

A master euphonium recital and program notes

by

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A REPORT

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Abstract

This master report focuses on a brief history, analysis, and pedagogy of four essential compositions in euphonium repertoire. The first chapter focuses on *Sonata in F Minor T.M.V. 41* by Georg Philip Teleman. It includes a short biography of Georg Philip Teleman, a background on the composition, and a theoretical and pedagogical analysis of the piece. The second chapter focuses on *Fantaisie Concertante* by Jacques Castérède. It includes a short biography of Jacques Castérède, a background on the composition, and a theoretical and pedagogical analysis of the piece. The third chapter focuses on *Party Piece* by Philip Sparke. It includes a short biography of Philip Sparke, a background on the composition, and a theoretical and pedagogical analysis of the piece. Finally, the fourth chapter focuses on *Concertino for Euphonium* by Rolf Wilhelm. It includes a short biography of Rolf Wilhelm, a background on the composition, and a theoretical and pedagogical analysis of the piece. These works will be performed as a recital on April 1st, 2023, in All Faiths Chapel, Kansa State University.

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Preface

The euphonium shares a range with several instruments and is a relatively new instrument to many performing ensembles. Despite its recent addition the euphonium possesses a broad variety of literature and a fascinating history. I have a deep passion for this instrument, its literature, and its history. This document represents my commitment to sharing the history and its connections with current euphonium and tuba literature both for me as a performer and as partial fulfillment of my degree at Kanas State University.

As time has passed, the euphonium has developed a strong foundation and established credibility within the music landscape, yet some repertoire is never programmed. The primary purpose of this report is to provide an outlet to share information on works of importance for the euphonium that have left the mainstream and to analyze more frequently performed selections establishing their credibility with a thorough, intensive analysis. Through this process, I hope to provide insight into the depth of the current euphonium and tuba literature, multiple strategies for preparing a compelling and emotional performance, and pedagogical techniques to improve the teaching and delivery of these works in a studio setting. The ultimate goal is to allow both performers and students to engage in music-making while performing with the highest level of understanding of the music and the instrument.

To understand the impact the euphonium has had on the current musical landscape, one must first look at the historical underpinnings that have led to its emergence. Although widely accepted and glorified as a “revolutionary” instrument throughout the past century,¹ the euphonium has not always been present in compositions. The euphonium and tuba claim to have

¹ David Childs, “The History & Development of the Euphonium,” Reviews & Articles, last modified May 3, 2005, <http://www.davechilds.com/reviews-and-articles/articles=the-history>.

multiple predecessors that are no longer commonly used in the orchestra. The list of predecessors comprises the serpent, the ophicleide, and the saxhorn. Each of these instruments plays a small, vital role in developing the longevity of the euphonium in present-day orchestras and wind ensembles. The following preface highlights the most important events leading to the inclusion of these instruments in everyday practice and how it impacts performances in the current environment.

The earliest known predecessor to the euphonium and tuba is the serpent.



Figure 0.1.1 Image of a Serpent²

The serpent was invented circa 1590 by Edme Guillaume³; the name was given to the instrument due to its snake-like appearance and relatively long length⁴. The serpent varied in its construction, often influenced by the availability of resources. As such, wooden and brass serpents are typically found in museums and musical antiquities dealers across the globe. In both

² *Serpent* in *Encyclopedia Britannica*, accessed October 6, 2022, <http://www.britannica.com/art/trumpet#/media/1/535784/7349>

³Editors of *Encyclopedia Britannica*, “Serpent,” *Encyclopedia Britannica*, accessed October 6, 2021, <http://www.britannica.com/art/serpent-musical-instrument>.

⁴ David Childs, “The History & Development of the Euphonium,” *Reviews & Articles*, last modified May 3, 2005, <http://www.davechilds.com/reviews-and-articles/articles=the-history>.

instances, the serpent uses a deeply cupped mouthpiece as the primary source for sound production. While the serpent is now rarely used in performance, some notable compositions contain parts explicitly written for the serpent: Handel's *Music for the Royal Fireworks*, Beethoven's *Military March*, and Wagner's *Rienzi*. Given the lack of serpents in current practice, these parts are often performed on modern instruments, most commonly the contrabass tuba⁵, rather than modern-day euphonium. A perfect example of a serpent excerpt from Wagner's *Rienzi* is shown in figure 1.2.



Figure 0.1.2 Excerpt from *Rienzi*⁶

Following the development of the serpent, technology evolved for over two centuries before creating the next known predecessor, the ophicleide⁷. The ophicleide was built in 1817 by instrument designer Jean Hilaire Aste. This instrument, unlike the serpent, was made of only brass and was shaped like a saxophone. Although it produced a sound on a deep-cup-shaped mouthpiece, the ophicleide was known for evolving into a solo instrument with its high

⁵ The contrabass tubas is in the key of C or Bb. C The Bb tuba is the most common instrument for beginners to start on especially in all types of bands, whereas the C tuba is used more in dense orchestral settings. Most professionals typically own both a contrabass tuba and bass tuba for different types of playing.

⁶ Richard Wagner, *Rienzi*, WWV 49, (Wilmington, DE: International Music Score Library Project, 2009), 1.

⁷ David Childs, "The History & Development of the Euphonium," Reviews & Articles, last modified May 3, 2005, <http://www.davechilds.com/reviews-and-articles/articles=the-history>.

chromaticism. An example of an ophicleide part performed commonly on tuba is shown in figure 1.3 from Berlioz's *Symphony Fantastique*.



Figure 0.1.3 Excerpt from *Symphony Fantastique*⁸

As seen above, this excerpt modulates repeatedly and is quite chromatic compared to figure 1.2. Until the late 18th century, a brass part traditionally served to support or emphasize the tonic and dominant functions within the music. Brass scores of that era rarely feature such virtuosity and technical precision, given the lack of technological advancements and access to quality materials. Another notable composition with orchestration for ophicleide is Mendelssohn's *Midsummer Night Dream*. In general, due to chromaticism, rising popularity and growing trends, these individual parts can be performed on the euphonium. However, both excerpts are typically played on bass tuba⁹.

⁸ Hector Berlioz, *Symphonie Fantastique*, H 48 (Wilmington, DE: International Music Score Library Project 2009), 1.

⁹ The bass tuba is the key of E $\flat$ or F. The E $\flat$ tuba is most common in a brass band or brass quintet, whereas the F tuba is used more as a virtuosic solo instrument or in thinner orchestral settings. Typically, most professionals own a contrabass and bass tuba for different types of playing.



Figure 0.1.4. Image of Ophicleide¹⁰

Shortly following the creation of the ophicleide, the industrial revolution started a new demand for all types of musical instruments due to an excess of supplies and the rising popularity¹¹. The integration and promotion of the euphonium by offering them as prizes at competitions ultimately led to the downfall of the ophicleide. As a result, the saxhorn (Figure 1.5) emerged as a commonly used instrument due to its accessibility and functionality. The saxhorn, developed by Adolph Sax around 1840, is the last predecessor to the euphonium. This instrument, unlike the others, installed a new valve system to go along the traditional covered-up holes to create sound. Due to this inclusion, the saxhorn began functioning more chromatically and virtuosity than its predecessor. Additionally, this increase in chromaticism allowed the instrument to mimic a wide variety of musical developments.

¹⁰ Ophicleide in *Encyclopedia Britannica*, accessed October 6, 2022, <http://www.britannica.com/art/ophicleide#/media/1/430008/6771>.

¹¹ David Childs, "The History & Development of the Euphonium," *Reviews & Articles*, last modified May 3, 2005, <http://www.davechilds.com/reviews-and-articles/articles=the-history>.



Figure 0.1.5 Image of a Saxhorn¹²

Soon after the development of the saxhorn, the industrial revolution allowed for rapid changes and innovation like the world had never seen. These changes in production supply chains and efficiency allowed some manufacturers to become more creative. In addition, innovators eventually led to the emergence of the modern-day euphonium. Although not looking the same as they appear today, Sommer and Weimer premiered the first modern day euphoniums in 1843¹³. Following the initial development, numerous trials (until 1950) aimed to improve the instrument's vital attributes. This includes, but is not limited to, the instrument's shape, the number of valves, and the locations of tuning slides. As the design modernized and a foundation of basic literature and pedagogy emerged, the euphonium established its own path and slowly left the shadow of its treble affiliate, the trumpet. For years, the practice of music teachers was to place struggling trumpet players on the euphonium; however, this began to change with performers Steve Mead, Brian Bowman, and Demondrae Thurman. Their virtuosic display of musicianship continued to improve as the foundation of pedagogy expanded, new ensembles

¹² Saxhorn in *Encyclopedia Britannica*, accessed October 6, 2022, <http://britannica.com/art/saxhorn#/media/1/525985/230821>.

¹³ Sommer of Weimer created the euphonium in 1843 while closely comparing it to the value bugle or cornet. It has a wide conical bore resembling a tuba and is held vertically with the bell upward. It is pitched in C or B $\flat$ and is an octave below the trumpet.

were created, and the instrument's credibility was solidified. This growing popularity continued to gain momentum halfway through the twentieth century and became more common, especially within soloistic settings.

In hindsight, euphonium literature remains in its infancy compared to its colleagues within the other wind sections. Many young artists used to rely on transcription or reprints of other instrumental literature; however, an influx of new compositions for euphonium continues to expand the foundation for current artists and students. In fact, given the rise in virtuosic and artistic euphonium performers, composers are creating new and vibrant pieces to highlight this wonderful instrument. Without having a robust foundation in technique, musicality, and some theoretical background, a younger student would fail to understand the purpose and beauty of this composition.

My primary objective of this document is to employ a layered analysis to improve musical aspects of ANY piece while learning how to teach ANY piece efficiently. The four compositions studied during this process are Georg Philipp Telemann's *Sonata in F Minor*, Philip Spark's *Party Piece*, Jacques Casterede *Fantaisie Concertante*, and Rolf Wilhelm's *Concertino for Euphonium*. The ensuing chapters will provide historical and biographical information and thorough theoretical and formal analysis and with basic pedagogy to help improve specific technical skills. Each individual chapter analysis will follow the same outline.

Each individual chapter will contain:

- Biographical Information
 - Historical Context of Composer
 - Historical Context of the Composition
- Theoretical and Structural Analysis
 - Basic Form Structure
 - Basic Tonal/Modal Harmony
 - Other Consideration
- Pedagogical Considerations
 - Technique
 - Strategies
 - Efficient Practice Methods

The final chapter will be an epilogue that reflects the entire master's report, including my concluding thoughts on performance preparation, musical analysis, and the performance process. My goal is to share personal insights into this process and what I have learned about myself as a person, musician, and teacher.

Chapter 1 - Sonata In F Minor T.M.V. 41

Biographical Information

George Phillip Telemann was born in Magdeburg, Germany, on March 14, 1681.

Although perceived as a highly influential and prolific composer, Telemann was never given proper instrumental or composition lessons and was self-taught in most aspects of his musical career. Due to his father serving an essential role within the protestant church, Telemann received a quality education throughout his childhood. However, once Telemann shared his intentions to enter the music profession with his parents, they quickly discouraged him from pursuing his dream due to the social and monetary issues that would arise with this decision. As a result, Telemann enrolled in Law School at a prestigious university but quickly realized his passions laid beyond the courtroom walls. Subsequently, he began performing and composing while making a name for himself throughout Europe. His meteoric rise saw him from assistant to the organist to amateur conductor and finally concertmaster, all within a decade. Throughout these experiences, Telemann gained valuable insight into the structure of music, the process of composing, and the necessary knowledge of education. He learned more in that decade than he did as a young student in primary school.¹⁴

Throughout his life, Telemann wrote sacred and secular compositions for various instruments and ensembles, which included violin, viola, trumpet, horn, bassoon, oboe, flute, and keyboard.¹⁵ Although he was admired for his large sacred compositions, some of his smaller

¹⁴ W. G. Bergmann, "Georg Philipp Telemann," *Encyclopedia Britannica*, accessed June 21, 2021, <https://www.britannica.com/biography/Georg-Philipp-Telemann>.

¹⁵ W. G. Bergmann, "Georg Philipp Telemann," *Encyclopedia Britannica*, accessed June 21, 2021, <https://www.britannica.com/biography/Georg-Philipp-Telemann>.

secular compositions serve as standard repertoire for many modern-day instruments. Initially written in 1729 as a part of a collection of pieces for viola da gamba¹⁶, *Sonata in F Minor* is one of his most famous compositions. Although this composition is a standard of the modern-day cello repertoire, *Sonata in F Minor* is usually commonly associated as a high-end standard for the trombone, euphonium, bassoon, and saxophone. The most common arrangement to date for the low brass instruments is by Allen Ostrander and contains accurate articulation and representation of basso continuo.

¹⁶ The viola da gamba is a close-cousin cello and is considered its predecessor. However, the main difference between the two instruments is the number of strings they have (the cello has four and the viola de gamba has six)

Theoretical and Structural Analysis

Telemann's *Sonata In F Minor* showcases contrasting characteristics and styles throughout the entirety of the piece. These characteristics include various tempo changes and different form alterations each movement. Due to the wide variety of tempos, this sonata could be classified in the traditional *Sonata Da Chiesa*¹⁷ format of slow-fast-slow-fast. The work is a timeless standard that can help beginners apply music theory to their literature, amateurs build on their developing skills, and professionals perform a work of art in an baroque style.

The first movement, marked *Triste*, contains a slow, mournful melody that is used to imitate the feeling of being dark, woeful, or tragic. Although any feelings the audience perceives can be credited to a performer's musicality, some significant dynamic contrasts elicit a difference in moods throughout the movement. These moods can be credited to the presence of the minor key signature and the anguish that appears until the final release. (Figure 1.1)



Figure 1.1 1st Mvt. Theme¹⁸

Unlike the other movements, the time signature is written in 3/4. The form that best describes this movement is classified as a simple binary. According to *The Form of Music* by Wallace Berry, a binary form is defined as a two-part form that is considered a larger manifestation of the period. This form gets its name due to the antecedent and consequence structure within

¹⁷ *Sonata de Chiesa* is a musical composition written in the 17th and 18th centuries. Typically, it consists of four movements and is more contrapuntal compared to other composition styles. Usually, it was written for more than one instrument and bass continuo and was intended to be performed in the church.

¹⁸ Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).

contrasting tonal centers. The first tonal section occurs from the beginning to measure 20 in F minor. (Figure 1.2)



Figure 1.2 1st Mvt. M.1 – M.20¹⁹

During this phrase, a basic melody is written without much chromaticism, thus following the compositional style from this period. After the cadential resolution in measure 8, the primary thematic material modulates to the dominant key area of C major. This claim can be supported by the appearance of A $\sharp$ and B $\sharp$ in measures 9 and 10 and the F $\sharp$ in measure 12. (Figure 1.3)



Figure 1.3 1st Mvt. M.9 – M.12²⁰

¹⁹Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).

Following the previously mentioned phrase, measures 9 through 18 leave the listener unsure of the harmonic path the piece is headed. Although this can be classified as a phrase within the first tonal section, the instability and a high number of accidentals can give the perception of less-important thematic material. In this instance, that is not the case, as the tension and hesitant part-writing lead ideally into the second tonal section. The second tonal section, which occurs from measures 19 through 39, is an almost identical copy of the first two phrases. However, the main difference between them revolves around the resolution of the dominant instability and ultimately modulates back to F minor by measure 29. Here the same material repeats, but the different harmonic function of this section allows the listener to grasp hold of familiar ideas and perhaps have a basic understanding of phrasing, musicality, and mournfulness.

The second movement, marked Allegro, could be considered the most challenging and advanced of all four movements. This movement is written in 4/4 time and contains many technical and musical difficulties even the most advanced players struggle with. Although it is written in the common key of F minor, the wide variety of styles and articulation, many modulations, and contrapuntal writing create challenges for all who perform it. The overall form of this movement can be described as compound ternary. According to *The Form of Music* by Wallace Berry, a ternary form is a three-part form sometimes referred to as an *arch form* due to the images it produces when drawn as a diagram. The first tonal section starts by repeating the same motives twice until measure 20. (Figure 1.4)

²⁰Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).



Figure 1.4 2nd Mvt. M. 1 – M. 20²¹

After the repeated material, or measure 20 to measure 28, the original melody is transposed up a fifth to the key of C major. (Figure 1.5)



Figure 1.5 2nd Mvt. M.20 – M.28²²

From measures 28 through 52, the primary theme comes back, but this time slightly altered in rhythms and melody until the cadence appears at the end of measure 52. (Figure 1.6)

²¹Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).

²²Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).



Figure 1.6 2nd Mvt. M.28 – M.52²³

The second tonal section occurs in the key of Eb major compared to the previous section's F minor. This new material appears from measure 53 up until measure 64. (Figure 1.7)

²³Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).



Figure 1.7 2nd Mvt. M.53 – M.64²⁴

Here, another modulation moves the piece to the key of A $\flat$ major. Once the composition is firmly in A $\flat$ major (around measure 68), the counterpoint concludes any motives used in this section without setting up a return to the original key. A repeat of the entire first tonal section material closes the movement. This repeat is due to the writing of a *Da Capo* located in measure 80 and a *Fine* located in measure 52.

The third movement, marked Andante, is the shortest and the most expressive of all the movements. It is written in 4/4, and unlike the two previous movements, it serves multiple purposes when performed. Along with being its own entity as a movement, this specific movement serves as a transition into the fourth movement. This concept can be credited to the

²⁴Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).

dominant instability in measure 16 that does not resolve until the downbeat of the fourth movement. (Figure 1.8)



Figure 1.8 3rd Mvt. Dominant Instability²⁵

Besides some occasional applied chords, this movement focuses strictly on introducing new motives quickly, all while staying diatonically faithful to the original key. Although the form of this movement can be subjective, I believe this movement can be defined as a through-composed composition. According to Clendinning and Marvin's *The Musician's Guide to Theory and Analysis*, a through-composed composition is based on theme(s) that develop continuously throughout a piece. Although themes or verses may appear more than once, they will not fall into predictable patterns. This means in any instrumental sonata or vocal cantata, the purpose of this style is to have different ideas following each musical phrase, with little chance of predicting the return of theme or verse.²⁶ To support my reasoning of this movement being through-composed the figure below shows the opening motive from measure 1 to measure 4 while comparing it to the motive from measure 11 through 13. (Figure 1.9 & 1.10)

²⁵ Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).

²⁶ Jane Piper Clendening and Elizabeth West Marvin, *The Musician's Guide to Theory and Analysis*, vol. 1, ed. 4 (New York, NY: W.W Norton & Company, 2021), 638.



Figure 1.9 3rd M. 1 – M. 4²⁷



Figure 1.10 3rd Mvt. M. 11 – M.13²⁸

When comparing the two images, we can see that the primary motive at the beginning of this movement also appear slightly altered in measures 11 through 13. This is enough evidence to consider the movement a through-composed composition. Furthermore, this sets up the primary motive reappearance, thus drawing the audience back to a familiar theme. In part, this allows the performer to create drama and tension supported by the dominant instability in the last bar of the movement.

The fourth and final movement, Vivace, is the fastest movement of the entire composition. This movement is written in 3/8 and is the resolution of the dominant instability from the prior movement. The form of this movement is simple binary. This is as opposed to the first movement, which had motives that were melodic, woeful, and slow, the fourth movement closely resembles a French Gigue from an instrumental suite which has motives that are peppy,

²⁷ Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).

²⁸ Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).

energetic and dramatic. The first tonal area, which starts from measure 1 to measure 22, instantly resolves the instability from the previous movement's last note. (Figure 1.11)



Figure 1.11 4th Mvt. M.1 – M.22²⁹

In this context, the instability of E $\flat$ eventually resolves to concert F. In this section, thematic material appears and is a driving force through the remainder of this movement. Eventually, the first tonal area and its primary theme modulate to the relative major of the movement's original key, but not before a quick tonicization of C minor. (Figure 1.12)

²⁹ Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).



Figure 1.12 4th Mvt. Tonicization of C Major³⁰

The second tonal area, which begins in measure 22, starts in A-flat major. (Figure 1.13)



Figure 1.13 4th Mvt. M.22 – M.50³¹

Although the secondary theme does not stay in A-flat major, these thematic ideas appear until the conclusion of the movement. During this section, long phrases occur, and an abundance of

³⁰ Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).

³¹ Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).

accidentals ultimately help modulate this piece back to F minor. A good example of this is from measure 36 to measure 43 when the soloist has a sudden appearance of the E $\sharp$. (Figure 1.14)



Figure 1.14 Modulation to F Minor³²

Finally, once the original tonal area is reached in measure 48, the entire section of the movement is repeated to create suspense up to the final authentic cadence is resolved in the accompanist.

³² Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).

Pedagogical and Technical Considerations

Sonata in F Minor is considered a fantastic introduction to baroque music for a performer of any age. The basic pedagogy a performer must comprehend includes fluency in major and minor key signatures and having an understanding of accurate articulations. The main pedagogical techniques introduced and developed during this composition include proper phrasing, breathing, musicality and applying theoretical knowledge to a performance setting. Musical phrasing, breathing, and theoretical analysis are challenging skills any musician can learn.

With proper guidance and methodical practice, any performer can develop positive habits in which their phrases avoid choppy, short, and segmented descriptors. The first method I found helpful to eliminate segmented or unwanted phrases involves consistently practicing breathing exercises. My individual practice sessions start with fifteen to twenty minutes of breathing exercises. Any breathing exercise aims to stimulate practical breathing patterns without incorporating tension and stress. That way, the student's breathing feels natural, relaxed, and smooth when the instrument is in the playing position. One of the best resources for a variety of these exercises comes from the "Flow Studies" section of *The Breathing Gym*.³³ Although I would not recommend attempting every exercise each day, picking and choosing what exercise will help improve your playing and goes a long way in preventing unwanted short phrases.

The second method I found helpful to eliminate segmented or unwanted phrases involves applying planned breaths to any solo or technical etudes. Regardless of if you play trombone, euphonium, or tuba, I find the *Melodious Etudes for Trombone: Selected from the Vocalises of*

³³ Sam Pilafian, and Patrick Sheridan, "The Breathing Gym." *The breathing gym: Exercises to improve breath control and airflow* – DVD Focus on Excellence Accessed February 2, 2022.

Marco Bordigni by Joannés Rochut the most helpful testing ground in almost every situation.

The dexterity, range, and undemanding phrases in these etudes present an excellent opportunity for a performer of any skill level to refine their approach or begin developing it. To support this, figure 2.5 is a short excerpt of Etude No.2 from this book. Even though not all the phrases are shown by slur or breath marks, the consistency of the music gets the point across to students.

(Figure 1.15)

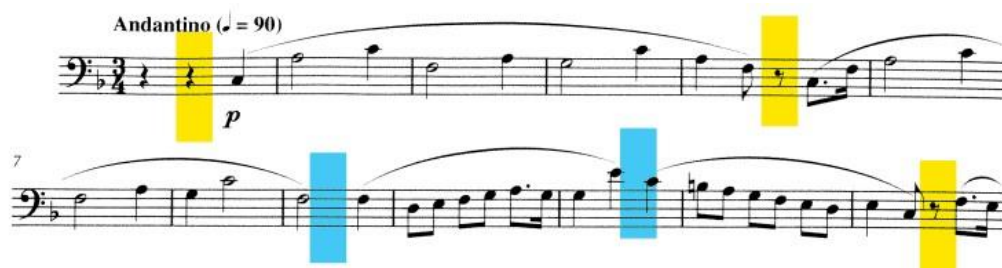


Figure 1.15 Etude No.2 M.1 – M.17 (*Melodious Etude for Trombone*)³⁴

Once the student understands this concept while performing or practicing these etudes, this concept can easily be implemented into any repertoire as shown by the figure below. (Figure 1.16)



Figure 1.16 Breathing & Phrase Comparison³⁵

Although there are numerous etude books available in which students can hone this skill, I find these specific books provide plenty of opportunities to make tonal music but have thoughtful placements of breaths without disrupting phrases. Hopefully, as the student progresses

³⁴ Joannés Rochut. *Melodious Etudes for Trombone: Selected from the Vocalises of Marco Bordigni*, vol. 1, ed. 1 (New York: Carl Fischer, 1928).

³⁵ Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).

throughout this book, their musical rationale in phrases and musical breaths becomes more automatic.

Another pedagogical technique that could be presented at the forefront when preparing this piece is teaching students to apply their own theoretical knowledge to any composition. Although this seems challenging for younger students or inexperienced performers to handle, this piece is ideal to start this process early their degree due to its basic premise of tonality. My reasoning to support this claim is the amount of knowledge a student gains visually and aurally in the process. Whether the student's degree is in music education or music performance, their growth and development will improve immensely by applying theoretical knowledge to standard repertoire. *Sonata in F Minor* is an excellent standard to help guide anyone through this process. A perfect example of this can be seen in figure 1.17 with a basic harmonic analysis of the first phrase from the opening movement.

The image shows a musical score for Trombone and Piano. The tempo is marked 'Andante cantabile'. The key signature has three flats (F minor). The score includes dynamic markings (mf, p, mp) and articulation (accents, slurs). Below the piano part, a harmonic analysis is provided using Roman numerals: i, i⁶, iv V, i, i, III⁶, IV⁷, V⁷, III, III.

Figure 1.17 Basic Harmonic Analysis³⁶

³⁶ Georg Telemann, *Sonata In F Minor TWV 41:f1*, edited by Allen Ostrander (New York, NY: International Music Company, 1968).

To summarize, by exposing the student to a wide variety of musical phrasing, breathing exercises and using theoretical knowledge, they will not only grow as a musician and person but as teachers. At some point, the students become their own teachers and are free to make choices on a variety of things, including music. I hope that once any performer has a solid foundation in these skills, they will build upon it and apply it to anything presented to them.

Chapter 2 - Fantaisie Concertante

Biographical Information

Jacques Castérède was born in Paris, France, on April 1926. Castérède was born into a family with no prior musical experience, he was considered a lower-class individual, and looked up to his father, who owned a barbershop. Like most famous composers and eventual performers at that time, the piano played a significant role in Castérède's rise from "petit-bourgeoisie"³⁷ merchant to a highly influential musical figure. Castérède did not begin playing until he was around eight years old. From the time he began playing until 1944, Castérède dedicated his life to being the best piano performer he could be. Coincidentally in 1944, Castérède enrolled in the Paris Conservatory to study piano performance and pedagogy theoretical analysis and composition. During this time, he studied with famous professors such as Armand Fere, Tony Ubin, and notable Olivier Messiaen. Following his enrollment, Castérède's years at the Paris Conservatory were filled with success at every possible level. This success included but was not limited to culminating numerous Premier Prix³⁸ in various subjects such as piano harmony and chamber music. All this success was acknowledged by his crowning achievement of winning the 1953 Prix de Rome³⁹. This award is presented to students who exemplify mastery in any form of art by providing them with a three to five-year stay in Rome. They are free to study with famous teachers and write many compositions for the area. This honor allowed Castérède and his wife to whom he was newly married live in Rome for the next half-decade. Shortly following his trip to

³⁷The term "petit bourgeoisie" refers to a social class hierarchy composed of peasants and some small-scale merchants.

³⁸ The Premier Prix is a diploma award given to a student of high honor and diligent proficiency in the area of musical studies. Typically, this honor was only given at European Conservatories for majors such as performance or composition.

³⁹ The Prix de Rome was a European scholarship for ALL types of art students. Typically, it allowed the winner to stay in Rome for three to five years to study or participate in other extracurriculars at the expense of the state.

Rome, Castérede returned to the Paris Conservatory as an honorary staff member. Castérede taught solfeggio, analysis, and composition until his retirement in 1998.⁴⁰

Throughout his lifetime, Castérede wrote many compositions for a variety of genres. These genres included stage works (ballet), choral music, chamber pieces, orchestra compositions, and a variety of sonata for all types of instruments.⁴¹ Although a majority of Castérede pieces are not regularly performed, the complexity of his writing and the influences he left on all aspects of music and composer is not forgotten. Initially written in 1960, *Fantaisie Concertante* was intended to be played on the Bass Trombone or Tuba. However, due to the growing popularity and the rapid demand for new literature for the euphonium, this piece became a common standard for the instrument. Rather than focusing on the simplicity of the sonata form and basic tonal struct, this piece consists of advanced technical rhythms, a wide variety of tonal centers (traditional and modern), and many shared melodies between the soloist and the accompanist.

⁴⁰ “Jacques Castérede,” Naxos, Accessed October 6, 2022, <http://www.naxos.com/Bio/Person/Jacques-Castérede/17313>.

⁴¹ Gérard Condé, “Jacques Castérede” Grove Music Online, accessed October 6, 2022, <http://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005130>.

Theoretical and Structural Analysis

Although *Fantaisie Concertante* was not initially composed for the euphonium, it does provide an excellent introduction for the instrument in post-tonal repertoire. This style of music is more commonly referred to as music written after the deconstruction of the tonal hierarchy. In this composition, rather than focusing on traditional harmony or non-traditional harmony, Castérède explores the complex world of impressionism. Although this genre is commonly associated with painters and architects such as Claude Monet and Pierre-Auguste Renoir, the most notable composer to take on impressionism is Claude Debussy and Maurice Ravel. To summarize, the impressionist style of music can be classified as having a majority of "colors" while lacking definitive direction and avoiding traditional music forms and functions. In more modern terms, some theorists referred to this genre as modal music due to each mode's expanded harmonic function. The consensus of this piece is that it has some aspects of impressionism but is highly influenced by Castérède's teachers at the Paris Conservatory. *Fantaisie Concertante* challenges the performer with technical skills they may not be accustomed to, all while providing a diverse set of harmony and collaboration with the accompanist. The form of the piece is through-composed. According to Clendening and Marvin's *The Musician's Guide to Theory and Analysis*, a through-composed composition is based on the theme(s) that develop continuously throughout a piece. This piece is not as clear-cut or fundamental as the *Sonata in F Minor* 3rd Mvt. The essential concept of developing theme(s) and continuously altering them is prevalent in this work, but with more crucial changes occurring than the baroque work. While Telemann strictly focused on changing the melody slightly or adding embellishments, Castérède's constant manipulation of tempo, tonal centers, and time signatures add a twist to the formal style.

The first section, which has the tempo marking *Allegro ma non troppo*, is considered the most iconic section within the composition. The driving motion and energy created from the downbeat is unmatched throughout the entirety of this work. This first section, or measures 1 through measures 24, explores a wide variety of tonal centers and time signatures. The main motive appears from measure 1 through 4 in its original prime form. (Figure 2.1)



Figure 2.1 First Theme⁴²

Eventually, the motive is expanded melodically from measure 6 to measure 14 with the help of meter changes and a wide use of accidentals. (Figure 2.2)

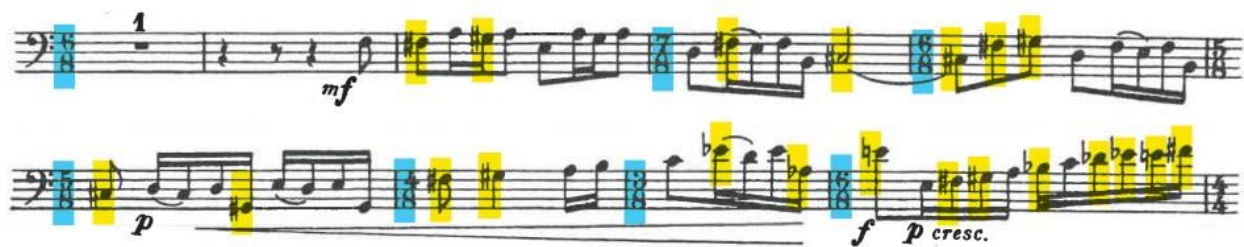


Figure 2.2 Motivic Theme Alterations⁴³

Following the melodically expanded motive, fragments of this same main motive are heard from measure 17 through measure 25. Here, portions of the main motive can be heard four times but with different tonal centers. This can be indicated by the blue highlight. Furthermore, the constant modulation creates a sense of motion towards new motivic themes without a change in tempo or articulation style. (Figure 2.3)

⁴² Jacques Castérède, *Fantaisie Concertante*, (Paris, France: Hal Leonard/Alphonse Leduc, 1950) 1.

⁴³ Jacques Castérède, *Fantaisie Concertante*, (Paris, France: Hal Leonard/Alphonse Leduc, 1950) 1.



Figure 2.3 M. 17 – M. 25 Modulation⁴⁴

Shortly following the opening section, measure 25 provide the listener with a moment of silence in which the piano accompaniment sets up the style change. The second section, which occurs from measure 26 to measure 57, is more lyrical than the previous and is more linear with its motivic themes. Rather than drawing the audience's attention by creating complex harmony in this section, the piano accompaniment creates a sense of sorrow and change in mood within the composition. This new motive which appears from measure 26 to measure 29, appears four more times until the conclusion of this section. The sudden change in dynamics each time the motive appears, and the incorporation of mordents presents each performer with their stylistic interpretation of this section and the driving energy it provides. (Figure 2.4)

⁴⁴ Jacques Castérède, *Fantaisie Concertante*, (Paris, France: Hal Leonard/Alphonse Leduc, 1950) 1.



Figure 2.4 Second Theme⁴⁵

The third section, which occurs from measures 58 through measure 117, is the longest and most elaborate section of the entire composition. However, I would hesitate to refer to the section as having new or reoccurring motivic themes, primarily due to the functions in this section being transitional. Rather than having a new motivic theme that may appear later in the composition, Castérède spends over fifty bars gradually speeding up the tempo and modulating to a variety of tonal centers, all while displacing the beats into unpredictable asymmetrical meter patterns. These meters include but are not limited to 5/8, 7/8, and 8/8. An example of the differences in tonal centers, tempo, and asymmetrical meter in this section can be found in measures 63 through measure 72 and towards the end of the section or measure 102 through measure 110. (Figures 2.6 – 2.7)

⁴⁵ Jacques Castérède, *Fantaisie Concertante*, (Paris, France: Hal Leonard/Alphonse Leduc, 1950) 1.

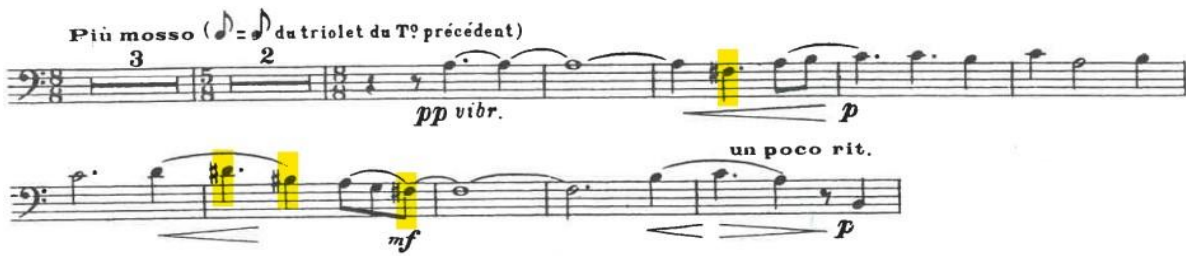


Figure 2.5 Comparison M. 63 – M.72⁴⁶

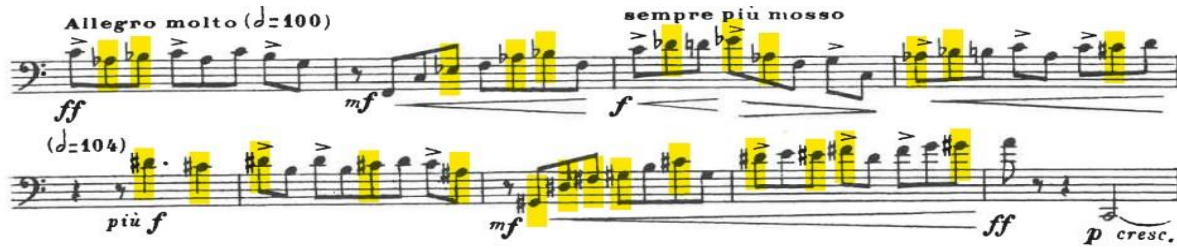


Figure 2.6 Comparison M. 102 – M. 110⁴⁷

In measures 63 through measure 72 (Figure 2.5), we can see the diatonic faithful original key signature, given at the start of the composition, is at a moderately slow tempo while following a typical 3 + 3 + 2 asymmetric meter pattern. We can see a vastly different configuration when comparing it to the ending sections or measure 102 through 110 (Figure 2.6). The end section has a wide variety of accidental (such as F#, C#, G#, D#, E#), is at a much faster-paced tempo, and has an almost unpredictable beat pattern. Eventually, the work speeds up, leading to the cadenza in measure 118.

The fourth section, which occurs from measure 118 through measure 148, contains a short cadenza highlighting the unique harmonic qualities of brass instruments while expanding upon its normal range. (Figure 2.7)

⁴⁶ Jacques Castérède, *Fantaisie Concertante*, (Paris, France: Hal Leonard/Alphonse Leduc, 1950) 2.

⁴⁷ Jacques Castérède, *Fantaisie Concertante*, (Paris, France: Hal Leonard/Alphonse Leduc, 1950) 2.



Figure 2.7 Cadenza Section⁴⁸

Although the cadenza only occurs from measure 118 to measure 119 and was initially written for bass trombone, the range performed in this specific cadenza is a typical range for a euphonium. Following the cadenza in measure 118, there is an abrupt transition (measure 120 through measure 128) toward new thematic material. This new material, which occurs from measure 128 through measure 149, treats the audience with a romantic and passionate yet subtle melody . (Figure 2.9). This section could function as a transition back to the original theme but at a much calmer pulse than before.



Figure 2.8 Third Theme⁴⁹

⁴⁸ Jacques Castérède, *Fantaisie Concertante*, (Paris, France: Hal Leonard/Alphonse Leduc, 1950) 3.

⁴⁹ Jacques Castérède, *Fantaisie Concertante*, (Paris, France: Hal Leonard/Alphonse Leduc, 1950) 3.

The fifth and final section, which appears from measure 149 through measure 222, is a recap of all the primary thematic material present throughout this composition. However, rather than staying in the original keys and with similar articulations, these concepts are altered but not enough to divert it from the original melody. The first subsection, which occurs from measure 149 through measure 153, is an altered reprieve of the opening motive of the composition. (Figure 2.10)



Figure 2.9 First Theme Alteration⁵⁰

The second subsection, which occurs from measure 157 through measure 172, is an alter reprieve of the second theme (Figure 2.11). However, this time, rather than having these ideas slurred together and quite diatonic, the articulation is different and expands to a various keys in each measure.

⁵⁰ Jacques Castérède, *Fantaisie Concertante*, (Paris, France: Hal Leonard/Alphonse Leduc, 1950) 3.



Figure 2.10 Second Theme Alteration⁵¹

These specific alterations not only provide something new to grab the audience's attention but (with the addition of asymmetrical meter) drives the piece/ The final subsection, which occurs from measure 173 through 222, could be considered a coda containing a collection of themes throughout the entire piece (both piano accompanist and soloist) or a coda. (Figure 2.12)

⁵¹ Jacques Castérède, *Fantaisie Concertante*, (Paris, France: Hal Leonard/Alphonse Leduc, 1950) 4.

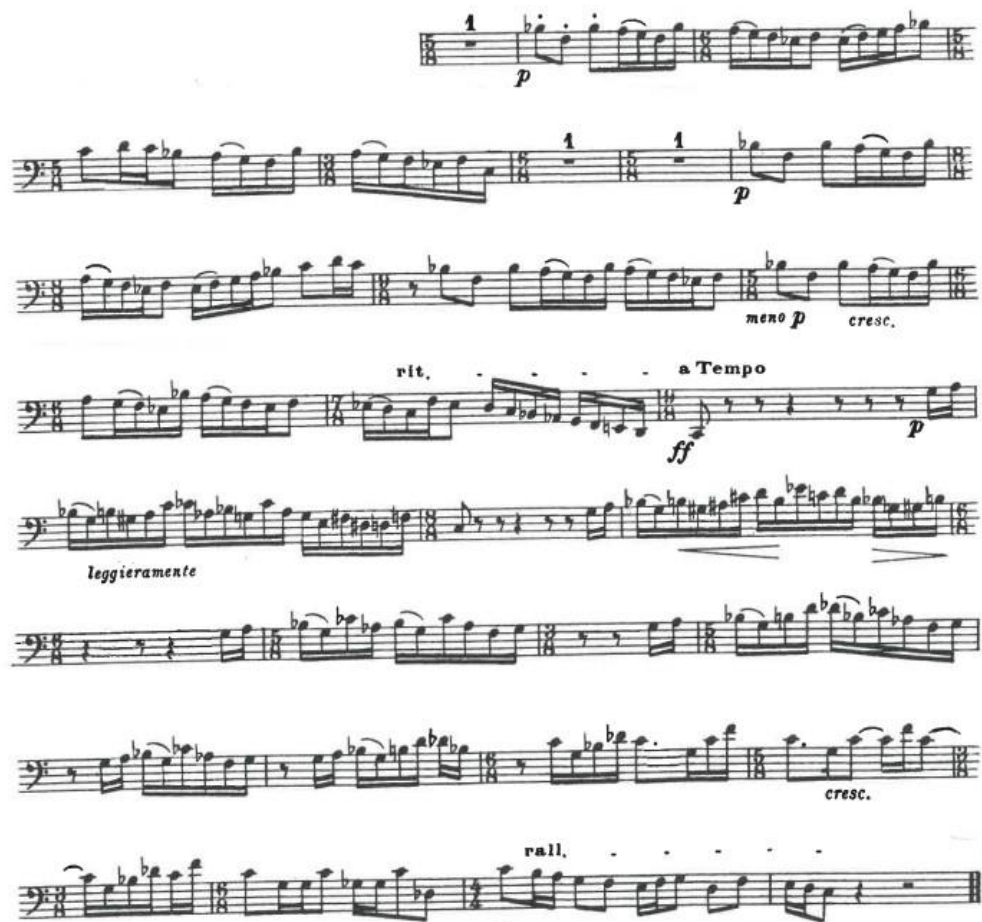


Figure 2.11 Coda Section⁵²

In general, relating previous material with new material in a coda is common practice among codas in classical music.

⁵² Jacques Castérède, *Fantaisie Concertante*, (Paris, France: Hal Leonard/Alphonse Leduc, 1950) 4.

Pedagogical and Technical Considerations

To start, the basic pedagogy that the performers must already comprehend includes fluency of major and minor key signatures and understanding accurate articulation and note lengths. Although proper articulation and note lengths are essential when preparing any piece, many post-romantic composers are notorious for the detail they put into their music. This concept must be taken seriously and is vital regardless of style changes. Throughout the composition, numerous pedagogical considerations and skills could be taught or introduced for the performer to gain knowledge and perform at the highest level. The most crucial pedagogical technique introduced and developed in this composition is fluency for odd key signatures and scales. These techniques include scales of limited transposition (pentatonic, hexatonic, octatonic, whole tone) and all seven modes. Although the scales of limited transposition are not as vital, exposing students to these complex scales and concepts early is still essential for their development.

The primary method I found most helpful when preparing this piece is individually writing out new scales each week and assigning a scale type to each day of the week. That way, I am exposing myself to various sounds and functions while understanding each mode's theoretical concept and structure. From a pedagogue's perspective, there is a small percentage of students I would expect to do this, let alone do it efficiently and effectively. My approach for teaching this material would involve giving the students material explaining the structure of each mode. Then allow them to learn it over a more extended period, perhaps two weeks, before moving on. This approach will give the student more time to absorb and re-enforce the information. To support my reasoning, I have provided a document of this approach. (Figure 2.13)

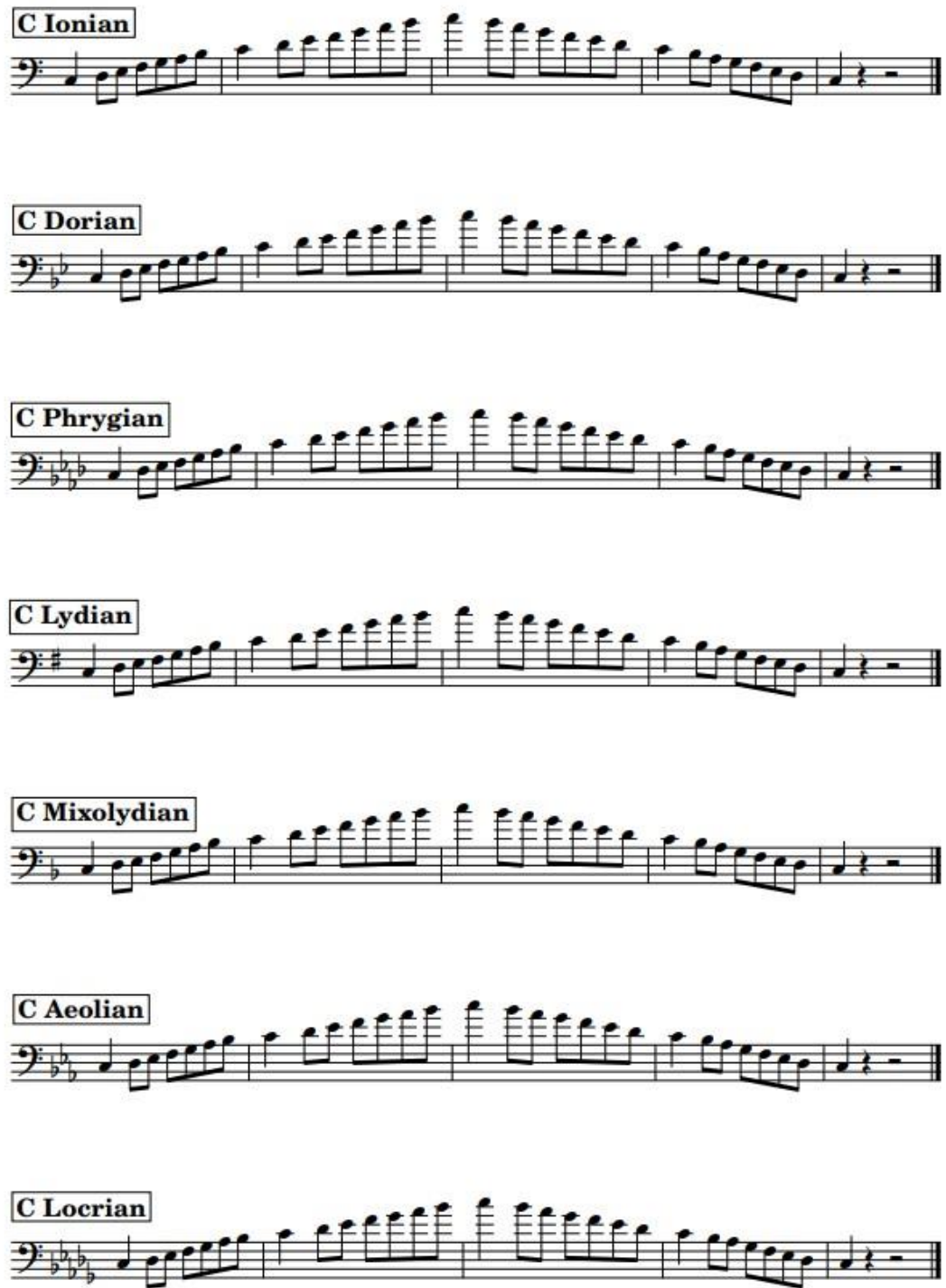


Figure 2.12 Basic Mode Exercise⁵³

⁵³ Tony Rodriguez, “Basic Mode Exercise” Accessed October 6, 2022.

This structured exercise is designed to help students become comfortable with modes and efficiently allows the student to perform them. Although this structured exercise is not explicitly outlined within *Fantaisie Concertante*, there are numerous sections in which the tonal center of the music completely shifts tonal centers. The quicker they learn how these odd tonal centers sound aurally, the more confident they will be to perform them.

When focusing more on finite detail of articulation, the most crucial pedagogical method I could promote is recording etudes, excerpts, or individual sections of practices and comparing the difference between them. This not only helps us deal with the challenges of critiquing ourselves but allows each performer to identify visually and aurally what the composer intended. For example, *Fantasia Concertante* contains various articulations and styles, from staccato to marcato to even tenuto. Although the difference in these articulations could be heard easily by older students, younger students might need guidance to solve the inaccuracies instantaneously. Not to mention encouraging students to record themselves will help shed light on other problems, such as irregular phrases and breathing problems.

To summarize, by preparing and performing this specific piece, the student will learn about new and exciting concepts (modes, mixed meters, etc.), all while gaining respect and understanding of post-tonal repertoire. Although other pedagogical techniques could be expanded upon when preparing this piece, I find modal and articulation efficiency to be an important focal point for most performers. I hope that once any performer has a solid understanding of modal scales and identifying accurate articulations, they can apply it to more advanced skills, such as improvisation or sight reading.

Chapter 3 - Party Piece

Biographical Information

Philip Sparke was born in London, England, on December 29, 1951. Sparke took a high interest in composition, piano, and trumpet as a young person and attended the Royal College of Music, in London England. After enrolling and becoming a full-time student at the Royal College of Music Sparke began to amass interest in composing for large ensembles. These ensembles varied from standard western ensembles such as orchestra and wind orchestra (which he played in) to brass band, in which he became a prominent figure. His first and second published compositions were *Concert Prelude for Brass Band* and *Gaudium for Wind Band*. Although still a student composer at the time, these were milestones Sparke achieved to get his name and his music in the public's ear. Following the premiere of these compositions, a growing interest surrounded his music. It led him to land several significant commissions, including *The Land of the Long White Cloud*, which was performed at The National Finals at the Royal Albert Hall.⁵⁴

Along with landing many commissions and becoming a known composer, Sparke made quite a name for himself throughout this time in the realm of conducting. His success was due to his continuous compositional production and other adjudicating activities, such as world premieres and conducting clinics. Today, Philip Sparke continues to travel worldwide, conduct, and obtain commissions. The list of countries Sparke has been invited to conduct or adjudicate includes but is not limited to multiple countries within Europe, Australia, Scandinavia, and the United States.⁵⁵

⁵⁴ Philp Sparks, "Philp Sparks Biography," Accessed October 22, 2022, <http://www.philipsparkes.com/biography>.

⁵⁵ Philp Sparks, "Philp Sparks Biography," Accessed October 22, 2022, <http://www.philipsparkes.com/biography>.

Throughout the last decade, Spark has continued to gain momentum as an inspirational composer due to his wide variety of instrumentation and different genres. Sparke has developed a unique harmonic language and playful style noticeable to most performers. To support this claim, *Party Piece*'s harmonic and structural format draws equal comparison to Sparke's other notable compositions for euphonium, *Pantomime* (1986) and *Harlequin* (2004). Due to the popularity of these pieces, Sparke has taken the time to arrange his compositions for ensembles he did not originally intend. This includes many accompaniment arrangements for brass bands, wind ensembles, and piano. Philip Sparke is one of the most influential composers to compose for euphonium of all time and is highly regarded as one of the most prominent brass band composers.⁵⁶

⁵⁶ Philp Sparks, "Philp Sparks Biography," Accessed October 22, 2022, <http://www.philipsparkes.com/biography>.

Theoretical and Structural Analysis

Some would say that *Party Piece* is the pinnacle of euphonium repertoire. Although that is highly subjective, few modern-day composers are more important for our field than Philip Sparke. The structure and characters in *Party Piece* are no different from his other solo compositions and large ensemble pieces. The wide variety of themes and characters include but are not limited to, romantic and highly virtuosic to comical and joyful. Throughout tempo and style changes is the form classification of compound ternary. According to *The Form of Music* by Wallace Berry, a ternary form is a three-part form sometimes referred to as an *arch form* due to the images it produces when drawn as a diagram. Although the composition does not have a clear-cut formal diagram, an excellent comparison to *Party Piece* and its structure would be Alexandre Guilmant *Morceau Symphonique*. Throughout both compositions, there are three individualized sections seamlessly intertwined with each other without closure, the audience's attention is drawn toward the piece from start to finish without a lack of interest.

The first tonal area, written primarily in the key of E♭ Major, occurs from the beginning through rehearsal letter B. From here, a short reprieve of the first tonal appears from measure 38 through measure 54. (Figure 3.1)



Figure 3.1 1st Tonal Area (Beginning – B)⁵⁷

Although some accidentals are outlined within arpeggios, like in measures 23 and 26, those specific notes harmonic function can be summarized as short tonicizations of another key or as applied chords that are eventually resolved. Generally, the piece stays within the original key center until the end of the third phrase in measure 30. From measure 30 until measure 38, the piano slightly changes styles but keeps the overall integrity and character from the previous material. The following material, a prime form of the original material, occurs from measure 38 through 54. (Figure 3.2)

⁵⁷ Philip Spark, *Party Piece* (Luton, England: Studio Music Company, 1996) 1.



Figure 3.2 Altered 1st Tonal Area (M.38 – M. 52)⁵⁸

The concepts to support this claim of a prime section includes the extensive usage of accidentals, unique cadences in the original key, and the diminution of many rhythms. These differences can also be seen through these sections visually and are quite different when comparing the material. With none of this material occurring anywhere throughout the composition, the opening section could be classified as a short prelude due to the leisurely tempo and massive character changes following the cadenza.

The following section, which occurs from measure 55 through measure 58, is a short cadenza spanning over four octaves. Here, the soloist displays their virtuosic qualities and dexterity with all ranges and dynamics of the instruments. (Figure 3.3)

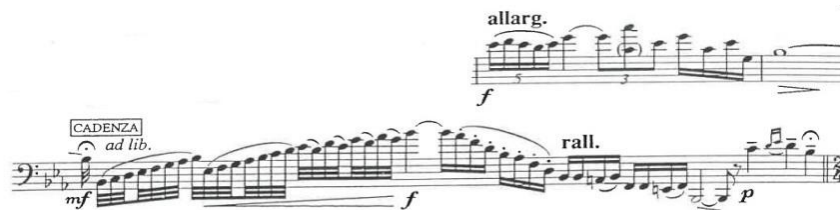


Figure 3.3 Short Cadenza (M. 55 – M. 57)⁵⁹

⁵⁸ Philip Spark, Party Piece (Luton, England: Studio Music Company, 1996) 1.

⁵⁹ Philip Spark, Party Piece (Luton, England: Studio Music Company, 1996) 2.

Although only spanning three measures, this section sets up the energy and character shift from the more romantic and serious theme to a humorous and jovial theme section to section. It does this by wrapping the loose harmonies in the previous area while leading the audience in a new direction with a dramatic, authentic cadence.

The next tonal area, which is still mainly written in Eb major, occurs from rehearsal letter D through rehearsal letter G. Unlike the first, this section is quite upbeat and creates a different energy not felt during the more romantic and individualized first section. This change in style can be credited to the quicker-paced tempo (Andantino compared to Allegro Scherzando) and the wide variety of articulation. (Figure 3.4)



Figure 3.4 2nd Tonal Area (D – G) ⁶⁰

Although the key signature is consistent with the previous section, the prominent appearance of accidentals in this section could make the case that this section jumps between Eb natural minor and G harmonic minor. Supporting this claim is the reoccurring appearance of accidentals such as F#, A#, Db, and Cb throughout this section. These accidentals could also be considered chromatic embellishments. (Figure 3.5)

⁶⁰ Philip Spark, Party Piece (Luton, England: Studio Music Company, 1996) 2.



Figure 3.5 Alteration/Accidentals (F#, A#, Db, and Cb)⁶¹

Shortly following this section is a quick piano interlude in which the key signature modulates to B Major. Although this is an extreme modulation (a tritone from the original key), the soloist has twelve bars of silence while the piano creates a new central theme.

The following section, measure 126 through measure 205, contains new material. This is unique because this material is set up particularly due to the extreme modulatory transition between these two sections. This gives the listener a new perspective on the piece and uncertainty as to the direction the piece will move going forward. (Figure 3.6)

⁶¹ Philip Spark, Party Piece (Luton, England: Studio Music Company, 1996) 2.

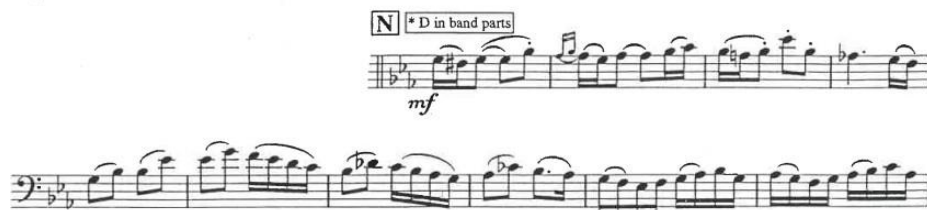


Figure 3.6 New Material Section (G – N) ⁶²

During this more centralized section, the piece stays within the tonal center of E $\flat$ major.

However, it begins incorporating a wide assortment of embellishments and grace notes not seen since the slower, more passionate andantino. This creates a broader contrast between the two more comical sections.

The second to last section, which occurs from measure 205 through measure 250, is a duplicate of the material seen from measure 58 through measure 112. Although it leads to a coda with an abundance of re-used material, the note and rhythms are the same as in the previous section. (Figure 3.7)



⁶² Philip Spark, Party Piece (Luton, England: Studio Music Company, 1996) 3.



Figure 3.7 Repeated 2nd Tonal Area (N – 7 Before Q)⁶³

The last section, which occurs from measure 250 through measure 280, is a coda. (Figure 3.8)

From this point onward, the notes and rhythms go through various tonal centers before returning to the original Eb major in measure 275.

⁶³ Philip Spark, *Party Piece* (Luton, England: Studio Music Company, 1996) 4.

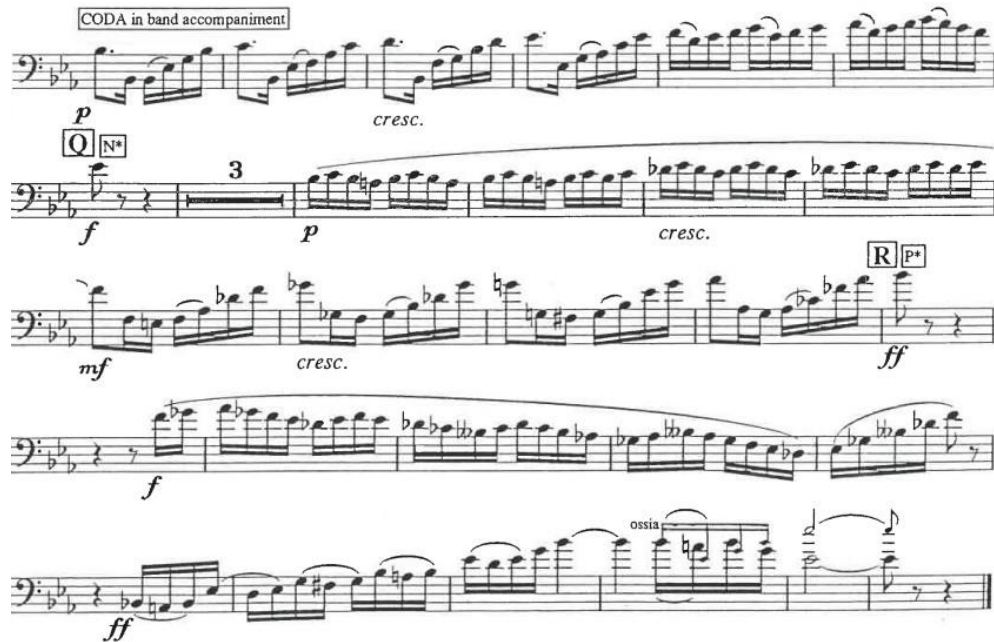


Figure 3.8 Coda Section⁶⁴

This is followed shortly by some arpeggiation of chords that eventually leads to the climatic Eb5 in measure 280. Although this is optional, its effect on the entire work can only be matched or surpassed by a select few musical moments in euphonium repertoire. (Figure 3.9)



Figure 3.9 Climatic Ending⁶⁵

⁶⁴ Philip Spark, Party Piece (Luton, England: Studio Music Company, 1996) 4.

⁶⁵ Philip Spark, Party Piece (Luton, England: Studio Music Company, 1996) 4.

Pedagogical and Technical Considerations

Phillip Sparke's Party Piece is considered standard repertoire. What stands out between this composition and others is it is viewed as an immensely advanced composition not recommended to beginning or intermediate performers. Although portions of this composition can be classified as idiomatic, such as the Allegro Scherzando, the piece is exceptionally virtuosic and should be cautiously programmed. The endurance needed in both the beginning passages (slower sections) and ending passages (faster sections) should be taken seriously. Unironically, this leads to a highly energetic and climatic finish in which the performance ends with a double Eb. Even though this ending is optional, it is an excellent achievement for aspiring players to execute it easily.

The basic pedagogy that the performers must already comprehend includes the typical fluency in major and minor key signatures, an understanding of modes, and a solid theoretical understanding of phrasing. Overall, this piece will present new challenges to almost any performer, whether experienced or not. The most essential pedagogical preparation that can occur when preparing this piece is technical etudes and lip slur exercises. The primary method I found helpful in preparing this piece is a plethora of chapters and studies from the *J.B. Arban Complete Method for the Trombone and Euphonium*, edited by Joseph Alessi and Brian Bowman.⁶⁶ Although this material is intended as a method book for trumpets, this specific edition has become a staple for any euphonium student. Rather than discussing this book entirely, I want to focus on a few chapters and studies I found to be helpful.

Although I did not provide an equal number of pages I described above, they can be found directly above or below this page in the footnote section. These exercises are extraordinarily

⁶⁶ Jean Baptiste Arban, *Complete Method for Trombone & Euphonium*, Edited by Joseph Alessi and Brian Bowman. (Troy, MI: Encore Music Publishers, 2002).

beneficial and practical. Attention to detail is essential when attempting to perform *Party Piece* successfully.

The Perfect Major and Minor Chords study gives a wide variety of rhythmic patterns while teaching major arpeggios, minor arpeggios, dominant seventh arpeggios, and diminished seventh arpeggios. These specific exercises can be found on pages one-hundred sixty through one-hundred and seventy. (Figures 3.10 – 3.12)



Figure 3.10 Major Arpeggios⁶⁷



Figure 3.11 Natural Minor Arpeggios⁶⁸



Figure 3.12 Dominant Seventh Arpeggios⁶⁹

My chief reason for choosing this specific section is the wide range presented within *Party Piece*. These exercises are a vital practice tool that will help the performer develop consistent sound throughout their register in a wide variety of contexts. These exercises are crucial in compositions with odd skips, steps, and a range over four and a half octaves.

The other sub-section of Arban I want to discuss is titled Multiple Tonguing. These exercises are found on pages one-hundred seventy-four through two-hundred and fourteen. The

⁶⁷ Jean Baptiste Arban, *Complete Method for Trombone & Euphonium*, Edited by Joseph Alessi and Brian Bowman. (Troy, MI: Encore Music Publishers, 2002), 161.

⁶⁸ Jean Baptiste Arban, *Complete Method for Trombone & Euphonium*, Edited by Joseph Alessi and Brian Bowman. (Troy, MI: Encore Music Publishers, 2002), 162.

⁶⁹ Jean Baptiste Arban, *Complete Method for Trombone & Euphonium*, Edited by Joseph Alessi and Brian Bowman. (Troy, MI: Encore Music Publishers, 2002), 166.

specific set of pages I want to discuss is the double-tonguing exercises from pages one-hundred ninety-seventy to two hundred. (Figures 3.13 – 3.14)



Figure 3.13 Beginner Double-Tonguing Exercises⁷⁰



Figure 3.14 Intermediate Double-Tonguing Exercises⁷¹

Slowing down these exercises and returning to basics with breathing exercises and sometimes tongue placements. The practice methods are also vital in a composition where style and articulations are non-negotiable.

To summarize, every section in *J.B. Arban Complete Method for the Trombone and Euphonium* has a specific purpose. It benefits and affects all types of teachers and performers (beginners, intermediate, or professionals) at any time in their careers. The sections I mentioned above (major arpeggios, minor arpeggios, dominant seventh arpeggios, diminished seventh arpeggios, and multiple tonguing) will have the most significant impact when correlating any skills to modern tuba and euphonium repertoire. These techniques will only be perfected and translated into all types of repertoires through thoughtful and organized practice sessions.

⁷⁰ Jean Baptiste Arban, *Complete Method for Trombone & Euphonium*, Edited by Joseph Alessi and Brian Bowman. (Troy, MI: Encore Music Publishers, 2002), 197.

⁷¹ Jean Baptiste Arban, *Complete Method for Trombone & Euphonium*, Edited by Joseph Alessi and Brian Bowman. (Troy, MI: Encore Music Publishers, 2002), 199.

Chapter 4 - Concertino for Euphonium

Biographical Information

Rolf Wilhelm was born in Munich, Germany, on June 23, 1927. Although there is little information regarding Wilhelm's childhood years, it is available knowledge that he began taking piano lessons by the age of seven.⁷² Shortly after his piano lesson started, Wilhelm began attending a grammar school in Berlin and Vienna. By 1942 at the age of fifteen, Wilhelm began to accumulate a considerable interest in all genres of music. During this time, he started taking composition and piano lessons with Joseph Marxat at the Vienna Academy of Music. Due to the worldwide impact of World War II, Wilhelm and many other composers' musical careers were interrupted and promptly hidden until after 1945. Although some composers' music was deemed "a degenerate art" and banned from being performed, Wilhelm's deployment and eventual imprisonment were the main catalysts for his delayed career. Shortly following the destruction of the Nazi's reign in May of 1945, Wilhelm returned to Munich with the hopes of finishing his studies. After three years of studying with conducting teacher Heinrich Knappe, composition teacher Joseph Hazz, and master-class teacher Han Rosebaud, Wilhelm passed the required test necessary to graduate the Conservatory. Following his departure from the Conservatory, Wilhelm became a freelancing employee throughout Germany.⁷³ During this time, he composed various forms of music, from radio dramas to specified television music. Eventually, his music gathered so much attention that he was commissioned to write for multiple films. These films

⁷² "Rolf Wilhelm." The Wind Repertory Project. Accessed October 6, 2022. https://www.windrep.org/Rolf_Wilhelm.

⁷³ "Rolf Wilhelm." The Wind Repertory Project. Accessed October 6, 2022. https://www.windrep.org/Rolf_Wilhelm.

include German classics such as *And Forever Sing the Woods*, *It may not Always be Caviar*, and *The Black-White-Red-Poster Bed*⁷⁴.

Wilhelm is commonly remembered as a film composer for having written over sixty-two compositions. His publications were written for various television commercials or radio dramas. These are most notably present in many German films and television commercials from 1960 onwards. However, Wilhelm wrote two unique compositions that stand alone and are entirely different from his other music genres. These compositional oddities are *Concertino for Euphonium and Concert Band* and *Concertino for Tuba and Wind Instruments*. *Concertino for Euphonium and Concert Band* was published in 1998, while *Concertino for Tuba and Wind Instruments* was published in 1983. Even though these pieces were written fifteen years apart and for two different instruments, the same articulation style and harmonic languages are present. *Concertino for Euphonium and Concert Band* is a three-movement concerto typically accompanied by a Wind Ensemble but often performed with piano accompaniment. The piece follows a typical fast, slow, fast format. Throughout the work, the performer explores a wide variety of key areas and chromaticism, many massive tempo changes, and a wide variety of technical challenges that showcase the unique qualities of the euphonium.

⁷⁴ “Rolf Wilhelm.” The Wind Repertory Project. Accessed October 6, 2022. https://www.windrep.org/Rolf_Wilhelm.

Theoretical and Structural Analysis

Wilhelm's *Concertino for Euphonium* allows the performer to demonstrate a wide variety of musicianship, styles, and modern harmonic language. Although each movement is preferred to be performed simultaneously after the other, the harmonic and melodic resolution provides flexibility in which each movement creates a complete and final cadence. The first movement, which has a tempo marking *Allegro ma non troppo*, seizes the audience's attention with a peppy and active theme, drives forward with beautiful chromatic lines, and provides a fantastic reprise of all the themes provided. Due to this, one can classify the form of this movement as compound ternary. According to *The Form of Music* by Wallace Berry, a ternary form is a three-part form sometimes referred to as an *arch form* due to the images it produces when drawn as a diagram.

The first tonal section, which starts in the key of F Major, appears from measure 1 through measure 16. (Figure 4.1)



Figure 4.1 1st Tonal Area⁷⁵

⁷⁵ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 1.

In these measures, the primary theme appears three times, twice in its prime form and once in an altered state. This section, unlike the others, stays extremely faithful to the diatonic key signature and contains little to no accidentals. Besides an elaborated form the third time, this is the only thematic material that appears up until measure 16. This theme has become highly recognizable and is iconic in the euphonium repertoire.

Shortly after the opening section, there is a brief transition between measure 17 and measure 19 that provides different harmonic material that helps transition which guides the listener into the next section. This extreme chromaticism appears from measure 17 up measure 20 and contains numerous accidentals in the process. (Figure 4.2)



Figure 4.2 Short Transition⁷⁶

The second section, which appears from measure 20 to measure 36, modulates the chromatic submediant of D $\flat$ Major. However, besides the distant key change, the definitive difference between this section and the first is the style change. (Figure 4.3)

⁷⁶ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 1.

ritard. 1 Tranquillo, con sentimento ♩ = 92
mp espr.

22 mp

26 rallentando Tranquillo, ma con anima ♩ = 96
mf > pp mp

30 calando
f mp sub. f

33 Slow (Quieto) ♩ = 82
mp piacevole ritard.

Figure 4.3 2nd Tonal Area⁷⁷

Immediately following the key change the style in these sections changes from energetic and active to romantic and passionate. These style changes then provide the soloist better opportunity to be fluid with time and add rubato. Another immense difference in this section from the first is the underlying harmony. Throughout this section, the concept of advanced chromatism appears due to the wide variety of accidentals. Although there were a few accidental appearances in the first section, it is nothing like what appears in this section. Only a couple bars after the transitions to D $\flat$ Major, the section modulates to A Major. (Figure 4.4)

⁷⁷ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 1.

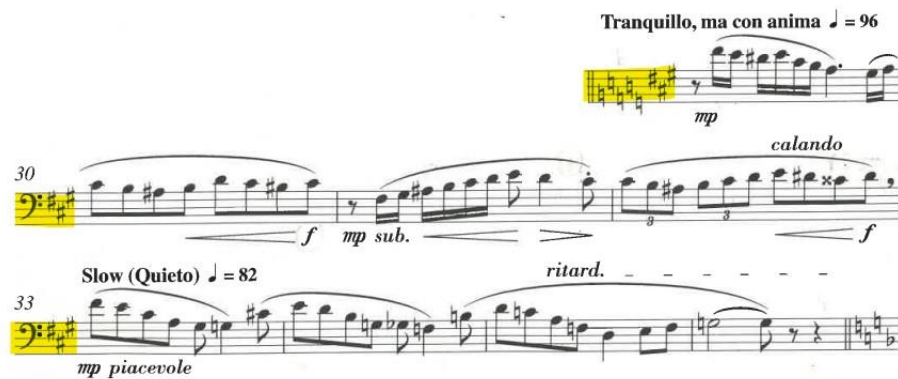


Figure 4.4 Transition into A Major⁷⁸

This section then ends by incorporating even more chromaticism, indicated by the double sharp, and slowly loses speed until it modulates back into F Major. Following the more passionate and romantic section is a reprise of both themes combined. This area, which occurs from measure 37 to measure 52, comprises material from the previous two sections. The first half of the reprise, measure 37 to measure 44, is a modified form of the romantic and passionate motive except now modulated back to the key of F major. (Figure 4.5)



Figure 4.5 1st Reprises⁷⁹

The second half of the reprieve, which goes from measure 47 to measure 52, is the peppy and energetic motive from the first section, except transposed up by different intervals including a whole-step and half-step. (Figure 4.6)

⁷⁸ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 1.

⁷⁹ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 2.

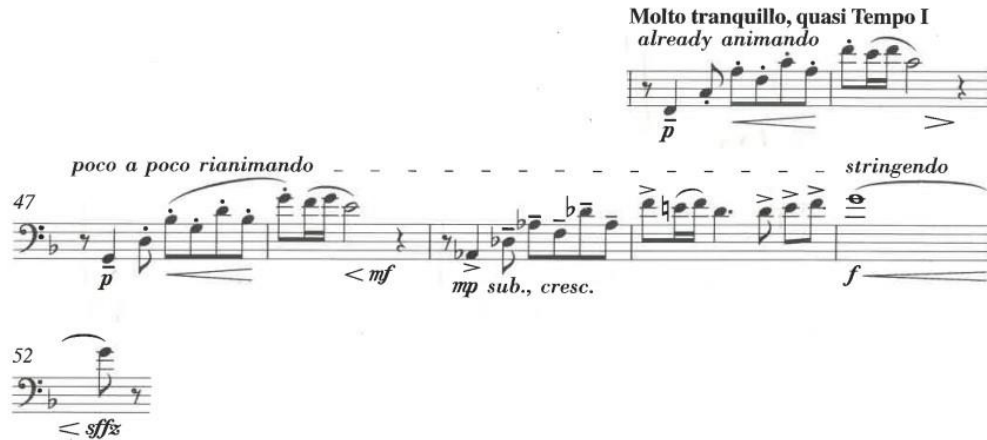


Figure 4.6 2nd Reprieve⁸⁰

In general, this section draws the audience's attention by altering the form of familiar motives.

The following section, which identifies as the cadenza, lasts from measure 52 up until measure 66 and contains a plethora of motives, rhythms, and note patterns that have appeared throughout the first movement. (Figure 4.7)



Figure 4.7 Cadenza⁸¹

⁸⁰ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 2.

⁸¹ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 2.

Although this cadenza has some accidentals written throughout, it stays mostly diatonic in the key of F Major. These tempo changes occur throughout and create a driving force in the last section.

The final section, which appears from measure 66 to measure 78, is classified as a coda. A coda can be defined as a shorter extended cadence usually used to tie up loose ends. This would make logical sense as the previous section did not have a harmonically satisfying ending, led to a massive tempo change, and did not introduce any new motives. (Figure 4.8)

Figure 4.8 Coda⁸²

The movement then ends with a dramatic and gradual speed-up leading to the final four accented notes. Overall, this movement is the most recognizable and widely played of all movements. Although it is not the most difficult to play technically, its peppy and active motives keep the audience engaged and wondering where this movement will take them

The second movement, *Piacevole*, is a gorgeous interlude that separates the intense and electric beginning from the playful and jolly conclusion of the entire composition. Besides the

⁸² Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 2.

abrupt chromatic submediant modulation between the two main tonal sections, this movement has accidentals and is much more diatonic than the previous movement. However, that does affect the interpretation of this movement's specific form or style. Due to the more open and calmer piano accompaniment and virtuosic solo part, one can interpret this writing style to be much more Neo-Romantic than the other movements and could be classified as a ternary form. According to *The Form of Music* by Wallace Berry, a ternary form is a three-part form sometimes referred to as an *arch form* due to the image it produces when drawing a diagram or due to the concept of progression and returns. However, rather than starting with the typical theme, this movement begins slightly differently as a short piano introduction sets the movement's feeling and tenderness.

Following the short introduction, the first tonal area theme appears twice from measure 5 to measure 22 in the key of D $\flat$ Major. (Figure 4.9)

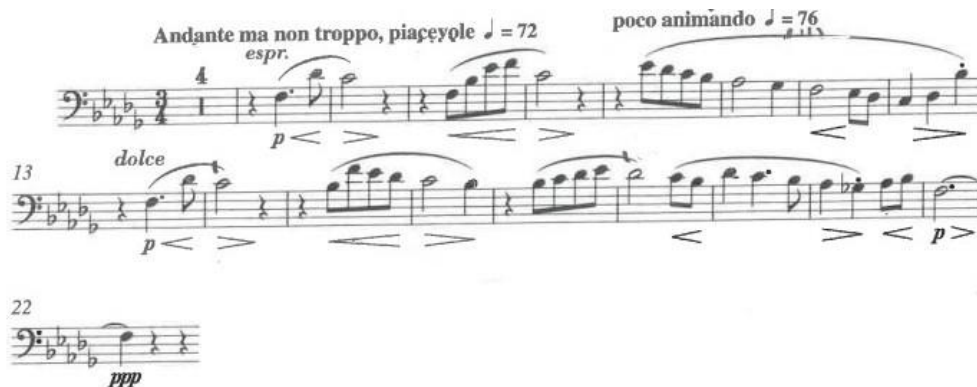


Figure 4.9 1st Tonal Area⁸³

Although there is some dynamic guidance within this section, it is effortless in terms of musicality. Overall, this section ends with a decay that is increasingly calming to the listener.

⁸³ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlldork Germany: TRIO Bläsermusik Edition 1998) 3.

The second section, which appears from measure 23 to measure 40, has modulated to the key of F Major. (Figure 4.10)

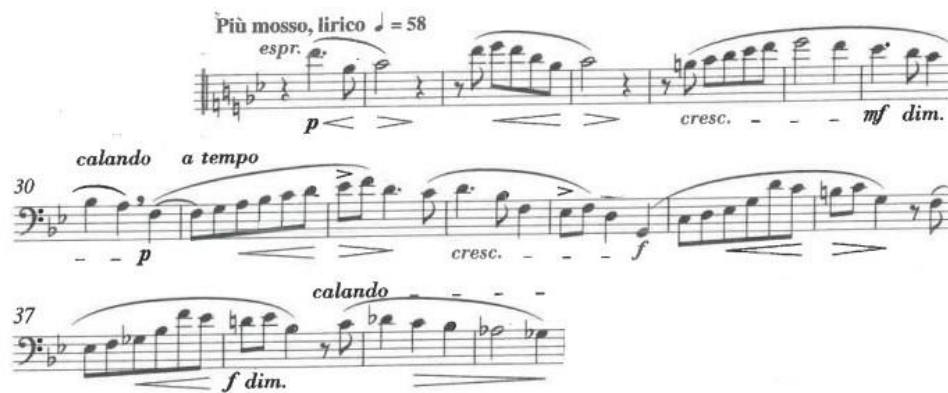


Figure 4.10 2nd Tonal Area⁸⁴

The relationship between this key area and the first section is a chromatic mediant. This section is significantly slower than the first and takes up a majority of musicality in this movement due to the little dynamic guidance given in this section. However, keeping the energy moving forward through long phrases and little downtime makes this section difficult. A perfect example of this is between measure 27 and measure 38. Although there are breaths written to help the performer decide when to breathe, there are little to no rests written to signify the end of a phrase. (Figure 4.11)

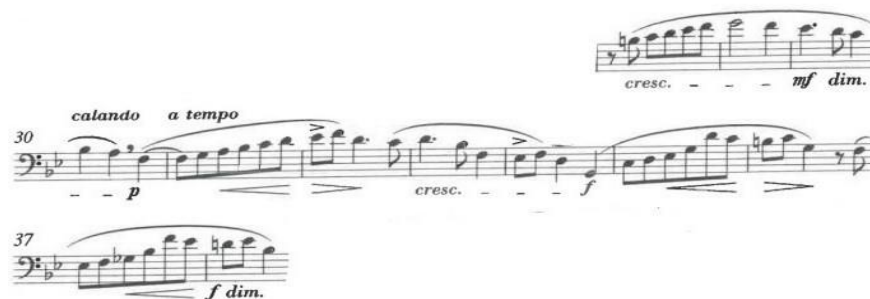


Figure 4.11 Difficult Phrasing⁸⁵

⁸⁴ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 3.

⁸⁵ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 3.

This long phrase eventually ends around measure 38 as the accidentals signify a modulation and transition back to the original key of D $\flat$ Major. (Figure 4.12)



Figure 4.12 Modulation to Original Key⁸⁶

The last section, which occurs from measure 41 to measure 52, is a return to the first theme of the movement. However, rather than repeating the main motive with slightly altered diatonic ideas, the second half of the motive is altered with accidentals, a sudden tempo change, and is notably shorter in length. (Figure 4.13)



Figure 4.13 Reprise of 1st Tonal Area⁸⁷

It is typical for the return of a primary theme to be slightly shorter and different to signify the end of a movement.

The last movement, *Moderator con animo*, could be considered the most technically difficult movement of the composition. From the wide variety of tempo changes to the complex subdivision, this movement can provide some challenges the other two movements lack. The form of this movement can be identified as simple ternary. However, it is essential to note that

⁸⁶ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 3.

⁸⁷ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 3.

the piece does contain a cadenza towards the end and a short coda. According to *The Form of Music* by Wallace Berry, a ternary form is a three-part form sometimes referred to as an *arch form* due to the image it produces when drawing a diagram or due to the concept of progression and returns. Therefore, rather than having a phrase diagram that looks completely symmetrical, it will have two short sections inside the reprised first section. The first tonal area begins with a brief piano introduction from measure 1 to measure 28. Written in F major, this short introduction builds up suspension until measure 5, when the soloist starts playing. The main motive appears twice during this section, followed by a more extended transitional section from measure 21 to measure 29. (Figure 4.14)



Figure 4.14 3rd Mvt. Opening Theme⁸⁸

Here, a wide variety of chromaticism and odd rhythms appear. Measure 18 through measure 28 could be considered the most challenging passages of this piece and require exceptional technical skill and dexterity. This leads into the second tonal area, but not before a modulation to Eb Major.

⁸⁸ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 3.

The second tonal area, which occurs from measure 29 to measure 47, travels throughout various tonal centers before modulating back to the original key. (Figure 4.15)



Figure 4.15 2nd Tonal Area⁸⁹

From measures 29 through 37, the rhythms from the previous transitional section are brought back, but in shorter fragments with extensive accidentals. Eventually, in measure 39, the thematic rhythm ideas from the first tonal area are brought back alongside the original key. This presents the audience with something they are familiar with but in a different context than before.

The last tonal area, which occurs from measure 47 to measure 87, is a slight reprise of the primary motive. This section has three individual sub-sections, each with its own identity. The first sub-section, which occurs from measure 47 to measure 59, is an interesting, altered form of the first theme. However, this time the motives are vastly different, starting on a different pitch and having augmented and diminished durations of rhythms. (Figure 4.16)

⁸⁹ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 4.



Figure 4.16 Sub-Section One⁹⁰

The second sub-section, which occurs from measure 59 to measure 77, can be identified as a cadenza. Here, Wilhelm uses a wide range of pitches and over two dozen accidentals appear. This leads to the movement's climax as the upward motion in pitches all lead towards D5 in measure 69. (Figure 4.17)

Figure 4.17 Cadenza⁹¹

⁹⁰ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 4.

⁹¹ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998) 4.

Following this pivotal moment, the piece takes a calmer attitude by inserting a fermata to add emphasis to slow down the vitality created in the previous measures. This occurs from measure 70 to measure 77 and could be considered a transition back to the original theme. The last sub-section, which occurs from measure 77 to measure 87, is a short reprise of the original theme. (Figure 4.18)



Figure 4.18 Closing Section⁹²

Although the cadenza sub-section gave the perception of ending with a new, heroic motive, this is not the case. A couple of bars before the last sub-section, Wilhelm does an outstanding job deviating motives and modulates back to the original key of F Major. From here, the piece ends with a progressive but dramatic accelerando in which energy is driven forward until the final note.

⁹² Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998).

Pedagogical and Technical Considerations

Although seen as the peak of euphonium repertoire at one point, Wilhelm's Concertino for Euphonium has constantly dropped in usage over the last ten to fifteen years. It does not mean this specific composition's redeeming qualities have diminished. Overall, the composition style and harmonic language are the main differences when comparing this piece to others.

The basic pedagogy that the performers must already comprehend when performing this piece includes fluency in major and minor key signatures, understanding modes, and a solid theoretical understanding of phrasing. This includes but is not limited to the pedagogical topics in previous chapters. The best pedagogical preparation that can occur when preparing this piece is having background experience in performing a wide variety of classical, romantic, and contemporary etudes/songs. Good examples of these include Johan Sebastian Bach's Cello Suites, Robert Schumann/Johannes Brahms Song Cycles, and Bartok Etudes for Cello. My main reason for choosing these specific compositions is they provide a wide variety of melodic and phrase ideas, as well as a diverse background of harmonic models that can then correlate to the many original ideas from the piece's neo-romanticism writing style. Furthermore, the difficulty of specified interpretations and musicality adds a challenge that leaves most young performers unprepared. A solution to this dilemma includes consistently exposing the student to many standard works, listening and performances. These select compositions will prepare them musically for more demanding repertoire. An ideal example of this application is shown below when comparing the 2nd Mvt. of Wilhelm Concertino to Bach's First Cello Suite Minuet. (Figure 4.19 – 4.20)

Although the pieces look entirely different visually and analytically, the musicality and phrasing approaches should draw similarities. For example, if we look closer and analyze the first phrases between both pieces, it is clear the first phrase is centered around an individual key signature and is concluded with a non-authentic cadence. In this specific situation, that would mean a D Mm 7th in G Major (Bach Cello Suite No.1) and a Bb Minor Triad in Db Major (Wilhelm Concertino Mvt. 2). Figure 4.22 and 4.23.

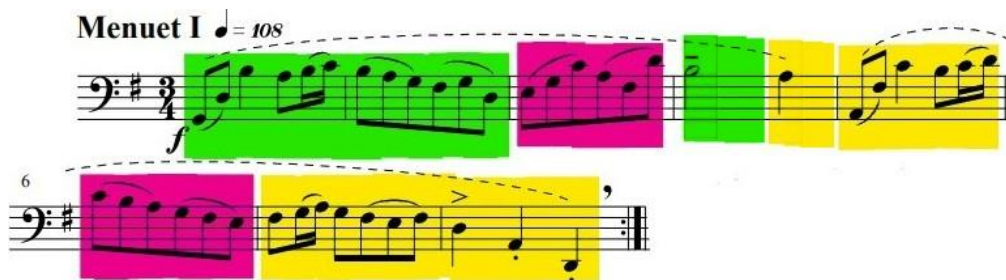


Figure 4.21 Bach Cello Suite Phrase No. 1⁹⁵

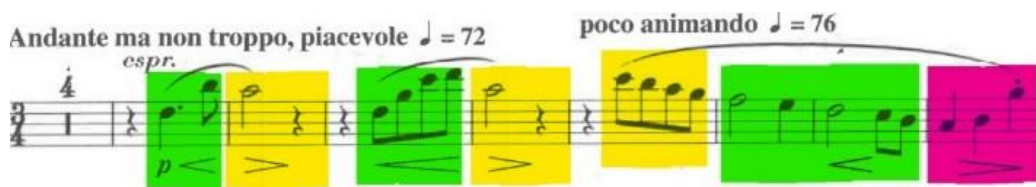


Figure 4.22 Wilhelm Mvt. 2 Phrase No. 1⁹⁶

Understanding these scales and their standard configurations can not only help any student to perform these pieces accurately but also help them practice their scales with purpose. Another difference is the intent of the accompaniment and its effect on the soloist. This is especially true when comparing the emptiness of Wilhelm's accompaniment to Bach's intentional removal of a piano accompaniment.

⁹⁵ Douglas Yeo, Bach Cello Suite No. 1 BWV 1007: Minuet I & II, YeoDoug.com. 2001.

⁹⁶ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998). 3

II.

Andante ma non troppo, piacevole ♩ = 72

Solo Euphonium

Piano

poco animando ♩ = 76

Figure 4.23 Empty Piano Accompaniment⁹⁷

When looking at Wilhelm accompaniment, we can see how exposed the soloist is even with the presences of a piano part. This could present an unusual situation for any younger performer and could cause them to doubt their ability to create quality music. Therefore, by exposing the student to the wonders of unaccompanied music earlier, they slowly gain confidence in their abilities. Here, students will learn how to confidently create music by themselves and eventually create musical sentences while playing with an accompanist.

To summarize, exposing younger students to standard repertoire from other instruments (such as cello, voice, etc.) is beneficial in any situation. The time and energy put into specific interpretation and heightened attention to musicality will push any student to be more thoughtful in the practice room. This specific pedagogical approach and guidance allow students to be more thoughtful when preparing a complex work such as Wilhelm's *Concertino*.

⁹⁷ Rolf Wilhelm, *Concertino for Euphonium and Concert Band*, (Mühlhork Germany: TRIO Bläsermusik Edition 1998). 9

Appendix 1

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Appendix - A Program

STUDENT RECITAL SERIES

Master Recital

April 1st at 3:00 P.M.

Trey Switzer, Euphonium

Assisted by

Thomas Prentice, *Piano*

Chris Hovis & Lloyd Dodson III, *Tuba*

Drake Thompson, *Euphonium*

Achieved is the Glorious Work

Franz Joseph Haydn

(1732 - 1809)

Arr. Mike Forbes

Drake Thompson, *Euphonium*

Chris Hovis & Lloyd Dodson III, *Tuba*

Party Piece

Philip Spark

(b. 1951)

Sonata In F Minor T.M.V 41

Georg Philipp Telemann

(1681 - 1786)

Arr. Allen Ostrander

INTERMISSION

Concertino for Euphonium

I. *Allegro ma non-troppo*

II. *Piacevole*

III. *Moderator con animo*

Rolf Wilhelm

(1927 - 2013)

Fantaisie Concertante

Jacques Castérède

(1926 - 2014)

Mike Forbes is an American composer, arranger, and pedagogue born in 1973. Currently, the Low Brass Instructor at the University of Wisconsin-La Crosse and Principal Tubist with the La Crosse Symphony and Manitowoc Symphony Orchestras, Dr. Forbes has gained a reputation as an internationally renowned soloist, composer, chamber musician, recording artist, and pedagogue. Forbes teachers have included John Stevens, Toby Hanks, Gene Pokorny, Marty Erickson, and Mark Lusk. ***Achieved Is the Glorious Work*** is a beautiful arrangement of Haydn's famous oratorio, *The Creation* for Tuba Quartet. Although *The Creation* has been around for hundreds of years, this arrangement first debuted on Sotto Voce Quartet's album, *Consequences* in 2002. As a founding member and a considerable influence on the Sotto Voce Quartet, Forbes consistently writes chamber compositions for his colleagues Demondre Thurman, Mark Carlson, and Kent Eshelman. This allows them to continue performing and create music that helps accelerate the rapidly expanding repertoire list.

Philip Sparke is a British composer, conductor and educator born in December of 1951. After enrolling and becoming a full-time student at the Royal College of Music, Sparke began to amass interest in composing for larger ensembles. Throughout this time, Sparke was commissioned for various instrumentations, such as solo instruments, wind ensemble, and, most notably, brass bands. ***Party Piece***, a composition initially written for solo euphonium and brass band accompaniment, is highly regarded as a comedic and joyful piece that adds charm to an old romantic writing style. Along with landing many commissions and becoming a known composer, Sparke made quite a name for himself throughout this time in the realm of conducting. Today, Philip Sparke continues to travel worldwide, conduct, and obtain commissions from time to time. The list of countries Sparke has been to includes but is not limited to multiple countries within Europe, Australia, and even Scandinavia.

George Phillip Telemann was a German composer born in March of 1681. Although perceived as a highly influential and prolific composer, Telemann was never given proper instrumental or composition lessons and was self-taught in most aspects of his musical career. Throughout his life, Telemann wrote sacred and secular compositions for various instruments and ensembles, which included violin, viola, trumpet, horn, bassoon, oboe, flute, and keyboard. Although Telemann is admired for his large sacred compositions, some of his more minor secular compositions serve as standard repertoire for many modern-day instruments. ***Sonata In F Minor T.M.V.41*** is a four-movement composition that follows the typical slow-fast-slow-fast format. Although initially written for viola de gamba, this composition has become a timeless standard that can help performers apply music theory to their literature and allow professionals to perform an old standard in a baroque style.

Rolf Wilhelm was a German film composer born in June of 1927. Although not much is known about Wilhelm's adolescent years, by the age of fifteen, Wilhelm began to accumulate a considerable interest in all genres of music. From this point forward, he started taking composition and piano lessons with Joseph Marx at the Vienna Academy of Music. Due to the worldwide impact of World War II, Wilhelm and many other composers' musical careers were interrupted and promptly hidden until after 1945. However, Wilhelm is commonly associated as a film composer for having written over sixty-two compositions for various television commercials or radio dramas. These are most notably present in many German films and television commercials from 1960 onwards. However, ***Concertino for Euphonium and Concert Band*** is a three-movement concerto typically accompanied by a Wind Ensemble but is available with a piano reduction. The piece follows a typical fast, slow, fast format and explores a wide variety of key signatures and chromaticism.

Jacques Castérède was a French composer and teacher born in 1926. Although not as popular as his compositional peers (Henri Tomasi & Eugene Bozza), Castérède spent most of his life studying and teaching at the Paris Conservatory. During this academic time at the conservatory, Castérède studied with Armand Ferté, Tony Aubin, and Olivier Messiaen while garnering numerous performance, composition, and analysis awards. The genres he wrote for during this time include but are not limited to stage works (ballet), choral music, chamber pieces, orchestra compositions, and a variety of sonata for all types of instruments. ***Fantaisie Concertante*** is a through-composed composition initially intended for the Bass Trombone, Saxhorn, or Tuba. However, this piece evolved into a common standard among performers through the growing popularity and demand for new literature on the euphonium. Like most of his other compositions, Castérède music relies heavily on non-traditional harmony, intricate divisions and subdivisions of the beat, and a wide spear use of impressionism.