

Past, present and future: a look at the history of the euphonium as a solo instrument through a
master's euphonium recital and program notes

by

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B.M., University of Iowa, 2022

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

School of Music, Theatre and Dance
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2026

Approved by:

Major Professor
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Abstract

This report will examine repertoire selected for a master's euphonium recital using literature written in the instrument's past and present. Consideration will be given as to what the role of the euphonium will be in the future, and how its body of literature will be reflected. It will also be a discussion of the composers who have written these selections, the context in which they exist, and a pedagogical study of each piece will comprise each chapter to give the reader a comprehensive knowledge of the recital program.

Chapter one will examine Amilcare Ponchielli's *Concerto per Flicornobasso*, a nineteenth-century work that has become a staple in the euphonium repertoire.

Chapter two will examine the first movement of Vladimir Cosma's *Euphonium Concerto, Allegro Assai*. This work is regarded by many as the pinnacle of modern concerti written for the euphonium.

Chapter three will examine the first and fourth movement of Ralph Sauer's transcription of Johann Sebastian Bach's *Gamba Sonata No. 1, BWV 1027*. It will include a discussion on working towards a historically informed performance according to Baroque-era practices.

Chapter four will examine *Wild Geese* by Grace Bergstrom, a piece originally written for tuba and fixed media that is completely improvised by the performer.

Chapter five will examine *Cubes* by Eduardo Nogueroles, a five-movement work written for tuba quartet based on the paintings of Pablo Picasso.

This recital was performed on Thursday, March 26, 2026 at 6:15pm at All-Faiths Chapel in Manhattan, Kansas.

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Acknowledgements

Thank you to my Major Professor Dr. Steven Maxwell, Professor of Tuba and Euphonium at Kansas State University. I am forever grateful for what you have done to help me grow as both a person and a musician.

Thank you to my committee members, Dr. Susan Maxwell and Dr. Jacqueline Fassler-Kerstetter. This report would not have been possible without your unwavering guidance.

Thank you to Dr. Tracz and Dr. Wimmer for the opportunities you have given me to work with K-State Bands. I would not be where I am today without your tutelage.

Thank you to my fellow Band Graduate Assistants who have helped me grow in ways I did not think possible during this past year: Kyle Grimes, Eric Strasshofer, Heather Baker, Sharyn Worcester, Javi Garza, and Travis Slaughter.

Thank you to my parents, Jeff and Julie, as well as my brothers John, Josh, and Jordan. I will always appreciate your love and support.

Finally, thank you to my partner Emily and our two cats, Millie and Mollie. I love you and could not have pursued my master's degree or written this report without you.

Preface

The period of 1760-1832 oversaw a tremendous amount of change, particularly as it relates to Europe and what we know today as the “industrial revolution” (Nef, 1943). Innovations such as the steam engine, political reform, and economic evolution that persist to this day define the time. While 1832 is a date that commonly refers to the end of the industrial revolution in this European context, innovation did not end there (Nef, 1943). Another innovation the nineteenth century offered was that of new valve technology for brass instruments utilized by military bands across Europe (Morris et al., 2007). This revelation led to the creation of numerous brass instruments in a relatively brief amount of time, one of them being what we now know as the euphonium. To understand this progression and the desire to create valved brass instruments, we must look back at the origins of brass instruments.

Prior to the development of valves throughout the eighteenth and nineteenth centuries, brass instruments such as the trumpet and horn had little to no means of playing chromatically. Morris (2007) writes, “From the late 15th century to the 18th century, the slide, as applied to the trombone and slide trumpet, was the only means of providing brass instruments with a fully chromatic technique.” For most of that period, music did not often contain chromaticism to the extent that it would require greater technology. It was not until the eighteenth century that composers, such as Ludwig van Beethoven, began to write in a greater variety of key centers and created more chromatic melodies than ever before (Morris et al., 2007). These compositional innovations inspired instrument makers to capitalize on the “industrial revolution” by designing brass instruments not limited to the natural overtone series. The overtone series refers to a series of pitches organized by frequency that ascend from a “fundamental pitch” (Holzer, 2018). For example: if the fundamental pitch of a brass instrument lacking a slide, such as the natural horn,

is F, the overtone series would first go up an octave to from the fundamental F, followed by the interval of a perfect fifth, followed by a perfect fourth. As the pitches in the overtone series get higher, the intervals between them grow gradually smaller (Figure 0-1).



Figure 0-1- Harmonic Series for an instrument in C

The limitations of this natural overtone series as it applied to brass instruments became apparent as music grew more complex, inspiring the invention of valved systems and a wealth of different brass instruments that accompanied this creation.

Despite a variety of valved systems were designed between the middle of the eighteenth century to the turn of the nineteenth century, the first truly successful system came from the Prussian instrument maker Heinrich Stolzel (Morris et al., 2007). In contrast to those that came before it, Stolzel's valves allowed air entering the casing to be released from the bottom of the case. When the valve is depressed using this system, it blocks the lower opening and redirects the air through additional tubing. Building off Stolzel's success and the rapidly improving technology of the time, instrument-makers and bandleaders such as Joseph Kail, Wilhem Weprecht and Adolphe Sax designed a variety of different valved systems that accompanied a large influx of horns being created. Although many of these systems have since become antiquated or tied to a specialty instrument, the piston-valve as we know it today comes from an 1839 design by Etienne Francois Perinet. Perinet's design includes rounder bends throughout the

windway due to the tubing curving according to the length and width of the valve (Morris et al., 2007).

As valved systems developed in the nineteenth century, so too did the brass instruments that occupied the bass voice in wind bands of the era. The ophicleide was a conical, keyed brass instrument created as a successor to the wooden “serpent” (Ahrens & Zedlacher, 1996). The serpent is a winding, conical instrument with six tone holes that uses a trombone-like mouthpiece to produce sound. It dates to the Renaissance era and was used in bass parts from the seventeenth century through the nineteenth century. In 1821, an instrument-maker named Jean Hilaire Aste invented not only the ophicleide, but the clavitube and quinticlave (Webb, 1986). Each instrument occupied a different range, serving as soprano, alto, tenor and bass voices respectively. Commonly referred to as “Halari” through the instruments he made, Aste was inspired by the keyed bugle that had been invented just a decade prior. He applied the concept to an entire family of keyed brass instruments, like what Adolphe Sax would go on to do approximately twenty years later with his family of saxhorns (Webb, 1986). This cycle of re-inventing and refining brass instruments in the nineteenth century continued through the earliest tubas, baritones and euphoniums replacing the tenor and bass ophicleides (Morris et al., 2007). Valves replaced keys and resulted in a large family of both Bb and C instruments with conical and cylindrical bores created.

The first time an instrument was referred to as a “euphonium” was in 1843, when Ferdinand Sommer designed a valved ophicleide in Bb. Despite attempting to forever tie the instrument to himself by naming it the *Sommerophone*, the euphonium, or *euphonion* at the time, was preferred by multiple parties. According to Morris (2007), “This instrument, which he called the *Sommerophone*, was most likely designed by Franz Bock of Vienna, who in turn patented the

design as the *Euphonion* in 1844.” Sommer was also the first euphonium soloist, performing in numerous band concerts throughout the second half of the 1840’s. His experience as a soloist culminated with a performance at the London Great Exhibition in 1851. It was at this exhibition where Ferdinand Sommer would present the two names to the Royal Family and let them decide what the horn would be called: *Sommerophone* or *Euphonion*. The more anglicized *Euphonion*, loosely translating to “beautiful-sounding instrument”, emerged as the winner.

As the name “euphonium” became more established, so did its role as both a member of the wind band and as a solo instrument. The euphonium is unique in the fact that its history is inextricably tied to that of the development of the wind band throughout the nineteenth and twentieth centuries. As the euphonium and other valved brass instruments made wind bands more pragmatic, the popularity of these ensembles grew rapidly from 1850 through World War I. This was true not only across Europe but in the Americas as well, as it relates to both the wind band and military bands. There is perhaps no better example than John Philip Sousa’s contributions to the band field over the course of over 50 years (Mayer, 1960). John Philip Sousa was the leader of the President’s Own Marine Band from 1880 to 1892, a period of sustained success for the band. This in turn made Sousa a pre-eminent celebrity of the era, reaching a level of fame that mirrors modern pop musicians through endeavors such as his 1893 tour across the United States (Warfield, 2006). The euphonium was a prominent voice in nearly all of Sousa’s compositions, often as a featured soloist. The fame the instrument achieved was linked with the rise and eventual fall of the wind band. As these types of ensembles faded into obscurity in the first half of the twentieth century, so did the euphonium. It is largely thanks to the development of the modern wind ensemble at the Eastman School of Music in 1951 that the euphonium has the established role in the band world it does today (FENNELL, 1953).

Today, the euphonium continues to occupy a role in wind ensembles across the world, while maintaining a niche but consistent role as solo instrument. Euphonium is an option for students joining band in either fifth or sixth grade. Tuba and euphonium studios exist in many colleges and universities across the country, allowing students to study the instrument at the collegiate level regardless of major. Thanks to the development of the tuba-euphonium ensemble at institutions such as Indiana University and Tennessee Tech University, euphonium students at the collegiate level can perform in an ensemble setting specific to their instrument (Morris et al., 2007). The euphonium can be studied at the graduate level at a select number of universities, preparing students for a career working in academia or performing euphonium in a military band. Euphonium players at any level can join the International Tuba and Euphonium Association, ITEA. This Association hosts both regional and international conferences that feature the tuba and euphonium in a variety of settings, advancing the instrument forward. These examples tell us that while the euphonium may not have the popularity it once did, it is an instrument that is continuing to evolve in its role and place within music.

Chapter 1 : *Concerto per Flicornobasso* by Amilcare Ponchielli

Composer Biography

Amilcare Ponchielli was born on August 31st, 1834, in Paderno Fasolaro, a town within the province of Cremona in Lombardy, Italy. Today, Paderno Fasolaro is known as Paderno Ponchielli, with the town having been renamed in 1934 to celebrate the 100th birthday of its very own Amilcare Ponchielli. The Italian composer was musically gifted from a young age, entering the Milan Conservatory at the age of 10 after winning a scholarship to attend (Warfield, 2006). The young Amilcare would spend the next decade in Milan and eventually go on to complete his studies at the Conservatory in 1854. Composition, specifically in the operatic medium, was what the composer would make the focus of his career. *I Promessi Sposi* was the first opera Ponchielli composed in 1856, just two years following his departure from Milan. The opera premiered at a provincial theatre in Cremona, not far from the neighboring Paderno Fasolaro. *I Promessi Sposi* was based on Alessandro Manzoni's novel *The Betrothed* and was one of four operas written in the earlier years of Ponchielli's career that failed to see success on a scale outside of local theaters ("Obituary: Amilcare Ponchielli," 1886).

The opportunity to gain notoriety on a larger stage would finally present itself when a revised version of *I Promessi Sposi* was asked to be performed in Milan in 1872 based on positive reviews. This success gave Ponchielli the opportunity to compose *La due Gemelle*, a ballet premiered at the La Scala Opera House in Milan in 1873. The ballet was a hit, giving the composer heightened exposure he had not previously known. This popularity would reach its culmination through the composition and premiere of the opera *La Gioconda* in 1876 ("AMILCARE PONCHIELLI," 1886). Ponchielli's *Gioconda* was an opera that experienced significant popularity in not just Italy, but other European countries such as England. The

production was even more popular in England than it was in Italy through the run it had at Covent Garden in 1883, a famed English theater of the era (“Obituary: Amilcare Ponchielli,” 1886). It was these numerous contributions like these productions that many believe cemented Amilcare Ponchielli’s place within the *Giovane Scuola*, meaning “New School”, a group of Italian opera composers that defined the compositional style of the 19th century (Bultema, 2009). Other members of this school included Pietro Mascagni, Giacomo Puccini and Giuseppe Verdi.

In the years between the completion of his studies and success as an operatic composer (1854-1872), Ponchielli made a living as a municipal band director and arranger. Piacenza and Cremona were two of the many Italian cities in the era that operated bands substantial in members, skill and popularity (Bultema, 2009). According to Bultema (2009), “An article from an unknown 1872 periodical makes the astounding claim that there were more than 1,700 community and military bands in Italy, with a combined membership of more than 40,000 instrumentalists”. The extent to which Italy had invested in municipal bands allowed Ponchielli to not only make a living, but begin to compose, arrange and transcribe a significant library of instrumental works. One of these instrumental works is an enduring part of Amilcare Ponchielli’s legacy in addition to his operatic contributions: his *Concerto per Flicornobasso*.

Historical Context

Amilcare Ponchielli's *Concerto per Flicornobasso* is one of the oldest surviving works within the euphonium repertoire. Although the exact date the composition was completed is unclear, it is thought to have been completed during Ponchielli's time spent serving as the director of the Cremona Municipal Band. An autographed score dates the piece as having been premiered on Sunday, March 17th, 1872, at the Piazza Roma in Cremona, where the Cremona Municipal Band frequently performed (Howey, 1995). What is perhaps even more mysterious than the ambiguity of the date surrounding the concerto's completion is the lack of any record of a soloist. Only a nameless roster exists containing instruments that comprised the ensemble in 1872, a roster that did not include the flicornobasso. There was an audition held to fill the position of flicornobasso in 1965, but the audition winner ultimately refused the position (Howey, 1995). Most information available about this piece today has been procured by Dr. Henry Howey, Professor of Low Brass at Sam Houston State University. Dr. Howey has collected over 4,000 pages of Ponchielli's music and was invited to Italy to speak about his research on the composer (Wick, 2002). More specifically, Dr. Howey had the opportunity to present three public lectures over a two-day span in Cremona, the same city Ponchielli once lived in from 1854 to 1872. Ponchielli's *Concerto per Flicornobasso* is one of many works that Dr. Howey has created a modern edition which can be played by soloists and bands of today.

When viewing the *Concerto per Flicornobasso* through a modern lens, it is important to first recognize what the *Flicorno Basso* was to Ponchielli in the nineteenth century. Along with the *Flicorno Bombardino*, the *Flicorno Basso* was one member of the Italian *Flicorni* family of instruments. These instruments were created in the early-to-mid nineteenth century flurry to find a valved replacement to the ophicleide. The distinction between the two *Flicorni* lies in the

number of valves: the *Bombardino* has three valves while the *Basso* uses four (Morris et al., 2007). It has been written that the *Flicorno Basso* was the bass solo voice for Italian bands of the time, such as the Municipal Band Ponchielli began to lead shortly after the instrument's creation. The *Flicorno Basso* is believed to have most closely resembled the modern-day British-style baritone, rather than the euphonium (Howey, 1995).

Today, Ponchielli's *Concerto* is considered a standard within the euphonium repertoire. It is listed in the International Tuba and Euphonium Association's Standard Literature List and is frequently selected as required performance material for competitions. In 2026, *Concerto per Flicornobasso* was listed as required literature for the preliminary round of the Leonard Falcone Euphonium Artist Competition, as well as the preliminary rounds of the Euphonium Artist Competitions hosted by the Midwest Regional Tuba and Euphonium Conference and Heartland Regional Tuba and Euphonium Conference. It is required for the final round of the Southeast Regional Tuba and Euphonium Conference, South Central Regional Tuba and Euphonium Conference, Northeast Regional Tuba and Euphonium Conference, and the Northwest Regional Tuba and Euphonium Conference.

Pedagogical Study

The musical and technical challenges that the *Concerto per Flicornobasso* presents to the soloist are dense and must be approached creatively, patiently and with precision. *Concerto per Flicornobasso* is an Italian theme and variations filled with operatic references and virtuosic moments for the soloist to display their facility on the instrument (Figure 1-1). It begins with an extended introduction that ends in the dominant key of Bb Major, introducing the Eb Major that is then transformed through a series of variations. This pedagogical study of Ponchielli's enduring work will explore the technique required to adequately perform the piece, in addition to introducing exercises targeting specific concepts. While these exercises will not address all the technical elements required throughout the *Concerto*, they will focus on overarching concepts present in each variation that are built on a baseline level of proficiency on the euphonium.



Figure 1-1- m. 216-221 of *Concerto per Flicornobasso* (Howey, 1995)

A significant level of flexibility is required in every section of the piece. Despite the range never going below an F2 or above a Bb4 throughout the fourteen-minute performance time, leaps of an octave or more are frequent throughout the introduction, theme and each variation (Figure 1-2).



Figure 1-2- m. 71-78 of *Concerto Per Flicornobasso* (Howey, 1995)

There are other instances where arpeggiated leaps are performed in rapid succession, scaling nearly the entire range of the work in the span of a single measure (Figure 1-3).

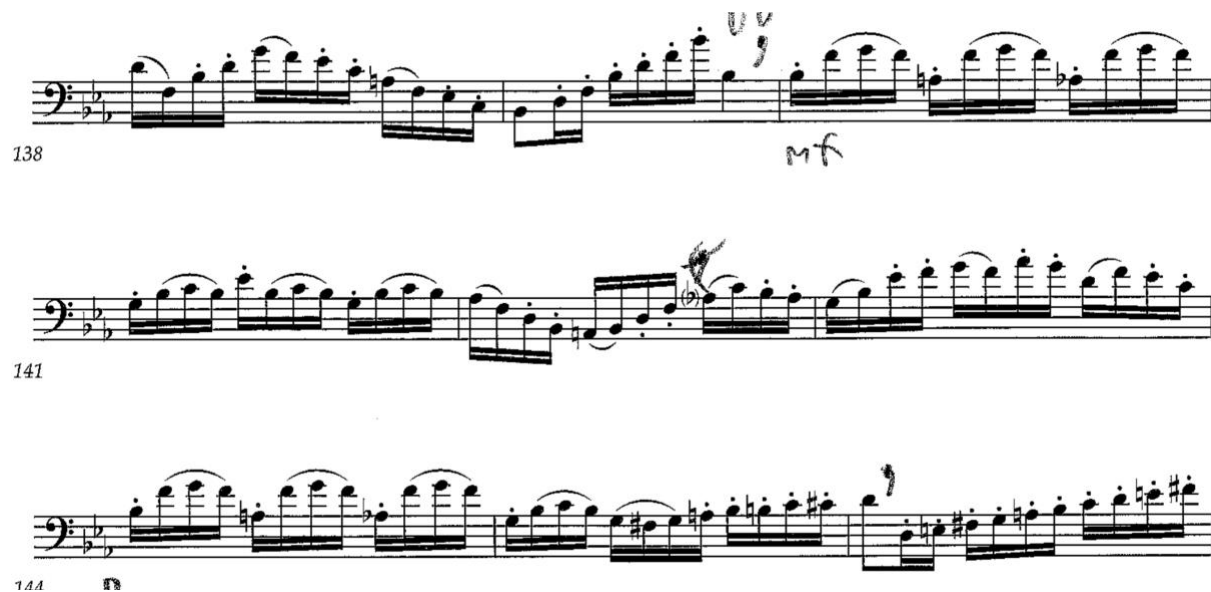


Figure 1-3- m. 138-146 of *Concerto per Flicornobasso* (Howey, 1995)

Additionally, extended sixteenth note passages frequently put the melody in the first note of each grouping that then leads to a slurred ostinato in the following three sixteenths (Figure 1-4).



Figure 1-4- m. 313-318 of *Concerto per Flicornobasso* (Howey, 1995)

These motifs are presented in a variety of ways and require a high level of flexibility to be performed. Numerous method books provide exercises intended to improve brass musicians' flexibility. Two books will be focused on here that provide a framework for steadily improving the lip flexibility and embouchure strength needed to perform these passages effectively.

The first book provided will be *Lip Flexibilities: for all Brass Instruments* by Bai Lin. Bai Lin (b. 1935) is the former professor of trumpet at the Central Conservatory of Music in Beijing, China. An active educator and pedagogue, Lin has performed and taught master classes on a global scale (Lin, 1996). Lin has also published both solo collections and method books, including his *Lip Flexibilities: for all Brass Instruments*. Bai Lin's *Lip Flexibilities* contains a series of progressive exercises intended to enhance all elements of flexibility. Lin (1996) writes, "I have tried hard to include all aspects of slurring technique and to trace the progression from the beginner to the advanced level. Therefore, the contents of this book are very helpful for the elementary as well as the advanced players. From my own practice and teaching experience I have seen this useful to all my students."

Euphonium students working towards performing the Ponchielli should begin incorporating these techniques into their daily routine, always starting with exercises contained within the first grouping (Figure 1-5).

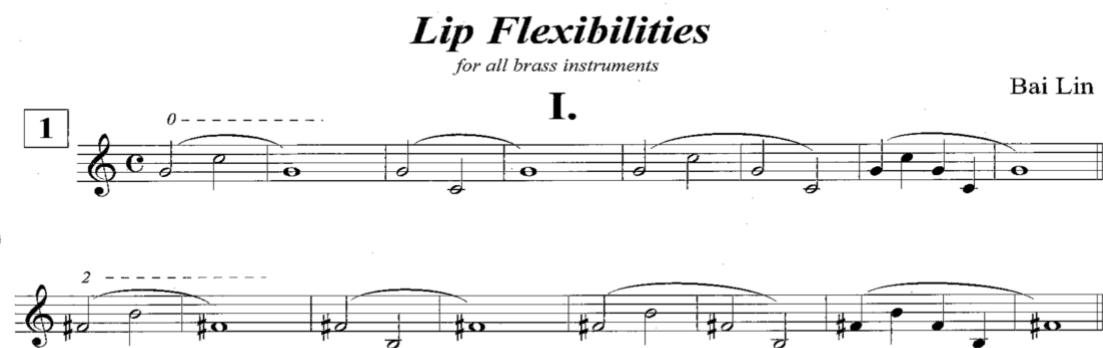


Figure 1-5- From “Lip Flexibilities”, pg. 6 (Lin, 1996)

From there, students can slowly ascend through the more technically demanding exercises, with care being taken to always produce a good tone while keeping the embouchure, throat and air fluid and steady (Figure 1-6).



Figure 1-6- From *Lip Flexibilities*, pg. 14 (Lin, 1996)

Another recommendation is the interval exercises from Alan Raph's adaptation of Jean-Baptiste Arban's comprehensive brass method book, *Complete Method for Trombone and Baritone*. Joseph Jean Baptiste Laurent Arban was born in Lyons, France in 1825. Through studying trumpet under Francois Dauverne at the Paris Conservatory, Arban entered a career of teaching and performing that saw him become the pre-eminent cornet player of his era (Arban & Raph, 2013). When he wrote his original *Method for Cornet* in the nineteenth century, it was a collection of nearly all the information Arban had gathered on brass technique throughout his lifetime. Alan Raph is a professional trombonist and music educator originally from New York City. Raph has enjoyed a career playing in recording studios, serving as a clinician for Conn-Selmer instruments, and publishing many trombone solo and method books. Included within these books is Raph's edition of Jean Baptiste-Arban's original method.

The interval studies included within the *Complete Method for Trombone and Baritone* are intended to progressively improve the strength of embouchure. Each exercise will simultaneously teach the player not to alter the position of the mouthpiece when passing from a lower note to a higher note, or a higher note to a lower note. Another added benefit is that the first exercise in the series covers the exact range of *Concerto per Flicornobasso*, F2-Bb4 (Figure 1-7).

Intervals

Interval study should be assiduously carried on with care not to alter the position of the mouthpiece, in order to pass from a low to a higher note, or from a higher to a lower one. By observing this rule, the performer will acquire surety in taking the note and great facility of execution. Practice of Exercises 1–7 will

develop strong muscles. The student should make no change in embouchure and use an open jaw for low notes. It should also be noted that the position of the tongue is higher in the mouth for higher notes, that a deliberate tempo is to be maintained. *Set the highest note before starting each exercise. Work to play each line (with its repeat) in one breath.*



Figure 1-7- From *Complete Method and Baritone*, pg. 156 (Arban & Raph, 2013)

The next concept addressed will be double-tonguing. To be able to effectively perform the final page of the concerto, the performer must be proficient in not only the technique of double tonguing itself, but comfortable in doing it across multiple registers. This is consistently required by the performer throughout the final *allegro* section of the piece (Figure 1-8).



Figure 1-8- m. 303-310 of *Concerto per Flicornobasso* (Howey, 1995)

To effectively double tongue, the performer should ensure the proper syllables are being used when articulating each pitch. Raph (2013) writes, “Start by pronouncing the syllables “Ta kya ta kya ta kya”. As control and clarity are accomplished, work on more speed: Note that “kya” will become “ka”” (Figure 1-9).

Double Tonguing

This kind of tonguing is of great assistance in the playing of rapid scales and arpeggios. In order to execute this with precision, it must be practiced slowly, attention being paid to matching one note with another.



Start by pronouncing the syllables “Ta kya ta kya ta kya ta kya.” As control and clarity are accomplished, work on more speed: Note that “kya” will become “ka”.

As will be seen the tongue performs a front-and-back articulation.

After having practiced all the studies connected with this kind of articulation, recourse may then be had to the scales and arpeggios. These should be executed by employing the same double tongue technique, so as to accustom the fingers or slide to proceed in conformity with the tongue.

1. (Ta kya ta kya ta)
Ta ka ta ka ta

simile

Figure 1-9- From *Complete Method for Trombone and Baritone*, pg. 200 (Arban & Raph, 2013)

Using these alternating syllables causes the tongue to perform a front-to-back articulation, allowing it to perform repeated pitches at speeds a single “ta” articulation is physically incapable of playing. Players should work through these exercises methodically, only advancing to a new study when maximum clarity has been achieved (Figure 1.10).



Figure 1-10- From *Complete Method for Trombone and Baritone*, pg. 203 (Arban & Raph, 2013)

Chapter 2 : *Euphonium Concerto Movement 1: Allegro Assai* by

Vladimir Cosma

Composer Biography

Vladimir Cosma is a French composer born in Bucharest, Romania in 1940. While most well-known for his film music, Cosma has occupied a variety of roles as a violinist, conductor, and music educator. Being raised within a musical family gave him significant exposure to the possibilities of having a career in music from a young age. Cosma's father and grandmother were both accomplished pianists, while his mother and uncle were composers (Slominsky et al., 2001). It was the combination of these influences that began a lifelong appreciation for different musical styles. Cosma was able to apply his musical upbringing while studying at the Bucharest Conservatoire of Music, where he won first prize in competitions for both violin and composition. After receiving awards for both competitions, Vladimir moved to Paris to begin studying at the Conservatoire national superieur de musique de Paris (Rehrig & Bierley, 2016). While at the Conservatory, Cosma studied with Nadia Boulanger, progressing as both a violinist and composer. It was here that he developed a love for not only classical music but jazz, film and popular music as well.

Shortly after studying in Paris, Cosma began an international tour as a concert violinist in 1964. Although a more than capable violinist, writing his own music was what the composer sought to devote himself to more and more. Cosma's orchestral works led to Yves Robert entrusting him with the soundtrack to the first film he would score, *Alexandre le Bienheureux* in 1968 (Rehrig & Bierley, 2016). Film music was where Cosma would provide his most significant contribution to the musical world.

From 1968 onward, Vladimir Cosma has written musical scores for over three hundred films and television series. Cosma won many awards for his film works, including two Cesars for his score to 1982's *Diva* and 1984's *Le Bal*. The Cesars are the highest award given in French cinema, cementing a legacy in the world of film music. Perhaps more important than the awards themselves were the variety of expressions that composing music for films allowed for Cosma to have. Jazz, folk, pop, and classical influences are all present within Cosma's discography. Around the turn of the twenty-first century, Vladimir Cosma began to arrange his film music for a symphonic setting while continuing to write original classical music, ideally reaching a wider audience by bridging the gap between the two mediums. One example of this is Cosma himself conducting the world premiere of *Eh bien! Dansez maintenant*, an adaptation of La Fontaine's Fables that the composer had written for narrator and symphony orchestra (Cosma, 2006). He has written an opera, *Marius et Fanny*, which is adapted from a work by French novelist Marcel Pagnol that premiered in Marseille in 2007.

Historical Context

One of Vladimir Cosma's contributions to classical music is his *Concerto for Euphonium and Wind Ensemble*. Written in 1997, this concerto came into fruition while Cosma was continuing to actively write film music and explore different styles. The concerto conveys Cosma's experience as a virtuoso violinist and a film score writer. A cinematic flair is present throughout, leading both the performer and listener to believe each movement could be the soundtrack to a different film. The first movement, *Allegro Assai*, is no exception. According to program notes from Potenza Music (2003), "this concerto embodies in many ways the spirit of Paganini and Liszt for the euphonium and represents one of the most outstanding selections for euphonium and large ensemble."

Cosma's *Euphonium Concerto* was originally written for the 1997 World Euphonium Competition in Guebwiller, France. Originally written with orchestral accompaniment, the work was premiered by euphonium virtuoso Steven Mead within the same year (Stees, 2013). Stees (2013) writes, "The piece is based on the Phrygian Dominant Scale, also known as the Spanish "Gypsy Scale, which is commonly used in flamenco music." Since its premiere, the tour-de-force Concerto has come to be regarded by many as one of the most challenging and rewarding solos in the euphonium repertoire. It has been on many competition lists at both regional and international conferences, with the first movement having been most recently included within the final round of the Euphonium Artist Competition at the Midwest Regional Tuba and Euphonium Conference.

Pedagogical Study

Vladimir Cosma's *Euphonium Concerto* is looked at by many as one of the most technically challenging works within the euphonium repertoire. To perform not only the concerto, but any of the individual movements by themselves, the performer must be comfortable throughout the entirety of the euphonium's range, capable of multiple-tonguing and able to remain musical despite technical challenges. Any euphonium player hoping to perform the first movement of this concerto should incorporate the following studies into their daily routine.

Into the Depths is a method book centered around low range fundamentals for euphonium players by Jesse Orth, Professor of Tuba and Euphonium at Texas A&M University-Kingsville. The book contains a series of exercises meant to target specific concepts that relate to playing within the lowest range of the euphonium in a comfortable manner. The exercises typically start in a comfortable register and ease the player into the pedal register (Figure 2-1).



Figure 2-1- From *Into the Depths*, pg. 5 (Orth, 2020)

Every exercise contained within the book is prefaced by a brief explanation of how it benefits the player, what challenges the player might run into at first, and a recommendation for what tempo to begin at (Figure 2-2).

1 - The purpose of this etude is to ease you into the pedal register. Make sure to utilize the most in-tune fingerings as you descend below low F. I suggest a tempo of 60 beats per minute. Focus on consistent tone and airflow, especially as you reach the end of the etude. Don't be discouraged if you can't play the entire etude the first time through—repetition and consistent practice will allow you to play lower with more success.

1



Figure 2-2- From *Into the Depths*, pg. 5 (Orth, 2020)

By incorporating a variety of these exercises into a daily fundamentals' routine, euphonium players working toward performing Cosma's *Euphonium Concerto* will steadily become more fluent in the pedal register of the instrument. Notes below the staff will not only be more achievable but will also have a fuller tone and be more consistent in pitch. This is of the upmost importance when approaching sections that dive below the staff at faster tempos. There are two examples of this occurring in the *Euphonium Concerto*. The first example begins in measure 109. (Figure 2-3).



Figure 2-3- m. 109-111 of Vladimir Cosma's *Euphonium Concerto* (Cosma, 1997)

The second example begins in measure 445 and requires even more fluidity in the lower register to be performed accurately due to the more rapid pace (Figure 2-4).



Figure 2-4- m. 445-447 of Vladimir Cosma's *Euphonium Concerto* (Cosma, 1997)

The extremities in the higher register must be considered during preparation for this concerto as well. David Vining, trombonist, music educator and pedagogue, is the founder and co-owner of Mountain Peak music, a company that has published numerous method books for brass musicians. One of these books is Vinings' *Rangesongs*, a collection of etudes intended to systematically improve a euphonium player's range and endurance. Vining (2011) writes, "*Rangesongs* develops your high and low ranges by using target notes in a musical context to encourage you to move you air properly." Through the practice of etudes targeting the highest pitches within the concerto, the extent of the high range needed can be approached in a melodic way (Figure 2-5).



Figure 2-5- From *Rangesongs*, pg. 42 (Vining, 2011)

This will in turn provide the performer with greater facility, tone production, articulation and pitch when going above the staff (Figure 2-6).

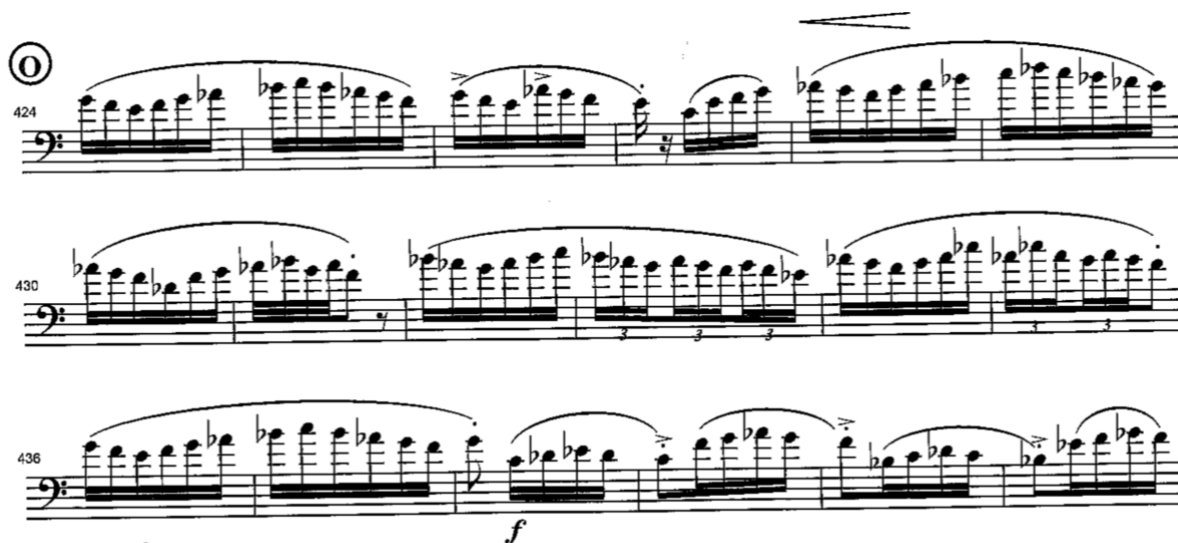


Figure 2-6- m. 424-441 of Vladimir Cosma's *Euphonium Concerto* (Cosma, 1997)

The added benefit of the way *Rangesongs* approach the higher register is how they are organized progressively. If a student beginning to work up the first movement of the concerto cannot yet reach a Db5, they can start with the range song targeting the note at the top of their current range.

As was the case in *Concerto per Flicornobasso*, Vladimir Cosma's *Euphonium Concerto* requires the ability to multiple tongue, specifically triple tonguing. There are repeated eighth note triplets within that first movement of the concerto that cannot be physically performed at tempo without the use of triple-tonguing. For example, measure 127, 129, and 131 in the first movement of the concerto begin with an eighth note triplet (Figure 2-7).



Figure 2-7- m. 125-139 of Vladimir Cosma's *Euphonium Concerto* (Cosma, 1997)

Approaching triple tonguing is like double tonguing in that the focus must first be on the syllables being used. However, the grouping has been altered to accommodate groups of three pitches rather than two. Raph (2013) writes, “*In order to accomplish the front-front-back tongue motion with perfect regularity, it is necessary to practice slowly, so that the tongue, like to a valve, may allow the same quantity of air to escape at each syllable.*” This is done through using the syllables “ta-ta-ka”. To become comfortable using each syllable in rapid succession, euphonium players must first practice doing so on repeated pitches in a comfortable register.

This can be done through exercises like the following, taken from collection of brief etudes targeting triple-tonguing in Arban’s *Complete Method For Trombone and Baritone* (Figure 2-8).



Figure 2-8- From *Complete Method for Trombone and Baritone*, pg. 211 (Arban & Raph, 2013)

When maximum clarity and control have been achieved on repeated pitches in a comfortable register, euphonium players can advance to more complex studies. These more complex studies are typically played at a faster tempo, include more complicated rhythms and span a wider range (Figure 2-9).



Figure 2-9- From “*Complete Method for Trombone and Baritone*”, pg. 231 (Arban & Raph, 2013)

Chapter 3 : *Gamba Sonata No. 1, BWV 1027, Movements 1 and 4:*

***Adagio and Allegro* by J.S. Bach/arr. Ralph Sauer**

Composer Biography

Johann Sebastian Bach was a German organist, violinist and composer of the late seventeenth and early-to-mid eighteenth century. He is known for his immense contribution to the Baroque period of music, having written pieces for nearly all instruments, ensembles and forms of the era. This includes the orchestral *Brandenburg Concertos*, keyboard works such as *The Well-Tempered Klavier*, organ works including *BWV 578, “Little” fugue in G minor*, and choral works such as the *St. Matthew Passion*. It is a body of work so enduring that many consider the year of Bach’s passing, 1750, as marking the end of the Baroque period.

Bach was born on March 21st, 1685 in Eisenach, the capital of the duchy of Saxe-Eisenach in modern-day Germany (Geck & Hargraves, 2006). Brought up in a musical family, Bach was the youngest of eight siblings that were all children of Johann Ambrosius Bach and Maria Elisabeth nee Lammerhirt. Bach’s father, Johann Ambrosius, was director of the town musicians in Eisenach, while a variety of extended family members occupied roles as court musicians, church organists and composers (Butt, 2008). While little can be confirmed about his upbringing, it is presumed that Bach’s father taught him violin and basic music theory principles, while one uncle, Johann Christoph Bach, potentially introduced him to the organ (Boyd, 1999). The Thuringia region of Germany that Bach was raised in had an isolated climate that fostered a more conservative sense of musicianship. The small amount of external musical influences the young composer received arrived via court musicians.

Between 1694-1695, both Johann Sebastian Bach’s mother and father would pass away, leading him to live with his eldest brother, Johann Christoph Bach (Geck & Hargraves, 2006).

By the age of 10, Bach received clavichord instruction from his brother, performing and copying music of his own as well as gaining exposure to composers across Europe such as Johann Pachelbel, Jean-Baptiste Lully and Girolamo Frescobaldi (Wolff, 1999). In 1700, Bach would begin studies at St. Michael's school in Lüneberg, Germany, where he sang in choir, received organ lessons and had access to an extensive library of music.

Upon graduating from St. Michael's, Bach's first professional appointment was in 1703 as court musician in the chapel of Duke Johann Ernst III in Weimar, Germany. The young Bach gained such a positive reputation as a keyboardist that within seven months of starting his position under Duke Ernst III, he gained a position as organist at a nearby church which gave him an improved salary, less menial tasks and a new organ that allowed a wider range of keys to be played (Wolff, 2003). As Bach continued to grow as an overall musician, he found opportunities across Germany, perhaps most notably in 1723 as Thomaskantor in Leipzig, Germany. In this position, Johann Sebastian Bach was responsible for running the St. Thomas School and providing music for four different churches. Bach worked in both sacred and secular venues during this time, assuming directorship of the Collegium Musicum in 1729, a secular performance ensemble that George Philip Telemann had started. During the last decade of his life, Bach continued to fill the position of Thomaskantor in Leipzig while writing and collecting pieces for his *The Art of Fugue*. Johann Sebastian Bach passed away on July 28th, 1750, following complications from a failed eye surgery in March of the same year. The surgeon, John Taylor, is known as a charlatan by today's medical standards, and is believed to have blinded numerous patients of the time. One of the Bach's contemporaries, George Frideric Handel, was one of those same patients (Zegers, 2005). Bach's remains are contained within St. Thomas Church in Leipzig, although modern research has led to debate over whether or not the remains

are actually Bach's due to Allied bombing during World War II (Zegers et al., 2009). Today, musicians across the world remember Bach for his enduring contributions to the art of counterpoint and a body of work unmatched by any other composer of the Baroque Era.

Ralph Sauer is an American trombonist, music educator and Bach scholar as well as arranger originally from Philadelphia, Pennsylvania. Sauer attended the Eastman School of Music, where he studied trombone with Emory Remington, Professor of Trombone at Eastman from 1922-1971. At Eastman, opportunities to transcribe music from different composers were abundant, and Ralph began using these resources to make his own arrangements. Shortly after graduating from Eastman, Sauer served as Principal Trombonist of the Toronto Symphony Orchestra from 1968-1974. He also performed with the Canadian Opera Company and taught at the University of Toronto during this time, prior to winning the position of Principal Trombonist with the Los Angeles Philharmonic in 1974. Sauer would serve in this position with the orchestra for thirty-two years, retiring in 2006. Throughout all these experiences as a performer, Sauer continued arranging and transcribing hundreds of pieces for brass soloists and ensembles of all kinds. Solos and chamber pieces for trumpet, horn, trombone, euphonium and tuba are published and available today through Cherry Classics Music.

Historical Context

During his tenure as director of the Collegium Musicum in Leipzig, Johann Sebastian Bach oversaw weekly chamber music concerts that took place at the Café Zimmermann beginning in 1729. Bach would write and arrange music for various instruments at these performances, using them as an outlet to write secular music while continuing to serve as Thomaskantor for the St. Thomas Church. Included within these compositions is a trio of sonatas for viola de gamba and harpsichord Bach wrote between the late 1730's and early 1740's, BWV 1027-1029 (R. D. P. Jones, 2013). While the precise date each sonata was completed is debated by musicologists, an autographed score of BWV 1027 exists that narrows the dates to approximately 1740. BWV 1027, or Sonata No. 1 in G Major, is the first of the three sonatas Bach wrote for viola da gamba and harpsichord during this 10-year span.

Written in four movements, *Sonata no. 1* follows the typical Baroque-era structure of a sonata, slow-fast-minuet-fast (Butt, 2008). This is in contrast to the Classical-era *sonata-allegro* structure, a single-movement, three-part form that the sonata is more frequently associated with today (Leichtentritt, 1951). Other prominent features of Sonata no. 1 include the use of *basso continuo* in the harpsichord or the piano, as well as the texture oscillating between homophonic or contrapuntal. Other styles of the era were also frequently incorporated into Bach's sonatas. One example is that while movement four is predominantly contrapuntal, it references a bourree through the use of a quaver on beat four in the first full bar of the melody (Little & Jenne, 2001). Movement one is an *Adagio* set in a 12/8 meter, primarily felt in a three-pattern rather than a four-pattern due to its slow tempo. Movement four is set at an *Allegro* tempo and operates in cut time.

In Ralph Sauer's transcription for euphonium and piano, the sonata has been transposed to the key of F Major, most likely to make the work more accessible. Both movements experience temporary modulations of varying lengths, moving to the keys of A minor, C major, B major and D harmonic minor. Much has been left to the performer's interpretation when it comes to expressive qualities of the music, as both stylistic and dynamic markings are nonexistent throughout the first movement (Figure 3-1).

Euphonium

Sonata No. 1
BWV 1027

J. S. Bach
Trans. Ralph Sauer

fact *Organ? Harpsichord?* *Adagio* *lift*

3 *ruba*

6 *weight*

8 *clt* *cadi*

Figure 3-1- m. 1-9 of *Sonata No. 1, Mvt. 1*, by J.S. Bach/arr. Ralph Sauer (Sauer, 2017)

Markings are nonexistent in the fourth movement as well, giving the performer a significant degree of artistic freedom (Figure 3-2). The lack of markings present is akin to providing a painter with a blank canvas. Approach to dynamics, phrasing, articulations and note lengths are nearly entirely up to individual interpretation. With this freedom, the performer can carefully craft an intentional performance through a combination of their own tastes and baroque-era stylistic considerations that will be addressed in the next section.



Figure 3-2- m. 1-30 of *Sonata No. 1, Mvt. 4*, by J.S. Bach/arr. Ralph Sauer (Sauer, 2017)

Pedagogical Study

The lack of expressive markings throughout Ralph Sauer's edition of Bach's work does not make the performer exempt from Baroque-era stylistic considerations. To give a more historically informed performance of the first and fourth movements of Sonata No. 1, certain Baroque principles must be considered. Tyma (1973) writes, "...there exist five principles of Baroque embellishment: the principles of necessity, economy, uniformity, variety, and suitability." The principle of necessity refers to the fact that embellishments from the baroque era are obligatory and are not to be regarded as merely a luxury (Tyma, 1973). The principle of economy establishes that an ornament must be used appropriately: for example, if a trill is used too frequently, it will obscure the melody. The principle of uniformity states that imitative passages between instruments should approach embellishments in the same manner. In the case of Sauer's arrangement of Sonata No. 1, the euphonium player and piano player should ensure that the speed, length, and placement of their ornaments are matching each other and the overall effect of the movement. The principle of variety addresses how embellishments must be approached differently depending on form. For example, embellishments in a fugue will not be performed the same as those in a sonata. The final principle is that of suitability, referring to the idea that a performer has some level of responsibility to decide if it is appropriate to perform all the written embellishments, or if they should add or take any away. By keeping these principles in mind, any performer approaching this sonata is that much closer to a historically informed performance. In the case of the first and fourth movements of this sonata, *Adagio* and *Allegro*, it must also be noted that the mood of baroque-era music is frequently suggested by the tempo the piece is played. *Adagio* would lead the performer to play the music gently, while *Allegro* calls for a more cheerful mood (Tyma, 1973).

When approaching phrasing in Baroque music, there are two primary factors that must be considered. The first is that the tempo can be stretched to a tasteful extent within the phrase to allow for expression to occur. This should be accompanied by an intensification of dynamic level towards the peak of the phrase and a gradual fall to the end of the phrase. This fall will also make room for emphasis on the beginning of the next phrase. If the phrase begins on the first beat of a measure, the first note of said phrase should be even more emphatic. In this example, a tenuto marking has been added to beats one and three of the measure to show not only note length but to encourage more emphasis on each note (Figure 3-3).

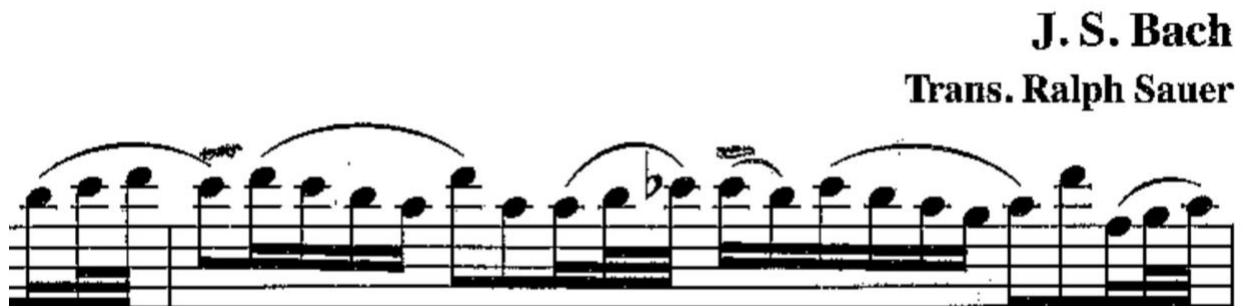


Figure 3-3- m. 3 of *Sonata No. 1, Mvt. 1*, by J.S. Bach/arr. Ralph Sauer (Sauer, 2017)

The second factor to be considered is that contrast in dynamics is of the utmost importance. While performers should approach baroque music differently than contemporary music, they should not forget the essential musical principles of shaping and contour.

Despite the studies within being written for the modern euphonium player, *Flow Studies* by David Vining contains a weekly routine of 56 etudes that expose the player to a variety of meter, key signatures and embellishments. If a euphonium player looking to perform the first and fourth movement of *Sonata No. 1* approaches these exercises with baroque stylistic considerations, they will be preparing themselves for a successful performance.

Many of the etudes allow phrasing to be approached in a varied and musically satisfying way. For example, *Flow Study No. 3* provides a context for performing embellishments while creating a musical phrase (Figure 3-4). This also gives the euphonium player the freedom to explore dynamic contrast as though they were a baroque musician, while remaining in the home key of Sauer's arrangement.

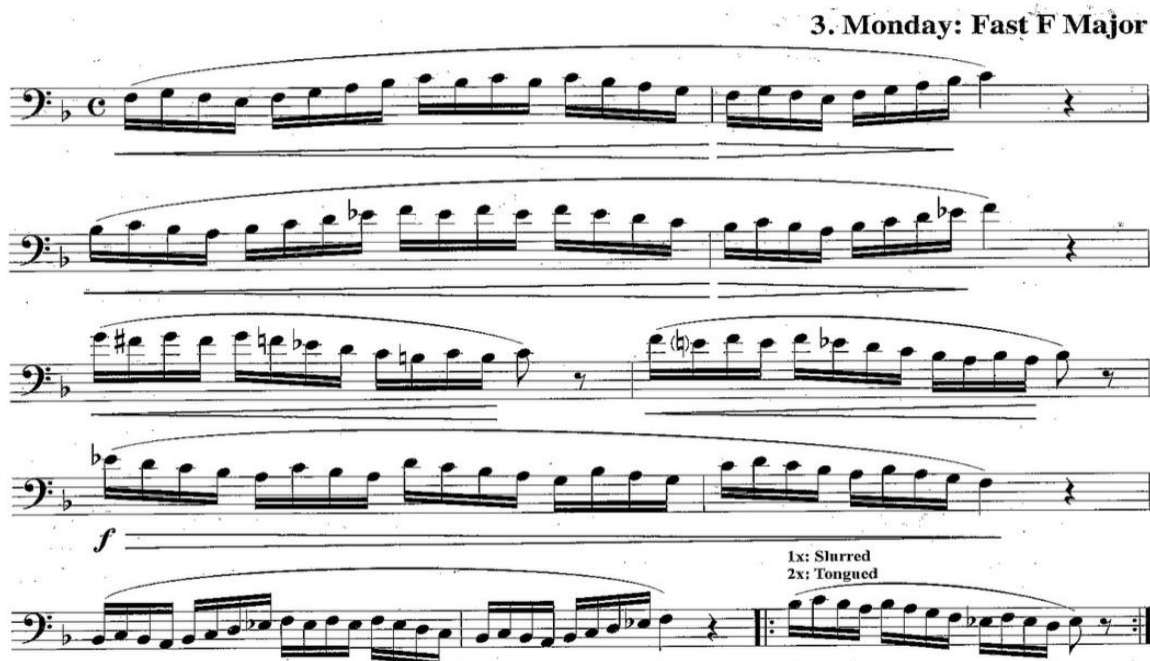


Figure 3-4- From *Flow Studies*, pg. 3 (Vining & Benton, 2020)

Embellishments are also made the focus of certain etudes within the book. For example, *Flow Study No. 23* is a series of exercises intended to highlight and practice the performance of the whole-step trill (Figure 3-5). Care should be taken to find the appropriate speed, length, and dynamic for each trill.



Figure 3-5- From *Flow Studies*, pg. 23 (Vining & Benton, 2020)

Chapter 4 : *Wild Geese* by Grace Bergstrom

Composer Biography

Grace Bergstrom is a music educator, tubist and composer originally from Houghton, Michigan. Bergstrom holds degrees in both Tuba Performance and Music Education from the University of Iowa and has fostered a broad view of musicianship through her experiences composing, arranging and performing. While studying at the University of Iowa, they were active as a soloist and member of both chamber and large ensembles, performing with the Iowa Symphony Band, Nexus Brass Quintet and *Collegium Tubum* Tuba-Euphonium Ensemble. They have been invited to and performed at the Mostly Modern Festival, the Pine Mountain Music Festival, and the International Trumpet Guild Competition.

Throughout their upbringing in the upper peninsula of Michigan, Bergstrom's love of the outdoors and poetry inspired them to perform and write music centered around nature. This interest in composing was further developed during the global pandemic, a period in which there were limited opportunities to collaborate with other musicians. As a result of the pandemic, Bergstrom began composing a series of etudes for their siblings back in Michigan while continuing their studies in Iowa. According to Bergstrom (2026), "That curiosity and interest gradually developed into a focus on chamber music, improvisatory music, and electronic music". In composing music for these mediums, Grace explores her passion for nature and poetry by interacting with different textures, language, recorded samples, and physical spaces in creative ways. Additionally, literature, conversations and observations influence their compositional approach.

Bergstrom currently has a vested interest in improvisation, specifically in how it can allow a composition to take on a life of its own with every performer and subsequent performance that it encounters (G. Bergstrom, personal communication, March 6, 2026). Recording of Grace's compositions are currently available on their website, where they also share important resources for brass musicians.

Historical Context

Wild Geese was written by Grace Bergstrom in 2023 and was originally performed on tuba with backing electronic track. Grace began composing the piece during the height of the pandemic, letting that event and other personal challenges guide their compositional process. Bergstrom (2023) writes, “During the height of the pandemic and ensuing challenges in my personal life I used the poem as a sort of ground mantra, reminding myself to listen, to look, and to let myself exist without striving for a while.” The electronic track playing throughout the duration of the piece is a combination of a low concert C drone, vocals humming either concert C or G, a melody hummed by the composer, the sounds of wild geese and a reading of Mary Oliver’s poem “Wild Geese”, the poem referred to within the composers explanation and playing guide (Bergstrom, 2023). The poem has been included here for reference (See Figure 4-1).

“Wild Geese” by Mary Oliver

You do not have to be good.
You do not have to walk on your knees
for a hundred miles through the desert repenting.
You only have to let the soft animal of your body
love what it loves.

Tell me about despair, yours, and I will tell you mine.
Meanwhile the world goes on.
Meanwhile the sun and the clear pebbles of the rain
are moving across the landscapes,
over the prairies and the deep trees,
the mountains and the rivers.
Meanwhile the wild geese, high in the clean blue air,
are heading home again.

Whoever you are, no matter how lonely,
the world offers itself to your imagination,
calls to you like the wild geese, harsh and exciting-
over and over announcing your place
in the family of things.

Figure 4-1- “Wild Geese” by Mary Oliver (Bergstrom, 2023)

Rather than following traditional western notation, the performer must shape their performance according to their interpretation of the poem. Along with quoting the poem, the composer included a transcribed version of the melody they hummed in the audio track within their program notes. Bergstrom (2023) states, “The instrumental part is intentionally vague-meant so that the performer can connect the soundscape to their own reading of the poem (or however they are feeling in the moment)”. (Figure 4-2).



Figure 4-2- Theme & Resolution used in *Wild Geese* (Bergstrom, 2023)

Together, these elements form an emotional atmosphere that was written to be a grounding mantra in times of uncertainty (Bergstrom, 2023). This mantra can present itself in different ways depending on what part of the poem resonates with the performer. For that reason, *Wild Geese* is a deeply introspective piece that ties an individual’s interpretation of the poem to the backing track Grace has created to produce a unique performance every time it is performed.

Pedagogical Study

Prior to performing *Wild Geese*, a period of consideration must be had in which the artist becomes familiar with both the poem and audio track as separate entities. Beginning with the poem “Wild Geese” (Figure 4-1), a considerable amount of time should be spent connecting to the line or stanza that speaks to the individual. This can be unique to every performer and achieved through dedicated introspection. From there, listening to the audio track critically is recommended. Through multiple listening’s, the musician can open their ears to small details and aspects of the track they may want to accentuate through their performance. According to Bergstrom (2023), when she composed the work she considered, “I also had certain words I wanted to emphasize in the track, so in the improvisation I would either forecast or respond to those moments with the tuba part.” This can only be done by listening before playing. Moving expressively to the track is another helpful technique in working toward a more intentional performance. By utilizing these approaches, the shape of what the individual player seeks to convey can begin to take place. Bergstrom created a personal road map for her own performance of the work (Figure 4-3).

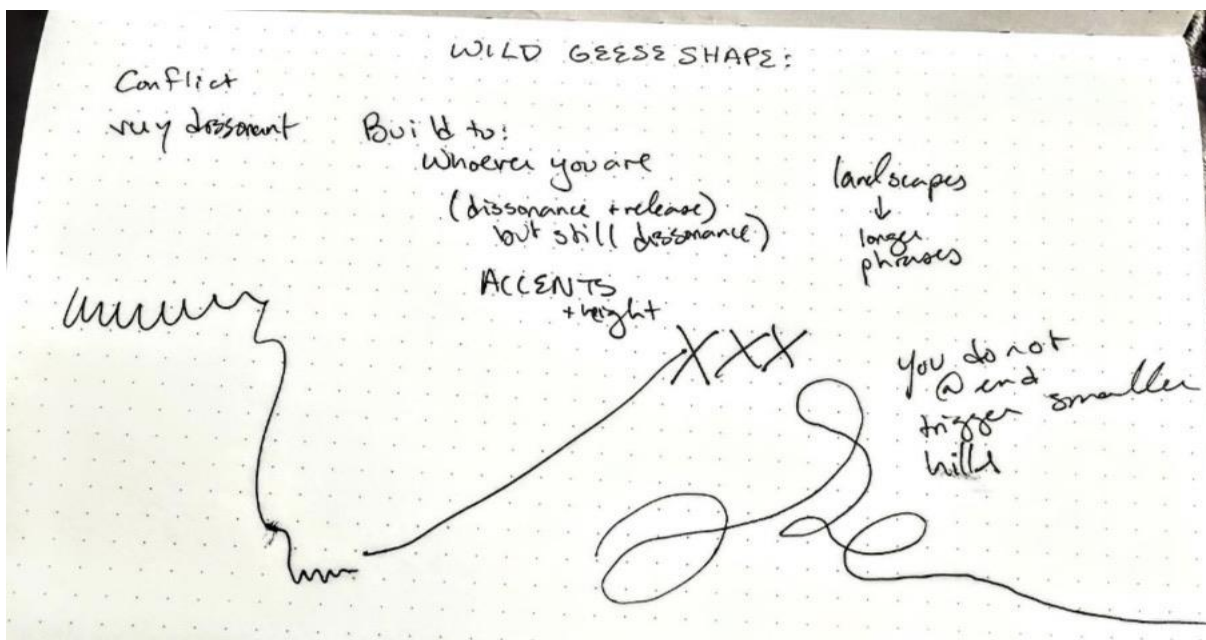


Figure 4-3- Shape the composer followed in their interpretation (Bergstrom, 2023)

While this is the map that informed the composers' performance of the piece, any musician looking to successfully perform it should seek to create their own personal map. By utilizing the resources laid out within the explanation and playing guide as well as seeking to meaningfully connect with each element of the work, an individualized map can be created (Bergstrom, 2023).

Chapter 5 : *Cubes* by Eduardo Nogueroles

Composer Biography

Eduardo Nogueroles (1972) is a Spanish tubist, composer, conductor and music educator. He is currently Professor of Tuba and Euphonium at the Professional Music Conservatory of Valencia, on the Board of Directors of the Spanish Tuba and Euphonium Association, and an Eastman Performing Artist (Nogueroles, 2023). Previously, Nogueroles served as Professor of Tuba and Euphonium at the Professional Conservatory of Meliana, the Professional Music School of Viana do Castelo, the Advanced Music Conservatory of Vigo, and the School of Music and Performing Arts of Porto (ESMAE). He has also served as President of the Spanish Tuba and Euphonium Association from 2012 to 2020, International Representative for the International Tuba and Euphonium Association from 2019 to 2023, and Director of the Vigo International Tuba Festival from 1997 to 2003.

Prior to his professional roles within the tuba-euphonium community, Eduardo studied tuba, conducting, composition and contemporary music at the following conservatories in Spain: Javea, Valencia, Madrid and Perpignan. He also studied at Arizona State University, the Royal College of Music in London, and with numerous professional tubists including Miguel Moreno, Mel Culbertson, Sam Pilafian, Harvey Phillips, Pablo Sanchez Torrella, Tomas Gilabert, Andres Zarzo and Ferrer Ferran (Nogueroles, 2023). This variety of schools and mentors has shaped Eduardo's holistic view of music.

Eduardo Nogueroles is an advocate for tuba, euphonium, and chamber music at the international level. Outside of being an active member of the professional ensemble the Spanish Tuba Quartet and writing a plethora of music for tuba and euphonium in chamber settings, Nogueroles has given recitals and masterclasses all over the world. As a composer, he has both chamber and solo works edited and released by publishers globally, including the Diputacion of Valencia, Rivera Editores, Opera Prima, Branfor, Pinnacle Brass and Potenza Music.

According to Nogueroles (2003),

“He was a member of the Student Orchestra of the Community of Madrid and the National Youth Orchestra of Spain (JONDE), and has performed with numerous professional orchestras, including those of Castilla y León, the Navarre Symphony Orchestra, the Spanish Radio and Television Symphony Orchestra, the Granada Symphony Orchestra, the Orquesta de les Arts, the National Orchestra of Catalonia, and the symphony orchestras of Bilbao, Galicia, Córdoba, Santiago (Filarmonía), the Basque Country (Euskadi), and Málaga (Ciudad de Málaga), as well as the Group Instrumental de Valencia, the Valencia Symphony Orchestra, and the Orchestra of the Palau de les Arts Reina Sofía, among others.”

Eduardo Nogueroles is a musician, educator and advocate for the arts that weaves tasteful interpretation into all his musical pursuits.

Historical Context

Cubes is a five-movement work written for the Spanish Tuba Quartet that Eduardo Nogueroles completed in 2023. Each movement is based on a different painting by the famous Spanish painter Pablo Ruiz Picasso, the architect behind the twentieth-century style of painting known as cubism (Nogueroles, 2023). While the style of Cubism is consistent throughout each painting that the movements are based on, the different creative periods of the artists' life they depict are not. This leads to drastic shifts in mood that take both the listener and performer through an artistic journey. Nogueroles (2023) states the scenes depicted by each movement include: "bathers on the beach, ladies in a brothel, a bullfighter being caught in a bullfight, an iconic and strange dance, and the bombing of the city of Guernica by the Nazis."

Nogueroles' goal with the piece is to let each movement of the work serve as a small vignette of Picasso's art, sharing pictures by the great painter through the sounds of tubas. To achieve this goal, the composer has combined conventional tuba timbre, melodies and harmonies with extended techniques and jarring shifts in both tempo and dynamics. When put together, these elements convey Picasso's style through sound. Extended techniques being used throughout include the players bopping their mouthpieces with their hand, blowing air through the instrument without any buzz, as well as stopping pitches with the tongue to create a clicking sound. These creative applications of sound accompany lush, chorale-like moments of pure sound that are juxtaposed with dissonant, aggressive passages.

Pedagogical Study

When studying, rehearsing, and preparing to perform *Cubes*, careful consideration should be given to the art that inspired the piece. Each quartet member should take time to become familiar with all five paintings individually. Through this process, a unique and artistically informed interpretation of each part can be developed. This approach to playing the individual parts will in turn make the performance of the piece more musical. Approach towards mood, style, and phrasing will all be more intentional. Excellent concepts of tone, pitch, rhythm, and tempo must also remain intact and will improve together by making the previously discussed artistic concepts an additional focus. The paintings are included here with descriptions intended to promote the creativity and individuality of quartets looking to perform these five movements.

The first movement is *La Baignade*, which translates to “on the beach”. This was one of Pablo Picasso’s drawings from the early months of 1937. Although it was sketched around the same time Picasso had begun to paint preliminary drawings for *Guernica*, it is more reminiscent of the geometric, cubist forms he had drawn in the late 1920’s. The painting conveys a serene, peaceful environment, with two figures appearing to calmly play with a toy boat on the beach. Upon closer inspection, several elements give the painting a more sinister undertone: the exaggeratedly sexual forms of the beachgoers, in addition to a mysterious figure watching them from a distance (Figure 5-1).



Figure 5-1- *La Baignade* by Pablo Picasso

With this understanding of the painting, each quartet member can take a more informed approach to their part. For example: the second, third and fourth tuba parts establish an eerie, foreboding atmosphere of voyeurism in their repeated slap-tongue figures, while the first tuba part sings a melody representing the two figures in the forefront (Figure 5-2).

Lento e senza rigore

The musical score is for four tubas. The tempo and style are indicated as 'Lento e senza rigore'. Tuba 1 has a melody in measure 1, marked 'mp'. Tubas 2, 3, and 4 play a repeated slap-tongue figure in measures 1-3, marked 'ppp'.

Figure 5-2- m. 1-3 of *Cubes, Mvt. 1*, by Eduardo Nogueroles (Nogueroles, 2023)

The second movement is a musical depiction of the painting *Les Femmes d'Alger*, meaning “The Young Ladies of Avignon”, created in 1907. The painting features five naked female prostitutes occupying a brothel in Barcelona, Spain (Figure 5-3).



Figure 5-3- *Les Femmes d'Alger* by Pablo Picasso

Each figure has been rendered with a unique combination of disjointed shapes and angular features, drawing from a variety of styles such as primitivism, renaissance and baroque perspectives (Rossetti, 2010). *Les Femmes d'Alger* was painted as Picasso was coming into his own as an artist, and is largely credited for leading to the cubist revolution in art within the twentieth century (Braun & Rabinow, 2014). It was controversial at the time and deemed immoral by many, although it is now revered as one of Picasso’s defining works (Blier, 2019).

Keeping these juxtaposed figures in mind is helpful when approaching the extended solo section in the middle of the second movement. As the solo line is passed between the four voices, each performer should attempt to convey one of the figures in the painting to achieve a more artistic performance (Figure 5-4).

Figure 5-4- m. 31-41 of *Cubes, Mvt. 2*, by Eduardo Nogueroles (Nogueroles, 2023)

Pablo Picasso was a fan of bullfighting for his entire life, with his first painting at the age of nine depicting a bullfighter. Many years later in 1933, Picasso would depict another bullfight through his art with *La Muerte Del Torero*, translating to “Death of the Bullfighter”. The horse and bull are intended to call both classical and mythological imagery to mind as the Torero accepts his fate, caught in the middle of contradictory forces he cannot control (Figure 5-5).



Figure 5-5- *La Muerte del Torero* by Pablo Picasso

Quartet members should consider who the bull is, who the horse is, who the bullfighter, as well as when the bullfighter succumbs to his fate. Considering this imagery and what role each voice plays in conveying the death of the bullfighter is key for the performance of the final section of the third movement. (Figure 5-6).

The musical score is for four tubas, labeled Tuba 1 through Tuba 4. It is written in bass clef with a key signature of two flats. The tempo is marked 'Moderato Agitato' with a quarter note equal to 76. The score is divided into two systems. The first system includes measures 43-55. Key performance instructions include 'with all valves pressed' and '1/2 valve (like a bull)'. Dynamics range from *ff* to *pp*. The second system continues the piece, featuring 'hand pop' instructions and dynamics down to *ppp*. A section change is indicated by a circled 'D' at the beginning of the second system.

Figure 5-6- m. 43-55 of *Cubes, Mvt. 3*, by Eduardo Nogueroles (Nogueroles, 2023)

Picasso's *La Danza*, also known as "The Three Dancers", is a painting Pablo Picasso completed in June 1925. It shows three angular dancers all displayed within different atmospheres while still occupying the same space (Figure 5-7). Picasso was said to have been inspired following a trip to Monte Carlo with his wife, as well as by the Surrealism movement that defined the art of the time (J. Jones, 2001). Jones (2001) writes, "But all order is shattered by what the music does to these figures. Theirs is a dance of death".



Figure 5-7- *La Danza* by Pablo Picasso

Three distinct dances are present throughout the fourth movement: the energetic figure in the second and third tuba parts at A, the more legato and sustained at B, and the sultry dance passed between different quartet members throughout the switch to a 5/8 meter at C. By taking the time to consider which dance is represented by each figure in the painting, a performance that much more authentic to the source material can be achieved (Figure 5-8).

The musical score is for four tubas, labeled Tuba 1, Tuba 2, Tuba 3, and Tuba 4. It is divided into three sections: A, B, and C.

Section A: Starts with a forte (*f*) dynamic. Tuba 1 has a circled 'A' above the first measure. The section ends with a piano (*p*) dynamic.

Section B: Starts with a piano (*p*) dynamic. Tuba 1 has a circled 'B' above the first measure. The section ends with a mezzo-piano (*mp*) dynamic.

Section C: Marked 'Tranquillo' with a tempo of 3+2 and a quarter note equal to 88 (♩ = 88). The section starts with a piano (*p*) dynamic. Tuba 1 has a circled 'C' above the first measure. The section ends with a mezzo-piano (*mp*) dynamic.

Figure 5-8- m. 11-43 of *Cubes*, *Mvt. 4*, by Eduardo Nogueroles (Nogueroles, 2023)

In 1937, Picasso completed what is often referred to as his most enduring work, *Guernica*. The black, white and grey oil painting depicts the bombing of the Spanish city of Guernica committed by the Nazi regime's Condor Legion with aid from Italy (Arnheim, 2006). Within the painting are figures such as screaming women, a dismembered soldier, a deceased infant and a gored horse (Figure 5-9).



Figure 5-9- *Guernica* by Pablo Picasso

It is violent and somber in its portrayal of such a horrific attack. The work has become so significant that a tapestry copy hangs within the headquarters of the United Nations. The figures, and the history that they portray, should be kept in mind for the entirety of the fifth movement, but especially within the “Liberamente” section at C (Figure 5-10). Which figure in the painting each voice is representing, what elements from the art the use of extended techniques is conveying, and how many repetitions of this section are necessary to properly portray such a tragedy are all factors to be considered. Through careful and deliberate study of the source material, musical and artistic decisions can be made.

© Liberamente

*Repeat until desperation, as many times as necessary, intensifying the tempo and dynamics.

The musical score is for four tubas, labeled Tuba 1 through Tuba 4. It begins with a section marked 'G.P.' (Grave). The tempo is 'Liberamente'. Performance instructions include 'play with the 5th valve', 'all valves pressed', and '1/2 valve (like a bull)'. Dynamics range from *f* (forte) to *fff* (fortissimo). The score is divided into measures, with some measures containing rests for certain tubas. The overall mood is somber and violent, as described in the text.

Figure 5-10- m. 31-35 of *Cubes, Mvt. 5*, by Eduardo Nogueroles (Nogueroles, 2023)

Chapter 6 : References

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