

A HISTORICAL SURVEY OF THE EUPHONIUM AND ITS
FUTURE IN NON-TRADITIONAL ENSEMBLES
TOGETHER WITH THREE RECITALS OF SELECTED WORKS
BY JAN BACH, NEAL CORWELL, VLADIMIR COSMA, AND OTHERS

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The euphonium has been a respected member of military bands, brass bands, and civilian concert (wind) bands since its invention in 1843. These bands were very visible to the public, and often performed popular music of the day. Since then, the euphonium has had occasional use in orchestral works, jazz, and in brass chamber groups as well. However, by the middle of the 20th century, its traditional use as an instrument of the wind band resulted in a prevailing attitude of the music world toward the euphonium as an instrument strictly for that purpose. This attitude, along with changing popular tastes in music, has over time caused professional opportunities for euphoniumists to become very limited. This lack of public exposure for the instrument has therefore resulted in people outside of wind band experience being unaware of the euphonium's existence.

There have been, however, positive signs in the last thirty years that changes are taking place in prevailing attitudes toward the euphonium. The formation of the Tubists Universal Brotherhood Association (renamed the International Tuba Euphonium Association in 2000) as a supportive professional organization, the emergence of the tuba/euphonium ensemble as chamber music, new solo works by major composers, and the use of euphonium in nontraditional ensembles have all served to promote the instrument. The future of the euphonium will depend on exploring the possibilities of using the instrument in non-traditional ensembles, and on changing the way euphonium is taught in a way that will adjust to the changing musical climate.

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CHAPTER 1

INTRODUCTION

Conventional Attitudes toward the Euphonium: A History

The euphonium has long been a respected member of military bands, brass bands, and civilian concert (wind) bands. In the late nineteenth and early twentieth centuries, it was a familiar sound and sight in the famous bands of Patrick Gilmore, John Philip Sousa, and others that toured the world. In addition, it could be found in the numerous amateur wind bands and brass bands of many communities across America and Europe. The music performed by these bands was the popular music of the day, familiar to all who attended summer concerts in the town square.¹ However, as time went on, two world wars, the advent of radio, and new music such as jazz and rock and roll all changed the face of popular music. The wind band's popularity as public entertainment changed from its position in the beginning of the century to mostly an ensemble of educational institutions and the military. Because the main use of the euphonium was in the wind band, opportunities for euphoniumists failed to keep pace with the changing musical world.

But whatever their reasons, changing popular tastes in music have resulted in a different attitude toward the euphonium. This attitude is the "mentalité" (mind-set) which holds that the euphonium is strictly an instrument for wind-band, or rarely, as an instrument added for special effect to an orchestra. The effects of this can be seen in many ways. Outside of the "western classical" music world, few musicians or audiences

¹ Edward B. Birge, *History of Public School Music in the United States* (Washington D.C.: Music Educators National Conference, 1966), 151-152.

are even aware of the euphonium's existence. Euphonium players are thus often confronted with the question "You play a what?" and then must shed light on the subject by perhaps replying that a euphonium is "like a baritone horn," or a small tuba. This problem of nomenclature is an additional difficulty. Not only does the word "Euphonium" have a foreign, nineteenth century ring to many ears, but the euphonium is also called by different names in many countries. In France, for instance, it might be called a baritone saxhorn, in Germany a tenorhorn or baryton, and in Italy a flicorno basso or bombardino. The other instruments of the brass family, by comparison, have ancient and socially permeated names. The problems of nomenclature, however, are merely symptoms of the problem, and the situation would most likely change little even if these were easily addressed. Too many years have gone by as the euphonium has settled into a "band only" attitude, so to change its name now would most likely not change public perceptions. These perceptions have been internalized for years, causing many in the musical community to ignore the instrument entirely.

A Need for Change

One thing that could change, however, is the way we educate euphonium players. Often students are told that the only full-time professional opportunities exist in the United States military bands, or as teachers of the instrument. This is at present a mostly true statement, just as it has been for years.² However, there are signs that the future may hold better prospects for the euphonium player. Some players are exploring new venues, and the euphonium is even beginning to appear in non-traditional

ensembles. Amateur wind bands are even becoming common again in large metropolitan areas such as the Dallas - Ft. Worth area, where several cities have bands that perform regularly. Many cities, such as Dallas, Cincinnati and Detroit, are even able to support semi-professional wind bands that record and tour.³ Students need to be made aware of these and other positive changes. Unfortunately, the most common students are those who love the instrument enough to play it in college, but are by and large discouraged from attempting a playing career unless they show incredible promise. Those few students with promise are groomed to audition for one of the few major military band positions, and a very few eventually become full time professional euphonium players. The rest are trained to teach others for service band opportunities, or to become band directors themselves in public or private school systems. Others learn to double on trombone or tuba in order to have some future possibility of professional playing or teaching, and the cycle continues. In order to break this cycle, those who teach need to provide examples of players and ensembles that are breaking

² Brian Bowman, "Euphoniumists Feel The Sting of Neglect and Discrimination," *Wall Street Journal*, 28 January 1993 (front page).

this mold and changing present attitudes. This will help change the direction of our instrument so that perhaps in the twenty-first century the euphonium will experience a renaissance of the popular use it had a century ago.

³ "Concert Bands," *Florida Music Service*, <http://www.flmusicservice.com> (2004), accessed 7 February 2004.

State of Research

There have been some studies on the historical use of the euphonium in orchestral music, such as the most recent one by Colin Roust.⁴ Denis Winter has done a historical study on its use in the Russian Chamber Brass School.⁵ To date, however, there has been little if any work done to examine how to improve the future of the instrument in these non-traditional ensembles. Furthermore, other than the study done by Edward Bahr, there has been little work done towards examining how the euphonium could participate more frequently in ensembles such as the symphony or opera orchestra as a substitute for ophicleide.⁶ Clifford Bevan has contributed to this idea through his historical research, but has not focused specifically on the euphonium in this context.⁷ In this paper, the orchestra and brass quintet will be understood as non-traditional ensembles, since euphonium use in them is rare.

⁴ Colin Roust, "The Orchestral History of the Euphonium," *T.U.B.A. Journal* v. 28, no. 3 (The Eau Claire Press Company: Eau Claire, WI, 2001), 38.

⁵ Denis Winter, *The use of the Tenorhorn and Baryton in the Brass Chamber Music of Oskar Böhme and Victor Ewald*, (Ann Arbor, Mi: University Microfilms, 1989).

⁶ Edward R. Bahr, "Orchestral Literature Including Euphonium or Tenor Tuba," *T.U.B.A. Journal* v.7, no. 2 (1979).

⁷ Clifford Bevan, *The Tuba Family* (New York: Charles Scriber's Sons, 1978)

Purpose of This Study

If currently widespread attitudes continue, some fear it could be possible that the euphonium might disappear from the musical landscape in years to come. There is, for instance, no guarantee that the euphonium will not go the way of some other nineteenth century musical inventions, such as the cornet. There are no mechanical or intonation problems that should doom this very pleasant sounding brass instrument, but it is rapidly disappearing from the musical landscape.⁸ Even in its traditional settings, the concert band and traditional jazz bands, the more popular trumpet is replacing the cornet. Who can say that the euphonium will not be moved aside by composers decades from now for an "F" tuba, trombone, or even horn as a replacement in their scores?

This study will therefore examine ways in which the euphonium can gain a wider acceptance and usage in today's musical climate. In order for this to happen, the widespread view of the instrument as a "band only" instrument must change. This will require that euphoniumists explore non-traditional ensembles and venues for their instrument – i.e., ensembles other than "wind" bands and military bands. Changing present attitudes will also require that the way young players are educated be changed to reflect the climate of the modern musical world.

⁸ John Wallace, Masterclass, 2001 International Trumpet Guild conference, <http://www.trumpetguild.org> (2001), accessed 7 April 2002.

Methodology

The earliest use of the euphonium in various ensembles will be examined first, and how that usage did or did not change as musical styles and ensembles developed into the twentieth century. The euphonium's place in ensembles of the middle and late twentieth century will then be compared to this, and discussed in light of the present attitude. Finally, the most recent uses of the instrument will be examined, and compared to its earliest usage. This will show a modern trend toward returning the euphonium to ensembles that perform music in the popular vernacular. Ways in which the present attitude could be changed through non-traditional performances, promotion and education will also therefore be examined.

CHAPTER 2

THE EUPHONIUM'S BEGINNINGS

Wind Bands

When the euphonium first appeared in 1843, it immediately found a home as a tenor voice of the brass section in military bands across Europe.⁹ In France it might have been a baritone sax horn patented by Adolph sax, in Germany a euphonium patented by Sommer of Weimar, or even the "Hellhorn" exhibited at the same 1851 exhibition as Sommer's, but all were essentially the same brass instrument designed with a tenor/bass voice and a fully chromatic scale through the use of rotary or piston valves.¹⁰ In America, it was called the baritone horn for many years, possibly due to the large number of German immigrants settling in America during the nineteenth century.¹¹ In spite of the confusing profusion of similar invention, it became a staple of the nineteenth century brass bands and concert bands.

⁹ Clifford Bevan, "Euphonium," in *The New Grove Dictionary of Musical Instruments*, ed. Stanley Sadie (London: MacMillan, 1984), 1: 722.

¹⁰ Bevan, "Euphonium," *Grove Instruments*, 722.

¹¹ Bevan, "Euphonium," *Grove Instruments*, 723.

The Orchestra

The euphonium was also used occasionally in orchestral works of the late nineteenth and early twentieth centuries. Its first appearance in an orchestra is credited to Richard Strauss, when he substituted euphoniums for the "rough and clumsy Wagner tubas with their demonic tone."¹² He first used them in his score for *Don Quixote* (1897) and later in *Ein Heldenleben* (1898). Then other composers, such as Gustav Mahler, Havergal Brian, Dimitri Shostakovich, Edward Elgar, and Roy Harris began to include euphonium in their orchestral works as well. However, out of the over seventy works for orchestra by various composers that include euphonium, very few have become a part of the canon of popular works performed by today's orchestras.¹³ Today's standard orchestral instrumentation is modeled after the nineteenth century ideal for performing Beethoven, Brahms, or Mendelssohn; and only rarely perform works that include euphonium. Consequently, many euphonium players of today are unaware of their orchestral tradition, and are even told by teachers and fellow students that the euphonium doesn't "belong" in the orchestra.

¹² Hector Berlioz, *Treatise on Modern Instrumentation and Orchestration*, rev. and enl. by Richard Strauss (1903), trans. Theodore Front (New York: E.F. Kalmus, 1948), 347.

¹³ Colin Roust, "The Orchestral History of the Euphonium," *T.U.B.A. Journal* v. 28, no. 3 (The Eau Claire Press Company: Eau Claire, WI, 2001), 38.

Replacing the Ophicleide

Like their orchestral counterparts, many nineteenth century bands used ophicleide. The bands, however, soon switched to euphonium for its superior intonation and greater power of sound. In the Cyfarthfa brass band of Wales in the 1870s, for example, euphonium players even read from old ophicleide parts at times.¹⁴ Alfred Phasey of the Crystal Palace Orchestra even doubled on ophicleide and euphonium, playing ophicleide in the orchestra and euphonium in Charles Godfrey's military band.¹⁵ This is significant because of the current view that the ophicleide's modern replacement is the tuba, not the euphonium. In fact, Samuel Adler states in his widely used book on orchestration that "the tuba has completely" replaced the ophicleide. Ironically, on the same page he compares the "quite mellow" sound of the ophicleide to the modern euphonium.¹⁶ If this similarity between euphonium and ophicleide were more widely known, it might be possible that modern performances of orchestral works that originally called for ophicleide would use euphonium instead of the tuba. This would expose the

¹⁴ Trevor Herbert, "The Reconstruction of Nineteenth Century Band Repertory: Towards a Protocol," *Perspectives in Brass Scholarship*, ed. Stewart Carter (New York: Pendragon Press, 1997), 203.

¹⁵ Bevan, *The Tuba Family*, 93.

¹⁶ Samuel Adler, *The Study of Orchestration*, 2nd ed. (New York: W.W. Norton and Co., 1982), 298-299.

euphonium to an audience and to other performers that normally might not be familiar with it, and so will be discussed further when non-traditional applications are examined.

Chamber Music

The euphonium was also used in a small amount of chamber music in the late nineteenth and early twentieth century. Three of the most notable composers of this music were Wilhelm Ramsoe, Viktor Evald, and Oskar Böhme, who were all a part of the rich musical heritage of St. Petersburg, Russia. The brass chamber music they wrote consistently used euphonium (tenorhorn), instead of the trombone common to brass chamber music of today. They enjoyed the support of Mitrofan Petrovich Belaiev (1836-1904), who was a music publisher that supported Russian composers around St. Petersburg such as Musorgsky, Borodin, and Rimsky-Korsakov, among others. Unfortunately, the work they began was cut short by the Bolshevik revolution of 1917 and later by Stalin's purges of artists and scientists that lasted from 1934 to 1939.¹⁷ If these events had not intervened, the world of brass chamber music today might be completely different, using euphonium as often as or even instead of trombone.

¹⁷ Edward H. Tarr, "The Romantic Trumpet," *Historic Brass Society Journal* 5 (1993), 213.

Popular Music

The music that was played by the early wind bands (especially the brass bands of England and the concert bands of America) was often the popular music of the day, performed in public concert settings and in ballrooms for dancing.¹⁸ The American bands of John Philip Sousa, Patrick Gilmore, and Edwin Franco Goldman (among others) sought to entertain their audiences by meeting the popular tastes. They performed with financial success at amusement parks and concert pavilions across America and sometimes Europe.¹⁹ Euphonium players such as Simone Mantia and Joseph Raffayola were sometimes featured as soloists, and even composed new works for solo euphonium. Many who heard these bands then returned to their home towns and were inspired to form bands of their own. To facilitate and perpetuate this, many communities started instrumental music programs in the local public schools. Willing students were easy to find, since after hearing the town band on parade or giving a concert in the town square, they were "more than ready" to learn how to play and one day be able to put on a uniform and perform themselves.²⁰

By 1930, most states had developed state-level school band contests, a clear indication of the many schools across the United States that had instrumental music as part of the curriculum. Generations of euphonium players in these schools began to learn by example that the euphonium was strictly a band instrument. But as time went on, the popularity of bands outside the school system began to wane. Radio began to bring music to every home in America, so the call for band concerts in the town square

¹⁸ Herbert, "Reconstruction of Nineteenth Century Band Repertory," 203

¹⁹ Michael L. Mark and Charles L. Gary, *A History of American Music Education* (New York: Schirmer Books, 1992), 262-263.

became less frequent. The function of town bands in providing popular music at ballrooms and dance halls declined as jazz became more popular, creating new dances and new ensembles to play them.²¹ The euphonium continued to be used, however, but only as an instrument for educational or professional military wind bands. It was now no longer involved with the music of the vernacular as it had been before.

²⁰ Birge, *History of Public School Music*,.187.

²¹ Richard Franko Goldman, "Band Music in America," *One Hundred Years of Music in America*, ed. Paul Henry Lang,(New York: Schirmer, 1961), 135.

The Mid Twentieth century

By the 1960's, the euphonium was firmly a part of a "band only" attitude. A cycle existed of euphonium students who were recruited for band in elementary school, continued playing through college, and then those who attained degrees either became band teachers themselves or sought employment in the nation's military bands. People without wind band experience or associations were then largely unaware of the euphonium's existence. This created a climate where one band director of many years at a large school in the Dallas - Ft. Worth area was unable to recall ever having a beginning band student request to play euphonium.²² In order to place students on euphonium, they first had to be shown the unfamiliar instrument and then convinced to try it. Many directors have had to resort to switching promising students from other instruments when the euphonium sections in their bands were disappearing or too small. In the author's own recent teaching experience, the most advanced players at two middle schools and three high schools in North Texas were all "switch-overs" from trumpet and even French horn. At two of those schools the total number of switched players outnumbered the ones who started on euphonium by two to one. Clearly, the euphonium has developed an identity problem.

²² Steve Madsen, Band Director of Bedford Junior High, interview by author, 16 April 2002, Bedford, Texas.

CHAPTER 3
CHANGING ATTITUDES

Chamber Music

In spite of this, there are some positive changes in the attitude that began to appear in the late 1960s. The first of these was the almost simultaneous formation of the first tuba/euphonium ensembles at several major American universities. These chamber music ensembles were pioneered by Constance Weldon at the University of Miami, R. Winston Morris at Tennessee Technological University, and Harvey Philips at Indiana State University.²³ The formation of these ensembles sparked the creation of a whole new genre of music for the euphonium to participate in. Since there was no tradition of musical literature for these tuba/euphonium ensembles, they had to use transcriptions of various works or commission new ones, and often even experimented with performing popular music styles. This has led in recent years to professional groups such as the *Tubadours*, who played popular (and humorous) music for many years at Walt Disney World in Florida, and jazz groups such as the Matteson/Philips Tuba Jazz Consort and the Modern Jazz Tuba Project.²⁴ For the first time since the touring wind bands of nearly a century ago, the euphonium was regaining some presence in popular musical culture.

²³ Mark A. Nelson, "Developing the Beginning Tuba/Euphonium Ensemble," *T.U.B.A. Journal*, V. 9, no.3, 14.

²⁴ Winston Morris, "About the Modern Jazz Tuba Project", <http://webpages.charter.net/mjtproject/aboutmjt.html> (2001), accessed 20 March 2004.

The Founding of the Tubists Universal Brotherhood Association

Perhaps the most important event to promote the euphonium in the late twentieth century was the creation of the Tubists Universal Brotherhood Association in 1973. The founders' stated purpose was to "redefine the role of the tuba, reshape both the self-concept of tubists and their public persona, explore new directions in techniques and performance, improve methods and teaching materials, generate new compositions, and expand performance opportunities."²⁵ This organization has done just that, and not only for tubists, but for euphoniumists as well. Since formally deciding in 1973 to include the euphonium as an equal part of the organization, euphonium players have had for the first time a forum to discuss and promote their instrument, through the association's quarterly journal and frequent symposiums. By the year 2000, it was decided to change the name of the association to the "International Tuba Euphonium Association" in order to better reflect the shared goals of the tuba and euphonium members.

²⁵ Carole Nowicke, "A Concise History of the International Tuba-Euphonium Association," *ITEA Online*, <http://www.iteaonline.org/about/history> (2004), accessed 20 February 2004.

Other Positive Signs of Change

The early 1970s also saw the beginnings of other signs of change in the conventional attitudes toward the euphonium. One of these was the reappearance of the euphonium as a solo instrument, with several important new works appearing in the next few years (some due to the influence of T.U.B.A. through promotion and commissions). Although the euphonium had often been a featured solo instrument in the days of the Sousa band, it was now attracting composers who wrote for it in non-traditional settings, such as euphonium and percussion, euphonium with tape, and even euphonium with orchestra. Alan Hovahness's Symphony No. 29 for euphonium and orchestra in 1976 put the euphonium in the spotlight of mainstream classical music spotlight for the first time in almost a century, even receiving reviews in the arts section of major newspapers.²⁶ The papers, unfortunately, had to devote a paragraph to just what a euphonium was, which highlighted the euphonium's lack of recognition.

Although this symphony-*qua*-concerto was first performed on euphonium, the composer actually specified baritone in his score. This is because the euphonium was still being referred to by many as a baritone horn, as it has been for many years in America. However, the term baritone was used to generally mean the same instrument we now call a euphonium. The term baritone is actually more accurate to describe the smaller three-valved saxhorn of "euphonium pitch" used by English bands.²⁷ More and more composers and publishers in recent years are distinguishing between the two – another important step towards better recognition for the instrument.

²⁶ Roy M. Close, "Debut of Hovhanness work a standout", *The Minneapolis Star*, 5 May 1977, section 8c.

²⁷ Bevan, "Euphonium," *Grove Instruments*, 723.

This trend can also be seen in the instrument manufacturing business, which now lists euphoniums and baritones separately in their distributor's catalogues. Other countries are beginning to use the same terminology, which further helps to clarify the nomenclature. Furthermore, more manufacturers than ever before are finding it financially worthwhile to produce professional quality euphoniums to meet an increasing demand. In the 1970s, the only choice available to the professional was the British made Besson euphonium, and these were mainly seen only in the world's professional military bands.²⁸ Today, there are over six major manufacturers that sell professional quality euphoniums. At an average cost of over \$4,000, these instruments are a considerable investment for most people. This is a very positive sign that more people are finding it worthwhile to pursue euphonium playing to higher levels, and are therefore purchasing the best instrument possible.

²⁸ Dr. Brian Bowman, Professor of Euphonium, University of North Texas (personal interview), 12 February 2004.

CHAPTER 4

IMPROVING THE PRESENT STATUS

Although these changes are a positive step, the present "band only" attitude is pervasive. In spite of these changes, many audiences and even musicians are still unaware of the euphonium's existence. However, there are more non-traditional ensembles that could be explored than those previously discussed that could give the euphonium more prominence in the future. If euphoniumists and educators encourage participation in these ensembles and educate others about their possibilities, it will create many more professional opportunities for euphonium players.

The Orchestra

Trying to increase the usage of the euphonium in modern orchestral programs is a difficult task. Although there are many works from many countries that include euphonium, very few of these, as stated before, have made it into the canon of popular works programmed by major symphonies. The problem, therefore, is how to increase the programming of those works that use euphonium. This can only begin by education. At present, there are many euphonium players in the author's experience that arrive at college with no knowledge of the euphonium's use in orchestra. Some of them have even been told by their high school or middle school directors that orchestras "don't use euphonium." This attitude could change if when those same directors were in college earning their teaching degrees, they had attended a concert or even played in an orchestra performing one of the over seventy works that use euphonium. From the standpoint of educational thoroughness, every high school or university that has both a band and orchestra in their music program should include one of these works every two years or so, not only to educate students, but also the faculty. This would give euphonium players an opportunity to experience the different requirements of playing in an orchestra, and also help other students in learning to perform with an instrumentation that is different from the late nineteenth century standard mold that has too often become their only experience. When these students graduate, whether they played euphonium or violin, their broader base of experience could have an effect in many more areas other than teaching. Some may become members of orchestras themselves, others may be involved in programming for their local orchestra or classical radio station. Others may even end up on the board of directors for a major symphony,

and perhaps have some influence in the performance of a work that uses euphonium that they had a positive experience with in college.

Even if orchestral performing experience is unavailable, there are other ways to influence the canon of popular symphonic works. Euphonium players should be proactive in educating those in their own sphere of influence, informing colleagues and anyone with an interest in orchestral music of the works that use euphonium. If possible, they should submit informative articles to publications that could aid in educating others about these works. In addition, they should make specific requests through phone calls or e-mail for these works to be played on classical radio stations. Making requests to radio stations could be quite successful, especially since recently there has been increasing interest in the works of Havergal Brian, Roy Harris, and Edward Elgar, all of whom frequently included euphonium (or baritone or tenor tuba) in their scores.²⁹ Furthermore, the music written by these composers is generally appealing and easily approachable for the general public, unlike the other twentieth century works that latter-day audiences often reject. If these works are heard on radio more often, they might be performed live more often and thereby increase the visibility of the euphonium for future composers and audiences.

²⁹ Roust, 32.

A Modern Substitute for Cimbasso or Ophicleide

It is also possible that the euphonium's visibility could be improved by using it in modern performances of works that were previously scored for cimbasso or ophicleide. Throughout the nineteenth century, many Italian opera orchestras used the cimbasso as the lowest wind instrument. In the early part of the century, the cimbasso was similar to an upright, keyed serpent. After 1835, however, cimbasso came to be a generic term meaning the "lowest brass" instrument. The cimbasso used by Verdi in his early operas was probably in fact an ophicleide, which he suggested one might use if a bass trombone were unavailable. He preferred not to use tuba, which he felt did not blend well enough with the trombones.³⁰ In 1881 Verdi requested G.C. Pelitti to create a new low brass instrument to fulfill this role. Called the "trombone basso Verdi," it was essentially a valved bass trombone and was quickly adopted by Italian orchestras until 1920, when the bass tuba began to be used instead.

If the ophicleide was sometimes used by Verdi in his operas instead of cimbasso, is it possible that the euphonium could be used as a modern substitute? Rather than sounding like a "chromatic bullock" as described by some, when played properly the ophicleide's tone was very close to the that of the euphonium, and even played by euphoniumists of that time who doubled on both instruments.³¹ This possible substitution is suggested in the forward to the critical edition of Verdi's *La Traviata*, where the editor recommends a 1/2 size tuba to play the cimbasso parts, since Verdi

³⁰ Renato Meucci, "Il cimbasso e gli strumenti affini nell'Ottocento italiano," *Studi Verdiani*, V (1988-9), Eng. trans. William Waterhouse, *Galpin Society Journal* 49 (1996), 155.

³¹ Ebenezer Prout, *Instrumentation*, 1877 (St. Clair Shores, Mich.: Scholarly Press, 1970), 92.

did not like the Bass tuba.³² This would easily suit the euphonium, but we then have the same problem of the need to blend with the trombones, as Verdi desired. In fact, Verdi was aware of the euphonium, or "bombardina" as it was called in Italy, and even scored for it when Roman censors would not allow an organ onstage for a performance of *IL Trovatore*. Verdi's solution was to re-score the organ part for wind band, where he used euphonium (bombardina) and tuba (bombordone).³³ Since Verdi may have also used bombardina in his stage "banda," it would follow that he would have scored for it in the pit orchestra as well if he so desired.³⁴ However, he did not, and would therefore probably disapprove of modern performances using euphonium or those that use tuba instead of cimbasso. In light of this need to supply a bass instrument that will blend with the trombones, many modern opera orchestras now use an actual cimbasso, constructed with modern technology and modeled after nineteenth century specimens.³⁵ Verdi's decision not to use euphonium also demonstrates that by the late nineteenth century, the attitude of the euphonium as a "band only" instrument was probably already forming. For the opera orchestra of today, bass trombone or cimbasso would be the best choice before euphonium.

The euphonium's pedigree as a substitute for ophicleide is much easier to establish. The same desire for authenticity that has created a new life for the cimbasso could also be applied to using euphonium in modern performances of works that

³² Guissepe Verdi, *La traviata*, critical edition, ed. Fabrizio Della seta, gen. ed. Philip Gossett (Chicago: Univ. of Chicago press, 1996), XXXIX.

³³ Verdi, *Il Trovatore*, critical commentary, ed. David Lawton (Chicago: Univ. of Chicago Press, 1997), 129.

³⁴ Bevan, "Euphonium," *Grove Instruments*, 723.

³⁵ Bevan, "Cimbasso Research and Performance Practice," *Perspectives in Brass Scholarship*, ed. Stewart Carter (New York: Pendragon Press, 1997), 297-298.

originally used ophicleide. Clifford Bevan even suggests that euphonium is often used for Berlioz' high ophicleide parts, which would come as a surprise to the many tuba players who play those parts on "F" tuba today.³⁶ However, the euphonium and the ophicleide generally used in the nineteenth century shared many features. Both have approximately the same open tubing length of nine feet, whereas the "F" tuba used today to play ophicleide parts is about twelve feet long.³⁷ Both have the same compass, which is from about BB^b to c². Both have a similarity of timbre and tone.³⁸ This is certainly a large factor in the nineteenth century practice of wind bands giving their old, outdated ophicleide parts to the newly added euphoniums, as mentioned before. However, the prevailing view today is that the tuba is the modern replacement for the ophicleide, not the euphonium. This would make sense for bass ophicleide parts, such as those described by Czerny as the "essential" foundation for the harmony in the winds.³⁹ However, this does not make sense for the tenor ophicleide parts so commonly used by composers such as Berlioz, Mendelssohn, and Meyerbeer.⁴⁰ This distinction between the tenor "euphonium" quality of the ophicleide and the bass tuba is clearly seen in the listings by Georges Kastner of instrumentation in military bands of nineteenth century France, where ophicleide use was most prevalent. Kastner records that some of these bands actually used ophicleide and tuba in the same band, a statement that seems to contradict Adler's assertion that the tuba has replaced the

³⁶ Bevan, "Euphonium," *Grove Instruments*, 724.

³⁷ Bevan, "Tuba," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: MacMillan, 2001), 25: 859.

³⁸ Adam Carse, *Musical Wind Instruments* (London: MacMillan, 1939), 291.

³⁹ Carl Czerny, *School of Practical Composition* v.3, trans. John Bishop (New York: Da Capo Press, 1979), 12.

⁴⁰ For identification and discussion of individual works, see p. 20-21.

ophicleide unless possibly one views Adler's statement as a declaration of historical fact and not of orchestration sensibility.⁴¹ Hector Berlioz also drew a distinction between the compass of the ophicleide and the tuba, placing tuba below ophicleide and bombardon in his list of instruments in score order.⁴² He also states in his treatise that it is "very dangerous" to write notes for bass tuba that are above the staff, and yet modern tuba players are confronted with just that when performing his parts originally intended for ophicleide.⁴³ Rimsky-Koraskov also described the compass and characteristics of the (bass) tuba in his treatise on *Principles of Orchestration*, but makes no mention of euphonium or ophicleide. By the 1913 publication of his book (after his death in 1907), the ophicleide had disappeared and the euphonium was firmly ensconced in the wing band.

How then, did tuba become the modern substitute instead of euphonium? One possible explanation might come from score substitutions made by Berlioz himself. In the mid-nineteenth century, ophicleides were largely unavailable in some countries, so a tuba had to be used instead. For example, in the 1847 edition of *Romeo et Juliette*, Berlioz scored for "Ophyclide ou Tuba,," allowing the substitution of tuba for performances outside of France.⁴⁴ This was often the case in Germany, including the

⁴¹ Georges Kastner, *Manuel général de musique militaire a l'usage des armées françaises* (Paris: Didot Frères, 1848; reprint, Genève: Minkoff, 1973), 197, 273.

⁴² Hector Berlioz, *Grand traité d'instrumentation et d'orchestration modernes* (1844), v. 24, *Hector Berlioz New edition of the Complete works*, ed. Peter Bloom (Kassel: Barenreiter, 2003), 5.

⁴³ Berlioz, *Grand traité*, 353.

⁴⁴ D. Kern Holoman, *Romeo et Juliette*, V.18, *Hector Berlioz New Addition of Complete Works* (London: Barenreiter, 1986), XII.

orchestras at Manheim, Weimar, Leipzig, and Dresden.⁴⁵ *La Damnation de Faust* was originally scored for two ophicleides, except in the *Marche Hongroise*, where he initially specified tuba. Later autograph sources of the *Marche* have "Ophycleide ou Tuba." The lower part was added later and given to the tuba, since it was to go below the ophicleide's compass. In the rest of the autograph of *La Damnation*, the second ophicleide is changed to tuba throughout, but the word "Tuba" is not in the manuscript orchestral part. In the printed orchestral parts, the *Course A L'Abine* is given to one ophicleide only, and in the autograph score to "2 oph in C ou Tubas."⁴⁶ This is initially confusing, since Berlioz clearly describes the bass tuba and ophicleide in his *Treatise on Orchestration and Instrumentation* with clearly separate compass and function, and then seems to mix and match them in his own works. Knowing what a careful orchestrator Berlioz was, the most likely explanation is that the tuba he intended as a substitute for high ophicleide parts was in fact the small tuba in "C" popular in France at the time. This tuba was introduced in the latter part of the nineteenth century in and was known as the "ophicleide monstre." It had an open tubing length of eight feet (closer to euphonium than modern tubas), and was used to play Wagner tuba parts and ophicleide parts; this instrument was essentially the "tenor tuba" of France. It was this small tuba the *Bydlo* solo was written for in Ravel's orchestration of Musorgsky's *Pictures at an Exhibition* that is sometimes played on euphonium today.⁴⁷

⁴⁵ Hector Berlioz, *The Memoirs of Hector Berlioz*, trans. and ed. by David Cairns (London: Victor Gollanz Ltd., 1969), 287.

⁴⁶ Julia Rushton, *La Damnation de Faust*, v. 8b, *Hector Berlioz New Edition of Complete Works* (London: Barenreiter, 1986), 460.

⁴⁷ Bevan, "Tuba," *Grove Musicians*, 859.

Finally, if one examines various orchestral parts written for ophicleide, it can be seen that they fit comfortably within the tessitura of the euphonium, but clearly in the upper range of the bass tuba of which Berlioz warned composers. In the fifth movement of Berlioz's *Symphonie fantastique*, for instance, the ophicleide spends considerable time above the staff, well beyond his recommended range for the bass tuba. These measures, however, fit quite comfortably within the euphonium's tessitura. The ophicleide also plays in its lower register in this movement when it doubles the contra bassoons on the "Dies Irae" theme.⁴⁸ This low compass, when combined with the sound of the contra bassoon, is obviously used to inspire an effect of dread or despair, but when played upon bass tuba (or "F" tuba), it is in the comfortable mid-range of that instrument. This significantly changes the timbre, or color, of the orchestration at this point, whereas using a euphonium playing in its low register as the ophicleide did would be closer to the effect Berlioz intended. This is not a unique idea, as seen in Edward Bahr's study of orchestral literature using euphonium.⁴⁹ Clifford Bevan echoes this as well in his studies of historic brass instruments.⁵⁰ Perhaps if more conductors or music directors were aware of this possibility, the euphonium might be used to perform Berlioz's high ophicleide parts more often today.

Many other examples from Berlioz of ophicleide parts that are suited to euphonium are available, such as his *Te Deum*, *Judges of the Secret Court*, or *Overture to the Corsair*, but several other composers have good examples as well.⁵²

⁴⁸ Hector Berlioz, *Symphonie fantastique*, v. 16, *New Edition of the Complete Works*, ed. Nicholas Temperly (Kassel: Barenreiter, 1972), m.480-524.

⁴⁹ Bahr, 13.

⁵⁰ Bevan, *The Tuba Family*, 152.

⁵² Bahr, 14.

Mendelssohn's *Midsummer Night's Dream Overture* (1826) and *Elijah* (1846), Meyerbeer's *Robert le diable* (1831), Rossini's *The Siege of Corinth* (1826-27), and Auber's *Gustave III*, (1838) all have ophicleide parts that would be appropriate for euphonium (for specific measures, see score index).

Based upon this evidence, the euphonium should be considered as a modern substitute for ophicleide, or for the small French tuba in "C" that replaced the ophicleide. Convincing modern orchestras to try it may be difficult in some cases, but if euphonium players (and tuba players) are educated about the usefulness of euphonium for playing ophicleide parts, the euphonium may then began to appear more often in orchestral ensembles. Even then, orchestras might not find it worthwhile to hire euphoniumists for permanent positions, and might continue the modern practice of having one of their trombones or the tuba player play euphonium when needed. However, that would still help give the euphonium more visibility to an audience largely unaware of it at present, and therefore increase its chances for more usage in the future.

Chamber Music

The euphonium's place in modern chamber music has up until now been largely restricted to the tuba/euphonium ensemble. The most popular and visible brass chamber music ensemble of the last half-century has instead been the brass quintet. Started in the 1950's by members of the New York Brass Ensemble, the brass quintet soon became the standard brass chamber ensemble in the United States and Europe.⁵³ Because it was created with two trumpets, French horn, trombone, and tuba, this instrumentation has become the traditional norm for most brass quintets around the world. For the earliest brass quintets, however, this was not the norm. As stated earlier, the composers who were part of what is now referred to as the "Russian Chamber Brass School" of late nineteenth century St. Petersburg used euphonium (tenorhorn) in their quintets and quartets. Unfortunately many modern performances and recordings of these works use trombone instead, and are even published with trombone listed in the score instead of euphonium. Once again, there is a need for better education about the historical use of the euphonium.

Even if ensembles using these popular and frequently performed works do switch to the originally intended euphonium, there are many other works that could use euphonium as well.⁵⁴ Many of the pieces modern quintets perform are transcriptions of historical works that were originally for other instruments such as strings, woodwinds, or even organ. There is no historical performance practice that makes trombone necessary for playing these works, other than the tradition established by the New York Brass

⁵³ Bill Jones, "Brass Quintet," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: MacMillan, 2001), 4: 253.

⁵⁴ Jones, "Brass Quintet," *Grove Musicians*, 253.

Quintet. The euphonium is therefore just as able to perform these transcriptions, and possibly better suited in some instances than the trombone. A Bach fugue, for example, maintains much more of the homogenous sonority and fluidity of the original organ when played by a brass quintet using all valved instruments. This is not a unique idea, and was used by the Canadian Brass when they recorded Bach's *Goldberg Variations*, and also worked well with a transcription from a piece originally for strings when they recorded Samuel Barber's *Adagio for Strings*.⁵⁵ Several other professional quintets across the United States (albeit not as famous as the Canadian Brass) are using euphonium as well. One of these groups is the Phoenix Arts Ensemble Brass Quintet of Phoenix, Arizona.⁵⁶ Also in Phoenix is a quintet called Brass Menagerie.⁵⁷ Brass Quintessence of Middletown, New York, up until recently used euphonium, but now uses trombone.⁵⁸ There is also Legend Brass of Arlington, Texas, which uses euphonium as well.⁵⁹ Another professional chamber brass group that uses euphonium is the twelve-piece Chicago Brass Choir.⁶⁰ A somewhat smaller group is the quartet Nothing But Valves (now defunct) which tried to capitalize on the numerous works for quartet chamber music.⁶¹ In other countries there are groups which have a permanent

⁵⁵ "Goldberg Variations," <http://www.canbrass.com/stories/rec-goldberg.html> (2002), accessed 28 February 2004.

⁵⁶ "Jennifer Jester," <http://www.degmusic.com/willson/euphclinic.asp> (2003), accessed 4 July 2003.

⁵⁷ "Don Larry," <http://www.geocities.com/brassmenagerie5> (2004), accessed 14 March 2004.

⁵⁸ "Brass Quintessence," <http://www.brassquintessence.com> (2003), accessed 4 July 2003.

⁵⁹ "Legend Brass," <http://www.legendbrass.com> (2004), accessed 29 February 2004.

⁶⁰ "Chicago Brass Choir," <http://www.chicagobrasschoir.com/members.html>. (2003), accessed 22 May 2003.

⁶¹ "Nothing but Valves-The Artists," <http://www.eroica.com/nbv-artists.html> (2003), accessed 7 March 2003.

euphonium position such as the Finnish septet Sointuseitsikko.⁶² In addition, there is a twelve-piece group in Germany which sometimes uses euphonium known as the German Brass.⁶³ Another European non-traditional use of euphonium in a chamber music group is the group Classic Quintet. This is not a brass ensemble, but a woodwind quintet using the eminent euphonium player Steven Mead in place of the more commonly used French horn. They have played many concerts to sell out crowds across southern Europe, as well as in Austria, Germany, Belgium, and Italy.⁶⁴

Euphonium players need to be made aware of these ensembles and encouraged to experiment with performing various pieces of chamber music with euphonium. It would be ideal if college euphonium students were required to play in a quintet for at least one semester as well. They would then have an opportunity to become familiar with the works of the Russian Chamber Brass School, and the many transcriptions of works that are suitable for euphonium. This would not only help change the "band-only" attitude of the euphonium students, but of the other instruments in these ensembles as well.

⁶² "Sointuseitsikko," <http://www.abo.fi/~matti/Sointuseitsikko.html> (2003), accessed 22 May 2003.

⁶³ "CB Stories: Friends," <http://www.canbrass.com/stories/friends.html> (2003), accessed 20 May 2003.

⁶⁴ "Steven Mead breaking news," <http://www.euphonium.net/flash.html> (2003), accessed 20 May 2003.

Jazz Ensembles

The euphonium already has a certain pedigree as a jazz instrument, mainly due to the work of the late Rich Matteson, Ashley Alexander, and current proponents such as Marcus Dickman. However, it has never become a "mainstream" jazz instrument like the trumpet, trombone and saxophone have. This is largely due to the traditions established by jazz ensembles in their formative years, just as with the brass quintet traditions. But as Rich Matteson and others have demonstrated, the euphonium can be an extremely viable instrument in this idiom.⁶⁵ One possible reason for its evident inability to gain acceptance in the popular jazz market is the limitations of its venues. In the past, jazz euphonium recordings and performances have consisted solely of solo euphoniumists or tuba/euphonium ensembles. This presents the euphonium as a "novelty act," and thus caters mostly to other euphonium or tuba players, and so the euphonium as a jazz instrument goes largely unnoticed by the larger jazz community. For example, The Modern Jazz Tuba Project (currently the most visible jazz tuba/euphonium ensemble), currently has a 2004 performance schedule that includes only academic venues.⁶⁶ This is the way it has always been; even the great Rich Matteson performed mostly at academic venues on euphonium.

For the euphonium to be a more visible member of the jazz world, it would have to be presented to the general public as a normal instrument in a mainstream jazz combo, with jazz combo being understood as one or more traditional jazz instruments

⁶⁵ Matteson-Phillips Tubajazz Consort, *Tubajazz Superhorns Live!*, HPF Tubajazz Recordings and Tapes, 2002.

⁶⁶ The Modern Jazz Tuba Project, "Upcoming Performances," <http://www.webpages.charter.net/mjtproject/performances> (2003), accessed 3 March 2004.

leading a rhythm section consisting of piano and/or guitar, bass and drums. Rather than leading the ensemble as a novelty instrument, it would function instead as a "side" instrument in such a group led by a more traditional jazz instrument such as trumpet or saxophone. Mark Tonelli has already suggested this unusual idea, in fact, in *The Instrumentalist* magazine. His article is an instructive piece about jazz combos and is directed towards jazz educators. In describing the traditional jazz combinations of trumpet, sax and trombone, he suggests adding euphonium to "create a different sound" and to add density to unison lines.⁶⁷ This is precisely the format needed to propel the euphonium into a more visible place in the jazz world.

In recent years there have been several professional American jazz combos performing for the general public that have used this same format, such as The Larry Baskett Combo. On his 1997 recording *Poor Boy Blue*, Larry Baskett added Frank Phipps on euphonium to his combo in order to "expand the voicing and harmony" of the group.⁶⁸ It also provided a deeper, more mellow sound for this decidedly ballad oriented recording. Another professional group using euphonium is the quartet Aleatoric Squash, which features Tim Hatfield on tenor sax, and Eric Sbar on euphonium.⁶⁹ A jazz combo which features both trumpet and sax with euphonium is the group New Volcanoes. Featuring Mike Cerri on euphonium, they play a mixture of jazz and funk and have several recordings available.⁷⁰ Yet another group with a similar instrumentation (and

⁶⁷ Mark Tonelli, "Listen to Parker and Gillespie For a Better Jazz Combo Sound," *The Instrumentalist*, v.58, no.3, 7.

⁶⁸ Larry Baskett, Liner Notes to *Poor Boy Blue* (1997), CD, A-Records AL 73086.

⁶⁹ "Okiro Creative and Experimental Arts Series,"

<http://www.geocities.com/okiroseries/pastshows.html> (2003), accessed 6 March 2004.

⁷⁰ "New Volcanoes," http://www.iuma.com/IUMA/Bands/New_Volcanoes/ (2001), accessed 6 March 2004.

name) is the jazz/funk ensemble New Math. This combo uses an alto and tenor sax, with Johnny "Showtime" Janowiak doubling on trombone and euphonium.⁷¹ Janowiak's principal instrument in the group is trombone, but he brings out his euphonium frequently to "break up the monotony" of the sound. However, in a testament to existing attitudes, he remarks that audiences often respond to the euphonium with the question "what is that thing?"⁷²

There are jazz ensembles in Europe that are using the euphonium as well. One of the most successful and prominent is the George Gruntz Concert Jazz Band from Switzerland, which has an extensive touring schedule and several recordings available. This band has been together in one form or another since 1972, and has a "veritable who's who" of jazz among its current and former members. Besides founding members Phil Woods and Dexter Gordon, its alumni include jazz greats Lee Konitz, Jon Faddis, Lew Soloff, and many others. This band is in fact a large jazz orchestra, and has used the talents of several euphonium players on various recordings and tours. Dave Bargeron is their most recent euphonium player, along with Earl McIntyre and Art Baron, respectively.⁷³

Another European jazz group that features the euphonium is the L'Ensemble Raye of France. This band has a jazz sound flavored by "world music," using folk instruments such as accordion and ukulele. From 1996 to 2000, euphoniumist Shirley Anne Hoffman played with band, recording the internationally acclaimed CD *En Frac*.

⁷¹ "New Math," <http://www.newmathmusic.com/meet.html> (2004), accessed 6 March 2004.

⁷² John Janowiak, personal E-mail, 4 August 2003.

⁷³ "The George Gruntz Concert Jazz Band,"

She quit the group in 2000 to spend more time with her family, but left an important mark on the ensemble's direction.⁷⁴

In Canada there is a band similar to George Gruntz's known as the Neufeld-Occhipinti Jazz Orchestra, or NOJO. This group has recorded three CDs, and won the 1996 Juno award for Best Contemporary Jazz Album. Among the group's sixteen traditional jazz instruments, we find Scott Suttie, who doubles on bass trombone and euphonium.⁷⁵

<http://www.euromusic-association.ch/page/E-gg-jazz-band.html> (2000), accessed 6 March 2004.

⁷⁴ "L'Ensemble Raye," <http://www.ensembleraie.ch/groupe01.htm> (2002), accessed 6 March 2004.

⁷⁵ " Neufeld-Occhipinti Jazz Orchestra ," *Jazz 99-Artists*, <http://www.jazz.ottawa.com/jazz99/en/artists/neufeld-occhipinti.asp> (1999), accessed 5 May 2001.

World Music

On the fringes of the jazz world we can also find the euphonium being used in non-traditional "world music" ensembles, such as the Czech group Traband. Their eclectic instrumentation includes banjo, trumpet, guitar, clarinet, accordion, and of course, Jakub Schmid on euphonium. Performing a variety of ethnic music ranging from Jewish Klesmer to Prague Pub Band music, they have played to "great critical acclaim" all across Europe in live concerts, radio, and television appearances.⁷⁶ Another such group is The Token Women of England. They perform traditional and contemporary folk tunes from the British Isles, America, and Europe, and feature Alice Kinlock on euphonium. They have several recordings available, which are described as "funky exciting New Folk music"⁷⁷ Both of these groups are decidedly non-traditional ensembles for the euphonium, and perhaps demonstrate a greater change in the attitude concerning the instrument overseas than here in America.

This is another area where changes in education could have an impact on the future of the euphonium. Euphonium students with an interest in jazz should be encouraged to participate in university jazz courses such as jazz combo and improvisation. Teachers and students alike should experiment with various combinations of instruments and musical styles for the euphonium. Students should also be made aware of the non-traditional ensembles using the euphonium professionally, be encouraged to listen to their recordings, and even helped to organize ensembles of their own.

⁷⁶ "Colours of Ostrava," [http:// www.zulu.cz/colours/2003/en_traband.php](http://www.zulu.cz/colours/2003/en_traband.php) (2003), accessed 6 March 2004.

CHAPTER 5

THE FUTURE

Prior to the advent of the World Wide Web, knowledge of these non-traditional uses of the euphonium would have been restricted to whatever local exposure these groups had to the general public. Today we are fortunate to have the ability to discover and disseminate this information to euphonium players across the globe. In spite of this, many euphonium players remain ignorant of the advances the instrument is making, perhaps because they only consider their place in the musical community according to the prevailing attitude. The fact that these non-traditional uses have increased so much in the last ten years, however, is a very positive sign for the instrument's future.

Where, then does the future of the euphonium lie? If we apply our efforts as euphonium players to promoting the instrument in the classical and jazz arenas, we must consider that the popularity of these ensembles has significantly declined in recent years. Many nightclubs that once featured jazz bands have gone out of business, and many symphony orchestras across the country are in financial distress. One measurable indicator of this is that CD sales of jazz and classical music have dwindled

⁷⁷ "Folk World CD Reviews," Token Women, *Elsa*, <http://www.folkworld.de/20/e/cds3.html> (2001), accessed 7 July 2003.

in recent years to less than 4% of the total market share, with rock, pop, and country enjoying the greatest percentage of total sales.⁷⁸

⁷⁸ Peter D. Hart, "Press Room," <http://www.riaa.com/news/newsletter/042602.asp> (2002), accessed 6 March 2004.

Popular Music Issues

Is it possible, therefore, to consider the euphonium as an instrument for popular music ensembles such as rock or pop music in order to ensure its future? Not only is this something worthy of consideration for the euphonium, it is also an important topic of consideration for the future direction of how we educate university musicians. James Undercofler, dean of the Eastman School of Music establishes this in an address to the university as a response to a Rand Report describing the recent decline of classical music.⁷⁹ In his speech, he outlines the need to reinvigorate the approach to educating musicians in light of the changing musical environment. David Burge, chairman of the piano department at Eastman, has echoed this concern as well.⁸⁰ Others, however, have merely hinted at this controversial need for change, as George Houle of Stanford University did in his 1974 article "Performance: The Profession and Preparation for It."⁸¹ Although written thirty years ago, he was already describing how the institutions of art music were showing signs of financial trouble. He attributed this to the growing popular patronage of folk, rock, and country music, to the detriment of jazz and classical music. He concludes "More should be expected of our teaching process in order to prepare musicians for the circumstances of the professional world."

Other than declining popularity, what many in the classical music community are beginning to see is a trend toward new works being performed for "fellow professionals, from conferences to seminars, corporate festivals to international competitions....," as

⁷⁹ James Undercofler, "Classical Music in America: is Anyone Listening?," *Eastman Notes*, v.21, no. 25 (Rochester, NY: Eastman School of Music, 2002), 2.

⁸⁰ David Burge, "College Music Programs: Progress without Purpose." *The Instrumentalist* (March.1989) 23-29.

observed by the world famous instrument manufacturer Gerhard A. Meini.⁸² The twentieth century saw many composers who "embraced a self-conscious cerebralism, diametrically opposed to the market-based dictates of the media." New music had become largely associated with a network of composers who wrote for their colleagues and university's approval, effectively "alienating both performers and audiences."⁸³ Outside of the cocoon of university supported art music, many musicians find their performance degree to be of little help in finding a job in today's music world. Because of this, universities are now offering courses in different aspects of popular music such as sound design and marketing, and many now even offer degrees in popular music.

⁸¹ George Houle, "Performance: The Profession and Preparation for It," *College Music Symposium*, v.40 (2000), 5-12.

⁸² Gerhard A. Meini, "In this Issue...", *Brass Bulletin* 121, 1-2003, 11.

⁸³ Stanley Friedman, "The Composer Adrift," *Brass Bulletin*, 120, IV-2002, 66.

Recent Euphonium Use in Popular Music

It is in this present climate that the euphonium could return to its position of about 150 years earlier as an instrument in the popular media. Some instances of this have in fact already begun. One of the first was back in 1960 by the jazz trumpet great Maynard Ferguson. On side three and four of his *Echoes of and Era* double album set, he solos on baritone horn on several selections with his big band.⁸⁴ At that time, jazz was still one of the more popular music styles, unlike today. A few years later, Burt Bacharach used euphonium to introduce the melody at the beginning of his 1965 pop song *What the World Needs Now is Love*, which was even reused by the band The Stylistics in their 1990 release of *Break Up to Make Up*.⁸⁵ In the not so distant past Bill Reichenbach, formerly of the 1970's "funk" group Seawind, used euphonium to play *Joyful Melody* in the horn section of the 1981 "Christian-funk" album *Somebody Loves You*.⁸⁶ In addition, the euphonium can be heard in various movie sound tracks over the last forty years. These non-traditional uses in popular music are isolated "one-time" events, however, and have done little to change the public perception of the instrument.

Euphonium players should therefore try to secure continuous positions in popular ensembles in order to help change the "band-only" attitude. This is already being done by some, such as Dave Ford with the Boston, Massachusetts "alternative" rock group *The Mudhens*. This group consists of the usual rock band instrumentation of electric guitar, electric bass, drums, and vocals, but has the unusual added sound of the

⁸⁴ Maynard Ferguson, *Echoes of an Era*, LP, Roulette Records RE-116.

⁸⁵ "Pop Masterpieces," *The Best of the Stylistics*, http://www.rapmusicville.com/The_Best_of_the_Stylistics_%5BAmherst%5D_B000001082.html (2004), accessed 9 March 2004.

euphonium on their first two CD's *The Mudhens* and *Crickets*. The euphonium sometimes is used to add depth and color to the bass or guitar, but occasionally does some solo work, and even trades melodic figures with the guitar in the song "The Wheel."⁸⁷ Another Boston group is the band Skavoovie and the Epitones. This band plays "Ska" music, which is a mixture of jazz, rock, and reggae popularized in the 1990's by bands such as No Doubt and The Mighty Mighty Bosstones. Ska bands prominently feature their horn sections, and so the euphonium played by Joe Wensink with Skavoovie and the Epitones is heard on every recording, and even as a soloist on some songs.⁸⁸ This band has done tremendous work to expose audiences to the euphonium, playing multiple cross-country tours for several years to sell-out crowds.⁸⁹

The euphonium has recently appeared on several other popular music recordings as well. Scott Spillane, for instance, can be heard playing euphonium on recordings and on tour with the Louisiana band Neutral Milk Hotel.⁹⁰ In addition, he also plays euphonium for well the band Five-Eight.⁹¹ Yet another example is Paul Barrett, who has played euphonium for the British film and recording star Hazel O'Connor.⁹² An even more visible and successful group is the New Zealand band The Mutton Birds, which prominently features as part of their quartet the singer/songwriter/euphoniumist

⁸⁶ Bob and Pauline Wilson, *Somebody Loves You* (track 3), LP, Myrrh Records MSB-6637.

⁸⁷ The Mudhens, *Crickets* (Track 6), CD, MH 02-98.

⁸⁸ Skavoovie and the Epitones, *The Growler*, CD, Shanachie 5737.

⁸⁹ Ken Capobianco, "Continental Drift," *Billboard* v.109, #34, August 1997, 20.

⁹⁰ Neutral Milk Hotel, *In the Aeroplane Over the Sea*, CD, Merge Records 136.

⁹¹ Five-Eight, *The Good Nurse*, CD, Deep Elm Records 384.

⁹² Hazel O'Connor, *5 in the Morning*, CD, Universal/Wrasse B00075A32.

Don McGlashan. This is a band that is tremendously popular in New Zealand and Australia, with several recordings and a film soundtrack to their credit.⁹³

Another positive sign that the attitude is changing among euphonium players is the recent work done by some solo euphonium artists to try and appeal to a more mainstream audience. Lance LaDuke, formally of The United States Air Force Band and currently euphonium soloist with The River City Brass Band, has included several popular music oriented tracks on his first solo CD.⁹⁴ Adam Frey, who is another respected solo artist, has recently released a CD titled *Collected Dreams*, which is intended to reach the growing market for "new-age" or "world music." This recording features euphonium with synthesizer accompaniment, performing mostly ancient Celtic melodies.⁹⁵ Whether or not these ground-breaking recordings will reach a larger audience than just the community of euphonium players remains to be seen.

With these exciting new changes occurring in the music world, will it soon be possible for a euphonium player to be accepted as a "top 40" solo artist along with the likes of the 1990's Kenny G.? In 1977, when Chuck Mangione reached the top 40 popular music charts with his hit "Feels So Good," not many in the general public knew what his instrument (the flugelhorn) was, just as many today don't know what a euphonium is. After his performances on various TV and radio programs, the question was frequently asked: "now, what kind of instrument is that you play on?" Imagine if he had been a euphonium player, and how that might have changed the public recognition of the instrument. Perhaps there is a young "Chuck Mangione" out there right now who

⁹³ "Mutton Birds," <http://www.muttonbirds.co.nz/5bio.htm> (2002), accessed 10 March 2004.

⁹⁴ Lance LaDuke, *take a walk*, CD, LL9097.

plays euphonium instead of flugelhorn, and merely needs the right circumstances, a little luck, and the lack of a "band only" attitude to become a future recording artist in the popular music genre. If he exists, one can only hope he receives the proper education from an instructor who is willing to see beyond the instrumental attitude of the past.

⁹⁵ Adam Frey, *Collected Dreams*, CD, Euphonium Enterprises CD06.

CHAPTER 6

CONCLUSIONS

Euphonium players need to be aware of their historical position as an instrument of the popular media. They should be educated as to the uses of the euphonium in the late nineteenth and early twentieth centuries as an instrument in wind bands playing the popular music of the day, and of the occasional use as an instrument in the symphony orchestra, in the works of major composers. They should also be educated as to how the euphonium can be a modern substitute for ophicleide in many works from the nineteenth century. Furthermore, they should be familiar with the early brass chamber music that included euphonium.

Euphonium players should also be encouraged to explore the possibilities of playing in other ensembles, such as the modern brass quintet and jazz ensembles. The euphonium's exclusion from these groups has occurred mostly by chance, and is continued now by the force of tradition. There is no reason why the euphonium cannot function superbly in either ensemble, which is proven by the professional groups now using it.

Lastly, euphonium players need to be aware of the possibilities the instrument has in popular music applications. Popular music today has a wider variety of styles than ever before, making the use of the euphonium a reality in this music, as demonstrated by the ensembles discussed that are already using euphonium. Using the euphonium in popular venues, although probably a foreign idea to most of academia, would actually be a renaissance of its original position in the music world. Not only euphonium players, but also educators of all musical disciplines need to look to

the future. The future of art music may not be the ideal of western classical music of over a century ago taught in today's schools, just as the future of art music in the seventeenth century world was not the madrigals or plainchant of centuries before. And yet, that is what most euphonium players are trained for today: to perform a tradition of classical music, most of which is from the distant past. To take the euphonium into the twenty-first century, we must learn to also look to the future, instead of just the traditions of the past.

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