A and A' themes and uses large leaps to emulate a walking bass line (Figure 3.16).



**Figure 3.16 B Theme - *All That Jazz***

The development section starts at measure twenty-four with a development of the B theme. The first two notes of the B theme are developed in an inverted and repetitive manner (Figure 3.17).



**Figure 3.17 Development of B theme at measure 24 - *All That Jazz***

At measure twenty-six, A' is developed for two measures and at measure twenty-eight A is developed and repeated in sequence in a typical fashion for this movement (Figures 3.18 and 3.19).



**Figure 3.18 A' development at measure 26 - *All That Jazz***





Figure 3.19 A sequence at measure 28 - *All That Jazz*

Measure forty-three is a statement of a developed B theme. This is a chromatic section of descending major sevenths (Figure 3.20).



Figure 3.20 Developed B at measure 43 - *All That Jazz*

Measure fifty-one is a mix of styles similar to the mix discussed at measure thirty-five, which is followed by a repetitive A development at measure fifty-six. This ends with a climax on a trilled E to F above the staff (Figure 3.21).

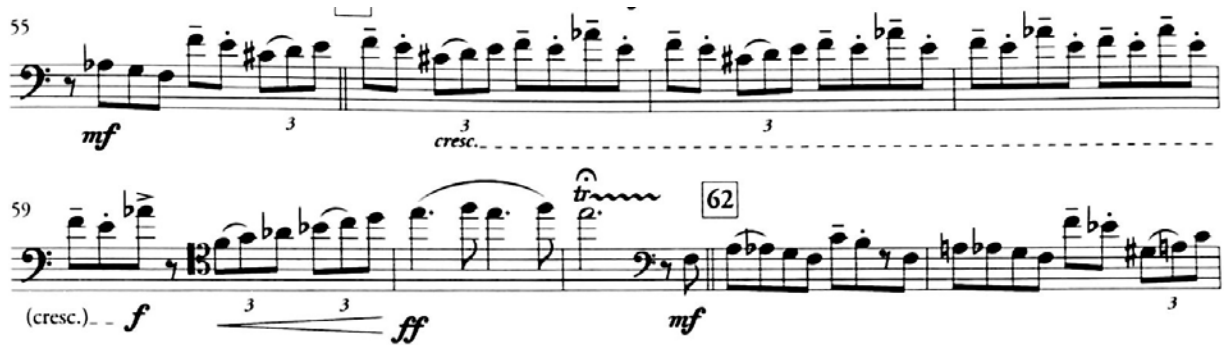


Figure 3.21 Measures 51-62 - *All That Jazz*

The second A section begins at measure sixty-two. The final A section uses both the A and A' themes and is rhythmically developed to create an exciting ending (Figure 3.22).

59 (cresc.)- *f* *ff* *mf* *f*

62

64 *f*

68 *mf* *f*

70

72 *ff* *mf* *ff*

76 *p* *sfz* *mute out*

Figure 3.22 Measures 62-77 - *All That Jazz*

### Movement 4, *Ancient Native Air*

This movement is in A-flat pentatonic and is free flowing. It opens with the main motive that returns many times throughout the piece (Figure 3.23). Multiphonics are used often in this movement and are a unifying factor when reiterating the main motive.

*p*

Figure 3.23 Measures 1-4 - *Ancient Native Air*

This melody returns after the initial opening in the multiphonics line with an A-flat played below (Figure 3.24). Six bars later the melody is concluded using multiphonics with an E-flat played below (Figure 3.25).

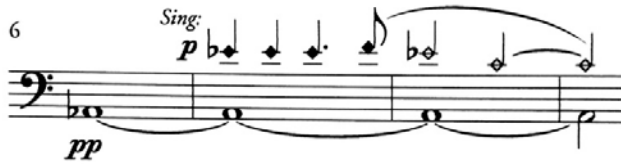


Figure 3.24 Measures 6-9 - *Ancient Native Air*



Figure 3.25 Measures 15-17 - *Ancient Native Air*

There is a small character shift at measure twenty-six as the melody is developed into a sixteenth-note passage. This is followed by another multiphonics section at measure thirty and a thirty-second note scalar passage in measure thirty-three (Figure 3.26).

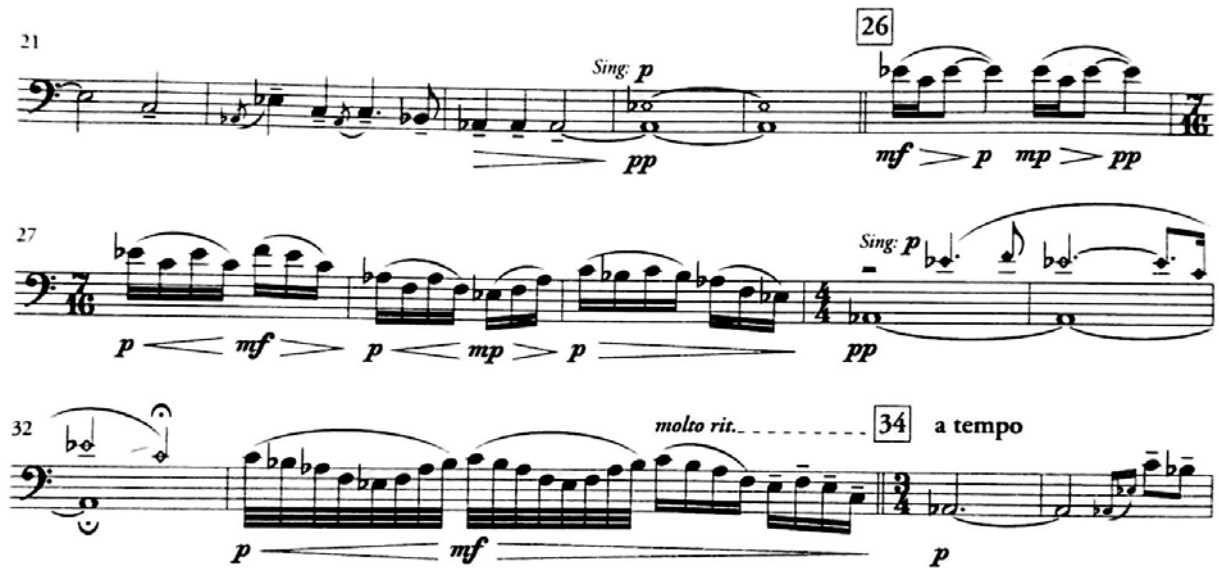


Figure 3.26 Measures 26-34 - *Ancient Native Air*

A final restatement of the melody follows at measure forty-two. It is a complete and pure statement of the melody in the multiphonics line with the tonic A-flat being played as a drone underneath (Figure 3.27).

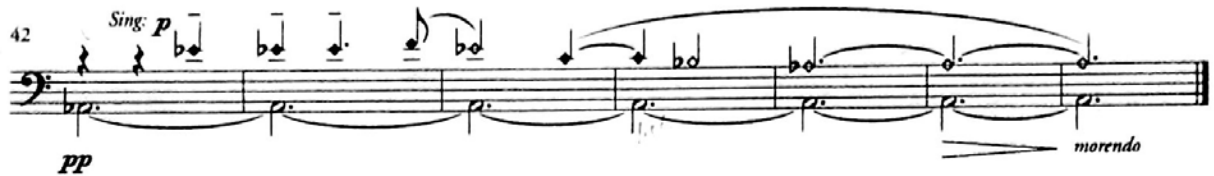


Figure 3.27 Measures 42-48 - *Ancient Native Air*

### Movement 5, *Party-Antics*

*Party-Antics* is the finale of *Blue Lake Fantasies*. It portrays the annual party that occurs at the end of the Blue Lake Fine Arts Camp season. The tempo of this movement is upbeat at 112 beats per minute, the melody is chromatic, and there are many meter changes throughout the movement. The movement follows a rondo-like form of A B Development A C A Coda.

The A section is chromatic and driving. It uses a dotted-eighth sixteenth rhythm followed by two eighth notes (Figure 3.28). The A section is repeated at measure ten, though it ends in a more vibrant manner to transition into the B section.

Playfully  
♩ = 112

mf

4 (h) *f* *p* *mp* *p* *mp* *mf* *p*

8 10 *mf* *p* *mf*

11 *mf* *f* *p*

14 *mf* *f*

Cantabile

Figure 3.28 Measures 1-17 - *Party-Antics*

The B section begins at measure eighteen and is labeled *Cantabile, molto legato*, and is played at eighty-eight beats per minute. This section could portray a loving memory or encounter at the party. It is stylistically different from the A section, and consists of a smooth and connected line in the key of G major. It transitions to B major and E-flat major before returning to a *tempo primo* at measure thirty-four (Figure 3.29).

Cantabile

18  $\text{♩} = 88$   
*molto legato*

*p* *mf* *p* *mf*

23 25

*p* *p* *mf* *p* *rit.*

28 *mf* *p* *mf* *f* *ff*

33 (rit.) 34 tempo primo  $\text{♩} = 112$

*p* *f* *f* *pp* V.S.

Figure 3.29 Measures 18-38 - *Party-Antics*

There is a short transition at measure thirty-four before the development section at measure thirty-nine which begins developing the A theme by adding descending sixteenth-note runs (Figure 3.29). It then transitions at measure forty-one into the key of G major again and develops the B theme. The development is finished with a line of descending triplets, which is reminiscent of the descending triplets used in *All That Jazz*.

Figure 3.30 Measures 39-46 - Party-Antics

Measure forty-seven brings another statement of A which ends with a large ascending sequence before slowing down with a *ritardando* to enter the C section labeled *a la* “Herbert Clarke” at measure fifty-seven (explanation in Pedagogical Considerations). The C section begins at sixty beats per minute and speeds up gradually. This section, while being a different style than the rest of the piece, actually develops the B theme, which can be heard briefly in measures fifty-eight and fifty-nine (Figure 3.31).

a la "Herbert Clarke" *accel. poco a poco*

57 ♩ = 60

*pp*

*cresc. poco a poco*

(*accel. poco a poco*)

59

(*cresc.*)

(*accel. poco a poco*)

61

(*cresc.*)

*ff*

Figure 3.31 Measures 57-62 - Party-Antics

The Coda begins at measure sixty-three at *tempo primo*. The first few bars sound similar to the A section, but at measure seventy, the tempo switches to 120 beats per minute. The B theme is stated one more time at measure seventy-six in a compressed form, switching key centers from C major, to E major, to G-sharp major with every beat. This sequence ends on a high B-flat, which is the dominant of E-flat major. The ending stays in E-flat, ascending up a major scale and using the effects of the major key to end strong.

75

76

*p* *ff* *mf*

*molto rit.*

80

*ff* *fff*

*a tempo*

Figure 3.32 Measures 76-82 - Party-Antics



## Pedagogical Considerations

### Movement 1, *Firefly*

*Firefly* uses many techniques to emulate the frantic, unpredictable nature of a firefly. Included are leaps, accents, slurs, dynamics, and articulations. It is a technical and fast-paced opener intended to grab the listener's attention. Efficient use of air will be very beneficial to the player. This will help facilitate the demanding *forte* to *fortissimo crescendos* as well as the accents and *sforzandos* that happen frequently in the piece. It is common for the tongue to be over-used to try to make these moments sound, but a directed stream of air is what makes these articulations speak.

The fluttertongue technique is used in this movement. The fluttertongue passages can be facilitated by using the same muscles as rolling r's while using lots of air (Figure 3.33).

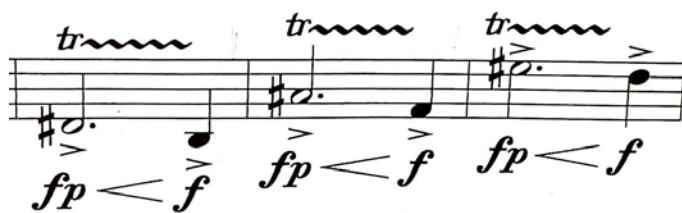


**Figure 3.33** Fluttertongue measures 4-5 - *Firefly*

Fluttertongue is something that is difficult to learn if one cannot roll their tongue, however. In the case of being unable to fluttertongue, one can use multiphonics instead. While this is a difficult extended technique (further explained in the *Ancient Native Air* section), there is no physical barrier to learning it. Sing an interval such as a tritone above each note that creates a “growl” to achieve the desired effect.

Another way one might attempt the fluttertongue effect is to growl. This is difficult to produce loudly, so multiphonics are the suggested method. If a player can growl loudly however, using the back of the throat to make the flutter noise, then this technique can be effectively used.

Another specific technique occurs at measure forty-seven: trills (Figure 3.34). These trills seem awkward, but they are easily facilitated through the use of alternate fingerings. The F-sharp to G trill fingerings are made easier with the G being played by the third finger instead of the first and second valve combination, and the C-sharp to D trill fingering can be played with the same set of fingerings. The difficulty will then lie in trying to make the third trill, G-sharp to A sound as easy and clean as the other two.



**Figure 3.34** Trills in measures 47-49 - *Firefly*

Overall, this movement uses a lot of leaps. It can be easy to miss these intervals if the performer is not comfortable with dramatically and quickly switching partials, or if the sequences are hard to hear. Here are a few exercises to help with this aspect of the piece.

The first exercise will help fluency crossing partials (Figure 3.35).



**Figure 3.35** Exercise 4

Begin at eighty beats per minute with each note being clearly articulated. If there are any burrs between notes or unclear attacks, repeat. Then go down by half step until all the valve combinations have been used. It will be more difficult as the line descends and the notes need more air to be produced cleanly. When ascending, slur all the notes together. Repeat the 123 or 24 valve combination at the bottom with slurs first, then ascend by half steps until reaching B-flat, or the open fingering.

The second technique that will help specific passages in the piece is called “Play, sing, buzz, play.” Take measure fifty-seven for example (3.36).



**Figure 3.36 Measures 57-58 - Firefly**

First play the notes, out of time. Then sing each of the pitches to reinforce the intervals. Then buzz the notes on the mouthpiece alone. This will be significantly harder than playing the notes through the horn for multiple reasons: It takes more air to play through the mouthpiece alone, and any note can be played on a mouthpiece alone. This will help pinpoint the exact air and buzz needed to produce the notes desired in any given partial. Then play the section again with the mouthpiece on the instrument. It should be much easier, as the player has now pinpointed the technique needed to produce the notes. This exercise can be used anywhere in the piece to obtain fluency with large leaps.

## **Movement 2, *Moonlight Across the Water***

*Moonlight Across the Water* is all about continuous movement. Because it flows from key center to key center the piece needs to keep moving. This feeling of constant movement is what will bring the water to life. The slow tempo marking of fifty-six beats per minute combined with a direction of “With much expression and liberty,” performers often drag the tempo, which can create disconnected segments. The metronome can be used at the beginning when working through the piece. This will keep it moving, but will not allow for the *accelerandos* and *molto ritardandos* that happen throughout the piece. As soon as it is under the fingers there should be no more work with the metronome as to attempt to feel the constant tension and release.

Understanding the climaxes and structure of the piece as described in the theoretical analysis will help a player navigate the musicality needed to achieve success with this movement.

## **Movement 3, *All That Jazz***

This movement, as indicated by the title, is jazzy in nature. The performer does not necessarily need to be a fluent jazz player to perform this piece well, but will need to be acquainted with the style. If the player has not had any exposure to playing jazz in the past it would be beneficial to play some stylistically similar jazz etudes first to gain familiarity with the style. A good jazz etude book to get started would be *Jazz Conception* by Jim Snidero.

Articulations are very important in this movement and should be exaggerated. Gillingham writes many articulations, most of which are common and implied in jazz, to help the player channel the style.

This movement also calls for straight mute throughout. A good straight mute, such as the metal straight mute by Denis Wick, will help get the desired sound to be heard. Playing with a

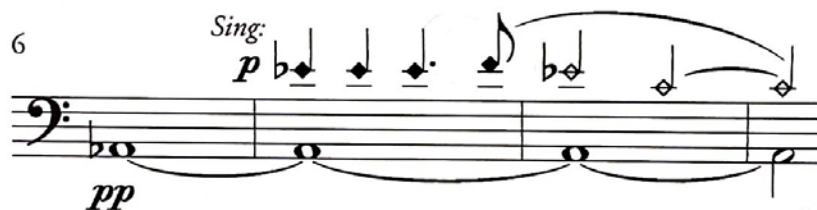
straight mute will make the movement feel more difficult, but as long as the piece is practiced with the mute as indicated, any discomfort can be eased and avoided.

#### **Movement 4, *Ancient Native Air***

The most difficult technique to master for the success of this movement is the multiphonics. This technique is mainly used in advanced euphonium solo literature, and is beautiful when done correctly. It is well used in this piece to capture a hollow and haunting feel.

When attempting multiphonics, play a low B-flat, so there is little resistance and the air moves freely. Try to relax and keep the throat open. Attempt to sing a mid-range F while holding the B-flat. A fifth is the easiest interval to obtain when first trying this technique.

After the technique has become more familiar, one can start to attempt the melody in *Ancient Native Air* (Figure 3.37).



**Figure 3.37 First instance of multiphonics in *Ancient Native Air***

Playing the melody, then singing the melody, and then singing with the A-flat drone on the tonic is an effective way to get used to the feeling and to play in tune. Singing with good volume, tone, and intonation is difficult, but made easier by remembering a few steps.

The A-flat only needs a minimal amount of air to speak and to be heard. Focus as much of the air on the melody as possible. Stay relaxed and keep the throat open. This allows for the greatest tone and volume. When attempting to play in tune, the pitch should be altered from the sung notes and the played drone. It is common to try to only change the sung melodic line and fit

it in the drone, but it often creates a very audible waver of pitch when it is not in tune. It is most effective to have control and be able to bend both notes to get each interval in tune as quickly as possible.

The other difficult aspect of this movement has nothing to do with extended techniques, but with musicality. It is a simple melody and because it is unaccompanied, the melody is exposed. This makes the player responsible for making the piece flow musically. The performer should take their time. This movement is about feeling the melody and making it sound free instead of pushing it along at a steady tempo. At the end of each section, there should be a small, yet felt pause. It feels rushed if played straight through without letting each cadence settle. One way to help feel these breaks at the end of phrases is to play in a resonant space. This will let the notes fill the air and linger. Let the notes finish speaking in the hall before starting the new section to feel how long to wait.

One method to help the melody speak to the performer directly is to take the grace notes out at first. This will leave the melody as bare as possible and force the performer to make music out of the simplest version of the melody. When the grace notes are added back in they will enhance the melody, not distract from it.

### **Movement 5, *Party-Antics***

*Party-Antics* is about exaggerating the details. Every articulation and dynamic marking needs to be heard. This will enhance the party-like atmosphere that the movement is trying to portray. The two things that will be most difficult in this section will be the use of tenor clef and interpreting the *a la* “*Herbert Clarke*” section.

At measure thirty, measure seventy-one, and briefly in *All That Jazz*, the player encounters tenor clef. This is something that many, but not all performers will have encountered.

A great etude book to introduce tenor clef is *Introducing Tenor Clef* by Reginald Fink.

Composers use the tenor clef more in modern euphonium music and often in the upper range.

At measure fifty-seven the movement comes to almost a complete halt and enters a section labeled *a la* “Herbert Clarke”. Herbert L. Clarke (1867-1945) was one of the world’s best and well-known cornet players in his day.

Clarke composed music throughout his lifetime for band and trumpet solo, which had a memorable style. His solos would often end with an articulated passage that would accelerate, showcasing the performer’s virtuosity. *Maid of the Mist* (1912) is an example of Clarke’s many popular trumpet solos. The ending of this solo would be a great reference on how to play this particular section in *Party-Antics* and to capture the “Herbert Clarke” feel (Figure 3.38).



Figure 3.38 *Maid of the Mist* excerpt

## **Chapter 4 - *Believe Me If All Those Endearing Young Charms***

### **Biographical Information on Simone Mantia**

Simone Mantia was born in Sicily on February 6, 1873. He and his family immigrated to New York when he was eight years old. By the time Mantia was a teenager he was talented enough to be making a living playing trombone and euphonium in orchestras and bands around the city.<sup>26</sup> In 1896 Mantia was handpicked to be the new euphonium soloist in the John Philip Sousa Band. He succeeded Joseph Raffayolo, who was Mantia's only known teacher.<sup>27</sup> It was here that Mantia gained his impressive reputation as a performer.

Mantia was close friends with an equally great virtuoso of the time, trombonist Arthur Pryor. Pryor and Mantia were soloists in the Sousa band at the same time. Pryor left the ensemble in 1904 to start his own band, the Pryor Band, and Mantia joined him after completing six years in the Sousa Band. Mantia played both euphonium and trombone solos in the Pryor Band and was Pryor's assistant conductor. He showcased his talent for trombone as well as euphonium in the Pryor Band. Mantia would take the solos on trombone in the program if Pryor could not play that particular show. Mantia led a successful career with Pryor and was affiliated with Pryor and his organization for over thirty years.<sup>28</sup>

Mantia's work with the Pryor Band was not the only position he held during that time. He earned the position of principle trombone in the Metropolitan Opera House Orchestra in 1909. He stayed at that position for thirty-five years; the last ten as the personnel manager. Mantia also

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<sup>26</sup>Bridges, 97.

<sup>27</sup>Bridges, 97.

<sup>28</sup>Bridges, 97.



played with the Victor Herbert Orchestra and the New York Philharmonic for short periods of time and conducted his own orchestra in Ashbury Park, New Jersey from 1921 to 1925.<sup>29</sup>

Simone Mantia played euphonium and trombone well into his later years. When he was sixty-seven, he played solos at the New York World's Fair in 1940. In 1948 Mantia was asked by Paul Lavalle to play in his Band of America on the radio. Mantia was still being featured as a soloist at seventy-five years old. He died in New York on June 25, 1951 at the age of seventy-eight.<sup>30</sup>

### **Theoretical Analysis**

*Believe Me If All Those Endearing Young Charms* is a traditional Irish melody. The title and lyrics were written in 1808 by Thomas Moore for his sick wife<sup>31</sup> (Figure 4.1). Traditional Irish jigs are in 6/8 time and have an A section and a B section that are each eight measures long and made of two four-measure phrases. This theme and variations on the original tune sticks to the traditional formatting, focusing on the performed virtuosity and technical aspects.

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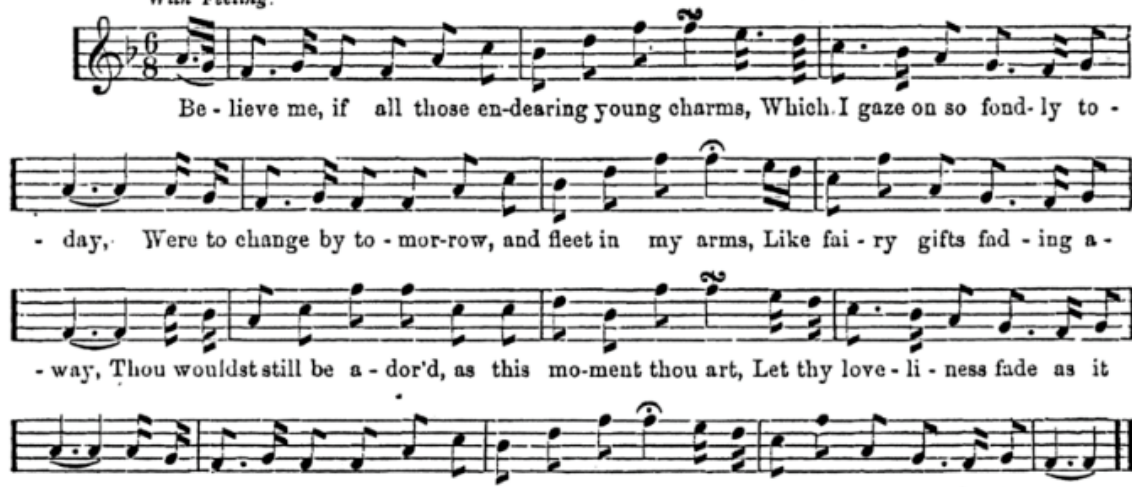
<sup>29</sup>Michael Meckna, *Twentieth-Century Brass Soloists* (Westport, CT: Glenwood Press, 1994), p. 170.

<sup>30</sup>Bridges, p. 97.

<sup>31</sup> Michael C. O'Laughlin. *An Illustrated History: Irish Songs, Singers, and Sheet Music* (Kansas City: Irish Genealogical Foundation, 2010), p. 29.

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS.

*With Feeling.*



Be - lieve me, if all those en-dearing young charms, Which I gaze on so fond-ly to -  
- day, Were to change by to - mor-row, and fleet in my arms, Like fai - ry gifts fad - ing a -  
- way, Thou wouldst still be a - dor'd, as this mo-ment thou art, Let thy love - li - ness fade as it  
will, And a-round the dear ru - in each wish of my heart Would entwine herself verdantly still.

2 It is not while beauty and youth are thine own,  
And thy cheeks unprofan'd with a tear,  
That the fervor and faith of a soul can be known,  
To which time will but make thee more dear!  
No, the heart that has truly lov'd never forgets,  
But as truly loves on to the close,  
As the sunflower turns on her God when he sets,  
The same look which she turn'd when he rose.

Figure 4.1 Original *Believe Me If All Those Endearing Young Charms* melody with lyrics<sup>32</sup>

The version performed was arranged from Mantia's solo in 2012 for two euphoniums and piano accompaniment by David Werden, a professional euphonium player. The main difference between this version and the original solo is that the melody line throughout the piece is traded back and forth between euphonium players. Werden arranged a mix of harmony lines or melody lines to be played under the variation. The trading of lines varies from entire phrases to single beats. This creates a unique duet that is interesting for both the performers as well as the audience.

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<sup>32</sup>O'Laughlin, p. 28.

The piece opens in F major with the piano playing an eight bar fanfare introduction that ends on a strong V7. The euphoniums follow with a cadenza that lands on a high C, creating a half-cadence before the theme at letter A (Figure 4.2).



**Figure 4.2** Opening Cadenza - *Believe Me If All Those Endearing Young Charms*

The euphoniums introduce the theme at the *Andante* section at letter A (Figure 4.3). The melody is played with a harmony line being traded between performers after each four-bar phrase. The B section is the B part of the original melody, and has the harmony line being traded after every measure for the first four bars, and in the euphonium two line for the second four bars.

The image displays three variations of a musical piece, labeled A, B, and C. Each variation is written for two staves in bass clef, with a key signature of one flat and a 6/8 time signature. Variation A is marked 'Andante' and begins with a mezzo-forte (*mf*) dynamic. Variation B is marked with a forte (*f*) dynamic. Variation C is marked 'Slow - legato' and includes a *poco rit.* instruction. The score features various musical notations such as slurs, accents, and triplet markings.

Figure 4.3 Letters A and B - *Believe Me If All Those Endearing Young Charms*

The first variation begins at the *moderato* section at letter D and has the melody being played in a continuous sixteenth-note pattern by euphonium one for four bars, then euphonium two for four bars. The euphonium that is not playing the variation is playing the original melody underneath the variation (Figure 4.4). At E the sixteenth-note variation is passed between the euphonium players after every beat with the melody in the opposing voice. The last four bars of variation are played by euphonium two.

**(D) Moderato**

**(E)**

**(F)**

Figure 4.4 Letters D and E - *Believe Me If All Those Endearing Young Charms*

The second variation starts at letter G and is labeled *andante*. The piano plays the melody in this section while the euphoniums play various thirty-second, and sixty-fourth note lines (Figure 4.5). This section also has many septuplet runs played in both parts. This variation continues at letter H with the B part of the melody. The melody is still in F major and in sixteen bars like the original melody and previous variation.

(G) Andante

The musical score for Letter G is presented in four systems, each consisting of two staves in bass clef. The tempo is marked 'Andante'. The first system begins with a mezzo-forte (*mf*) dynamic and features a sixteenth-note run in the upper staff. The second system includes trills in both staves. The third system is characterized by dense sixteenth-note runs in both staves, with fingerings of 7, 5, and 7 indicated. The fourth system continues with similar textures, including a sixteenth-note run in the lower staff with a fingering of 6, and another in the upper staff with a fingering of 7. The piece concludes with a final melodic phrase in both staves.

Figure 4.5 Letter G - *Believe Me If All Those Endearing Young Charms*

The final variation starts at letter J and is labeled *presto*. Both euphoniums play chromatic and scalar sixteenth-note runs a third apart at a quick tempo (Figure 4.6). The upper voice switches to the euphonium two line at letter K. At letter L the melodic line is traded back

and forth every beat with no harmony in the other euphonium voice. The two voices play in thirds again at letter M to finish the variation.



**J** Presto

**K**

**L**

**M**

Figure 4.6 Letters J, K, L, and M - *Believe Me If All Those Endearing Young Charms*

At the start of the cadenza the euphoniums trade a descending sixteenth-note line back and forth every beat. This is followed by the euphonium one line playing the straight melody and the euphonium two line playing a counter melody on the off-beats. The euphoniums together play an ascending F major scale in three octaves. This is followed by a septuplet sweep by euphonium one to a high C. The line comes down the scale in triplets traded between the two parts to a pedal C. Both lines play together to make one final motion up the scale to a C played an octave apart to emphasize the dominant. The piano comes back in at N and both euphoniums play an F and a final sweeping F scale to conclude on a tonic diad (Figure 4.7).

**Cadenza**

**(N) Presto**

**ff**

Figure 4.7 Cadenza and Letter N - *Believe Me If All Those Endearing Young Charms*

## Pedagogical Considerations

*Believe Me If All Those Endearing Young Charms* presents challenges with each variation. The most difficult aspect of this piece is playing complex rhythms and passing lines with another soloist. This challenge takes many different forms throughout the variations. There are steps both players can take throughout the piece to play effectively together.

The first variation at letter D presents a set of running sixteenth notes. Following the tongue and slur patterns in this variation is key to achieving the desired effect. The variation is passed back and forth throughout this section. It is easy to get lost in the line and continue to play as if it is the variation even when it is the other euphonium that has the variation. Take time to identify which line is playing the variation at any given moment to make sure that it is heard over the accompanying line playing the original melody.

The second variation at letter G is the most difficult to count and to play together. There is a multi-step way to effectively and efficiently tackle this section. Firstly, each player needs to bracket each individual eighth-note (Figure 4.8). The sheer volume of notes makes it easy to get lost while reading.

The image shows a musical score for two staves, marked with a circled 'G' and the tempo 'Andante'. The top staff begins with a dynamic marking of *mf*. The bottom staff begins with a dynamic marking of *mf* and a fermata over a group of notes. The score consists of two systems. The first system shows a complex rhythmic pattern of eighth notes in both staves, with a large slur encompassing the entire passage. The second system continues this pattern, with individual eighth notes in both staves being bracketed. A fermata is placed over the final notes of the second system in both staves.

Figure 4.8 Example of Bracketing - *Believe Me If All Those Endearing Young Charms*

It is also helpful to have both parts bracketed so both players can see how one part fits with the other. The next step is to practice individually with the metronome. This is key to getting the timing of the various rhythms accurate before attempting to play together. The last step is to bring the parts together, but still play with the metronome. The melody and beat is almost completely nonexistent without the piano accompaniment, so it is most beneficial and efficient to let the metronome guide the flow of the piece in the practice room.

Another note about counting the various rhythms in this section: Mnemonic devices are extremely helpful to most people when attempting to count difficult and unequal rhythms. For example: A quintuplet is easier counted by reciting “u-ni-ver-si-ty” in one’s head with equal weight on the syllables then attempting to count “13245” evenly. Seven syllable words are hard to come by, but using names such as “steph-a-nie-e-liz-a-beth” works well. Multiples of three are not as difficult and can be accomplished rather easily with the repetition of “trip-a-let.”

There is a mistake at letter H where there is one beat short in the first euphonium part. This is easily corrected by breaking up the nonuplet into a triplet followed by a sextuplet (Figures 4.9 and 4.10).



**Figure 4.9 Original Measure at Letter H - *Believe Me If All Those Endearing Young Charms***



**Figure 4.10 Corrected Measure at Letter H - *Believe Me If All Those Endearing Young Charms***

The final variation at J needs to be played fast. The notes are not particularly difficult, and the line is played almost exclusively in rhythmic unison. Again, the metronome is helpful when attempting this section. Speeding up a few clicks per day over time is the best way to get this section under one's fingers and sounding smooth and clean.

The piece ends with a cadenza consisting of many figures being traded between the performers. The most difficult part starts in the seventh measure of the cadenza when the melody line is being played by euphonium one and a countermelody being played by euphonium two on

the up-beats (Figure 4.12).



**Figure 4.11 Excerpt of Cadenza - *Believe Me If All Those Endearing Young Charms***

Again, the metronome is a very helpful tool, especially for euphonium two attempting to play off every beat. Set the metronome for every beat instead of just the large beats. When practicing this part together, however, it is best to take the metronome out as it is performed without piano.

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## Scores

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Sparke, Philip. *Pantomime*. London: Studio Music Company, 1988.

# Appendix A - Program

## STUDENT RECITAL SERIES

Nichole Unger, Euphonium

Assisted by

Amanda Arrington, Piano

Eddie Shaw, Euphonium

### PROGRAM

Pantomime

Philip Sparke

(b. 1951)

Amanda Arrington, Piano

Fantasia

Gordon Jacob

(1895-1984)

Amanda Arrington, Piano

### INTERMISSION

Blue Lake Fantasies

David Gillingham

*Firefly*

(b. 1947)

*Moonlight Over the Water*

*All That Jazz*

*Ancient Native Air*

*Party-Antics*

Believe Me If All Those Endearing

Simone Mantia

Young Charms

(1873-1951)

Eddie Shaw, Euphonium

Amanda Arrington, Piano

**Monday, February 15, 2016**

**7:30 P.M.**

**All Faiths Chapel**

## Appendix B - Program Notes



### ***Pantomime* (1988) - Philip Sparke (b. 1951)**

Philip Sparke is one of today's leading composers of brass band and concert band literature. Sparke studied composition, trumpet, and piano at the Royal College of Music. He has received commissions from all over the world and became a full time composer in 2000 when he also founded his own publishing company, Anglo Music Press.

*Pantomime* was composed in 1986 and commissioned by euphonium virtuoso Nick Childs. The piece draws inspirations from characters of Commedia dell'Arte, which is an Italian theatre tradition that is based on improvisation instead of scripted plays. There are certain "masks" that the actors would wear which represent specific characters (see picture above). The masks and characters are one in the same and the actors would improvise a scene in character while wearing the mask. The title itself represents this exuberant tradition as the word "Pantomime" references a dramatic entertainment where performers express meaning through gestures accompanied by music. There are no movements in *Pantomime*, but one can hear the dramatic character shifts that happen throughout the work.

### ***Fantasia* (1969) - Gordon Jacob (1895-1984)**

Gordon Jacob is a well-known English composer, having written successful pieces in many styles and for numerous instrumentations. Jacob earned a degree from Dulwich College

and later studied composition at the Royal College of Music in London with Stanford, Howells, and Vaughan Williams. He taught briefly at Birkbeck and Morley Colleges in London before returning to the Royal College as a lecturer from 1926-1966. Jacob taught many students who went on to be successful composers including Malcolm Arnold, Imogen Holst, and Joseph Horowitz.

*Fantasia* is one of the earliest major works written for the euphonium and remains a standard work in the repertoire. It features a haunting opening melody, a quirky Allegro section, lyrical melodic writing, quick technical passages, and large final cadenza. This work shows off the many characteristic and technical abilities of the instrument.

#### ***Blue Lake Fantasies (1995) - David Gillingham (b. 1947)***

David Gillingham is a leading composer of concert band and percussion music. He earned his Bachelor and Master's Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and a PhD in Music Theory/Composition from Michigan State University. In addition to being a world renowned composer, Gillingham currently teaches composition at the University of Central Michigan. Although he is most widely known for his band and percussion compositions, Gillingham has written many works for brass including euphonium as a primary instrument.

*Blue Lake Fantasies* was commissioned and composed in 1995 by the Leonard Falcone International Euphonium Festival. The work was premiered on August 12, 1995 by Brian Bowman at the festival that year which is held annually at the Blue Lake Fine Arts Camp in Twin Lake, Michigan.

*Blue Lake Fantasies* is a five movement suite with each movement representing an aspect or experience found at the Blue Lake Fine Arts Camp. *Firefly* is a technical movement that portrays a firefly zooming about on a warm summer night. Quick changes in style and dynamics help bring the tiny character to life. *Moonlight Across the Water* is a lyrical movement intended to capture the composer's feelings when he spent many nights admiring the beauty of the still Twin Lake reflecting bright moonlight. This movement is very relatable as many have visited places with a similar serene beauty and find themselves transported back to that time and place. *All That Jazz* is a salute to the jazz program at Blue Lake and features a swinging rhythm and a muted euphonium sound. *Ancient Native Air* is a simple and lyrical movement. Michigan has a very rich Native American history, and this movement is based on the Chippewa Indian tune "My Music Reaches to the Sky." *Party-Antics* is the final movement that captures the spirit of the celebration that happens on the last day of camp. There are also some bittersweet moments in the movement meant to reflect the parting of new found friends.

***Believe Me If All Those Endearing Young Charms* (1808 arr. 2012) - Simone Mantia (1873-1951)**

Simone Mantia was a Sicilian-born American euphonist. Mantia was most well known for being the euphonium soloist in the John Philip Sousa Band from 1896 to 1904. He played trombone and euphonium in many prominent bands and orchestras in his lifetime including: New York's Metropolitan Opera, the New York Philharmonic, the NBC Symphony, the Chicago Lyric Opera, the Philadelphia Grand Opera, Victor Herbert's Orchestra, and the Arthur Pryor Band (soloist and assistant director).

Mantia played incredibly virtuosic and technical solos in the Sousa Band and Pryor band. He would often write his own solos, and many made their way into today's standard euphonium solo repertoire. *Believe me If All Those Endearing Young Charms* is one of the most well-known and performed Mantia solos that is meant to be a "showoff" piece. The old Irish folk tune is transformed from a slow sweet melody into a complex and attention-grabbing theme and variations. David Werden's arrangement splits the solo into a duet that creates beautiful harmonies and passages where the theme is rapidly traded off between each soloist.