



**THE EMERGENCE OF AUSTRALIAN
SOLO EUPHONIUM REPERTOIRE:
A BRIEF HISTORICAL BACKGROUND,
ANALYSIS OF SELECTED MAJOR WORKS
AND ANNOTATED CATALOGUE**

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Abstract

This thesis is a major resource for euphoniumists that canvasses the history and development of the euphonium in Australia as a solo instrument, that describes and evaluates the growing solo repertoire written for it and that provides a complete annotated catalogue of all known Australian solo euphonium works.

Twentieth-century Australian euphonium repertoire was largely restricted to the work of two dominant composers writing for non-specific brass instruments, Percy Code and Helen Johnston. Since 2000 there has been a remarkable surge of some 60 works specifically intended for the euphonium by 32 different composers. This newly emerging Australian repertoire for solo euphonium is marked by a wide variety of composers writing in diverse styles who have redefined and extended the perceptions and the technical limits of the euphonium as an instrument and the soloists themselves. This has challenged the notion that the euphonium is principally a band instrument.

Chapter 2 of this thesis will explore the history and development of the euphonium and its antecedents; the role the euphonium plays in varying ensembles; the development of the euphonium as a solo instrument; the emergence of solo euphonium compositions internationally and how the euphonium fits into the culture and context of brass and wind bands in Australia.

The Australian solo euphonium repertoire itself will be discussed in Chapter 3 covering three main areas of repertoire; education and student repertoire (predominately Australian Music Examination Board syllabus works), repertoire played by euphoniumists prior to 2000 (non-specific B \flat brass instrument repertoire), and repertoire since 2000 (works specifically written for solo euphonium). Triggers that led to the emergence of solo euphonium compositions by Australian composers will be considered, focusing on Barry McKimm's *Concerto for Euphonium* (2000) which was the first major work for euphonium by an Australian composer and how this and later repertoire has been driven by the advocacy of key Australian euphonium soloists. Chapter 4 presents the highlights of this repertoire with detailed analyses of five selected major Australian solo euphonium works by Alan Lourens, Brendan

Collins, Brenton Broadstock, Michael Forsyth and Lee Bracegirdle that demonstrate why these works are worthy of attention.

The final chapter summarises the narrative concerning the euphonium and its music in Australia and how current positive trends can be consolidated to overcome the inertia of the previous 160 years of tradition and culture.

An annotated catalogue which provides a comprehensive guide to the Australian euphonium repertoire for performers and brass educators is included in the thesis as Annex A. Previously there was no complete list of works with the majority of repertoire remaining unknown to both euphoniumists and educators. This collection, documentation and critical assessment of Australian euphonium works thus provides an important reference for euphonium players, teachers and for future researchers in Australian classical concert music.

Certification of Thesis

This Thesis is entirely the work of Fletcher Mitchell except where otherwise acknowledged. The work is original and has not previously been submitted for any other award, except where acknowledged.

Principal Supervisor: Professor Rhoderick McNeill

Associate Supervisor: Dr Melissa Forbes

Student and supervisors' signatures of endorsement are held at the University.

Acknowledgement Statement

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I must thank the composers of all the Australian solo euphonium repertoire for their willingness and enthusiasm in sharing access to their works and their thoughtful answers to my questions. I would also like to thank the Australian banding community as a whole for their assistance during this research in providing details and leads in the search for undocumented and previously unknown Australian solo euphonium repertoire. Finally, I want to acknowledge all the friends and family who offered me support during this journey. Your encouragement and kind words were a source of inspiration during this process.

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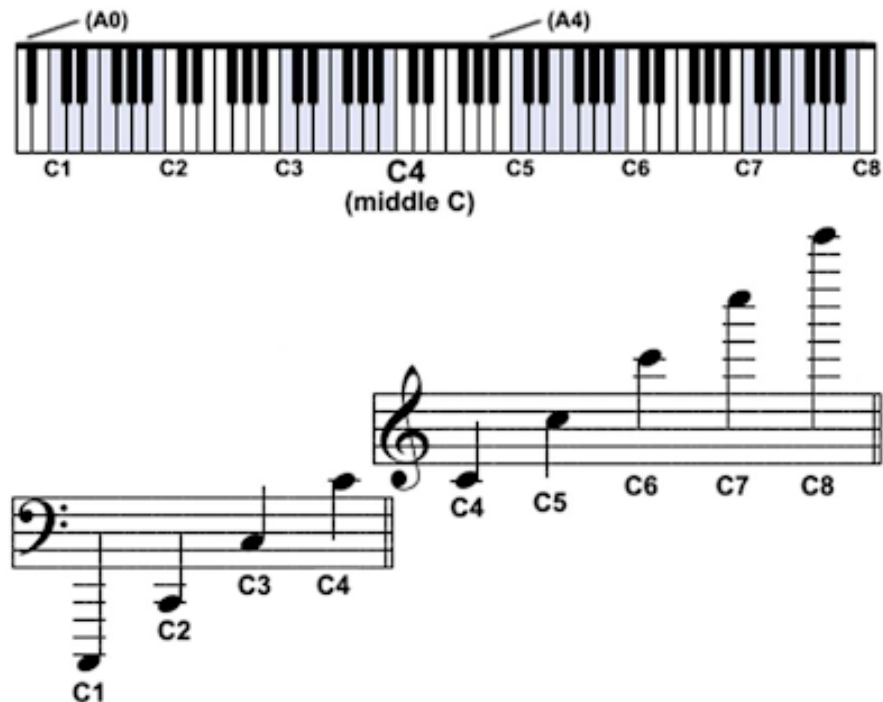
Definitions

Rhythmic Value Names

The British-English set of rhythmic values is used throughout this thesis rather than the American-English set.

					
British-English	Semibreve	Minim	Crotchet	Quaver	Semiquaver
American-English	Whole Note	Half Note	Quarter Note	Eighth Note	Sixteenth Note

Scientific pitch notation (or SPN, also known as American standard pitch notation (ASPN) and international pitch notation (IPN) is a method of specifying musical pitch by combining a musical note name (with accidental if needed) and a number identifying the pitch's octave.



*<http://enterarena.blogspot.com/2012/03/music-theory-chart-scientific-pitch.html>,
retrieved 9 May 2020*

Transposing instruments are musical instruments whose music is recorded in staff notation at a pitch different from the pitch that actually sounds (concert pitch). A written middle C (C4) on a transposing instrument produces a pitch other than C, and that pitch identifies the interval of transposition when describing the instrument. For example, a written C on a B \flat trumpet sounds a concert B \flat while a written C on horn sounds a concert F.

Chapter 1 - Introduction and Literature Review

The euphonium is a relatively new brass instrument in relation to other brass instruments like the trumpet, trombone and horn. Since its invention in the 1840s it has played an important role as a tenor voice in bands, particularly brass bands and wind bands. Despite this, solo works for the instrument were very slow to appear, with soloists left to use transcriptions of solo works written originally for trumpet, trombone, cello, bassoon or voice, for example operatic arias. Solo repertoire intended specifically for the euphonium only began to emerge internationally during the 1960s and 1970s with Australia following this trend more recently since 2000. This Australian-based repertoire is growing in both quality and quantity. Prior to 2000, there were only three Australian works written specifically for the euphonium in addition to a handful of other works written for non-specific brass instruments by two composers, Percy Code (1888-1953) and Helen Johnston (1910-1982) which were frequently performed by euphoniumists. Now there are 60 works specifically composed in Australia for the euphonium.

Prior to this thesis, there was no single document, either published or unpublished, that listed all Australian solo euphonium works or which documented the emergence of solo works written for the instrument. In addition, there was little awareness of Australian works by euphoniumists around the world or, to some degree, even in Australia.

The aim of this research is to investigate the recent emergence of Australian works for solo euphonium, with particular reference to five large-scale concert works (analysed in Chapter 4) which demonstrate the significance of this growing repertoire. This research will raise awareness of Australian composers and their works for solo euphonium within the music community both in Australia and internationally.

Throughout this thesis, the term ‘large scale concert work’ will be used to describe a large-scale multi-movement work within a classical concert going tradition, although not necessarily a traditional eighteenth-century classical form.

Research questions that will frame this study include:

- What were the triggers that led to the emergence of solo euphonium works by Australian composers?
- Was this in response to an international trend in solo compositions for euphonium or an independent phenomenon?
- Did the euphonium's status as a band instrument rather than as a traditional orchestral instrument play a role in the late emergence and recognition of it as a large scale concert work solo instrument?
- What makes this new repertoire worthy of attention as large scale concert works?

The outcome of this research will provide a major resource for euphoniumists that canvasses the history and development of the euphonium in Australia as a solo instrument, that describes and evaluates the growing solo repertoire written for it and that provides a complete annotated catalogue of all known Australian solo euphonium works. Further, this research represents a new field of inquiry in Australian music studies which will draw attention to the value and quality of Australian solo euphonium works and their composers to both national and international readers. A major part of this thesis is the analysis of five major concert works which demonstrates the quality of these works and which provides a detailed reference point for established or aspiring euphoniumists who seek to perform or study these works. Musical analysis enables performers to develop a deeper understanding of the work to be performed and plays an integral part in the interpretation both to a performer or brass teacher. Further this thesis provides a point of reference for the Australian musicological community and for major concert planners and conductors concerning this hitherto unknown repertory.

Overall, these euphonium works demonstrate a new status of the instrument as a potential major solo instrument in Australia and its new music complements the significant repertoires of major works composed for orchestral brass instruments like the horn, trumpet, trombone and tuba. This research is thus a work of advocacy for the instrument, its status and the music written for it in recent years.

The table below provides an overview of the thesis, showing the scope of this study.

Chapter 1 – Introduction and Literature Review			
Introduction	Methodology	The present researcher	Annotated catalogue
General literature on the euphonium and tuba	Literature on the history and development of the euphonium	Literature on the euphonium in Australia	Literature on euphonium solo repertoire
Chapter 2 - History and Development of the Euphonium			
Development of the euphonium	The role of the euphonium in ensembles	Development of the euphonium as a solo instrument and its repertoire internationally	Background of bands in Australia
Chapter 3 - Australian Solo Euphonium Repertoire			
Educational and student repertoire	Repertoire prior to 2000	Repertoire since 2000	Triggers that lead to the emergence of Australian solo euphonium works
Chapter 4 - In Depth Analysis of Selected Major Australian Solo Works			
Major solo works by Alan Lourens, Brendan Collins, Brenton Broadstock, Michael Forsyth and Lee Bracegirdle			
Composer biography	In-depth examination	Performer's perspective	
Chapter 5 – Discussion and Conclusion			
Summary of the emergence of Australian solo music for the euphonium	Summary of the five major works selected for analysis	What can be done to continue the trend of new Australian repertoire?	
Annex A - Annotated Catalogue of Australian Solo Euphonium Repertoire			
Educational and student repertoire	Repertoire prior to 2000	Repertoire since 2000	
Annex B - Transcripts of Interviews with Key Australian Musicians and Composers			
Wayne Bowden	Lee Bracegirdle	Brenton Broadstock	Brendan Collins
Michael Forsyth	Scott Kinmont	Alan Lourens	Matthew van Emmerik
Appendix A - University of Southern Queensland Ethical Clearance			
USQ HREC ID: H19REA238			

Table 1: Thesis overview

This newly acquired status for the euphonium is linked significantly to the development of the solo repertoire itself. Scott Kinmont identified this issue during an interview with the present researcher. Discussing his experience of entering a euphonium solo competition in 1999 he stated, “Not to be condescending in that way, but I did think that a lot of the view of the instrument had been formed from the available repertoire and the way it’s seen” (S Kinmont 2019, pers. comm., 16 December). Kinmont at that point was predominately a trombone player employed with the Sydney Symphony Orchestra who played euphonium in the orchestra for those rare works that required the instrument. On entering this competition, he was not familiar with the set works listed as choices, so he purchased everything available for the instrument and played through all of the pieces. He chose the more orchestral repertoire on the list as he “had the basic technique” he needed for that repertoire as he “really didn’t have the chops to play [the] other solo stuff”. He found over the course of the competition that he was the only player to select the works he did: all of the other players chose the other solo works which were ‘flashier’. “It gave me an insight into what the euphonium player’s view of the instrument was as well” (S Kinmont 2019, pers. comm., 16 December). This viewpoint was echoed by composer Brenton Broadstock when discussing the status of the euphonium as a solo instrument and how to go about changing the mind set amongst both the general public and composers outside the band world: “It’s incredibly hard to do because you’re fighting against all the repertoire that’s there as well” (B. Broadstock 2020, pers. comm., 3 March).

1.1 Methodology

A qualitative musicological research approach is at the basis of this thesis, including historical and archival research and musical analysis methods. Before investigating the emergence of Australian solo repertoire, it was important to provide a context for the topic within historical research on the history and development of the euphonium, the euphonium’s roles within various ensembles, the role bands have played in society in Australia since European settlement, and the emergence of the euphonium as a solo instrument internationally. This contextual background highlights the triggers that led to the emergence of the new euphonium repertoire in Australia as well as a detailed description of the major works therein.

A similar approach can be found in Jessica Walter's MMus dissertation *American Music in Wind Band Repertoire: The Importance and Need for Heritage Preservation* (Walter 2007). In her thesis, Walter uses a qualitative approach in her use of multiple sources for information including semi-structured interviews and analysis of musical scores. This research approach allowed for the investigation of firstly folk songs and marches through the literature, secondly of information obtained directly from modern arrangers and composers and then, through this knowledge to create a database of published works that informed American music education practice.

The secondary sources researched included dissertations, books and journals. Due to the relative lack of reference material or research on the euphonium in Australia over the past decades, personal interviews with key composers and euphoniumists formed the primary sources and thus the essential part of the historical research. An ethical clearance (USQ HREC ID: H19REA238 - approved on 22 October 2019 with an expiry of 21 October 2022 by the Human Research Ethics Committee at the University of Southern Queensland – allowed the author to undertake these interviews (a copy of the ethical clearance is included in Appendix A). The interviews enable a greater understanding of the circumstances that led to the emergence of Australian solo euphonium repertoire. Interviews with the composers of the five selected major works chosen for analysis focused on specific details of their work as well as their thoughts on the euphonium as a solo instrument and what led them to write for the euphonium and, perhaps, any future plans for solo euphonium compositions. All other interviews provided hitherto undocumented information about the role of the euphonium prior to 2000, the role community and military bands have played in Australian society and what role the euphonium has played within these bands as well as other general historical and general background information. All the interviews were unstructured. This allowed the participants to talk about what was important to them, to express themselves in their own words and to give the flexibility to explore further areas as they arose.

The other main primary sources focussed on the music itself; they included music scores, both published and unpublished and recordings or digital realisations of the works. There was also personal communication with leading brass musicians, band conductors and educators. The latter provided a great deal of the currently

undocumented information about the euphonium in the Australian music scene both in professional ensembles such as orchestras and military bands as well as community ensembles.

1.2 The present researcher

The author is an international euphonium soloist based in Brisbane, Australia and thus directly involved in this field. His professional career began in 2007 with a full-time euphonium position with the Royal Australian Navy Band following a successful audition the previous year. He served in the Royal Australian Navy Band until 2020 then transferred to the part time reserve Royal Australian Navy Band to pursue a career as a civilian soloist and educator. While serving in the Royal Australian Navy the author gave international solo performances at the 2013 International Euphonium-Tuba Festival in Atlanta GA, USA. His desire to feature Australian works at such concerts led to his interest in exploring Australian music and, prior to returning to the United States for the 2014 International Tuba-Euphonium Conference (ITEC) in Bloomington IN, USA, he commissioned four new solo euphonium works by Australian composers. He gave the world premiere of these works during his recital as featured guest soloist at ITEC 2014.

In 2015, he was the featured euphonium artist at the Italian Brass Week in Florence where he performed Australian solo works again, including the Brendan Collins *Concerto for Euphonium* with the Maggio Musicale String Orchestra during the finale concert at the Florence Opera House. He returned to the United States as a featured soloist for the 2016 International Tuba-Euphonium Conference and performed a recital of Australian solo euphonium repertoire. In 2017, he undertook his first tour of Japan, visiting major cities over 16 days for solo performances, workshops and masterclasses performing predominately Australian repertoire.

He travelled to Finland in both 2018 and 2019 as the euphonium artist for the Lieksa Brass Week which included, among other performances, the world premiere of Australian composer Alan Lourens's *Euphonium Sonata 'Arcades and Alleys'* in 2018. In 2019, he again performed all-Australian repertoire for his performances at the Lieksa Brass Week in Finland which included the world premiere of *I'm Too Tired To Breathe, And Yet* by Australian composer Eleanor Brimblecome and *Three For*

Two, a euphonium duet written by Brendan Collins which the author premiered with his 12 year old daughter Adele Mitchell at this festival.

In 2020, he returned to the United States as a guest artist for the prestigious US Army Band Tuba Euphonium Workshop and performed a recital of all-Australian repertoire. This recital included the world premiere of *Rite of Spring* by Alan Lourens and the first live performance of Michael Forsyth's *Concerto for Euphonium*.

As an educator, the author was the lecturer in lower brass at Monash University in Melbourne 2015-2016 before moving to Brisbane in 2017 where he took up the position of euphonium lecturer at the Queensland Conservatorium of Music, Griffith University in 2018, a position he currently holds. He has worked as artist in residence at universities across the United States performing Australian solo euphonium repertoire, lecturing on the repertoire as well as giving workshops, masterclasses and working one on one with undergraduate and postgraduate students.

Between 2013-2020, the present researcher has commissioned more than 20 solo euphonium works by Australian composers and performed these and other Australian solo euphonium works all over the world and given presentations on this repertoire at festivals and conferences.

The author's interest in this research began from his desire for a systemic and comprehensive picture of the repertoire available for euphonium players in Australia. This interest is documented in the annotated catalogue which is an important feature of this thesis. It demonstrates clearly that there is now a specific repertoire for Australian solo euphonium music formed over the past two decades. Prior to 2000, with only three exceptions, euphonium players played Australian solo repertoire which was all written for non-specific brass instruments.

1.3 Annotated catalogue

In addition to providing evidence of a now specific Australian repertoire for solo euphonium, the annotated catalogue provides a comprehensive guide to the repertoire for players and educators of the euphonium. Previously there was no complete list of works. The Australian Music Examination Board (AMEB) syllabus is often a guide

for players and educators as to what is available for each instrument, but this is not the case for the euphonium as will be shown in section 3.2.1. The majority of the works listed in the AMEB euphonium syllabus are written for instruments other than the euphonium and, hence, what can be learnt from the AMEB syllabus is very limited. This gives the annotated catalogue, compiled within the present research and included in this thesis as Annex A, greater weight as a major document and resource for Australian and international players and educators of the euphonium.

Last, but not least, this annotated catalogue demonstrates the present researcher's familiarity with the entire Australian repertoire for the euphonium. From this knowledge base and the author's experience of presenting such works in concerts, he has selected the five major works for analysis to demonstrate the largest scale works that represent the peak of this newly emerging repertoire of music. Properly engaging this new repertoire which has emerged since 2000 requires new research, hence this thesis which represents an important first step in the collection, documentation and critical assessment of Australian euphonium works and thus provides an important reference for euphonium players, teachers and for future researchers in Australian classical concert music.

1.4 General literature on the euphonium

The relative obscurity of the euphonium, even into the present century, creates a conundrum for most euphonium players needing to educate the general public on their chosen instrument. This obscurity is due largely to the relative absence of the euphonium in the traditional symphony orchestra or standard jazz ensembles, or in the realm of popular music.

This identity crisis for the euphonium as an instrument extends to the music community. Many musicians and even composers are not familiar with the euphonium or are unaware of the full capabilities of the instrument. Those who are aware of the euphonium often regard it as a tenor tuba capable only of reinforcing bass lines or doubling the trombone lines. This is evident in many composition and orchestration books where the euphonium is sometimes ignored completely or incorrect information about the range and characteristics of the instrument is given. This extends to standard, well-respected music reference publications including the *New Grove Dictionary of*

Music and Musicians and *The Harvard Concise Dictionary of Music and Musicians* (Randel 1999). A small number of orchestration texts provide a good source of information about the euphonium with *Instrumentation and Orchestration* (Blatter 1997) providing the most detailed information. It provides clear information on the euphonium, the variances of its name internationally, its range as well as score examples of its use within ensembles.

One of the first steps to remedy this neglect and ignorance was the creation of the *TUBA* (Tubist Universal Brotherhood Association) Journal, a quarterly published in the USA in the 1970s (now known as *ITEA* (International Tuba and Euphonium Association) Journal). It is one of the most useful sources of information about the euphonium and includes consideration of new repertoire, reviews on instruments and other equipment as well as background on professional players, tours being undertaken and sections revisiting historical articles.

The gap in the general literature of the euphonium, and the identity crisis it faces as an instrument, may be connected to it not being a regular instrument within the traditional symphony orchestra. Despite the deficiencies of the ophicleide as a tenor-voiced instrument which led to the invention of the euphonium in the mid-nineteenth century, orchestral composers generally did not take advantage of the euphonium and its capabilities. Some exceptions in major orchestral works include prominent euphonium roles in *Don Quixote* (1897) and *Ein Heldenleben* (1898) by Richard Strauss, Gustav Mahler's Seventh Symphony (1906) – the opening solo at the outset of the work for instance - and *The Planets* (1914-16) by Gustav Holst.

1.5 Literature on the history and development of the euphonium

The euphonium traces its ancestry to the now obsolete brass instruments, the ophicleide and the serpent. The search for a satisfactory foundational wind instrument that could support massed sound above its pitch took many years. While the serpent was used for over two centuries dating back to the late Renaissance, it was notoriously difficult to control its intonation and tone quality due to its disproportionately small open finger holes. The ophicleide, which was used in bands and orchestras for a few decades in the early to mid-nineteenth century, used a system of keys (like a woodwind instrument) and was an improvement over the serpent but was still unreliable,

especially in the high register (Yeo 2019, pp. 9-11). The euphonium emerged during the 1840s with the main development being the use of valves instead of keys on the ophicleide or finger holes on the serpent (van Emmerik 2011, p. 25).

The euphonium is often confused with the baritone horn, especially in the United States where they are often treated as interchangeable. Both instruments have the same range, but the bore size of the baritone horn is typically smaller than that of the euphonium (Blatter 1997, pp. 182-183). Earle Louder's dissertation *An Historical Lineage of the Modern Baritone Horn and Euphonium* (Louder 1976) traces the history of the two instruments. It largely deals with the difference between the baritone horn and the euphonium and concludes that the instruments are the result of dual heritage from the tuba and bugle families possibly explaining the present-day confusion between the two. This dissertation also discusses the difference between the euphonium and the Wagner tubas. The Wagner tuba was designed during the nineteenth century for German composer Richard Wagner as he needed an instrument that was richer than the trombone but heavier than the horn. These instruments were usually used as a quartet (not as soloists) for rich chordal effects.

The baritone horn has a cylindrical bore, meaning the bore diameter is consistent throughout the instrument until the final bell section where it flairs out. This gives a well-projected, direct sound like the trumpet and trombone which are also cylindrical bore instruments. Trumpets and trombones make up the brass instruments in a big band (or swing band) and are a defining reason why the euphonium was not used in the early big bands and therefore never found a home in jazz music (Cottrell 2004, pp. 33-36). The euphonium has a conical bore, meaning the bore is cone-shaped and the diameter gradually increases throughout the entire length of tubing, providing a much fuller, resonant sound than a cylindrical-bore instrument. Other conical bore brass instruments include cornets, flugelhorns and tuba. Of these, only the bass tuba is a regular member of the modern symphony orchestra. See Figure 1 in Chapter 2 for an example of cylindrical vs conical bore.

As with general literature on the euphonium, there are large gaps in published literature on the instrument's history and development. Post-graduate dissertations (rather than published books) have remedied these omissions. In particular, Matthew

van Emmerik's *The Emergence of the Euphonium from the Traditional Brass and Wind Band Culture* (van Emmerik 2011), Daniel Helseth's *Thoughts from the Groove: A New Approach to Euphonium Chamber Music* (Helseth 2017) and David Stern's *The Use of the Euphonium in Selected Wind Band Repertoire* (Stern 2001) provide detailed information concerning the history of the euphonium and its forbears like the serpent and the ophicleide and detail the technical specifications of the euphonium's construction.

1.6 Literature on Australian euphonium solo repertoire

Military bands were present in Australia since the arrival of the First Fleet and were usually drum and fife bands (Covell 1967). During the later nineteenth centuries, the military bands were usually brass bands rather than a wind band (a mixture of woodwind and brass instruments) which is standard today (Wooler 1995). Community brass bands began to form around the mid-nineteenth century and the popularity of these bands were high as they represented the popular entertainment of the day throughout both urban and regional Australia. The flourishing of these bands coincided with the introduction of the euphonium to Australia and it quickly became an important member of the brass band as the chief tenor voice of the ensemble and main solo instrument of the band, along with the solo cornet (Whiteoak 2001). Towards the end of the nineteenth century, combined brass and wind bands began to emerge and the euphonium remained an important voice in these new bands.

As a solo instrument, the performance contexts for the euphonium in the late nineteenth century and early years of the twentieth century are strongly linked to the band style of the day. Community band concerts, usually held outdoors, were a significant cultural feature of early white Australian society and the repertoire that was performed was designed to be appealing to the general audience (Greaves 2001). Due to the limited or non-existent, standard euphonium solo repertoire in print, it was often up to the conductor or soloist to arrange suitable music which consisted of popular operatic selections and theme and variation solos (van Emmerik 2006).

John Whiteoak has undertaken the principal research on the history of brass bands, wind bands and military bands in Australia with some relatively incidental references to the euphonium and its role. His books and articles include *Popular Music, Militarism, Women, and the Early 'Brass Band' in Australia* (Whiteoak 2003), *Pity*

the Bandless Town: Brass Banding in Australian Rural Communities before WWII (Whiteoak 2001), and his article on brass bands in the *Currency Companion to Music and Dance in Australia* (Whiteoak 2003). They all discuss the history of banding in Australia from the military bands which arrived with the First Fleet, the introduction of civilian community bands through to the introduction of woodwind instruments in Australia and the shift of some bands to wind or jazz bands. Martin Buzacott's *The Rite of Spring: 75 Years of ABC Music-Making* (Buzacott 2007) includes a significant section on the ABC Military Band which was formed during the early 1930s and disbanded only several years later. The book discusses the rise and fall of the band and also the social and economic factors in Australia during the short life of the band.

There appears to be no book or research work that includes a complete list of Australian euphonium music. Caitlin Carte's dissertation *The Development of the Euphonium as a Solo Instrument in Australia* (Carte 2011) largely deals with the emergence of the instrument itself as a solo instrument in Australia rather than Australian euphonium repertoire. There is mention of five works but little more detail other than the title, year, composer and accompaniment instrumentation. The Australian solo euphonium works mentioned by Carte are Barry McKimm's *Concerto for Euphonium*, Mike Fitzpatrick's *Utaki, The Sacred Grove*, Brenton Broadstock's *Concertino for Euphonium*, Lee Bracegirdle's *Euphonium Concerto* and Brendan Collins's *Concerto for Euphonium*.

Matthew van Emmerik's dissertation, *The Emergence of the Euphonium from the Traditional Brass and Wind Band Culture* (van Emmerik 2011) includes a chapter dealing with solo repertoire. There are sections in this chapter which cover early Australian brass composers Percy Code and Helen Johnston who provide the majority of the solo repertoire during the twentieth century. Biographical information as well as a description of their works are included. Two current composers, Mike Fitzpatrick and Barry McKimm are discussed with a detailed overview of one of their works each. Barry McKimm's *Euphonium Concerto* (2000) was the first Australian concerto for euphonium and only the fourth work written specifically for euphonium in this country. Since then the instrument has featured as a large scale concert work solo instrument in a significant body of works written by many composers.

There is a much larger collection of literature that pertains to other brass instruments and their repertoires. One with a similar ambit to the present study is Dale Sorensen's DMA Thesis *Canadian Solo Trombone Recital Repertoire: An Annotated Bibliography* (Sorenson 2015). This is a recent thesis which deals with a similar national and instrument repertoire that culminates with a catalogue of the works themselves. It shows a similar pattern of the gradual emergence of solo repertoire for the trombone by Canadian composers which then led to a wide range of works being written. The first major Canadian compositions for solo trombone were written in the 1950s, a time when Canadian concert music composers began to flourish. Since then, more than 240 Canadian works for solo trombone (including alto, tenor and bass) have been composed (Sorensen 2015). While the large portion of Sorensen's thesis is the catalogue itself with only a small section dedicated to the history, background and triggers that led to the emergence of the new repertoire, it does provide a precedent for the catalogue aspect of my research.

For the first time, this thesis includes a comprehensive listing of all extant Australian music for the euphonium, found in Annex A. The present author's search for original works was based primarily on recommendations by important Australian brass musicians, band conductors, composers and educators. The Australian Music Centre holds a limited number of works but their listing of Australian euphonium works is very small in relation to the total number of works discovered in this present research. Chapter 3 of this thesis shows all Australian solo euphonium works in three tables; Table 2 Australian educational and student repertoire, largely AMEB Grade 1-4 works; Table 3 Australian solo euphonium repertoire prior to 2000, all but three works written for non-specific B \flat brass instruments; and Table 4 Australian solo euphonium works written since 2000.

This thesis is intended to link these previously explored areas to:

- a more detailed consideration of the euphonium's role in Australian bands since the mid-nineteenth century;
- how the cultural developments in Australian society have affected community and military bands and the role of the euphonium within in these changes;

- the emergence of the euphonium as a solo instrument internationally, and what lead to this emergence and,
- how it triggered the emergence of the euphonium as a solo instrument in Australia.

Chapter 2 - History and Development of the Euphonium

2.1 Introduction

The euphonium derives its name from the Ancient Greek word ‘euphonos’ meaning ‘well-sounding’ or ‘sweet-voiced’. It is a large, conical-bore, valved brass instrument with nearly all current models using piston valves (rather than rotary valves like a horn) and most often found in brass bands, wind bands and military bands and is pitched an octave lower than the trumpet. Like the cornet, flugelhorn and tuba, it is a conical bore instrument meaning the tubing constantly widens from the mouthpiece through to the bell as opposed to a cylindrical bore instrument that flares out towards the end of the instrument like a trumpet or trombone (Nash 1962, p. 83)

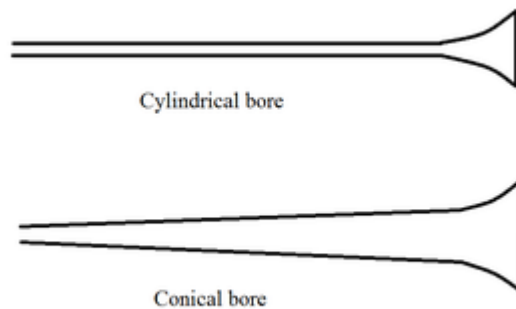


Figure 1: Cylindrical vs conical bore

<https://bandestration.com/2015/10/22/trumpet-vs-cornet-vs-flugelhorn/>, retrieved 18 April, 2018

The euphonium finds its home predominately in brass and wind bands. In wind bands it is mostly played in bass clef notation as a non-transposing instrument. In brass bands it is played as a transposing instrument in the treble clef (Louder 1976). The reason for this will be discussed later in section 2.3.1 ‘Euphonium in brass bands’.

2.2 Development of the euphonium

The euphonium is a descendant of the ophicleide and, originally, the serpent which were used in the search for a wind instrument that could support a large group of higher pitched instruments within ensembles (Naylor 1982, pp. 17-18).

2.2.1 The serpent

The serpent is the original antecedent of the euphonium and itself a member of the cornett family. The name serpent comes from its snake like shape and it is played with a cup shaped mouthpiece similar to a trombone. It is usually made of wood overlaid with leather and has fingerholes rather than valves like most brass instruments. The range of the serpent varies depending on each instrument but usually covers around two octaves from C below the bass stave to half an octave above middle C (Yeo 2019, pp. 9-11).



Figure 2: The serpent

<https://trumpet-to-euphonium.weebly.com/history-of-the-euphonium.html>, retrieved 30 June 2019

The serpent usually has six finger holes in two groups of three. It does not have a set fingering system and is strongly dependent on the skill of the player to determine the pitch with the embouchure. It was notoriously difficult to control, with issues of tone and intonation often attributed to the instrument's small open finger holes (Louder 1976).

Canon Edme Guillaume is claimed to be the inventor of the serpent in 1590 in France with it initially being used to add depth and strength to choirs in plainchant. It was not widely used in ensembles until the middle of the eighteenth century when it began to appear in military bands and orchestras (Yeo 2019, pp. 10).

2.2.2 The ophicleide

The ophicleide was invented as a replacement to the serpent in 1817 by the French instrument maker Jean Hilaire Aste. It uses a system of keys (like a woodwind instrument) which was an improvement on the finger holes on the serpent which were the main reason for its inconsistency. Like the serpent, the ophicleide used a cup shaped mouthpiece similar to a trombone and had a similar range from C below the bass stave to an F above middle C (Yeo 2019, pp. 25-27).



Figure 3: The bass ophicleide.

<https://trumpet-to-euphonium.weebly.com/history-of-the-euphonium.html>, retrieved 30 June 2019

Despite being an improvement on the serpent, the ophicleide was still unreliable, particularly in the high register and was only used for a short period during the early to mid-nineteenth century. There were many variations on the ophicleide in various voices with soprano ($E\flat$, C, $B\flat$ and $A\flat$), alto (F and $E\flat$), bass ($B\flat$ and C) and contrabass (F or $E\flat$). The most common ophicleide is the bass ophicleide pitched in $B\flat$ or C (Yeo 2019, pp. 25-27). The bass ophicleide appears in the score of such well-known works as Felix Mendelssohn's *Overture to a Midsummer Night's Dream* and *Elijah* as well

as in Berlioz's *Symphonie Fantastique* which was originally scored for serpent and ophicleide (Bevan 1997, p. 145).

2.2.3 The euphonium

The search for a reliable tenor-voiced brass instrument continued and the euphonium as we know it was invented in 1843 by Ferdinand Sommer of Weimar in 1843, although Carl Moritz in 1838 has also been credited with its invention. The instrument used a valve system rather than the small finger holes of the serpent or the keys of the ophicleide (Bevan 1978, p. 246). An early piston technology for brass instruments emerged with the Stölzel valve invented in 1815. However, the piston valve system used in the majority of modern brass instruments was invented by Francois Perinet in 1838 and patented in 1839 (Louder 1976).

Valves in brass instruments are used to lower the pitch of the produced tone by the instrument that corresponds with the tones of each harmonic series. This is achieved by diverting the air through extra tubing which lengthens the instrument producing a lower fundamental pitch. This new piston system enabled brass instruments to be played with a smooth and even sound across all registers and was a feature of the euphonium from the outset (Carse 2002, pp. 30-35).

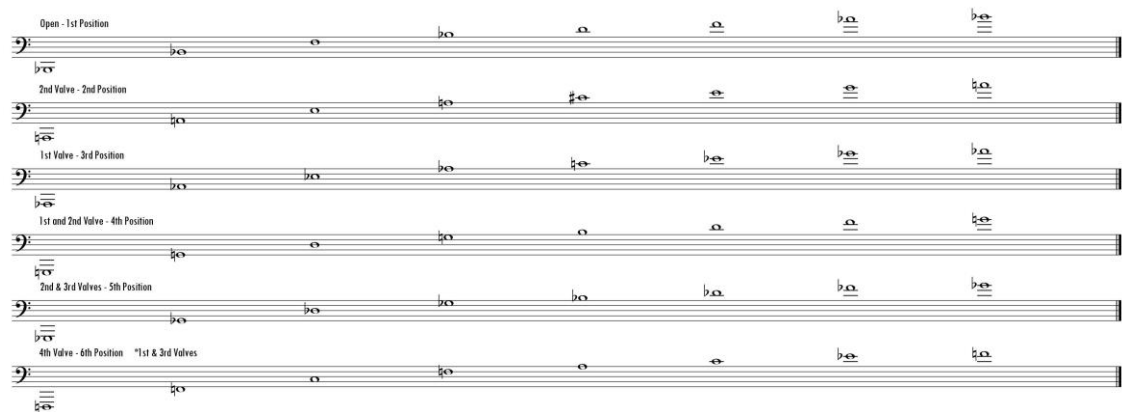


Figure 4: Harmonic series of the euphonium

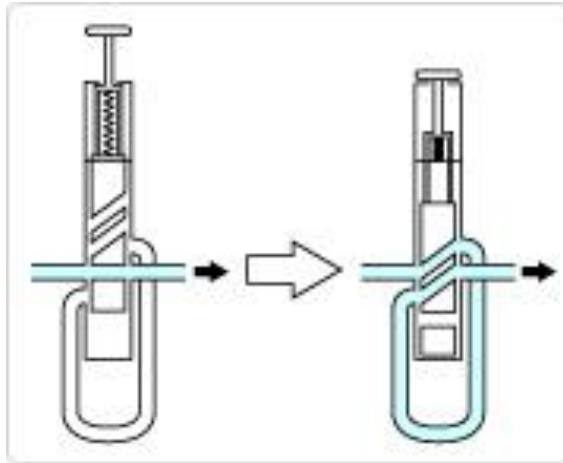


Figure 5: Piston valve open and depressed showing the flow of the air

https://www.yamaha.com/en/musical_instrument_guide/trumpet/mechanism/mechanism004.html, retrieved 09 May 2020

The euphonium is pitched in concert B \flat like the trombone. As discussed in the introduction to this chapter, the euphonium is mostly played in bass clef as a non-transposing instrument in wind bands and played in the treble clef as a transposing instrument (transposed a major ninth higher than sounding pitch) in brass bands.



Figure 6: The euphonium

https://au.yamaha.com/en/products/musical_instruments/winds/euphoniums/index.html, retrieved 09 September 2020

2.2.4 The Wagner tuba

The Wagner tuba was designed during the nineteenth century for German composer Richard Wagner as he needed an instrument that was richer than the trombone but heavier than the horn for his operatic cycle *Der Ring des Nibelungen*. This was done by designing a tuba with a bore small enough to take a horn mouthpiece but as wide as a tenor tuba at the other end. Following its first appearance in *Der Ring des Nibelungen* (1876), the Wagner tuba was used by several other composers including Anton Bruckner in his *Symphony No. 7* (1885) where a quartet of Wagner tubas is scored in the slow movement in memory of Wagner. Richard Strauss also composed several works using the Wagner tuba including his *Alpine Symphony* (1915). In modern orchestras, the euphonium is often used in place of the Wagner tuba although the psychoacoustical difference between the instruments is considerable (Cottrell 2004, p. 9).



Figure 7: The Wagner tuba

<https://gebr-alexander.de/en/portfolio-item/wagner-tuba-in-bb-%C2%B7-model-108/>, retrieved 10 September 2020

2.2.5 The double bell euphonium

The double bell euphonium is a duplex instrument based on the euphonium. Duplex instruments allow musicians to change timbre without changing instruments or crooks. The larger bell sounds similar to a standard euphonium with a full, mellow sound while the second small bell sounds similar to a baritone or trombone with a brighter tone. These contrasting sounds can be used as special effects including call and response, and echoes (Morris et al. 2007, pp. 11-13).

The first double bell euphonium was built as early as 1847 by Giuseppe Pelitti and they were mass produced from the 1880s being most popular in the United States. Despite this initial popularity, the double bell euphonium turned out to be a fad which declined in popularity quickly but the 1940s (Morris et al. 2007, pp. 11-13).



Figure 8: The double bell euphonium

*<http://walkerinthesuburbs.blogspot.com/2010/12/double-bell-euphonium.html>,
retrieved 26 December 2020*

2.3 Role of the euphonium in ensembles

The euphonium is predominately a band instrument played primarily in brass bands and wind bands. It is only occasionally found in orchestras, jazz bands or chamber groups.

2.3.1 Euphonium in brass bands

The euphonium plays a key role in the brass band as one of the solo instruments together with the solo cornet. There are two euphonium players and two baritone players in a brass band with the euphonium players reading off the same stave even though split parts in octaves, fifths and thirds are common. The two baritone parts are written out separately as 1st baritone and 2nd baritone. While there is no specific reference to why the parts are written this way, it is historic convention that the euphonium parts are written on the same page together as they are most often joined as a single voice. On the other hand, the two baritone parts are often independent and different so presenting them on one stave would not be easy to read.

The euphonium is one of the most versatile brass instruments which allows it to perform many roles in the brass band. It often carries the melody line, plays together with the solo cornet an octave below, performs counter melodies, adds weight to the horn and baritone section, and can be scored with the tubas on the bass line. Its versatility allows it to play in a soft, sensitive manner, sing over the top of the brass band or even as a voice of power in the low end of the band.

As one of the main solo instruments for the brass band, the euphonium has always been an important part in brass band major works. An early example of this is *Labour and Love* written in 1913 by UK composer Percy Fletcher (1879-1932). This work was one of the first original major works written for brass band with the majority of major works before this being selections of melodies or operatic works. Fletcher wrote for the euphonium in this work to make full use of the instrument's capabilities from powerful fanfares to beautiful solo melodies and duets with other instruments in the band, predominately solo cornet. This pattern was followed by other British band composers which, in turn influenced the configuration of Australian band music (Brooks 2012).

As previously mentioned in section 2.1, the euphonium in a brass band reads treble clef in B \flat which is transposed up a 9th. With the exception of the bass trombone, all instruments from cornet to tuba in the brass band also read treble clef transposed as needed to read the same (Blatter 1997, pp. 180-181). While the origin for this is unknown, the pragmatic reason is that it allows a great deal of flexibility for players

to be able to move from one instrument to another within the band without learning a new clef or a new set of fingerings. This could mean that a cornet player could sit in the band on tuba and play the music reading it just as they do on cornet (van Emmerik 2011, p. 36).

The image displays a musical score for a brass band, illustrating transposing instruments. The score is divided into two sections: "Concert Pitch" and "Written Pitch". The instruments listed are Soprano Cornet, Solo Cornet, Flugel, Solo Horn, 1st Baritone, 1st Trombone, Bass Trombone, Euphonium, E♭ Bass, and B♭ Bass. The key signature is B♭ major (two flats) and the time signature is 4/4. The "Concert Pitch" section shows the instruments playing the same notes as written, while the "Written Pitch" section shows the notes transposed to the instrument's key signature.

Figure 9: Transposing instruments of the brass band

<https://whatbrassplayerswant.com/writing-brass-band-starting/>, retrieved 22 November 2019

This practice is reflected in early solo brass repertoire both internationally and in Australia with works written for generic B♭ instruments in treble clef. This allowed the works to be played by all instruments and players from cornet to tuba.

2.3.2 Euphonium in wind bands

While the euphonium was thriving in brass bands in the United Kingdom, it was also finding a home in the military and wind bands throughout the United States and Europe. In 1851, the Royal Artillery Staff Band of Woolwich introduced the euphonium as a replacement to the ophicleide with bands around the world following this trend throughout the mid-to-late nineteenth century until they became standard on military and wind bands (Childs 2005).

The euphonium plays an important role in wind bands and is often referred to as the cello of the band as it has a similar role in the wind band to that of the cello in an orchestra. In wind bands, the euphonium blends with the sound of the tuba (being from the same instrument family) so can double the tuba in unison, at the octave higher or in lighter passages play the bass line without the tuba. The euphonium's tone can be used to add depth to woodwind melodies by doubling an octave below clarinet lines or in unison with saxophones. This roundness and support can also be used by doubling cornet and trumpet melodies an octave below or with the trombones in unison. The horns can also make use of euphonium doubling by using its power to strengthen horn lines through soaring counter melodies or in the lower register strengthening the fourth horn or even working as a fifth horn to extend the range of the section (Van Emmerik 2011, pp. 39-41).

While there are original parts for euphonium in almost all wind band works, there are several works that in particular use the euphonium to its full potential. Gustav Holst was one of the first to feature the euphonium outside of the march setting — composers like John Philip Sousa had used the euphonium as a solo instrument with counter melodies or melodic lines in the trio section of marches. Holst featured the euphonium in both his *First Suite in E \flat* (1909) and *Second Suite in F* (1911) using the euphonium as a solo instrument through most movements of both suites with wonderful writing and scoring to allow the euphonium to display its strongest asset, its singing qualities. He also incorporated it in *The Planets Op. 32* (1916) for symphony orchestra a few years after his *Suites for Military Band*. Some composers who followed in Holst's footsteps, writing substantial lyrical solo lines for the euphonium in their band works, include Percy Granger (*Lincolnshire Posy*) and Ralph Vaughan-Williams (*English Folk Songs Suite*) in the 1920-30s in the United Kingdom and Arnold Schoenberg

(*Theme and Variations*), Samuel Barber (*Commando March*), Robert Russell Bennett (*Suite of Old American Dances*) and William Schuman (*New England Triptych*) in the 1940-50s in the United States (Shelton 2010, pp. 24-27).

2.3.3 Euphonium in orchestras

The euphonium has had a limited role in orchestral works with it first being used in Richard Strauss's *Don Quixote* (1897) and the following year in *Ein Heldenleben* (1898) when he used the euphonium in place of a Wagner tuba. The euphonium was used in orchestral works by other composers including Gustav Mahler, Dmitri Shostakovich and Edward Elgar, although of the approximate 70 orchestral works that include euphonium, only a handful remain in the common works performed by orchestras today (Roust 2001, pp. 33-39). The inclusion in Holst's *The Planets* was mentioned earlier.

The euphonium may have found a more permanent role in the orchestra had its similarities to the ophicleide and its greater reliability been more widely known at the time. At the time, it was the view that the ophicleide's replacement was the tuba, not the euphonium (Costantino 2010, pp. 14-15).

The Wagner tuba and its use in orchestral music was discussed earlier in section 2.2.4. The euphonium should not be confused with the Wagner tuba. Despite the name, the Wagner tuba is closer to a combination of the trombone and horn in sound and timbre. In modern times, the Wagner tuba is often replaced by the euphonium although the tonal difference between the Wagner tuba and the euphonium is considerable (Roust 2001, pp. 33-39).

2.3.4 Euphonium in other ensembles

The euphonium was used in a small number of chamber music works at the turn of the twentieth century with notable composers including Wilhelm Ramsøe, Viktor Ewald and Oskar Boehme. The euphonium was often indicated as a replacement for the trombone by these Russian composers in their brass chamber works before their work was brought to a standstill by the Bolshevik revolution in 1917 and Stalin's suppression of the arts during the 1930s. Had this early use of the euphonium in brass

chamber groups not been cut short, it is entirely possible that it may have been used as often or in place of the trombone (Winter 1988, pp. 45-48).

A change of thinking about the place of the euphonium in chamber ensembles emerged during the late 1960s with the appearance of the first tuba-euphonium ensembles in the United States at the University of Miami, Tennessee Technological University and Indiana State University (Boone 2011, pp. 30-31).

2.3.5 The use of vibrato

The use of vibrato is a contentious issue, not only among euphoniumists, but in the more general world of brass pedagogy. The inclusion of this section in this thesis is not to adjudicate when the use of vibrato is correct, as this is very much a personal choice from the performer. Rather the author wishes to discuss some general thoughts and considerations on the use of vibrato which will be discussed later in Chapter 4 and the player's perspective section for each of the five large scale concert works analysed.

There are many factors involved in the debate on whether vibrato should be used or not by euphoniumists including the ensemble setting, the period of the composition and even geographical factors. Within the ensemble setting, the general conventions in place are that vibrato is used frequently in brass bands, not used in orchestral work while in wind bands the use of vibrato lies somewhere in the middle and when used, usually reserved for lyrical solo lines. The period of the work is another determinant. When listening to early recordings of brass bands in particular, the use of vibrato is more obvious from the 1930s to 1950s than within present practice. This extends to euphonium soloists with the use of vibrato in early recordings now being considered 'old fashioned' (Mead 2020). The use of vibrato may differ depending on geographical location with certain countries preferring more or less vibrato. Perhaps due to the preference for brass bands over wind bands, generally there is more use of vibrato by euphoniumists from the United Kingdom, Europe and Australia than countries with more of a wind band culture such as the United States and Japan.

All of these factors need to be taken into consideration when a euphoniumist makes decisions about the use of vibrato in both an ensemble setting and when performing as a soloist. Should the use of vibrato be increased when performing older solo works

or solo works composed with brass band accompaniment rather than a wind band or orchestral accompaniment? Within the classical concert or orchestral context, should the player abstain from vibrato altogether? These are all choices that need to be made by the euphoniumist with there being no ‘correct’ choice. The present researcher’s thoughts on the use of vibrato in relation to each of the five large scale concert works will be discussed in the performer’s perspective in Chapter 4

This matter is important within this thesis because the repertoire used by euphoniumists prior to 2000 tended to belong to the milieu of the solo with brass band accompaniment or to the competition environment familiar to band players. The new repertoire belongs more to the milieu of the classical concert or the orchestra. Playing with vibrato is aligned to the older tradition and not the other, and perhaps the obvious use of vibrato was a factor in the stereotyping of the euphonium of not being ‘proper’ within the concert environment.

2.4 Development of the euphonium as a solo instrument

The euphonium has always played an important role in brass and wind bands and within this setting, has been familiar to band composers and players as one of the most flexible and sonorous brass instruments. Prior to the 1960s, the euphonium was largely seen by the wider musical community as a novelty instrument, confined to a role within bands. When it was given the opportunity to perform as a solo instrument, it was usually by adapting a theme and variation solo written for cornet or trombone or a transcribed vocal aria or popular song. Due to the lack of even lighter solo euphonium repertoire, performers and conductors often would have to transcribe music for the euphonium or borrow repertoire from other instruments such as cornet/trumpet, trombone, cello, bassoon and voice (Nash 1962, pp. 111-114)

The emergence of specific solo euphonium repertoire began around the 1960-70s with the first significant major work being Joseph Horovitz's *Euphonium Concerto* for solo euphonium and brass band in 1972. This work was commissioned for performance at the gala concert of the National Brass Band Championships of Great Britain and performed by soloist Trevor Groom and the GUS Brass Band (Collier 2016, pp. 6-7). The emergence of solo repertoire following this was largely driven by commissions by euphonium soloists themselves and this remains the case (R Childs 2020, pers.

comm., 6 May). The emergence of solo euphonium repertoire internationally is discussed in detail in section 2.5.

Another important development during the 1970s was the formation of the *Tubists Universal Brotherhood Association* in the United States in 1973. The purpose of this group 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" (Nowicke 2019). The euphonium was formally included in the organisation soon after formation and thus euphoniumists had a group where they could discuss and promote the instrument through the group's quarterly journal and frequent conferences. The name of the group was officially changed to the *International Tuba Euphonium Association* in 2000 to better reflect the inclusion of both women and euphonium players in the group (in fact both groups had long been members) (Phillips 2012, pp. 280-282).

2.5 The emergence of solo euphonium compositions internationally

As mentioned earlier, specific solo euphonium repertoire was almost non-existent and euphoniumists found their solo repertoire in music written for other instruments. Bassoon, cello and trombone solos were written in bass clef in similar registers, making them easily transferable to the euphonium. Cornet solos were also popular with euphoniumists as they were often written with either brass band or wind band accompaniment which is where the euphonium had found its home. Vocal works also suited the euphonium with the singing qualities of the instrument lending itself well to that style of work (Nash 1962, pp. 111-114).

The earliest known work written specifically for solo euphonium is *Concerto per Flicorno Basso* composed by Amilcare Ponchielli in 1872. Despite this being the first known work written for solo euphonium, it was idiomatic for the instrument with a mix of vocal styles similar to Italian opera showing the singing qualities of the instrument and featuring technical display in a theme and variations, a pattern popular in the late nineteenth century. Only a handful of solo euphonium works composed after the turn of the twentieth century followed, all in the virtuosic idiom of theme and variations associated with music previously written for the cornet including *Fantasia*

di Concerto by Eduardo Boccalari in 1906, *Fantasia Originale* by Simone Mantia in 1909 and *Beautiful Colorado* by Joseph Deluca in 1924 (Deddos 2016, pp. 7-9).

More examples of solo euphonium repertoire began to appear in the United States in the 1960s, with the most notable work being Rule Beasley's *Concerto* in 1967. None of these early works remain in the standard euphonium repertoire (Dickson 2016, p. 10). More significant solo euphonium repertoire began to emerge in Britain during the early 1970s, with Gordon Jacob's *Fantasia* in 1973 and Joseph Horovitz's *Euphonium Concerto* in 1972. These works showed the technical capabilities of the euphonium within the setting of a major work and 'opened the flood gates' for other composers to write for solo euphonium with its repertoire going from a handful of works through to literally thousands of works at the time of writing (R Childs 2020, pers. comm., 6 May). Dr Matthew van Emmerik states that there are now more works written specifically for solo euphonium than there are for solo trombone or solo tuba (M van Emmerik 2020, pers. comm., 18 January).

The Horovitz *Concerto*, the first important concerto written for the euphonium, was premiered at the National Brass Band Championships of Great Britain during their gala concert. This gala concert is a significant event in the brass band world and the organisers knew there would be a full house to hear the work which they had commissioned the year before (Hindmarsh 2014). Joseph Horovitz (b. 1926), a prominent English composer, had recently composed *Sinfonietta*, his first major work for brass band. He studied at the Royal College of Music with Gordon Jacob and later with Nadia Boulanger at the Paris Conservatory (Collier 2016, p. 6).

The band chosen to perform the work was the GUS Footwear Band with conductor Stanley Boddington, the reigning world champion brass band from 1971. Trevor Groom, the band's principal euphonium player and considered one of the world's best euphonium soloists, was the selected soloist. This auspicious premiere of Horovitz euphonium concerto is considered a significant turning point for the euphonium as a solo instrument (Collier 2016, pp. 6-7).

The Horovitz concerto is in a classical shape of three movements; *moderato*, *lento* and *con moto*. Its duration of 16 minutes was significantly longer than what was normal at

that time for a solo with brass band, with technical challenges for both soloist and band throughout each movement. The first movement requires the soloist to play a wide range of ever-changing articulations which Horovitz indicated very specifically throughout the movement. There are also several technical challenges in this movement, in particular the final four bars of the movement that utilise quick scale patterns, double tonguing and what was considered at the time the high register of the instrument.

Musical score for Solo Euphonium, measures 136-139. Measure 136 is marked 'Tempo ♩ = 130' and 'f brillante'. Measures 137-138 are marked 'ff'. Measure 139 is marked 'rit.' and 'fff'.

Score example 1: Joseph Horovitz – *Euphonium Concerto*; Movement 1 (b 136-139)

The second movement is marked quite slow at $\text{♩} = 76$ and requires a high level of control while giving space for the soloist to play musically with emotion. One of the challenges with this movement once again occurs at the end of the movement with modulating harmony under a sustained A3 requiring breath control and good intonation to keep the long tone in tune with the shifting harmony beneath it.

Musical score for Solo Euphonium and Piano, measures 77-89. The Euphonium part starts at measure 77 with 'p' dynamics and includes markings 'a tempo', 'E', and 'poco piu moto (♩ = 96)'. The Piano part provides harmonic support with 'pp' and 'PPP' dynamics.

Score example 2: Joseph Horovitz – *Euphonium Concerto*; Movement 2 (b 77-89)

The final movement presents the most difficult technical challenges for the soloist with fast passages together with quick dynamic shifts and quick articulations. There are several sections in the final movement marked by the composer as 'optional' which in itself indicated that he was pushing the boundaries for the time of what the euphonium could do.

Score example 3: Joseph Horovitz – *Euphonium Concerto*; Movement 3 (b 148-171)

Horovitz published a new revised edition of his *Euphonium Concerto* in 1991 in which he revisited many of the tempo markings. One of the world’s leading euphonium soloists, Steven Mead, states in his article *Preparing a Major Solo Piece for Euphonium*:

“With the technical ‘inflation’ that has gone on since [1972], not only do these phrases not need to be slowed down, almost every college level player is able to master the technique required with some ease, save for about four or five phrases” (Mead 2000).

The Horovitz *Euphonium Concerto* was a landmark large scale concert work for the instrument. It established a new standard for what the euphonium could do changing perceptions of the instrument’s capabilities in the context of a major work. It demonstrated that the euphonium was more than a band instrument and that the instrument deserves a place as a large scale concert work solo instrument.

Following the premiere of the Horovitz concerto in 1972, the euphonium became more popular as a solo instrument with composers of brass music and over the following decades, the euphonium’s repertoire of major works and concertos grew significantly (Dickson 2016, p. 11). The first significant major work for solo euphonium outside of the UK was *Euphonium Music* by American composer Brian Bowen (b. 1940). This work was written in 1978 although the first performance was not given until 1984 by Trevor Groom and the GUS Band. Although written by an American composer, the premiere was given on a BBC Radio 3 broadcast by the same UK euphonium soloist and band as the landmark Horovitz Concerto in 1972 (Bowen 2005). Despite not being titled a concerto, the work is in three movements corresponding to traditional concerto form with a duration of 15 minutes. It is in a similar style to the Horovitz in terms of range and technical demands of the soloist.

John Golland's *Euphonium Concerto No. 1*, written in 1981, was the next significant major work for solo euphonium. Golland composed this work after hearing a performance by prominent euphonium soloists the Childs brothers and the work was designed specifically for Robert Childs. Childs and the world famous Grimethorpe Colliery Band gave the first performance on tour in Perth, Australia in March 1982 (Dickson 2016, p. 22). This work was a departure from the neo-classical form of the Horovitz and Bowen works, with the three movements connected continuously and setting a new standard of technical difficulty requiring a larger range (Collier 2016, p. 17). Golland went on to write a second euphonium concerto in 1988 which along with the first concerto, remains in the standard repertoire for euphonium soloists.

Symphonic Variants of 1984 by American composer James Curnow was commissioned by Dr Harry Begian, Director of Bands at the University of Illinois with the premiere performance given by Philip Franke (United States Marine Band). The work won the American Bandmasters Association NABIM Band Composition Award in 1984 and, despite being in the format of theme and variations, is a 20-minute major work which pushes the soloist to the limit of technique, endurance and range covering nearly four and a half octaves (Bone & Paul 2007, p. 96). American composer Jan Bach's *Concerto for Euphonium and Orchestra* composed in 1990 further extended the boundaries of major works for euphonium. His concerto is longer than the Curnow at 27 minutes and is written in three movements with the unique form of *moderato – fast – slow* connected by cadenzas for the soloist. Bach wrote the work in a neo-Romantic style in order to give the euphonium an example of a 'traditional' concerto work. With this style in mind, it is more conventional and straightforward with no extended techniques used. Rather, the euphonium's lyricism is key throughout. The work was premiered by Brian Bowman at the 1992 T.U.B.A International Convention in the US but due to its length and difficulty programming it, is rarely played outside of graduate recitals at universities and colleges (Bone & Paul 2007, p. 92).

In 1995, Martin Ellerby (UK) wrote his *Euphonium Concerto* following a commission by UK euphonium soloist Steven Mead. Mead directed Ellerby:

"I'll do anything in this piece, but I must be heard. So if you expect me to play all of these weird, wonderful, odd, crazy things, I'll try to do it for you, but if I can't be heard because you overscored it, or the band's getting too heavy, then it's not going to work" (Collier 2016, pp. 26-27).

This freedom given to Ellerby allowed him to write without restriction and the result is perhaps the most unique, demanding and difficult euphonium concerto ever written. It is 22 minutes duration and written in four separate movements with each having a very different atmosphere (Collier 2016, p. 27).

Philip Wilby (UK) also wrote his *Concerto for Euphonium* in 1995 although he was not aware of Ellerby's work at the time. Wilby's concerto was written for Robert Childs (UK), completed on New Year's Eve in 1995 and premiered a few months later in 1996 by Childs (Collier 2016, p. 36). Like the Ellerby concerto, the Wilby extended the technical limits of the instrument and the work remains one of the most challenging and demanding concertos for the euphonium. Cast in two main parts, each made up of two movements, the concerto combines high energy, driving intensity and soaring melodies with extreme technical demands on the soloist with the highlight being the short second movement *Dance Zeibekikos*. This movement is often performed as a stand-alone work and is three minutes of rapid semi-quavers with constant metre changes, two octave glissandos and aggressive grace notes and trills before ending with the percussion section breaking a plate (Morris et al. 2007, pp. 136-137).

It should be noted that Philip Sparke's *Euphonium Concerto No. 1* (1995) which is now a standard in the euphonium repertoire, has not been included with the Wilby and Ellerby works of the same period as it was not originally written for solo euphonium. Originally it was a *Concerto for Horn and Brass Band* commissioned by the River City Brass Band (Pittsburgh). The euphonium version was adapted at the request of euphonium soloist Steven Mead (UK) and first performed with the Breeze Brass Band in Osaka, Japan in 1995 (Sparke 2000).

Two works of note that remain in the standard repertoire of euphonium soloists are Finnish composer Jukka Linkola's *Euphonium Concerto* written in 1996 but not released until 2004 and Romanian composer Vladimir Cosma's *Euphonium Concerto* written in 1998 but not released until 2000. Both of these works are significant and important works which remain standard repertoire for euphonium soloists today (Morris et al. 2007, pp. 142 & 146).

The majority of these landmark concertos between the Horowitz Concerto in 1972 and 2000 are in a band style with composers using traditional nineteenth century harmonies. The concertos of Philip Wilby and Martin Ellerby, however, were the first works to depart from this traditional harmony and band style writing. These two works were very demanding for the soloist, and remain demanding with their angular melodic lines, wide ranges and flexibility and fluency required for the figurative passage-work.

The image shows a musical score for Solo Euphonium, Movement 2 of Philip Wilby's Concerto for Euphonium, measures 314-347. The score is written in bass clef with a 3/4 time signature. It features a complex, angular melodic line with frequent chromaticism and wide intervals. The dynamics range from *f* (forte) to *mp* (mezzo-piano). There are several slurs and phrasing marks. A box labeled 'Q' is placed above measure 315. A box labeled 'P' is placed above measure 326. A box labeled 'Q' is placed above measure 347. The tempo is marked as *libero* (ad libitum) in measures 332-333. The score includes various articulations such as accents and slurs.

Score example 4: Philip Wilby – *Concerto for Euphonium*; Movement 2 (b 314-347)

The image shows a musical score for Solo Euphonium, Movement 4 of Martin Ellerby's Euphonium Concerto, measures 89-109. The score is written in bass clef with a 2/4 time signature. It features a complex, angular melodic line with frequent chromaticism and wide intervals. The dynamics range from *f* (forte) to *mf* (mezzo-forte). There are several slurs and phrasing marks. A box labeled 'F' is placed above measure 89. A box labeled 'G' is placed above measure 109. The tempo is marked as *Allegro con brio* with a metronome marking of $\text{♩} = 132$. The score includes various articulations such as accents and slurs. A note above measure 90 is marked as 'sung' higher notes optional.

Score example 5: Martin Ellerby – *Euphonium Concerto*; Movement 4 (b 89-109)

Concertos and major works originating from outside of the United Kingdom and United States began to emerge, including *Concerto for Euphonium* by Trygve Madsen (Norway) in 1985, *Concerto for Euphonium* by Francois Glorieus (Belgium) in 1994, 'Euphoniada' Concerto by Frigyes Hidas (Hungary) in 1995 and *Pershing Concerto* by Elizabeth Raum (Canada) in 1998. These works have not found their way into the standard repertoire of euphonium soloists but show a widening interest in solo euphonium works during the mid-1980s and 1990s (Morris et al. 2007, pp, 51, 59 &101).

The majority of works during this phase of an emerging and developing repertoire for the solo euphonium repertoire was initiated and led by prominent performers either commissioning new works or, as time went on, by composers writing works specifically for these same soloists. UK artists Bob and Nick Childs pioneered this movement during the 1980s together with Steven Mead towards the end of the 1980s. These players raised euphonium playing standards by their extraordinary skill and musicianship, being able to play major classical works such as the Elgar Cello Concerto and then taking these newly proven abilities of the euphonium and its players to composers and commissioning new works specifically for the euphonium with works that use the extended range, virtuosity and lyrical qualities of the instrument. (C Brighton 2020, pers. comm., 10 April). This international pattern was reproduced in Australia with the first major work for euphonium by an Australian composer *Concerto for Euphonium* written by Barry McKimm in 2000, commissioned by then up-and-coming euphonium soloist Matthew van Emmerik.

2.6 Background of bands in Australia

To give a full picture of the history and development of the euphonium, an exploration of the history of bands in Australia is of significant value. As has been previously discussed, the euphonium's roots lie strongly in brass and wind bands, most of which are amateur community bands.

Exploring this banding background places brass bands, wind bands and military bands in a distinctly different culture to that pertaining to classically oriented ensembles like symphony orchestras (that use massed strings as the foundation tone) used in concert music, opera and ballet or chamber groups like string quartets or wind quintets. The banding culture during the nineteenth and early twentieth century was more linked to the working class. This is due to many factors including the roots of brass banding coming from town bands or bands linked to employers in the mining and manufacturing industry, created as a social outlet for employees (Knupps 2004, pp. 2-5). Salvation Army bands which also used euphoniums were also focused on meeting working class adults and their families in the immediate environs (Banks 2013, pp. 22-25).

2.6.1 Service bands

The first mention of a band in Australia was at the reading of the Governor's commission at Sydney Cove in 1788. With limited information about the band's involvement at the event and based on the typical band at the time for such an occasion, it is most likely that the band was a military fife and drum band. (Military Music 2018).

One of the first known military bands, The Fremantle Naval Volunteers, another fife and drum band, was formed in 1879 in Western Australia. In 1893, the NSW Naval Brigade Band was founded, consisting of 22 players but the configuration of the band is unknown (RAN Band 2018). Another early colonial service band was the Victorian Naval Brigade Band. An exact formation year is not available although the photograph of the band below from the Australian War Memorial official website dates from 1898 (Australian War Memorial 2018). When the band set sail for China to suppress the Boxer rebellion (1900) as part of a naval contingent it became the first Australian Service Band to actively serve in the line of duty (RAN Band 2018).



Figure 10: Victorian Naval Brigade Band (1898)

<https://www.awm.gov.au/collection/C257436>, retrieved 17 April 2018

There are twenty-seven members in the band including the band master and this photo shows the band made up of both brass and woodwind making it very different from the early fife and drum bands. The photo shows that there was a euphonium in the band, meaning we can date the use of euphonium in Australian service bands to at least 1898.

After Federation, official service bands included the Royal Australian Navy Band in 1913, the Royal Australian Air Force Band in 1923 and the Australian Army Band in 1955 (Military Music 2018).



**Figure 11: Royal Australian Air Force Band leading returned A.I.F. troops
through the Melbourne, Victoria**

<https://www.awm.gov.au/collection/C9987>, retrieved 20 April 2018

While both the Royal Australian Navy Band and the Royal Australian Air Force Band were made up of both brass and woodwind, the Australian Army band began as a brass band. (Australian Army Band 2018). Given the fact that the euphonium played an important role in both wind bands and brass bands during the early twentieth century, it is assumed that this is the case for these early defence force bands.

In 1964, the Australian Army Band at the Royal Military College became the first of the Army Bands to change from a brass band to a brass and woodwind style band with the addition of woodwind instruments. Subsequently the other eleven Australian Army Bands soon followed. The Army Bands were soon reorganised and, on the 2nd August 1968, the Australian Army Band Corps (AABC) was formed (Australian Army Band 2018).

Many police force and fire brigades formed their first bands with brass bands rather than brass and woodwind bands, with the Band of the South Australian Police being formed in 1884 as a volunteer brass band. The Buninyong Fire Brigade Band from Victoria was formed in 1880. While not dated, this photo shows an all-brass band including two euphoniums with no woodwind instruments used (Buninyong and District Historical Society Inc 2018).



Figure 12: Buninyong Fire Brigade Band (Undated)

<http://home.vicnet.net.au/~buninhis/pages/newaug04.htm>, retrieved 01 May 2018

2.6.2 Community bands

During the 1840s-1850s brass bands began to emerge throughout Britain which coincided with the industrialisation taking place at the time that cheaper brass instruments becoming available. With the increase in factories, many workers and even employers formed brass bands as a form of socialising outside of the workplace. It is said that almost every village in the North of England had its own band during the 1840s-1880s (Herbert 1991, p. 11).

Australia adopted the British style brass band, its repertoire and imported instruments from British manufacturers Besson or Boosey & Hawkes. The timing was perfect for the brass band to prosper in Australia. At the time of the emergence and early success of brass bands in Britain, Australia was at the height of the gold rush with mass immigration to Australia resulting in a booming population. Australian culture was still very much based on British culture during the mid-nineteenth century, so it is no surprise that the popular brass band movement in Britain was reproduced in Australia (Whiteoak 2002, pp. 31-32).

Tanunda Town Band in South Australia is believed to be the oldest brass band in Australia, having been formed in 1857 as the Tanunda Brass Band. Canberra City Band, formed in 1925, claims to be the oldest concert band in Australia. It was formed by the Federal Capitol Commission to help entice workers to the new city which demonstrates the popularity of community bands during that period. Toth's Brewery Band in Sydney formed in 1927 is an early example of a band formed by an employer for its workers with the company entirely paying for the instruments and uniforms as well as giving cash donations and rehearsal facilities. Members of the band were afforded time off from work to attend performances and were also given free transport and beer (Banks 2013, pp. 16-21).



Figure 13: Tanunda Brass Band (Undated)

<https://www.tanundatownband.net/gallery?lightbox=dataItem-jw93u283>, retrieved 09 May 2020



Figure 14: Canberra City Band (1929)

<http://canberracityband.com/history/history.htm>, retrieved 14 June 2019



Figure 15: Tooths Brewery Band (1929)

<http://digitalcollections.anu.edu.au/handle/1885/48811>, retrieved 29 December 2019

One of the notable advantages of the brass band and which helped its growth, was its ability to perform outdoors. While the symphony orchestra's performance venue was in major urban town halls or indoor exhibition spaces, brass and wind bands performed outdoors in parks, bandstands and at other local community events and parades, including marching. As in Britain, bands were closely tied to their town bands though their performances at community events and other civic duties. Towns often felt an ownership of their local band, not unlike sporting teams, and this is one of the reasons for the term 'community bands' is used to describe brass and wind bands.

Salvation Army bands have been an important part of Australian banding as well. Formed in the United Kingdom in 1865 by William Booth, the Salvation Army soon introduced a band for rallies and marches and started a long history of Salvation Army banding and music. Soon after, the Salvation Army was established in Australia and the first Salvation Army band was founded in Adelaide in 1881. These bands included euphoniums as staple instruments. In the same way community bands were associated

and linked to their communities or employers, the Salvation Army bands are affiliated with a particular Corps, Division or Territory (Salvation Army Music 2020).

2.6.3 Contests

Brass bands in particular have always been associated with contests, with these competitions being a major factor in the development of the brass banding movement and its repertoire. Bands and their players would spend weeks and months of each year preparing for competitions with many prizes on offer which improved the skills of the bands. Composers and arrangers would aspire to test bands further by writing more difficult music which led to a continuing development in the skill of both bands and composers (Knupps 2004, pp. 21-22).

Band competitions in Australia began as regional contests between bands, usually at existing events such as local fairs or fetes. Larger competitions emerged with the Grand Centennial Contest (1888) being held to mark the centenary since European colonisation (Carte 2011, pp. 11-12). In 1891, the first Grand Annual Eisteddfod of Australasia was held in Ballarat, Victoria with 260 entrants who performed over the 10-day competition. The contest is still running in 2020 as the Royal South Street Eisteddfod and includes the Victorian State Band Championships as part of its competition (Royal South Street 2020).

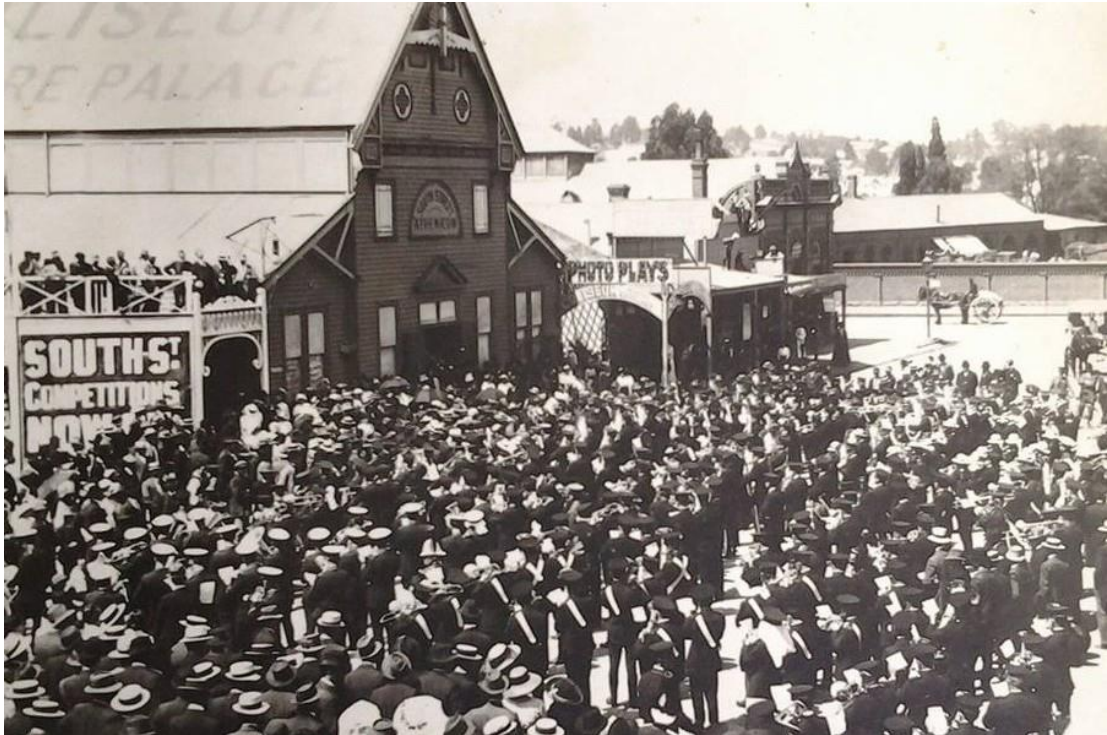


Figure 16: Royal South Street Competition (undated)

<https://royalsouthstreet.com.au/125-years/>, retrieved 26 August 2029

As well as band sections at these competitions, solo brass competitions were soon introduced. The first solo works to emerge for brass instruments were written by Percy Code with many of his eleven works being written as set works for the Royal South Street competition or for himself and other top level players to perform at that competition (van Emmerik 2011, p. 110). This link between Code and the Royal South Street competition has continued to the present day with a dedicated solo section of the competition for the works of Percy Code. Australian and New Zealand euphonium champion Wayne Bowden discussed the importance of this section in his development as a player as it introduced him to the works of Code and a different style of playing away from the standard theme and variation solos:

“As far as variation goes, I found that Percy Code gave you the widest variety to work with. Within one piece, everything from a lovely ballad to something that was more intricate, but you still had to think about it, and think about the shape of the music at the same time. But not theme and variations. Theme and variations was the big thing when I started” (W Bowden 2020, pers. comm., 15 March).

International euphonium soloist Matthew van Emmerik also discussed the South Street Competition in his development during his interview when asked what sparked him to have a focus on Australian repertoire and Australian composers:

“Early on in my career as a young person playing in solo contests and things like that I really enjoyed playing some of the traditional works and had great success in competitions with the music of Percy Code at a young age of 15 or 16 won the solo competition playing one of his pieces at the famous South Street Contest in Ballarat” (M van Emmerik 2020, pers. comm., 18 January).

As can be seen, the link between community bands and competitions in the development of both bands and composers’ works for them and then further the link to solo competitions at these band events and is directly responsible for the emergence of early Australian solo repertoire for brass instruments.

While the association between community banding and solo competitions helped the emergence of solo repertoire for brass in Australia, the link of the euphonium to brass and wind bands rather than the 'high-brow' orchestral or chamber music ensembles throughout much of the second half of the nineteenth century and the twentieth century is a major contributing factor towards the relatively slow development of solo music intended specifically for the euphonium in Australia.

2.6.4 Band culture

There has always been a strong culture associated with the brass band and wind band movements, beginning with the emergence of community brass bands in the north of England during the early nineteenth century. Ensemble music had largely been an upper-class activity prior to this period but with bands being formed by workers in towns, villages, factories and mines after the industrial revolution, a strong working class banding culture was formed. These bands were predominately community-based groups associated with the village or the company and were important for keeping morale high for the workers (van Emmerik 2011, p, 35). These trends were exported to British colonies like Australia and New Zealand and were wide-spread by the end of the nineteenth century.

There are both positives and negatives of the banding culture on solo euphonium repertoire. As discussed in section 2.6.3, contests which have a long history with banding, led to the emergence of the first solo works for brass in Australia with the solo repertoire for non-specific B \flat instruments being written for the Royal South Street Competition in Ballarat. But the counter argument to this is that solo brass repertoire

has been linked too closely to the banding culture and contests, not allowing it to be developed in a large scale classical concert work tradition.

Brenton Broadstock discusses this when asked about how the mindset about the euphonium as a solo instrument could be changed amongst the general public and composers outside of the band world;

"I think we have to break the amateurishness of the way things are done in the brass band world. I think it's still very much stuck in the old fashion local community kind of thing. Not sure if you agree with that? But it's still kind of run as if it's an eisteddfod or something. And that's fine, there's nothing wrong with eisteddfods but, it needs to go up several notches, to the point where you have the brass band elevated or brass playing. I keep saying brass band, but only because euphonium is, of course, a core instrument in that. Brass needs to be elevated to the point where it becomes much more professional in its way of looking. It doesn't look up, that's the thing and sometimes that comes back to social things, people who run it are happy to just carry on and not push higher " (B Broadstock 2020, pers. comm., 3 March).

Scott Kinmont adds further to this in relation the late emergence of Australian solo euphonium music;

"I think because the music culture in Australia, particularly until recently has been very compartmentalised. People in the brass band world would not move outside the brass band world. And in fact, if you notice something in the history of the movement as I'm sure you do, you have Salvation Army guys who weren't allowed to play music from outside and their music wasn't allowed to be played outside.

Even in what we see as a musician, as a musician I see the brass band movement as very much a sub culture of what is going on around it, but then within that there was this split where it's like "you shall not play this music, you shall not play that music". I think orchestral musicians, particularly brass players for a long time have been quite... they've had a bit of a snobbish view of what happens with the brass band world. I think that has changed a lot because a lot of those players in orchestras have now had some sort of brass band involvement as well. So, they have opened up the minds of these guys" (S Kinmont 2019, pers. comm., 16 December).

While there have been limitations on the emergence of Australian solo euphonium repertoire indirectly caused by the banding culture, there have been some positive developments made in this area as well. During the nineteenth century in particular, the banding movement didn't inspire a wealth of original music, rather transcriptions and adaptations of classical music and operas were performed. This changed during the early twentieth century and during the 1920s and 1930s when the band community began to commission test pieces for contests by well-known composers such as Gustav Holst, John Ireland and Sir Edward Elgar and continued through the mid twentieth

century with Eric Ball, Ralph Vaughan Williams, Malcom Arnold and Edward Gregson all being commissioned for test pieces for contests by the band community and organisers of these contests (Knupps 2004, pp. 32-34).

This also took place within the Australian band community in relation to brass solo repertoire with both composers of early brass solo works, Percy Code and Helen Johnston, coming from within the banding community themselves. Wayne Bowden discusses the importance of these pieces for solo players like him and states in his personal interview that “in 1979, all of the solos that were test pieces for the Australian Championships both junior and senior were written by Australian composers. And they were all written about a wildflower of Western Australia” (W Bowden 2020, pers. comm., 15 March).

In 2014, the National Band Council of Australia commissioned eight major works by Australian composers for the open brass band and wind band test piece section at the 2015 Australian National Band Championships being held in Sydney. These works were commissioned as part of the Centenary of ANZAC celebrations with all works having an ANZAC theme. The eight works were:

A Grade (Brass Band) – *Gallipoli* by Barry McKimm

B Grade (Brass Band) – *Honoris Causa* by Michael Forsyth

C Grade (Brass Band) – *The Valiant* by William Broughton

D Grade (Brass Band) – *ANZAC Variations* by Phillip Rutherford

A Grade (Wind Band) – *25 April 1915* by Graham Lloyd

B Grade (Wind Band) – *Parapet Crenellations* by Greg Butcher

C Grade (Wind Band) – *ANZAC Suite* by Brendan Collins

D Grade (Wind Band) – *ANZAC Ceremonial and Recessional* by Brendan Collins

The vast majority of the solo euphonium repertoire to emerge in Australia since 2000 has been through the commissioning of works by soloists who themselves have emerged through the banding community or written by composers directly involved in the community. They have identified a need for repertoire in this area and have led the way writing for themselves as a community.

With the majority of Australian solo euphonium repertoire being written by either composers who are brass players themselves or composers within the banding community during the twentieth century, it has been difficult to break out of this mould that might lead composers to write for the instrument in a style outside of these banding conventions. This includes adherence to older tonal styles of melody, harmony and instrumentation practice as well as conventions about sound production, including the matter of vibrato discussed earlier. As more composers and audiences become aware of the euphonium as a solo instrument and its capabilities in the realm of classical concert music, other composers from outside the banding tradition may be encouraged to write for the instrument.

Chapter 3 - Australian Solo Euphonium Repertoire

3.1 Introduction

Prior to 2000, there were only three works written specifically for solo euphonium by Australian composers and 14 works written for non-specific solo brass instruments by two composers, Percy Code and Helen Johnston. Since 2000, a significant repertoire for solo euphonium by Australian composers has emerged. Australian solo euphonium repertoire can be categorised into three main sections: first, educational works mostly written for non-specific solo brass and largely beginner works; second, solo works written prior to 2000 with the exception of three works, written for non-specific solo brass instrument and, third, works from 2000 onwards which were written specifically for solo euphonium.

3.2 Educational and student repertoire

From 1963 until the present, there have been Australian solo works written for education and examination purposes, primarily at the instigation of the Australian Music Examination Board (AMEB) for inclusion in their syllabuses and corresponding publications for foundation euphonium exams from grade one to four. Some were existing works that were also included. All such works were written for non-specific brass instruments thus allowing their inclusion in the trumpet, tenor horn, euphonium, trombone and tuba syllabuses and publications. They appear in this catalogue to maintain a comprehensive catalogue of Australian works played by euphoniumists to inform musicians and teachers. The works are listed in chronological order.

Composer	Title	Year	Accompaniment Setting
Dreyfus, George	<i>Doll's House (The)</i>	1963	Piano
Dreyfus, George	<i>Nullabor Hideout</i>	1965	Piano
Cooper, Ian	<i>Sevens</i>	1992	Piano
Brumby, Colin	<i>Song of the Bard</i>	1993	Piano
Ross, Craig	<i>Ballade</i>	1993	Piano
Ross, Craig	<i>Caprice</i>	1993	Piano
Ross, Craig	<i>Frogs and Bilby</i>	1993	Piano
Bailey, Kerin	<i>Cool It!</i>	1995	Piano
Bailey, Kerin	<i>Lightly Latin</i>	1995	Piano
Bailey, Kerin	<i>Little Swinger</i>	1995	Piano
Bailey, Kerin	<i>Mister Smooth</i>	1995	Piano

Bailey, Kerin	<i>Rocket Up</i>	1995	Piano
Bailey, Kerin	<i>Soft Winds</i>	1995	Piano
Brumby, Colin	<i>Berceuse</i>	1995	Piano
Brumby, Colin	<i>In Memoriam</i>	1995	Piano
Brumby, Colin	<i>Twilight Hymn</i>	1995	Piano
Gross, Eric	<i>A Little Hymn</i>	1995	Piano
Gross, Eric	<i>Brass Fun!</i>	1995	Piano
Gross, Eric	<i>Brass in Three</i>	1995	Piano
Gross, Eric	<i>Dance</i>	1995	Piano
Holley, Alan	<i>Potato Flower</i>	1996	Piano
Holley, Alan	<i>Rain Time</i>	1996	Piano
Holley, Alan	<i>Soft Sun</i>	1996	Piano
Fisher, Tim	<i>Daybreak</i>	2000	Piano
Fisher, Tim	<i>Pebble Beach</i>	2000	Piano
Broadstock, Brenton	<i>Danny's Song</i>	2002	Piano
Brodbeck, George	<i>Busy Body</i>	2002	Piano
Campbell, Stuart	<i>Stillness</i>	2002	Piano
McKimm, Barry	<i>Love in the Garden</i>	2002	Piano
Pollard, Mark	<i>Sounding the Distant Bell</i>	2002	Piano
Clarke-Jones, Catherine	<i>Paragliding</i>	2003	Piano
De Visser, Peter	<i>One Extra Minute</i>	2003	Piano
McKenzie, Daryl	<i>Mixed Berries</i>	2003	Piano
Ross, Craig	<i>Air</i>	2017	Piano
Ross, Craig	<i>Bella Canzone</i>	2017	Piano
Ross, Craig	<i>Blue Mountain</i>	2017	Piano
Ross, Craig	<i>Big Smoke</i>	2017	Piano
Ross, Craig	<i>Bird Song</i>	2017	Piano
Ross, Craig	<i>Gentle Melody</i>	2017	Piano
Ross, Craig	<i>High Seas Adventure</i>	2017	Piano
Ross, Craig	<i>Let's Rock!</i>	2017	Piano
Ross, Craig	<i>Let's Swing!</i>	2017	Piano
Ross, Craig	<i>Magpie Melody</i>	2017	Piano
Ross, Craig	<i>My Dog Ned</i>	2017	Piano
Ross, Craig	<i>Possum on My Roof</i>	2017	Piano
Ross, Craig	<i>Rainforest Melody</i>	2017	Piano
Ross, Craig	<i>Rock On!</i>	2017	Piano
Ross, Craig	<i>Wanderer (The)</i>	2017	Piano
Ross, Craig	<i>Wombat Waddle</i>	2017	Piano

Table 2: Australian educational/examination solo works written for non-specific brass instruments used by euphoniumists

3.2.1 Australian Music Examination Board and the euphonium

The Australian Music Examination Board (AMEB) is an organisation which provides a comprehensive system of graded examinations for music, speech and drama across

Australia. It was formed initially at the University of Melbourne and University of Adelaide in 1887 and then became a national organisation in 1918. In its present shape the AMEB is run by a Federal Board and six state offices. AMEB music exams are conducted in accordance with a set syllabus determined by the Federal Board. This covers all levels from preliminary grade exams suitable for beginner musicians, through eight graded levels that progress students from beginner through to advanced followed by three diploma levels Associate in Music (AMusA), the Licentiate in Music (LMusA), and ultimately the Fellowship in Music (FMusA) which are considered by the AMEB as commensurate with university level exams (AMEB 2020).

The early AMEB syllabuses were modelled on the Associated Board of the Royal Schools of Music (ABRSM) from the United Kingdom. Initially, these contained very few, if any, Australian works across all instruments. In 1931, the AMEB Federal Board discussed the need to have Australian works in their syllabuses and in that year they commissioned several piano works from Australian composers including Alfred and Mirrie Hill, Margaret Sutherland, William James and Ivy Ayres. In 1936 these works began to be listed in the syllabus with *A Kookaburra Laughs at the World* by Mirrie Hill being added to the Grade 4 piano syllabus and *The See-Saw* by William James being added to the Grade 6 piano syllabus in 1944 (Crews 2018, pp. 75-80). This trend increased over ensuing decades. However, the organisation has tended to place its primary focus on piano and the principal orchestral instruments, especially on strings, on music theory and singing. A distinctive syllabus designed for the euphonium is only a relatively recent development dating from the turn of the present century, and, with it, a concern for Australian pieces that might be played and examined on that instrument.

Despite now having a dedicated euphonium syllabus, none of the works listed in Table 2 above are written specifically for the euphonium. Level 1 which covers the beginning Grades of 1-4 is where the Australian repertoire commissioned by the AMEB is found. For euphonium, there are two different publications, the *AMEB Series 1 Brass Book* in 1998 and the *Orchestral Brass Series 1* books in 2004, both published by Allans Publishing Melbourne. One complete section of each AMEB grade, List B, covers pre-twentieth century works. Due to the absence of any repertoire

for solo euphonium pre-twentieth century these works are transcriptions of music originally composed for other instruments including trumpet, trombone, cello and bassoon.

The 1998 *AMEB Series 1 Brass Book* was published for use by all brass instruments and printed in three versions, B \flat instruments, E \flat instruments and C instruments. The works in this series which cover Grades 1-4 are either Australian works compiled by the AMEB or arrangements by Australians for the section which covers pre-twentieth century works (S Hodgson 2020, pers. comm., 9 April). This AMEB Federal Board initiative to compile a book for the syllabus by Australian composers was a positive development, but still shows an ongoing perception that solo works for brass can be written as generic works covering all instruments from trumpet to tuba. This mirrors the early Australian repertoire of Percy Code and Helen Johnston composed for generic B \flat brass instruments to be considered in the next section.

The later publication by the AMEB in 2004, *Orchestral Brass Series 1*, is published with versions for each instrument and consists also of works by Australian composers. Despite being written only six years after the initial brass series, this book shows a positive development from the generic brass solo works of the previous publication to sets of works specifically composed for each brass instrument. Although there remains some overlap in repertoire across the instruments, the majority of solo repertoire in the 2004 AMEB brass publications is written for specific instruments.

This Australian solo repertoire from both publications, whether written for non-specific brass instrument or specifically for euphonium, is designed for beginner and intermediate level players. The repertoire does offer a wide variety of style and genres from arrangements of traditional classical themes to new compositions that include unaccompanied studies, modern works and jazz-inflected works. Due to the time restrictions of AMEB exams these works are short, with most being between one to two minutes in duration and specifically written to meet the guidelines of technical capabilities corresponding to each grade level.

Alongside these two publications, the syllabus offers a manual list with works from other publications or stand-alone works. Only a small number of these listed pieces were written specifically for euphonium; most are from trombone albums which list euphonium as an option for the solo part.

Level 2 of the AMEB syllabus covers Grades 5 – 8 and is aimed at the developing player, usually high school aged students. There is no AMEB publication containing examination pieces for brass instruments in the Level 2 grades, so all works are listed in a manual syllabus. While there are some works specifically written for euphonium on the syllabus for these grades, there still remains many transcriptions from trumpet and trombone, particularly in the earlier grades five and six.

The AMEB's Level 3 grades covers the advanced, developed player and are performance diplomas offering three levels Associate in Music (AMusA), the Licentiate in Music (LMusA), and, ultimately, the Fellowship in Music (FMusA). The AMusA and LMusA diplomas have manual lists and contain works all written specifically for the euphonium. The FMusA diploma is an own choice exam with no set works listed, rather a chosen program is submitted for approval at the time of enrolling for the diploma. The only Australian work listed in either of the Level 3 syllabuses is the Barry McKimm *Euphonium Concerto*.

In comparison, Trinity College syllabuses from the United Kingdom include many works in the developing and intermediate grades from trumpet or trombone solo books alongside more works (than the AMEB) composed specifically for euphonium as the grades progress. Adapted trumpet and trombone works are listed only to create a richer range of choice for euphonium candidates, rather than being the majority of the list as is the case with the AMEB syllabus. Like the AMEB diploma syllabus, the Trinity College diploma listing consists completely of original works for euphonium.

While the fundamental function of the AMEB is to provide graded assessments of the achievements of music students and not the expansion of repertoire, they have made positive steps to encourage local original repertoire from Australian composers by approaching them to compose works for both the 1998 publication *AMEB Series I Brass Book* for non-specific brass instruments and the specific works for euphonium

for the 2004 *Orchestral Brass Series 1* for Level 1 exams. Unfortunately, this enlightened approach was not continued into the developing and advanced Levels 2 and 3 with no Australian works listed in any of the level 2 grades and only the McKimm Concerto listed in level 3. This seems to reflect an older mindset that it is sufficient to prescribe works for trumpet and trombone on the euphonium syllabus, particularly in the early level 2 grades, but this neglects the plethora of works written specifically for euphonium for these levels, including a number of newer Australian works which would suit all grades across level 2 and 3. While it is not the role of the AMEB to expand the repertoire of the euphonium, there is scope for them to do this by including existing repertoire written specifically for euphonium both by Australian and international composers. Below is a table of existing works by Australian composers written specifically for euphonium which in my personal opinion, would be suitable for inclusion in the AMEB's euphonium syllabus.

Composer	Title	Year	AMEB Grade	Publisher
Hyde, Miriam	<i>Festival March</i>	1965	2 nd Grade	Australian Music Centre
Hallam, Adrian	<i>Maximus</i>	2018	5 th Grade	SMP Press
Hancock, Martyn	<i>Concertino</i>	2014	5 th Grade	www.fletchermitchell.com
Gott, Barrie	<i>From the Heart</i>	2002	6 th Grade	Muso's Media
Gross, Eric	<i>Euphonism</i>	1988	6 th Grade	Australian Music Centre
Palamountain, Chris	<i>Indigo Contrasts</i>	2015	6 th Grade	www.fletchermitchell.com
Forsyth, Michael	<i>Harlequinade</i>	2013	8 th Grade	Kookaburra Music
Lourens, Alan	<i>Rite of Passage</i>	2019	8 th Grade	Cimarron Music
McCunnie, Jared	<i>Freefall</i>	2019	8 th Grade	Jared McCunnie Music
Preusker, Wayne	<i>Euphoism</i>	2014	8 th Grade	www.fletchermitchell.com
Broadstock, Brenton	<i>Concertino 'Under Capricorn'</i>	2010	AMusA	www.brentonbroadstock.com
Collins, Brendan	<i>Concerto for Euphonium</i>	2010	AMusA	www.brendancollins.com.au
Lourens, Alan	<i>Sonata 'Arcades and Alleyways'</i>	2014	AMusA	Cimarron Music

Batterham, Andrew	<i>Caprice</i>	2015	LMusA	Australian Music Centre
Fitzpatrick, Mike	<i>Folk Dances</i>	2008	LMusA	Fitz Music
Lourens, Alan	<i>Concerto for Euphonium</i>	2015	LMusA	Cimarron Music

Table 3: Australian solo euphonium works suggested for AMEB euphonium syllabus

3.3 Australian repertoire played by euphoniumists prior to 2000

Australian solo works written specifically for euphonium did not appear until 2000 with three notable exceptions; *Festive March* by Miriam Hyde in 1965, *Euphonism* by Eric Gross in 1988 and *Harlequinade* by Michael Forsyth in 1994. Prior to that, in Australia, solo works were written for general B \flat instruments including cornet, trumpet, baritone, euphonium, trombone and tuba without distinct specification. Primarily, such works were written as competition pieces (with piano accompaniment) by two composers, Percy Code (1888-1953) and Helen Johnston (1910-1982). Because they were designed for all B \flat brass instruments, these pieces did not make full use of the greater extended range available on the euphonium compared to the cornet or trumpet.

Composer	Title	Year	Accompaniment Setting
Code, Percy	<i>Wendouree</i>	1919	Piano
Code, Percy	<i>Miranda</i>	1920	Piano
Code, Percy	<i>Neath Austral Skies</i>	1921	Piano
Code, Percy	<i>Zelda</i>	1923	Piano
Code, Percy	<i>At Dawn</i>	1925	Piano
Code, Percy	<i>At Sunset</i>	1925	Piano
Code, Percy	<i>Zanette</i>	1925	Piano
Code, Percy	<i>Lucille</i>	1927	Piano
Code, Percy	<i>Valse Caprice</i>	1933	Piano
Code, Percy	<i>Prelude de Concert</i>	1934	Piano
Johnston, Helen	<i>Anna Karenina</i>	1953	Piano
Johnston, Helen	<i>Leonie</i>	1953	Piano
Hyde, Miriam	<i>Festive March</i>	1965	Piano
Johnston, Helen	<i>Carrissima Mia</i>	1967	Piano
Johnston, Helen	<i>Endeavour</i>	1969	Piano
Johnston, Helen	<i>Anastasia</i>	1970	Piano
Gross, Eric	<i>Euphonism 1, op. 161</i>	1988	Piano
Forsyth, Michael	<i>Harlequinade</i>	1994	Piano

Table 4: Australian repertoire played by euphoniumists prior to 2000
(works specifically written for euphonium in bold)

3.3.1 Percy Code

Percy Edward Code (1888-1953) was born in South Melbourne, Victoria and was from a musical family. His father, Edward Thomas Code, was a cornet player and one of Australia's foremost brass band conductors during the nineteenth century as well as having a successful career as a soloist, conductor and composer himself. Percy Code was taught by his father and won numerous solo competitions including the 1910 South Street competition in Ballarat (van Emmerik 2011, p. 109). He left Australia in 1911 and studied at the London College of Music, winning their solo competition leading to him going on tour with the English Besses o' th' Barn Band on their world tour as a soloist. Code then returned to Australia and settled in the regional city of Ballarat, Victoria working as a band conductor and teacher. As a professional musician, Code worked in the United States as a trumpet player with the San Francisco Symphony Orchestra under Alfred Hertz for the 1922-23 season and returned to Melbourne in 1924 to work in radio with 3AR and various theatre orchestras. In 1929 he became the principal conductor of the new Australian Broadcasting Company. He conducted many of the newly founded state orchestras of the ABC during the 1930s (Gibney 1981).

Code wrote his 11 solo works between 1919 and 1934 in a variety of styles as described by him on the solo and piano scores including *reverie*, *romance*, *solo brillante*, *caprice* and *serenade*. Despite these varied styles, the works have similar harmonic structure and piano accompaniment lines, allowing performers and audiences to easily identify Code's solo works. There is little use of twentieth-century compositional techniques evident in these works with the melodic and harmonic style consistent with late nineteenth century practice and forms connected with traditional templates like ternary and rondo. Although the inspiration for each individual work is not known, each work does offer a specific concept and many of them are linked to his hometown, Ballarat (van Emmerik 2018). For example, Code's first work, and the first composition written for brass by an Australian composer was *Wendouree* in 1919. *Wendouree* is the name of a lake in Ballarat and it is documented that this work was written to be used as the test piece at the South Street Competition held in Ballarat (Greaves 2001, pp 17-18).

Cornet in B^b

Wendouree (Romance)

SOLO for CORNET, BARITONE, TROMBONE, or EUPHONIUM

Percy Code

Andante Moderato

Cornet or other Instrument in B^b

Piano

mf

Cadenza

rit.

Andante con Moto

p *con espress.*

ff *p*

B2 51

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Score example 6: *Wendouree* by Percy Code (b1-10)

The 11 Code solos were a welcome departure from the traditional theme and variation solo works that were the staple for brass soloists of the early twentieth century. The fact the Code's solos were all written for the Cornet Championship section in Ballarat's South Street Competition meant that they required the soloist to have both fine technical facility and musicianship. All of Code's works demonstrate a strong musical line designed to test and prioritise the musicianship of the soloist rather than facile technical display, as was the case with theme and variation works. Nevertheless,

the Code works are certainly not easy and designed for experienced and advanced players. There are still moments that require an advanced technical skill set, but melody is always the focal point.

3.3.2 Helen Johnston

Helen Johnston (1910-1982) was born in Collingwood, Victoria and was the eldest of four children born into a musical family. Johnston found herself in brass bands early on as her father, Frank Johnston was the conductor of the local Collingwood Brass Band and later the Metropolitan Fire Brigade Band of Melbourne (Greaves 2001, p. 64).

Johnston's first work *Day Dreams* for violin and piano was composed when she was sixteen and was published by Allans & Co. in *Modern Masters for the Violin*. She went on to study composition and piano in Melbourne with Percy Jones. In 1943, she composed *To Me You're Everything* for popular radio star Ivan Maher and the Columbia label for which she received financial remuneration. This was quite rare for an Australian female composer during the 1940s (van Emmerik 2011, p. 114).

Johnston wrote her five solo works for non-specific brass instruments between 1953 and 1970, mostly commissioned for State and National Championship competitions. Her first two solo work *Anna Karenina* and *Leonie* were written in 1953, the same year her father died. It is thought that these works were composed to honour his memory. *Anna Karenina* was her first work and is based on Tolstoy's novel *Anna Karenina*. It was the set work for the Championship Cornet Section at the 1953 Ballarat competition and features many varying tempos, styles and moods. Following Johnston's first two works in 1953, there was a substantial gap in her compositions for solo brass until the appearance of *Carissima Mia* (1967), *Endeavour* (1969) and *Anastasia* (1970) (van Emmerik 2011, pp. 114-115).

As well as being the first Australian female composer for solo brass, Johnston was also the first female adjudicator of brass band and solo competitions in Australia beginning with the Victorian ABC contest in 1966. This led to her traveling Australia as an adjudicator of solo and band competitions and she was interviewed by the

Australian Woman's Weekly in 1970 about her unique position as Australia's only female adjudicator (van Emmerik 2011, pp. 114-115).

The five Johnston solo works are more virtuosic than the works of Code earlier in the twentieth century with the exception of *Leonie* which is a slow melody work. As with the Code works, the majority of her compositions were written for the Open Cornet Championship at the South Street Ballarat Contest and focus on *cantabile* melodies requiring mature musicianship. Beginning with her first solo work *Anna Karenina*, Johnston wrote demanding works which pushed the technical limits of soloists of the day while maintaining a strong sense of musical line. Dr Matthew van Emmerik discusses this work and its translation to solo euphonium in his 2011 PhD thesis:

“This piece works extremely well on the euphonium; the piece has an operatic feel to it; flowing melodies and interludes which in turn suits the euphonium's tessitura, virtuosity and lyricism. It is important to discuss this piece as it was originally conceived as a challenging piece for cornet – a more stereotypically virtuosic instrument, and the fact that it is now commonly played on euphonium shows how playing this demanding repertoire has expanded playing technique and virtuosity on the instrument” (van Emmerik 2011, p. 116).

The Johnston solo works continued to push the technical limits for brass soloists with *Endeavour* (1969) in particular being a notoriously difficult solo to play. Euphonium soloist of the day Wayne Bowden describes *Endeavour* as “a wonderful work that took you on a journey, but quite difficult to play and harder than any Australian repertoire that had preceded it” (W Bowden 2020, pers. comm., 15 March).

Similar to the solo works of Code, the Johnston solo works, despite being written in the mid twentieth century, are still redolent of a nineteenth century tonal style, similar to the band works of the nineteenth and early twentieth centuries with functional harmony rather than more contemporary writing which was beginning to emerge around the same time as can be seen in score example 7 below.

(Ex Horn - opt.) *rit.*

ff *f* *mp*

C *Doloroso* *mp* *cresc.* *mp* *rall.*

rall. *a tempo - hornpipe* **D**

f *ff* *pp* *f dim.* *pp* *mf*

21 24 29

Score example 7: *Endeavour* by Helen Johnstone (b20-33)

3.3.3 Other composers

In addition to Percy Code and Helen Johnstone, three other Australian composers wrote works prior to 2000. Miriam Hyde composed *Festive March* in 1965, Eric Gross his *Euphonism 1, Op 161* in 1988 and Michael Forsyth his *Harlequinade* in 1994. All of these works were written specifically for euphonium.

Miriam Hyde (1913-2005) was born in Adelaide, South Australia and studied at the Elder Conservatorium with William Silver after first studying with her mother. After graduating with a Bachelor of Music, she won a scholarship to study at the Royal College of Music in London for three years and studied piano and composition with Arthur Benjamin and R.O. Morris. Hyde returned to Australia in 1936, settling in Sydney where she lived and worked for the majority of her life and won wide-spread national recognition for her music and her contributions to music education. She was not a brass composer, writing predominately for piano, voice, chamber groups, viola, clarinet, flute and orchestral works (Australian Music Centre 2020).

Festive March is her only work for brass and was written by Hyde for her son Robert, who played the euphonium in his school's Cadet Brass Band. It is a simple work written for an early high school level player. It is nevertheless well written for the euphonium and harmonically interesting for the piano accompanist. It is an important work for the euphonium in Australia as it was the first work written specifically for solo euphonium by any Australian composer.

* The composer's son, Robert played the euphonium in his school's Army Cadets brass band.

Festive March

For Robert *

Miriam Hyde (1913 - 2005)

The musical score for 'Festive March' by Miriam Hyde is presented in two systems. The first system shows the Euphonium and Piano parts. The Euphonium part begins with a mezzo-piano (*mp*) dynamic, while the Piano part starts with a forte (*f*) dynamic. The second system, starting at measure 6, shows the Euphonium part marked forte (*f*) and the Piano part marked mezzo-forte (*mf*). The Piano part includes a triplet of eighth notes in the first measure of the second system.

Score example 8: *Festive March* by Miriam Hyde (b 1-9)

Eric Gross (1926-2011) was born in Vienna, Austria and emigrated to England as a 12-year-old in 1938 and studied at Trinity College of Music and then the University of Aberdeen in Scotland. He worked in both Sri Lanka and New Caledonia before settling in Sydney, Australia in 1958. Initially at the NSW State Conservatorium of Music, Gross moved to the University of Sydney Music Department in 1960 where he taught until his retirement in 1991 as Associate Professor of Music (Dorum 1997, pp. 542-543). As a composer, Gross received commissions from the Australian Broadcasting Commission (ABC), Film Australia for film scores and Screen Gems Columbia for TV scores. He also wrote for orchestra, (wind) band, organ, piano and

voice, with six concertante works and a wide variety of chamber group and solo works that included brass, woodwind and strings (Australian Music Centre 2020).

Gross wrote *Euphonism I* in 1988 and dedicated it to Bartholomew Pang. The work is approximately four and a half minutes in duration and was written for euphonium (or baritone) and piano. He made the solo part available in both treble and bass clef and suggested on the cover of the score that it may be played by other instruments of similar range eg bassoon and violoncello. This is an interesting shift in thinking to have a work specifically written for solo euphonium and for the composer to suggest that it could be performed by other instruments of similar range. Included as composer's notes in the score, Gross writes of the work:

“This piece was written with the purpose of exploiting the melodic and dynamic capabilities of the solo instrument. Great attention must be paid to performance details, such as tempi, dynamics, phrasing and also to the balance with the piano accompaniment, which is fairly simple. The first section (bars 1-30) should not be too quick, so that the second section (bars 30-84) can provide a lively contrast. The third section ought to be aggressive (bars 90-101), leading to a short solo cadenza, which subsides into a slow, quiet ending (bars 105-109). Although composed primarily as a euphonium solo, the solo part may be played by other instruments of similar range (eg B \flat baritone, bassoon, violoncello)” (Gross 1988).

This piece is more substantial than the Hyde. There are multiple sections and styles which have been specifically written to demonstrate the inherent capabilities of the euphonium. The opening is marked *andante* and uses a simple melody in the lower and middle register of the euphonium over simple piano chords to allow the euphonium's rich tone to be the focal point right from bar 1. As the *andante* section goes on, the piano accompaniment grows in complexity leading into an *allegretto* section which provides an opportunity for the euphonium soloist to show the more technical side of the instrument and again utilises the euphonium's middle and lower register. Following a brief *con spirito* section, the work returns to the opening feel, this time marked *lento* and uses sustained F3 and F2 in the middle and low register while the melodic work is given to the piano accompaniment.

Interestingly, *Euphonism I* uses the middle and lower register and does not go above a F4. Solo works of the standard and period would normally use another fourth above that up to B \flat 4 and works written for generic brass instruments would avoid low-pitched passages or the deep pedal register which are impractical for the trumpet,

cornet and horn (whereas the euphonium has a pedal register available to it). This shows Gross has written this work specifically for the euphonium and has thought about the qualities and capabilities of the instrument.

Michael Forsyth was born in 1957 and studied composition at the University of Sydney with Eric Gross. He himself is a brass player having studied both tenor and bass trombone at the Sydney Conservatorium of Music and going on to work as a freelance musician with many ensembles including the Australian Opera and Ballet Orchestra. Forsyth is a notable soloist having won several Australian National Bass Trombone championships. His compositions have been performed and recorded both in Australia and internationally (Forsyth 2019).

Harlequinade for solo euphonium and piano accompaniment was written for Australian euphoniumist Mark Howcroft in 1994 and is a demanding and virtuosic work requiring a high level of technical skill from both the soloist and the pianist. It is seven minutes in duration and is a playful *giocoso* in compound time predominately in 6/8 giving it a light bouncy feel throughout together with occasional 3/4 bars used at the end of musical ideas throughout the first section. Other multimeetre times are used throughout the middle and final sections with 5/8, 7/8, 9/8 and 12/8 all used.

The work is a vehicle of display for the euphonium and what can be achieved with it. It makes use of the full range of the instrument covering more than three and a half octaves from F1 to C4. It is written to showcase the strengths of the euphonium making use of the low and pedal register of the euphonium, notes that are not attainable by three valve brass instruments such as the cornet, trumpet or tenor horn. The middle section of the work allows space for the singing qualities of the euphonium to be displayed with room for musical expression and playing from both soloist and piano accompanist. It also requires a high level of dexterity from the soloist as the work is constantly moving between registers with large intervals up to 12ths being the standard throughout the work at a quick tempo. *Harlequinade* is a fantastic display of the euphonium as a solo instrument and showcases all of the instrument and the soloists' strengths.

3.3.4 Summary of repertoire prior to 2000

There has been a clear evolution of solo repertoire for euphoniumists in Australia during the twentieth century. For the first two decades, there was no original Australian solo brass music with players left to play music from international composers. This music largely consisted of theme and variation solos written for non-specific brass instruments or transcriptions and arrangements of popular music of the day. In 1919, Percy Code wrote the first Australian brass solo *Wendouree* and went on to write a total of 14 brass solo works between 1919-1934, all for non-specific brass instruments. These works were also a shift away from the theme and variation style solos of the turn of the century and were programmatic works allowing soloists to develop and show both technical skill and musicality. These works were very popular amongst soloists in Australia throughout the twentieth century and remain an important part of the solo brass repertoire to this day.

Helen Johnston wrote her five solo brass works between 1953-1970. Like the Code pieces, Johnston's works were still for non-specific brass instruments and with piano accompaniment, but they tested the limits technically of what the brass players could do. Her works were also mostly programmatic. They provided abundant opportunities for the soloists to express themselves musically and put their own stamp on the performance. Both composers emerged from musical families and from their early immersion in the brass band and competition milieu.

While only three works were written specifically for solo euphonium in the twentieth century, they also show an evolution of writing and thinking by composers. The first, Miriam Hyde's *Festive March* (1965), was a simple solo work with piano written for her son who was playing euphonium in his school cadet band. While this work is somewhat insignificant in itself, it is an important milestone for Australian solo euphonium repertoire as the first work specifically for euphonium by an Australian. It demonstrates that the composer considered the euphonium worthy of a work specifically for it, not just another generic brass solo.

The second work is *Euphonism 1* by Eric Gross, composed in 1988 is a more substantial work than *Festive March* but is still brief at just under five minutes. It is quite clearly written specifically for the euphonium. Putting aside the title of the work,

Gross has explored the lower range of the instrument throughout the work which while playable on a cornet or horn, is not a resonant register while on the euphonium, is a warm, lush register.

The final work from this period is *Harlequinade* by Michael Forsyth. Composed in 1994 it expands on the work already done by Hyde and Gross. The work explores the full range of the euphonium making use of the low and pedal register of the instrument as well as showcasing the flexibility and dexterity of it. It is a far more demanding work than the Hyde and Gross works and shows the trajectory of euphonium specific compositions from the non-specific brass works of Code and Johnston through to the emergence of works from 2000 onwards.

The twentieth century was the birth of Australian solo euphonium repertoire. From no works through to the composition of non-specific brass works from 1919-1970 by two composers, then the appearance of three works specifically for solo euphonium in 1965, 1988 and 1994, all the while pushing the boundaries of what was required by the soloist technically, led to the first extended major work specifically for solo euphonium. This was also the first work written for an ensemble setting, not piano accompaniment: Barry McKimm's *Euphonium Concerto* with string quartet and piano composed in 2000.

3.4 Australian solo euphonium repertoire since 2000

McKimm's *Euphonium Concerto* was the first major concert work by an Australian composer. Since 2000, there has been a steady increase in the number of works written specifically for solo euphonium by Australian composers who discovered the singing qualities, the expansive range and technical dexterity available on the instrument, as presented by modern-day players. Table 5 shows the extensive increase in the number of works composed specifically for the euphonium. Note that this list is no longer referring to generic B \flat brass instruments. What may have brought about such a significant shift towards works written for the euphonium as a concert instrument?

Composer	Title	Year	Accompaniment Setting
McKimm, Barry	<i>Euphonium Concerto</i>	2000	String Quartet & Piano; Piano Reduction
Briton, Jamie	<i>Paeon</i>	2000	Organ
Sztutiko, John	<i>Andante Brilliante</i>	2000	Piano
Wells, Jessica	<i>U.F.O.</i>	2000	Unaccompanied
Keller, Peter	<i>Silverback</i>	2001	Brass Ensemble
Butcher, Greg	<i>A Country Meadow</i>	2002	Piano
Gott, Barrie	<i>From the Heart</i>	2002	Brass Band; Piano Reduction
Collins, Brendan	<i>Electus</i>	2003	Piano
Forsyth, Michael	<i>Concerto for Euphonium</i>	2003	Brass Band; Piano Reduction
McAlister, Bill	<i>Euphemism</i>	2003	Piano
McAlister, Bill	<i>Essay for Euphonium</i>	2003	Piano
Bracegirdle, Lee	<i>Concerto for Euphonium</i>	2007	Orchestra; Piano Reduction
Fitzpatrick, Mike	<i>Utaki, The Sacred Grove</i>	2007	String Quartet & Piano
Fitzpatrick, Mike	<i>Folk Dances</i>	2008	Brass Band; Wind Band; Piano Reduction
Broadstock, Brenton	<i>Hall of Mirrors</i>	2009	Chamber Ensemble
Davies, Howard	<i>I Love The One Who Made The Stars!</i>	2009	Brass Band
Fitzpatrick, Mike	<i>Chimborozo</i>	2009	String Quartet & Piano
Forsyth, Michael	<i>Three Sketches</i>	2009	Unaccompanied Euphonium Duet
Moule, Derek	<i>Australian Folk Song Fantasy</i>	2009	Piano
Broadstock, Brenton	<i>Concertino 'Under Capricorn'</i>	2010	Wind Band; Piano Reduction
Broadstock, Brenton	<i>Stand Tall</i>	2010	Piano
Collins, Brendan	<i>Concert Gallop</i>	2010	Brass Band; Piano Reduction
Collins, Brendan	<i>Euphonium Concerto</i>	2010	String Orchestra; Piano Reduction
Lourens, Alan	<i>Euphonium Concerto</i>	2012	Orchestra; Wind Band; Brass Band; Piano Reduction
Ratnik, Peter	<i>Farewell</i>	2012	Brass Band
Ratnik, Peter	<i>The New World Hymn</i>	2012	Brass Band; Piano Reduction
Collins, Brendan	<i>Encore Suite</i>	2014	Brass Band; Piano Reduction

Fitzpatrick, Mike	<i>Second Chapter for Acts</i>	2014	Two Pianos
Hancock, Martyn	<i>Concertino</i>	2014	Wind Band; Piano Reduction
Heading, Andrew	<i>Romanza</i>	2014	Piano
Kinmont, Scott	<i>Refuge</i>	2014	Brass Ensemble
Lim, Liza	<i>The Green Lion Eats the Sun</i>	2014	Unaccompanied Double-bell euphonium
Lourens, Alan	<i>Euphonium Sonata 'Arcades and Alleyways'</i>	2014	Piano
Mustafa, James	<i>Pantheism</i>	2014	Wind Band; Piano Reduction
Preusker, Wayne	<i>Euphoism</i>	2014	Brass Band; Wind Band; Piano Reduction
Preusker, Wayne	<i>Frantique</i>	2014	Wind Band; Brass Band; Piano Reduction
Preusker, Wayne	<i>Jackline</i>	2014	Piano
Ratnik, Peter	<i>Eupho Mexicana</i>	2014	Wind Band; Brass Band; Piano Reduction
Terracini, Paul	<i>Fantasia on Medieval Fragments</i>	2014	Harp, 2 Violins, Viola, Cello & Double Bass
Batterham, Andrew	<i>Caprice</i>	2015	Brass Band; Piano Reduction
Collins, Brendan	<i>Stomp</i>	2015	Wind Band; Brass Band; Piano Reduction
Keeffe, David	<i>Magnificat</i>	2015	Brass Band; Piano Reduction
Keller, Peter	<i>Silverback</i>	2015	Brass Ensemble
Palamountain, Chris	<i>Indigo Contrasts</i>	2015	Wind Band; Piano Reduction
Robinson, David	<i>Sterling Heights</i>	2015	Brass Band
Batterham, Andrew	<i>Euphonia</i>	2016	Unaccompanied
Palamountain, Chris	<i>Moon Shadows</i>	2016	Piano
Reade, Simon	<i>Ritual</i>	2016	Unaccompanied Euphonium
Little, Rhys	<i>Rend</i>	2017	Electronics
Takahashi, Tomomi	<i>Harry's Lullaby</i>	2017	Piano
Hallam, Adrian	<i>Maximus</i>	2018	Piano
Broadstock, Brenton	<i>Lonely Roads</i>	2019	Piano

Brimblecombe, Eleanor	<i>I'm Too Tired to Breathe, And Yet</i>	2019	Piano
Collins, Brendan	<i>Three for Two</i>	2019	Unaccompanied Euphonium Duet
Little, Rhys	<i>Threads of Many Sunsets</i>	2019	Unaccompanied
Lourens, Alan	<i>Rite of Passage</i>	2019	Piano
McCunnie, Jared	<i>Freefall</i>	2019	Brass Band; Piano
Ratnik, Peter	<i>Euphonium Concerto No.1</i>	2019	Piano

Table 5: Australian solo euphonium works since 2000

The ever-growing body of repertoire written for solo euphonium by Australian composers is varied and, now, substantial. Five major works by Lee Bracegirdle, Brenton Broadstock, Brendan Collins, Michael Forsyth and Alan Lourens will be discussed and analysed in depth in the following chapter.

As can be seen in Table 5 above, there has been a move away from simply writing for solo brass and piano accompaniment, the pattern of all of the twentieth century repertoire, to now largely writing for solo euphonium and large ensemble with piano accompaniment reduction being made available by the composer after the fact to facilitate increased performance. Accompaniment types for this twenty-first century repertoire includes brass band, wind band, string quartet, string orchestra and symphony orchestra as well as some non-traditional accompaniments such as two pianos or harp and strings.

In addition to the five major works listed above, there have been other major works such as concertos, sonatas and concertinos written by 10 different composers in total and substantial but shorter concert works such as *Folk Dances* and *Utaki – The Sacred Grove* by Mike Fitzpatrick and *Caprice* by Andrew Batterham.

Folk Dances was composed by Mike Fitzpatrick for Matthew van Emmerik for performance at the opening concert of the 2009 International Tuba and Euphonium Conference in Cincinnati, OH, USA. The work is a virtuosic 10-minute solo written with either brass band, wind band or piano accompaniment. It is loosely based on rhythms and harmonies from different cultures around the world and is a demanding

work with fast runs, extreme range and leaps together with rich melodies, showcasing the strengths of the euphonium as demonstrated below in score example 9 (Fitzpatrick, 2008). Another Fitzpatrick work for solo euphonium is *Utaki – The Sacred Grove* which is an 11-minute work for solo euphonium, string quartet and piano which takes its inspiration from the Japanese religion, Shinto. This work explores the more lyrical side of the euphonium and is notable for winning the prestigious ‘Harvey G. Phillips Award’ for new composition for tuba or euphonium at the 2008 International Tuba Euphonium Conference. (4 Bars Rest 2008)

Score example 9: Mike Fitzpatrick – *Folk Dances* (b 296-327)

Andrew Batterham has written two works for solo euphonium, *Euphonia* for unaccompanied solo euphonium and *Caprice* for solo euphonium and brass band. *Caprice* was written in 2014 for Matthew van Emmerik and the premiere performance was given by van Emmerik and the Victoria Brass Band in January 2016. Similar to Fitzpatrick’s *Folk Dances* this work is a virtuosic 10-minute work in three through-connected sections written to show off the technical and lyrical attributes of the euphonium. It is in theme and variation form using the theme from the last of Paganini’s *Ventiquattro Capricci Per Violin Solo*, a theme that has been used by composers from Liszt, Brahms, Rachmaninov and Lutoslawski through to Benny Goodman and Andrew Lloyd Webber. Score example 10 below shows the more contemporary treatment of the theme with the use of modes together with elements of classical, jazz, funk and ska music.

Score example 10: Andrew Batterham – *Caprice* (b74-120)

In addition to the more substantial works, there is a large body of works written as entertainment style works, usually with brass bands or wind bands, which are no less demanding technically but are usually shorter in length which enables easier programming by soloists and ensembles.

Freefall by Melbourne composer Jared McCunnie is a recent addition to the solo euphonium repertoire and was commissioned by the present researcher and the City of Greater Dandenong Band in 2019. It is a wonderful example of a technically demanding work, written in an entertainment style. With a duration of eight minutes, this work is easily programmed by either ensembles or soloists in a recital setting and is a programmatic work describing the 2012 Red Bull Stratos, the 2012 project where Felix Baumgartner broke the world record for the highest altitude freefall jump. It offers a calm opening section which shows the lyrical side of the euphonium before moving into a frantic quick section which requires a high degree of flexibility, range and technical skills from the soloist. This work is written in the style of a modern brass band major work using the combination of lyricism and technical writing as can be seen in score example 11 pushing the boundaries of what the instrument and soloist can do.

Score example 11: Jared McCunnie – *Freefall* (b 119-173)

Euphoism by Melbourne composer Wayne Presuker is another example of a shorter entertainment style work suitable for lighter concerts. It was written for the present researcher and his performance at the 2014 International Tuba Euphonium Conference (ITEC) in Bloomington IN, USA. As discussed in Chapter 3, ITEC which is organised biannually by the International Tuba Euphonium Association (ITEA formally T.U.B.A) was pivotal in the early creation and inspiration of new works for euphonium and tuba since the 1970s as was the case with this particular work. Like *Freefall*, the work is written in a brass band style and written as a vehicle of display for the euphonium and the soloist. The work is six minutes long and is in three sections, fast-slow-fast, with a cadenza before the final eight bars in almost a mini concerto form. The main thematic material for the work is scored from the first bar for the band before being handed over to the soloist and taken through a set of mini variations shown in score example 12. Following this first set of variations there is a sudden shift to the melodic middle section. Here the soloist leads with the second group of thematic material exploring the sonorous and often ignored lower register of the euphonium before soaring over the band with the material in the higher register of the instrument as it often does in both brass and wind band works. The third and final section requires great technical facility and range from the soloist using the thematic material from the slow movement in this *allegro vivace* section, again as a mini set of variations as the material is developed. This leads to the cadenza which allows the soloist to show their technical skill and command of range covering over four octaves, using both the first and second sets of thematic material before a lively conclusion to the work.

Score example 12: Wayne Preusker – *Euphoism* (b 10-48)

While the majority of Australian solo euphonium works have been composed by brass players, there is a small number of works written by non-brass playing composers. These include Jamie Briton's *Paeon* (2000), Eleanor Brimblecome's *I'm Too Tired to Breathe, and Yet* (2019) and Liza Lim's *The Green Lion Eats the Sun* (2014). Liza Lim is the best known of this group and has a significant international profile as a modernist composer. Currently Lim is Professor of Composition at the Sydney Conservatorium of Music and writes predominately operatic and orchestral works with her works published by Casa Ricordi. She has had major commissions from organisations and ensembles all over the world, including her commission by the Los Angeles Philharmonic Orchestra for a work to celebrate the inaugural season of the Walt Disney Concert Hall in 2004. That orchestra presented the first performance of *Ecstatic Architecture*, a major work of 26 minutes duration, on the 28th May 2004 with Finnish conductor Esa-Pekka Salonen (Ricordi 2020). The fact that significant composers from outside the brass world like Lim are beginning to write for solo euphonium reinforces the recognition of the euphonium as a solo concert instrument during the past 20 years.

The Green Lion eats the Sun is one of the most radical of the Australian works discussed thus far. Liza Lim is one of the major composers in Australia who has perpetuated a modernist idiom into the early 21st century. The work is inspired by the popular alchemical symbol *The Green Lion Devouring the Sun* with a wide variety of interpretations into its meaning. Lim's program notes describe her interpretation of this image and how this is used in her work.

“The solo work explores the sonic worlds of the two bells of the instrument: a muted bell is used to filter fragments of a carnival of sound that are played through the open bell. The muted echoes represent the level of our conscious knowledge that barely catches hold of a riot of activity arising and falling away at the pre-conscious level. Every now and then a more intense communication between the two sides occurs as the bells flutter open and closed” (Lim 2014).



Figure 17: Illustration from the *Rosarium Philosophorum* (1550)

<https://distillatio.wordpress.com/2013/10/16/the-green-lion-eating-the-sun-physical-alchemy-or-something-else/>, retrieved 29 August 2020

Liza Lim

The Green Lion Eats the Sun (2014)

for double-bell euphonium

To Helvyn Poore.

The musical score consists of four staves of music. The first staff begins with a tempo marking of $\text{♩} \approx 50$ and a dynamic marking of *mf*. It features a series of eighth notes with slurs and accents, followed by a triplet of eighth notes. The second staff continues with similar rhythmic patterns, including a triplet of eighth notes and a multi-measure rest of 3 measures. The third staff starts with a multi-measure rest of 3 measures, followed by eighth notes with accents. The fourth staff begins with a multi-measure rest of 3 measures, followed by eighth notes with slurs and accents, and ends with a dynamic marking of *ff*.

Score example 13: Liza Lim – *The Green Lion Eats the Sun* (b 1-6)

The above score example shows that the difficulties with this work do not necessarily lie in fast technical work, rather the use of the double bell which traditionally has intonation issues. This together with extended techniques such as multi-phonic and lip trills makes this work demanding to perform.

The variety of styles within this newly emerging Australian solo euphonium repertoire is largely due to the greater number of composers writing for the instrument. The extensive repertoire of works emerging over the past two decades and representing over 30 different composers is a major advance from the state of Australian music for the euphonium prior to 2000. These new works are not ‘token’ recognition for the euphonium, with composers ‘writing down’ for the instrument. They are often using the works as a vehicle of display for the euphonium and soloist that extend the accepted boundaries of what both can do. The works show a range of idioms including traditional classical style, band styles, modern music, jazz and funk influences rather

than the dated nineteenth century framework evident in the works of Code and Johnston. This is an important reason why this new repertoire is so important.

This does not mean that we have regressed to the notion of the euphonium being a novelty solo instrument. Due to the wider range and number of composers writing for solo euphonium in Australia, euphonium players now have a wider stylistic range in their choice of works. As will be discussed in Chapter Four, there have been a significant number of major works and concerti written by Australian composers for solo euphonium. These works are pitched as large scale concert works and have been performed and recorded by soloists all over the world.

3.5 Triggers that led to the emergence of solo euphonium compositions by Australian composers

Two triggers seem to account for the emergence of new solo euphonium compositions around 2000. They seem to be the large-scale *Concerto for Euphonium* by Barry McKimm and the emergence of three concert performers on the euphonium who commissioned new works from Australian composers. This seems to mirror the trends underlying the emergence of new music for the Euphonium in the UK during the early 1970s.

3.5.1 The emergence of solo euphonium repertoire by Australian composers and Barry McKimm's *Concerto for Euphonium*

McKimm's concerto initiated a steady flow of works written specifically for solo euphonium. These works were listed above in Table 6 in section 3.4.

Barry McKimm was born in 1941 in Melbourne, Victoria and began his musical career as a trumpet player in theatre orchestras and jazz bands in 1958 before taking up a position as third trumpet with the Melbourne Symphony Orchestra (MSO) in 1968. His early compositions were predominately jazz-based, often using graphic scores, charts and improvisational graphic structures before he began to write using exact notation form in 1970 with pieces for orchestral instruments. These works were composed for his orchestral colleagues, including concertos, string trios and brass

quintets as well as songs, piano works, and some non-traditional instruments (Australian Music Centre 2017).

McKimm's *Concerto for Euphonium* was written in 2000 and commissioned by Matthew van Emmerik. It was the first major Australian work for solo euphonium and arguably a primary trigger for the subsequent emergence of solo repertoire by Australian composers.

As with the Joseph Horowitz's *Concerto for Euphonium* (1972) and Gordon Jacob's *Fantasia* (1973), the McKimm concerto showed that the euphonium could be used as a soloist in a major work, thus raising the status of the instrument closer to the orchestral brass instruments, all of which had standard repertoires of concertos.

Van Emmerik commissioned the concerto after moving to the United Kingdom to study at the Royal Northern College of Music. It was there he was asked by his euphonium teacher Steven Mead if there was some Australian music that perhaps Matt could play during his study. He considered the possibility of having a significant work written by an Australian composer and through a connection with Barry McKimm's music in brass band and wind band media, felt he was the obvious choice (M van Emmerik 2020, pers. comm., 18 January).

Van Emmerik sought a substantial work that could be played at the university or collegiate level rather than a mere five-minute showy piece. However, the sheer size of the work at 35 minutes duration far surpassed his expectation of a 15 to 20 minute concerto: "...from what I hear talking to Barry years later, that he got swept away with it and got this feeling that this is really great" (M van Emmerik 2020, pers. comm., 18 January).

In responding to the request for a traditional three movement work from van Emmerik, McKimm wanted to free the euphonium from its band stereotype and place it in an orchestral setting. Thus, he wrote his work for solo euphonium, strings and piano. In talking about his concerto, McKimm says "the euphonium has such an extraordinary presence. I felt it should be heard as a serious solo instrument in the broader orchestral

genre. As a chamber work the piano and string quartet is excellent and Matt agreed” (B McKimm 2018, pers. comm., 12 April).

The concerto is an episodic work and as McKimm describes it himself, to some degree narrative (B McKimm 2018, pers. comm., 12 April). The overall structure of the work is sonata or symphonic form with the use of variations being used as part of the development of the work. It is episodic with the music seemingly based on abstract melodies including counterpoint and tone rows which despite being tonal, makes use of chromatic harmony. McKimm has written the work to feature all of the instruments and does not delegate the role of the strings and piano to simply accompanying textures and figures. Unlike a traditional concerto, there is no cadenza for the soloist and the piano and strings are both given prominent sections of melodic material that are not designed merely to give a break to the soloist or to act as transitions to connect sections.

The euphonium writing itself is very idiomatic with its lyricism and singing qualities always at the forefront of the writing. The work has beautiful long cantabile melodies allowing the soloist to show their sense of phrasing, breath-control and expressive musicality. In this sense, the work is a follow on from the works of Percy Code and Helen Johnston in that they are melodically driven rather than a pure showpiece for the technical abilities of the soloist and instrument (McKimm 2015).

Unfortunately, like many longer major works for solo euphonium, the 35-minute duration of the McKimm concerto makes it difficult to program and therefore it has not become a standard in Australian euphonium repertoire. Euphoniumists both in Australia and internationally, continue to encounter barriers in garnering interest from string orchestras and symphony orchestras to program concertante works featuring the euphonium. Sydney Symphony Orchestra associate principal trombone and euphonium soloist Scott Kinmont discussed the hurdles he had to surmount with the programming of the Lee Bracegirdle concerto prior to the eventual premiere with the Sydney Symphony Orchestra in 2008, and with other projects.

During the author’s interview with Kinmont in 2019, he was asked if there is still a status issue for the euphonium as a solo instrument outside of the brass community.

Kinmont recalled approaching the Sydney Conservatorium to have a euphonium work included in their 101 compositions project. After supplying a list of significant Australian composers that he wanted to write something for the project, Kinmont was told, after investigation, that all of those composers were too busy. In response, Kinmont gave the Sydney Conservatorium a completed work for solo euphonium, strings and harp, yet to be premiered, by composer Paul Terracini who has had his works performed by musicians all over the world including the Chicago Symphony Orchestra. Despite an initial sign of interest from the Conservatorium, the work was rejected for the project. “At that point I realised that the euphonium had a real identity crisis” (S Kinmont 2019, pers. comm., 16 December).

This is just one of many stories of the euphonium’s continued struggle against ‘musical snobbery’, a term van Emmerik uses to describe the issues still faced by euphoniumists. While the McKimm concerto was a pivotal work in Australia and seemed to kick start the emergence of solo euphonium works in this country, it remains largely neglected with only a small number of known performances.

3.5.2 Advocacy by Australian euphonium soloists

As has been shown in earlier sections of this chapter, one of the triggers of new solo euphonium works both in Australia and internationally is key euphonium soloists themselves either commissioning new works for the instrument or having works written for them by composers due to their profile and musical skill. This trend of ‘non-traditional solo instruments’ soloists commissioning works themselves or having works written for them due to their musical skill can be seen extending back to Wolfgang Amadeus Mozart in the Classical Period and Johannes Brahms in the Romantic Period with their solo clarinet works. In addition, Mozart wrote all four of his Horn concertos for Austrian-horn soloist Joseph Leutgeb who was a skilled soloist and musical inspiration to Mozart (Abert 2007, p. 509). Likewise, Brahms wrote all of his solo clarinet works for one soloist, German clarinettist Richard Mühlfeld, dedicating his *Clarinet Trio in A minor, Op. 114*, *Clarinet Quintet in B minor, Op. 115*, and his *Clarinet Sonatas, Op. 120, Nos. 1 and 2* all to Mühlfeld (Swafford 1997, pp. 607-608).

Shifting to low brass instruments in modern times, the first tuba concerto was the Vaughan Williams's *Concerto for Bass Tuba and Orchestra*, first performed on 13 June 1954 by Philip Catelinet (principal tuba, London Symphony Orchestra). Like the Horovitz *Euphonium Concerto* which was the first euphonium concerto and commissioned for the 1972 gala concerto of the National Brass Band Championships of Great Britain, this first tuba concerto was commissioned by the London Symphony Orchestra for their jubilee concert in 1954 (Bevan 2008).

Harvey Phillips (an American tuba soloist) was discussed earlier in Chapter 2 as a key figure in the formation of the Tubist Universal Brotherhood Association (T.U.B.A) in the 1970s which was formed to promote the tuba and soon after the euphonium. It was not until the Vaughan Williams Concerto in 1954 that the tuba had been treated as a large scale concert work solo instrument, but subsequent repertoire was slow to emerge until Phillips began to advocate for the tuba. He is responsible for over 600 works for solo tuba with more than 100 commissions himself. This advocacy has become an example to many tubists around the world with notable soloists including Roger Bobo (principal tuba, Los Angeles Philharmonic 1964-1989), and John Fletcher (English tuba soloist) (Phillips 2012, p. 398).

Swedish trombonist Christian Lindberg has been a powerful advocate for solo trombone works around the world. After winning a full-time position with Royal Swedish Opera Orchestra at age 18, he left the position at 20 to become a full-time soloist and has recorded over 60 albums. In a 2006 interview, Lindberg estimated that during his 25-year career composers had written 82 works for him and in 2017, Lindberg gave the premiere of the 100th trombone concerto composed for him (Lindberg 2020).

For the euphonium in Australia, there have been three key soloists who have raised the profile of both the euphonium as a solo instrument and worked to increase the body of works written for solo euphonium by Australian composers; Matthew van Emmerik, Scott Kinmont and the present researcher.

Dr Matthew van Emmerik was born in Bendigo, Australia in 1978 and is a former euphonium player with the Royal Air Force Band (London) and the Royal Australian

Navy Band (Sydney). He attained his PhD from the University of Sydney in 2012 and is an internationally acclaimed soloist regularly traveling the world for performances, masterclasses and festivals. Van Emmerik commissioned Barry McKimm to write his *Concerto for Euphonium* (2000). Van Emmerik has recorded four solo CDs which all feature Australian works. He has commissioned many works and had works written for him by many composers, giving performances of these works all over the world (van Emmerik 2020).

Scott Kinmont is the Associate Principal Trombone player with the Sydney Symphony Orchestra (a position he has maintained since the age of 20) and is one of Australia's leading brass players and teachers. As a soloist, he has won international competitions on both trombone and euphonium including the UMI International Trombone Competition in 1993 and the Tubamania International Euphonium Competition in 1999. Kinmont has had several Australian solo euphonium works written for him including Lee Bracegirdle's *Concerto for Euphonium and Orchestra* which he premiered with the Sydney Symphony Orchestra in the Concert Hall of the Sydney Opera House. This work and its premiere were a major milestone in Australian solo euphonium repertoire as it was the first work written with full symphony orchestra. Having the world premiere performed by a world class orchestra in Australia's most iconic performance venue took the instrument to a whole new audience and level (Sydney Symphony Orchestra 2019).

The present researcher had a career as a musician in the Royal Australian Navy Band (2007-2020), was the low brass lecturer at Monash University in Melbourne, is currently the euphonium lecturer at the Queensland Conservatorium of Music - Griffith University in Brisbane and has undertaken residencies as guest lecturer at universities in the United States. He has travelled the world as a soloist and clinician where he regularly performs Australian repertoire. Since 2013, he has had 20 works written for him and performed them as world premieres at brass festivals and conferences all over the world.

The emerging solo euphonium repertoire in Australia is directly linked to the agency of these performers. The next section of the thesis will demonstrate that the quality of some of the major works in this body of music lifts the instrument to a similar status

to works for the orchestral brass instruments and the sort of concertante works expected of solo strings and piano. This represents a major shift in the status of the instrument, its players and its place in the repertoire of concert music for large ensembles.

In the next chapter, an in-depth analysis of five major Australian works for solo euphonium will be undertaken.

Chapter 4 - An In-depth Analysis of Selected Major Australian Solo Works

This chapter will focus on five selected major Australian solo works providing an in-depth analysis on each. These works represent the five of the most important works of the repertoire in the emerging euphonium repertoire in Australia and the analyses are included to demonstrate that these pieces follow the classical traditions of elaborate and well-thought out musical structures and forms.

In selecting works for an in-depth analysis, I took the following criteria into consideration.

1. The pieces included were originally written for the euphonium by an Australian composer.
2. The work has been premiered in an official concert/performance.
3. The work is written by a well-established composer in the national scene.
4. The piece has been awarded a compositional prize.
5. The work carries some type of significance or unique properties, for example, the first concerto with a full orchestra by an Australian composer.
6. They are major, multi-movement works written in a classical sonata form tradition.

Generally, each work included fulfils at least four of these criteria.

4.1 *Euphonium Concerto and Orchestra*, Alan Lourens (2012)

4.1.1 Alan Lourens biography

Professor Alan Lourens is the Head of the School of Music at the University of Western Australia, a position to which he was appointed in 2012. He holds a Doctor of Music (1999), a Masters Degree in Music (1992) and received a coveted Performer's Certificate for the quality of his Master's recital from the Jacobs School of Music at Indiana University in Bloomington IN, USA, where he studied both euphonium and conducting. He also holds a Bachelor in Education from the Western Australia College of Advanced Education and has held professional positions at institutions in Singapore and Dubai (University of Western Australia 2020).

Lourens has contributed many articles and music publications including analysis contributions to the *Teaching Music Through Performance in Band* series of books, recent contributions to the *MBM Times*, and the *Journal of the California Music Educators*. He has also co-authored several books on the planning, policy and development of universities (University of Western Australia 2020).

As a composer, Lourens writes and arranges predominately for low brass including three works for solo euphonium with his *Euphonium Concerto* for solo euphonium and orchestra (2012) premiered by New Zealand euphonium virtuoso Riki McDonnell. The present researcher premiered his two other solo euphonium works; his *Euphonium Sonata 'Arcades and Alleys'* for euphonium and piano (2014) at the Lieksa Brass Week, Finland in 2018 and *Rite of Passage* for euphonium and piano (2019) at the 2020 US Army Band Tuba Euphonium Conference in Washington DC, USA. *Rite of Passage* was selected as the set work for the Open Euphonium section at the 2020 Australian National Band Championships.

4.1.2 Introduction to Lourens's *Euphonium Concerto*

Alan Lourens's *Euphonium Concerto* for euphonium and orchestra was composed in 2016 with the premiere performance by New Zealand euphonium soloist Riki McDonnell and the University of Western Australia Orchestra in May of that year.

Lourens, himself a euphonium soloist, began composing the work while living in Singapore working as a full-time university administrator and was a personal response to the birth of his son Jacob. Each of the three movements is a dedication to his children as described in the movement names; Movement 1, Study for Sam; Movement 2, Songs for Jacob; and Movement 3, Dances for Darcy.

The instrumentation of the concerto is unusual and was influenced by the University of Western Australia's ensemble which gave the premiere performance. Lourens started with double winds, four horns and three trombones. The brass was then thinned out to two horns and a tuba and the addition of cor anglais and bass clarinet to the woodwind section. The bass clarinet features throughout the work and Lourens describes its inclusion in the score as interesting as the bass clarinet has a gorgeous sound not heard enough in its tenor and bass register (A Lourens 2020, pers. comm.,

18 June). The scoring for the work is euphonium soloist, flute (1 and 2), oboe (1 and 2), cor anglais, B♭ clarinet (1 and 2), bass clarinet, horn (1 and 2), tuba, timpani, percussion (snare drum, bass drum and triangle), glockenspiel, violin (1 and 2) viola, violoncello and contrabass.

In addition to the original scoring for solo euphonium and orchestra, settings for solo euphonium and brass band, solo euphonium and wind band and a reduction for solo euphonium and piano have been made by the composer.

4.1.3 First movement – Study for Sam

The first movement opens in 4/4 time with a set of four two bar phrases for the orchestra, beginning with an energetic motif presented in F minor by B♭ clarinets supported by the bass clarinet and cello. Each two-bar motif begins with strong rhythmic accents on the first beat from the majority of the orchestra and differs slightly in rhythm or melody. Additional instruments are added to each motif with the oboes and clarinets playing in parallel ninths with clarinets and violas in the second two bar idea. The euphonium soloist enters in bars 7-8 with a sustained pedal tone on F1 while the orchestra settles ready for the soloist to take up the initial two-bar motif from bars 1-2 in bars 9 -10.

The image displays a musical score for the Euphonium Concerto, Movement 1, by Alan Lourens. The score is in 3/4 time and B-flat major. It features parts for Flutes/Oboes, Clarinet in Bb, Horn in F, Violins, Viola, and Violoncello. The tempo is marked '♩ = 120'. The score shows the initial statement of the theme, with the euphonium soloist entering in bar 5. The orchestra provides rhythmic and melodic support, with dynamics ranging from *ff* to *mp*.

Score example 14: Alan Lourens – *Euphonium Concerto*; Movement 1 (b 1-8)

That initial statement is developed rhythmically and melodically in a further set of three, two bar phrases. To accentuate the soloist's entry, the orchestra only plays on the first beat of each phrase allowing space for the soloist to take the lead. Their participation increases to full support from woodwinds and brass for the final two bars of the euphonium soloist's opening section in bars 15-16.

9 10 11 12

Solo Euph. *f*

Woodwind *ff* *mp*

Brass *ff*

Percussion. *ff* *mp* SD - rim shots

13 14 15 16

Solo Euph.

Woodwind *ff*

Brass *ff*

Percussion. *ff* *f*

Score example 15: Alan Lourens – *Euphonium Concerto*; Movement 1 (b 9-16)

At bar 17, the tonality settles into B \flat major for a second subject, the rhythmic energy driven by the bass instruments of each section; the bass clarinet, tuba, violincello and double bass, and from there to C minor in bar 23. Along with a new key, this section has a jazz feel in both harmony and rhythm, moving away from the previous driving quavers to a half time, syncopated motion.

23 24 25 26

Solo Euph. *f*

Brass & Woodwind *f*

Violincello Contrabass *f* pizz

27 28 29 30

Solo Euph. *p*

Brass & Woodwind *p*

Violincello Contrabass *p*

Score example 16: Alan Lourens – *Euphonium Concerto*; Movement 1 (b 23-30)

A section of sinuous chromatic passage-work from the euphonium and descending chromatic harmony from strings, then lower wind and brass leads into a new F minor contrasting idea which begins at bar 46. For the next 24 bars, the music is based on a recurring bass figure – a series of octaves with a step-wise moving tail over four bars – played six times like a ground bass. The euphonium presents the initial statement of the bass, then allows the tuba to take over while the soloist weaves increasingly

complex and faster moving passage-work. The instrumentation remains minimal featuring only the solo euphonium, tuba, violins and violas.

Score example 17: Alan Lourens – *Euphonium Concerto*; Movement 1 (b 46-66)

The opening idea of the movement with its rhythmic attack returns briefly in bar 70 although the euphonium soloist is *piano* rather than *forte*. The scoring is much lighter, using only strings, percussion, bass clarinet and tuba.

Another new section begins legato at bar 75 with the solo euphonium and ensemble building from bar 81 until three accented *fortissimo* C eleventh chords are sounded by the orchestra announcing the start of the cadenza. The unmeasured solo euphonium cadenza explores the entire euphonium range covering four octaves from C1 to C5.

Score example 18: Alan Lourens – *Euphonium Concerto*; Movement 1 (cadenza)

This cadenza style continues from bars 95 to 102 with a series of two-bar statements, each one increasing in rhythmic speed from quavers, to triplets to semiquaver then sextuplet semi quavers, supported by chordal padding from the strings. This links into a return of the *allegro ma non troppo* opening of the movement in the original key of F minor, beginning at bar 103.

The image shows a musical score for three instruments: Solo Euphonium, Violin 2 Viola, and Violincello Contrabass. The score is in 4/4 time and B-flat major. It begins at bar 95 with the instruction 'Slowly accel poco a poco' and a dynamic marking of *p*. The Solo Euphonium part features a melodic line with triplets and a steady eighth-note accompaniment. The Violin 2 and Viola parts provide harmonic support with sustained chords and some melodic fragments. The Violincello and Contrabass parts play a rhythmic accompaniment with eighth notes and chords. The score continues through bar 102, where the Solo Euphonium part becomes more complex with sixteenth-note patterns and triplets, while the other instruments continue their supporting roles.

Score example 19: Alan Lourens – *Euphonium Concerto*; Movement 1 (b 95-102)

The material is presented with some variants by soloist and orchestra through to bar 119 which is a recapitulation of the second theme in B \flat major. The jazz-like episode returns, too, at bar 127 but this time in tonic F, not C and the solo euphonium continues with the straight rhythmic feel, seemingly oblivious to the swinging motion of the supporting ensemble.

The image shows a musical score for three instruments: Solo Euphonium, Brass & Woodwind, and Violincello Contrabass. The score is in 4/4 time and F major. It begins at bar 127 with a dynamic marking of *ff*. The Solo Euphonium part features a melodic line with a steady eighth-note accompaniment. The Brass & Woodwind parts provide harmonic support with sustained chords and some melodic fragments. The Violincello and Contrabass parts play a rhythmic accompaniment with eighth notes and chords. The score continues through bar 133, where the Solo Euphonium part becomes more complex with sixteenth-note patterns and triplets, while the other instruments continue their supporting roles.

Score example 20: Alan Lourens – *Euphonium Concerto*; Movement 1 (b 127-133)

The final section of the movement builds from bar 137 in F minor revisiting the sinuous chromatic passage-work and harmony building to a false climax in bars 150-151 that ends in C. This provides a dominant foundation for the final peroration of the movement for solo and orchestra based on the opening rhythmic figures and bringing the music back full circle.

4.1.4 Second movement – Songs for Jacob

The second movement opens with a simple toy-piano-like feel from the glockenspiel, triangle and *pizzicato* violincello with the euphonium soloist entering in bar 3 with a lyrical melody which forms the primary melody for the second movement (and which will recur as an episode in the finale).

Reflective, with joy $\text{♩} = 65$

Solo Euph.

Violoncello

Percussion

Glockenspiel

1st Pizz

p

p

p

Tutti arco

Score example 21: Alan Lourens – *Euphonium Concerto*; Movement 2 (b 1-6)

All strings enter quietly at bar 7 providing a chordal foundation, with the cello section complementing the euphonium with a simple counter-melody to great effect. They are joined by oboe and cor anglais at bar 11 to add further colour to the sonority followed by the flutes in bar 19 before a return to the opening toy-piano-like motif from the glockenspiel, triangle and cello. The composer has not used any brass in the orchestra in this movement so far to highlight the euphonium and allow it to play with a pure tone at a *piano* dynamic.

Solo Euph.

Woodwinds

Percussion

Violins

Viola

Violoncello

Contrabass

Oboe I & English Horn

Flutes

Triangle

Glockenspiel

1st Cello, pizz

Tutti arco

mf

mf

mf

pp

Score example 22: Alan Lourens – *Euphonium Concerto*; Movement 2 (b 7-24)

The music modulates from B \flat major to G \flat major in bar 25 at the tempo marking ‘slightly faster’ – a tertian modulation to a non-related key reflective of early Romantic period music by Rossini and Schubert.

The image shows a musical score for three staves: Clarinets/Horns, Percussion, and Violincello/Contrabass. The score spans from bar 21 to 28. The Clarinets/Horns staff has a treble clef and a key signature of two flats. The Percussion staff has a treble clef and includes markings for 'Triange' and '1st Cello, pizz'. The Violincello/Contrabass staff has a bass clef and includes markings for 'Tutti, arco'. The music modulates from B \flat major to G \flat major in bar 25.

Score example 23: Alan Lourens – *Euphonium Concerto*; Movement 2 (b 21-28)

After only eight bars in the new key of G \flat major, the music shifts up a semi-tone to G major which provides a brighter sound for the crescendo to the first of two climax points before the cadenza in this movement. The climax dissipates to *piano* at bar 41 where the harmony relocates back to G \flat major. Through this middle section of the movement from bars 25 to 41 the euphonium soloist is muted which is not as common as the use of mutes for other brass instruments, particularly in a soloist setting. Lourens also uses muted euphonium in his sonata ‘*Arcades and Alleyways*’ composed in 2014. During an email interview with Lourens, he stated that the muted euphonium was a unique sound with a rounded quality that juxtaposed with the muted trombone which had an edge to the sound. When discussing the use of it in his concerto, he said “for me, the middle section is confused and melancholic. The mute really adds to the confusion and sadness of this ‘B’ section” (A Lourens 2020, pers. comm., 18 June).

Once again, at bar 49, the music shifts up to G major and builds to the second of the pre-cadenza climax points at bar 53. This time the climax is highlighted by a loud high B4 in the solo euphonium line answered by the orchestra with an accented statement that hints back to the opening statement of the first movement.

Score example 24: Alan Lourens – *Euphonium Concerto*; Movement 2 (b 47-54)

Score example 24: Alan Lourens – *Euphonium Concerto*; Movement 2 (b 47-54)

Quieting down, the music returns to G \flat major at bar 57. This section highlights the singing qualities of the solo euphonium over a simple string foundation leading up to a short cadenza in bar 76. The cadenza is used as a cadence point with the soloist returning to the original key and recapitulation of the opening melody in B \flat major. This is unaccompanied and marked ‘freely with feeling’ in an extension of the cadenza before being joined by the woodwind section and four bars later the strings.

Score example 25: Alan Lourens – *Euphonium Concerto*; Movement 2 (cadenza)

Score example 25: Alan Lourens – *Euphonium Concerto*; Movement 2 (cadenza)

The music builds in texture and dynamic and travels through several key centres from bar 85 through to a pre climax at bar 94 in F major then the main climax of the movement three bars later in bar 96, briefly coloured by the ‘Neapolitan’ \flat II chord. The tension is quickly released with a decrescendo over three bars from *fortissimo* to *pianissimo* concluding with the simple four bar toy-piano-like motif from the glockenspiel and triangle from the opening of the movement, however, this time with the bass clarinet in place of the cello. The solo euphonium sounds a pedal B \flat 1 on the last pause bar of the movement, thus confirming the principal tonality of B \flat .

Score example 26: Alan Lourens – *Euphonium Concerto*; Movement 2 (b 96-102)

4.1.5 Third movement – Dances for Darcy

The third movement opens with a similar accented statement to the opening of the first movement except that the metres are irregular, and the main tonality is F major. The bright dance feel suggested by the title emerges in bar 3 after the opening statement in bars 1 and 2. The alternating metres and light staccato feel in the orchestra set a platform for the euphonium soloist to dance around with semiquaver passage-work through to bar 10.

Score example 27: Alan Lourens – *Euphonium Concerto*; Movement 3 (b 1-10)

A new dance is introduced in bar 11 with a 7/8 metre featuring a two bar ostinato walking bass line from the violincello and bass clarinet before the euphonium soloist resumes its preeminent role in bars 19 and 20.

Score example 28: Alan Lourens – *Euphonium Concerto*; Movement 3 (b 11-20)

Score example 28: Alan Lourens – *Euphonium Concerto*; Movement 3 (b 11-20)

The middle sections begin at bar 21, now in E \flat major. A third dance motif — a boogie-woogie figure — emerges once more in the pizzicato cello and double bass line with interjections from the tuba and bass clarinet. This forms the foundation for this section through until bar 53. The euphonium re-enters in bar 37 and plays a more lyrical line over the dancing figures that are confined to the orchestra.

Score example 29: Alan Lourens – *Euphonium Concerto*; Movement 3 (b 21-28)

Score example 29: Alan Lourens – *Euphonium Concerto*; Movement 3 (b 21-28)

Lourens works material from the first two movements in the next section of music: the main musical idea from the first movement returns from bar 53 with the accented statement from the orchestra for five bars before leading back to the first of the third movement dance styles in irregular metres reprised in bars 58 to 65. The second 7/8 dance style is then revisited from bar 66 but this time the walking bass line is played by the euphonium soloist for four bars before passing to the bass clarinet.

Score example 30: Alan Lourens – *Euphonium Concerto*; Movement 3 (b 66-73)

Another short interlude with the original accented statement from the first movement occurs in bar 76 before the main melody from the second movement returns with the euphonium soloist in bar 86. Under this melody from the second movement the flutes play a short melodic idea from the first movement.

Score example 31: Alan Lourens – *Euphonium Concerto*; Movement 3 (b 86-97)

The euphonium soloist then takes over this short melodic idea from the flutes in bar 104 which leads into a variation of the second movement theme, which increases in rhythmic and dynamic intensity through until bar 121. The slow melody from the second movement returns again in bar 122 with the euphonium soloist but with an animated 6/8 time dance underneath.

122 123 124 125 126

Euph Solo. *p*

Upper Woodwind *p* Oboes

Bass Clarinet *p*

127 128 129 130 131

Euph Solo. *f*

Upper Woodwind Clarinets

Bass Clarinet *f*

Violincello Contrabass

Score example 32: Alan Lourens – *Euphonium Concerto*; Movement 3 (b 122-131)

From bar 132, the style of the first movement returns (in F major) with more interaction between the orchestra and euphonium soloist.

132 133 134 135

Euph Solo. *p*

Woodwind *f* Oboe/Clarinet *mp* Flute *p* Bass Clarinet

Violins Viola *f* *mp* *p*

136 137 138 139

Euph Solo.

Woodwind

Violins Viola

Score example 33: Alan Lourens – *Euphonium Concerto*; Movement 3 (b 132-139)

The recapitulation starts in bar 146 featuring all three dance idioms from early in the movement. A short coda section begins in bar 177 which leads to a lively conclusion in F and the euphonium soloist reaching the high point, pitch-wise, of the entire concerto, finishing on high F5 at the top of the instrument's range for a spectacular conclusion to this spirited movement.

4.1.6 Performer's perspective of Lourens's *Euphonium Concerto*

This concerto comes from a unique position of being composed by a notable euphonium player who holds advanced degrees in both performance and composition. While the majority of the composers of works for solo euphonium in Australia since 2000 have been brass players at some level, Alan Lourens is the only composer of a major work for solo euphonium who is also a euphonium soloist himself. With this in mind, it is interesting to explore this work from a performer's perspective.

The concerto is written with orchestral accompaniment although it is unique with its unusual wind and brass instrumentation. This gives the work almost a hybrid feel between an orchestral work and a wind band work and this is reflected in the writing for the soloist. Despite the concerto being written for orchestral accompaniment which often indicates a more serious concert work, its style seems more akin to the wind band idiom and should be approached as such by the soloist. With this in mind, it is the opinion of the present researcher that a small amount of vibrato be used during melodic lines, predominately during the second movement. This would be in keeping with the style of vibrato used by a euphonium player in a wind band.

The soloist requires a very high level of skill to perform it well. Both extremes of the range are explored throughout the concerto, thus covering four and a half octaves from C1 to F4. The advanced technical skills include the use of double tonguing in both the first and third movements, again in all ranges of the instrument. The second movement offers a respite for the soloist and audience from the busy figuration of the first movement with some beautiful singing melodies in the middle and upper register of the euphonium that exploit the luscious, rich tones of the instrument as it travels up into the higher register. This requires the soloist to have good control to sing through this higher register at a softer dynamic over thinly scored accompaniment. The muted section in the second movement requires the soloist to maintain intonation at a soft dynamic while keeping the sound open and warm.

The final movement is the most demanding of the work and the soloist must have very high levels of agility, dexterity, flexibility and stamina to perform this movement. The euphonium soloist spends a significant amount of time in the high register through this movement with moments of rapid descent into the low and even pedal register.

This work is unique in that it is a large scale concert work written by a composer who is also a skilful euphonium soloist and is an intelligently written concerto displaying all of the attributes of the euphonium.

4.2 *Concerto for Euphonium and String Orchestra*, Brendan Collins (2010)

4.2.1 Brendan Collins biography

Brendan Collins is Composer-in-Residence at Barker College in Sydney and is the Chief Brass Examiner for the Australian Music Examination Board in New South Wales. He studied trombone and composition at the Sydney Conservatorium of Music and won a scholarship to study in the United States with Ralph Sauer (principal trombone, Los Angeles Philharmonic) (Collins 2019).

He held the position of Associate Principal Trombone with Opera Australia for 11 years before moving to a compositional focus with his appointment at Barker College in 2005. As a composer, he has been commissioned and recorded by many Australian and international artists. His complete works for solo trumpet have been recorded by US soloist Philip Chase Hawkins on his CD *Great Southern Land* and his works also appear on the CDs of international soloists Alex Wilson (trumpet, United States), Richard Stoelzel (trumpet, United States), Jeanell Carrigan (piano, Australia), Garrett Klein (trumpet, United States) and Matthew van Emmerik (euphonium, Australia) (Collins 2019).

His compositions have also been premiered at concerts and festivals all over the world by some of the top brass soloists including his *Concerto for Eb Soprano Cornet and Brass Band* by Chase Hawkins (USA) and the Lexington Brass Band at the National Trumpet Competition in the US, his *The Murder, A Gathering of Crows* for trumpet quintet led by Clement Saunier (France) in Paris, his *Concerto for Two Trumpets* by Jose Chafer (Spain) and Slawomir Cichor (Poland) with the Arthur Rubenstein Philharmonic Orchestra in Lodz, Poland and his *Jose Suite* for bass trombone and piano at the International Trombone Festival in the US by George Corran (bass trombone, New York Philharmonic) (Collins 2019).

Collins has also written many works for wind band, brass band, chamber groups, and solo brass and woodwind instruments with his works published by Warwick Music (UK), Hickman Music Editions (US), Northeastern Music Publications (US), Reedmusic.com, Middle C Publications and Kookaburra Music.

4.2.2 Introduction to Collins's *Concerto for Euphonium*

Composed for euphonium soloist Matthew van Emmerik, the Collins *Concerto for Euphonium* was inspired by many of the great brass concerti of the Rococo and Classical periods. This was a golden period for solo brass works with composers such as Neruda, Albrechtsberger, Leopold Mozart, and both Michael and Joseph Haydn writing major pieces (Australian Music Centre 2019).

Collins's concerto was written in 2010 with the world premiere performance given by euphonium soloist Scott Kinmont (associate principal trombone, Sydney Symphony Orchestra) and the Lurline Ensemble (string orchestra) in June 2010 in Sydney, Australia (B Collins 2019, pers. comm., 10 December). Since this performance, the work has been reworked by the composer and performed on trumpet by international artists and recorded by American trumpet soloists Chase Hawkins on his 2019 CD '*Great Southern Land*' with Maria Fuller on piano and Richard Stoelzel on his 2018 CD '*Horizon*' with the Polish Camerata Chamber Orchestra (Australian Music Centre 2019).

The concerto was written with string orchestra rather than the traditional wind band or brass band accompaniments for euphonium solos. In discussing the reasons for this, Collins mentions his fascination with the older concertos like the Neruda and Hummel trumpet concertos and the trombone concertos of Albrechtsberger and Wagenseil.

“I just think the solo brass instrument with strings alone, just gives such a lovely texture. I didn't want to go full orchestral with winds, brass and percussion. I just wanted one single instrument and string accompaniment. In paying respect to what has happened in the past while still writing something that is contemporary and modern at the same time” (B Collins 2019, pers. comm., 10 December).

The work was recorded on solo euphonium by Dr Matthew van Emmerik on his 2016 CD '*Homeland*' with Ensemble Urbane (strings and piano) in an arrangement made by the composer, specifically for this recording.

4.2.3 First movement – *Allegro Moderato*

This concerto is written in a standard classical concerto form in three movements, with many elements and techniques from the era used. Even so, in the first movement the first presentation of the initial thematic material by first violins in bar 1 is in B \flat major, despite the main key of the movement being C major. When this was raised during his interview, Collins outlined his teaching of composition and his frustration that students write in just one key. Thus, he teaches modulations and frequently changes keys himself (B Collins 2019, pers. comm., 10 December). This is evident throughout all movements of this concerto as will be discussed.

“I know this sounds terrible as we are talking about a classically based concerto, but there is that rock n roll thing where you bump everything up a tone and there’s no preparation for it but boy, it just lifts the spirit. So, that’s what I was thinking of with that one. I mean it it’s not rock music in any way at all but, just to bang it up a tone rather abruptly, I find is just a way of presenting the same music but giving it a real energy kick” (B Collins 2019, pers, comm., 10 December).

Score example 34: Brendan Collins – *Concerto for Euphonium*; Movement 1 (b 1-4)

The motif is repeated in C \sharp major in bars 5-8 before the first use of tutti syncopation in bars 11-12 which is used throughout the first movement in the string orchestra.

Score example 35: Brendan Collins – *Concerto for Euphonium*; Movement 1 (b 11-12)

The key moves to F major briefly in bars 15-18 before the use of whole tones leads us to the first entry of the euphonium soloist in bar 23 with the original motif now in C major. Thus, despite traditional triadic harmony being used, the tonal scheme of this orchestral introduction is quite unorthodox. Thereafter, the form of the first movement follows sonata form parameters. The string orchestra in classical concerto style takes on an accompanying role allowing the soloist to take the lead role.

The image displays a musical score for the Solo Euphonium and string parts (Violins, Viola, V. Cello D. Bass) from Brendan Collins' *Concerto for Euphonium; Movement 1*, specifically bars 19 through 27. The score is written in bass clef for the euphonium and various clefs for the strings. The euphonium part begins in bar 23 with a solo motif. The string parts provide accompaniment, with dynamics ranging from piano (*p*) to fortissimo (*f*) and mezzo-forte (*mp*). The score includes markings for *cresc.* (crescendo) and *mp* (mezzo-forte). The string parts are divided into Violins, Viola, V. Cello, and D. Bass. The euphonium part is marked Solo Euph. and includes a *fp* (fortissimo-piano) marking in bar 26.

Score example 36: Brendan Collins – *Concerto for Euphonium; Movement 1* (b 19-27)

Many of the virtuosic runs in this movement in both the euphonium and string parts are based on the whole tone scale. There is also secondary use of whole tone intervals throughout the movement that, while not a complete whole tone scale themselves, suggest that scale.

Although written in standard classical concerto form, this movement employs contemporary uses of tonality and changing metre to give it a modern twist. The first example of this is bars 33-38 where compound metres alternating between 7/8 and 6/8 are used before returning to the classical 4/4 feel in bar 39. Collins mentioned multi-metre as one of the first modern elements he wanted to include in the work to give it a modern twist on a classical tradition.

“But the multi-metre thing to me was really important and when I look for inspiration to write, I go running. I think it’s the rhythmic pulse of running, that you start singing and whistling things in your head and sometimes they’re good and sometimes they stick. But it’s that rhythmic pulse that allows that multi-metre things to work. You hear so many pieces, particularly from students where it’s so contrived and you hear it straight away. I love it when they move smoothly. There is something a little bit unsettling but you’re not aware what it is. I think that’s when you know you’ve achieved what you set out to do” (B Collins 2020, pers. comm., 10 December).

Score example 37: Brendan Collins – *Concerto for Euphonium*; Movement 1 (b 31-40)

Leading into and out of the short contemporary multi-metre section is a second motif used by the string orchestra throughout the first movement in various keys and with varying bass rhythms. This can be seen in score example 35 in bars 31 and 32. This second motif is also used in a slightly varied pattern although always in C major throughout the movement as seen in score example 34 in bars 26 and 27.

The middle section of this movement bars (61 – 81) is predominately in F major. It offers contrast with the euphonium part becoming much more lyrical in style and with constant shifts in metre using 3/4, 9/8, 7/8, 4/4 and 2/4.

Score example 38: Brendan Collins – *Concerto for Euphonium*; Movement 1 (b 60-68)

Remaining in F major, a development section starts at bar 82 and moves through a variety of keys using motifs and elements heard hitherto before the recapitulation of the first subject at bar 116 back in C major. The second subject from the middle section returns in bar 134, this time presented an octave higher by the soloist once again making full use of the singing qualities of the instrument while the strings underpin this soaring melody with growing motion and energy directed towards the conclusion of the movement.

4.2.4 Second movement – Slow and Dramatic

The second movement departs from the traditional classical idiom of the first movement with a quasi-Spanish theme used throughout this simple ternary form. Its tonal scheme is also simple, beginning in D, moving to G for the central section at bar 42 and then returning to D in bar 68. Links to the first movement remain in the introduction with the use of whole tones in bars 5-6 in the first violin before the slow tango feel takes over in bar 13.

Score example 39: Brendan Collins – *Concerto for Euphonium*; Movement 2 (b 13-21)

A second link to the first movement in the strings involves the extensive use of the syncopated pattern which runs in every bar from the start of the tango in bar 13 through to the peak of the string tutti section in bar 52. It returns again following the *stretto* section in bar 74 and finally in the final 8 bar phrase as a feature under the long tone from the euphonium soloist.

The euphonium soloist enters in bar 23 after an extended introduction and immediately shows the singing qualities of the instrument in its sonorous middle register with an ornamented theme, complemented by the string sonority. The initial eight bar theme from the euphonium soloist is then treated in variation in bars 35-44 as shown below.

Another variation occurs in the repeat of the A section at bars 75-82. These ornamented runs are based on jazz techniques which is a further modern feel that Collins has brought to the concerto.

“That’s it, that’s how you bring colour into your scales. You bring colour into your scales through dissonance. So, the jazz tricks like enclosures and bebop scales and things like that I mean there is no bebop in that second movement, but boy did I use the scales. And the enclosure is when you have one harmony that you’re going for. The easiest way is to just go straight to that harmony note but if you go above, below and chromatically above and below then you have considerable dissonance and then it resolves. Not only that but it gives you more notes so that your scales can be fuller. If you’re just going to write a crotchet scale for example you haven’t got that ability to put much chromaticism into it but if it becomes quavers or triplet quavers then you can do the enclosures and get all of the colour in those scales and then it sounds fantastic because, all the music is flowing” (B Collins 2020, pers, comm., 10 December).

The image displays three systems of musical notation for a Solo Euphonium part. The first system covers measures 23 to 30, starting with a mezzo-piano (mp) dynamic. The second system covers measures 34 to 46, beginning with mezzo-forte (mf) and reaching a fortissimo (f) dynamic. The third system covers measures 75 to 82, starting with a fortissimo (f) dynamic and ending with a decrescendo (dim.) dynamic. The notation features various rhythmic patterns, including triplet quavers and chromatic runs, with slurs and accents indicating phrasing and articulation.

**Score example 40: Brendan Collins – *Concerto for Euphonium*; Movement 2 (b
23-30, 34-46 and 75-82)**

Throughout this movement all registers of the instrument are displayed across almost three octaves. Collins discusses his use of the euphonium as a solo instrument by comparing it with a bassoon-like quality with its flexibility and register but in the brass section.

“The euphonium can, well the sky is the limit. You’ve got an enormous amount of things you can do with the instrument. The beautiful warm sound of the euphonium works particularly well with strings” (B Collins 2020, pers, comm., 10 December).

4.2.5 Third movement – *Allegro Vivace*

The third movement is in Baroque *ritornello* form with the *ritornello* subject first being presented with the first entry of the euphonium soloist in bar 9 in D \flat major. Later

it returns in the string orchestra (bar 46) in B \flat major and in its original key of D \flat by the soloist in bar 70.

Score example 41: Brendan Collins – *Concerto for Euphonium*; Movement 3 (b 9-25)

The structure is more stable in this movement and shaped mostly in regular 8 bar phrases from either the euphonium soloist or the string orchestra (the only exceptions being bars 33-45, 86-92, and in the *presto* bars 93-98). The key does not settle for long, either, with a modulation every new phrase throughout the *allegro vivace* section of the movement. Once the *presto* coda section begins, E \flat major is maintained through to the end of the work. Of note also, throughout the main *allegro vivace* section, each return to the string orchestra occurs in B \flat major, while the soloist will re-enter in a different key, and never actually plays in B \flat major.

Bars	Section Length	Key	Orchestration
1-8	8 bars	B \flat major	Tutti Orchestra
9-16	8 bars	D \flat major	Soloist
17-24	8 bars	E \flat major	Soloist
25-32	8 bars	B \flat major	Tutti Orchestra
33-45	13 bars	C major	Soloist
46-53	8 bars	B \flat major	Tutti Orchestra
54-69	16 bars	C major	Soloist
70-77	8 bars	D \flat major	Soloist
78-92	15 bars	E \flat major	Soloist
93-118 (Presto coda section)	26 bars	E \flat major	Soloist

Table 6: Phrase lengths and keys of Brendan Collins’s *Concerto for Euphonium*, Movement 3

As with the first movement, despite being in a Baroque *ritornello* style, the use of compound time signatures and shifting metres are used to add a modern feel to the third movement as can be seen above in score example 39.

A new subject occurs in bar 78 which leads up to a general pause before the material presents again in a short presto coda section from bar 93 to the conclusion. This offers the soloist a final opportunity to display their technical skill before concluding the work on a flourish up to a high Eb5.

The musical score for Solo Euphonium, measures 78-118, is presented in a single system. It begins in 7/8 time at measure 78. The score includes various time signatures: 7/8, 12/8, 9/8, 2/4, 3/4, 6/8, and 2/2. Dynamic markings include *p* (piano), *f* (forte), and *ff* (fortissimo). A section starting at measure 93 is marked 'Presto (♩ = 160)'. The score concludes with a flourish in 2/4 time at measure 118.

Score example 42: Brendan Collins – *Concerto for Euphonium*; Movement 3 (b 78-118)

4.2.6 Performer's perspective of Collins's *Concerto for Euphonium*

This work displays how the euphonium works effectively with string instruments in contrast to the traditional setting of the brass band or wind band. Overall, this concerto is not as technically demanding as many other concertos from modern times, largely as it sits within a more traditional harmonic frame and avoids extended techniques.

The main focus of this work for the soloist is on maintaining a late Baroque and early nineteenth century classical concerto style throughout. This requires the soloist to play with lighter articulation throughout the faster movements, almost with a trumpet or horn articulation style and sound in mind. The second movement allows the soloist to exploit the lyricism and resonant tone of the instrument, especially in its sonorous middle register. Nevertheless, there are moments of difficult technical passages, for instance the extensive use of whole tone scales throughout the first movement which

at *allegro moderato* in semiquavers need some attention. Several instances of double tonguing occur which require a good, clean technique.

The second movement requires a strong upper register from the soloist. Despite most of the movement remaining in the middle register, one moment emerges in the second subject where the euphonium sails up into the extreme high register requiring a strong embouchure, and good support to remain in that register for two bars while remaining open and warm, not changing the tone of the instrument. Good breath support is also required at the end of the movement with the euphonium holding a sustained D3 for eight bars at 60 beats per minute. Collins discusses this approach in his interview stating that he opens the movement with a simple pedal point and moving chords gently around that pedal point. He uses this technique again at the end of the movement as a contrast to the soloist's fast passages, high register, jazz licks and many other devices (B Collins 2020, pers. comm., 10 December). Although written with string orchestra and in a traditional concerto style, it is the present researcher's opinion that a small to moderato amount of vibrato be used through this movement. Traditionally vibrato is absent from brass players in orchestral music, but this movement is written to showcase the euphonium's singing qualities, particularly in the upper register so a tasteful amount of vibrato should be used.

In a march fanfare style, the third movement requires a clean and light articulation throughout. This movement, the most demanding technically, culminates in a short gallop coda section at the end of the movement as a final display of the soloist's technical skills at speed to finish the work.

This well written concerto displays careful consideration by the composer to both the 'playability' of it from a soloist's perspective, but also how the soloist works with the string orchestra and allowing for plenty of breaks, a necessity for any brass soloist. The work does not typify the normal euphonium style but offers a different persona of the instrument with its neo-baroque textures and passage work, features somewhat lacking in the solo euphonium repertoire. While such a style is not normally associated with the euphonium, the composer has written it in a way which highlights all of the strengths of the instrument.

4.3 *Concertino for Euphonium and Concert Band*, Brenton Broadstock (2010)

4.3.1 Brenton Broadstock biography

Brenton Broadstock was born in Melbourne, Australia and his early musical training occurred as a trombonist in the family Salvation Army band milieu. Later, he studied history, politics and music at Monash University before studying composition at Memphis State University in the United States with Donald Freund and at the University of Sydney with Peter Sculthorpe. Broadstock completed his Doctor of Music degree in 1987 from the University of Melbourne. He was a teacher of composition at the University of Melbourne from 1982-2006, rising to the roles of Head of Composition and Professor of Music (Broadstock 2020).

Among Broadstock's body of works include six symphonies, four concertos (piano, saxophone, trumpet and tuba), several orchestral works, four string quartets, chamber works, choral and solo works for most instruments and works for wind bands and brass bands. His music has been performed and broadcast all over the world including England, Germany, the United States, Canada, Russia, Sweden, Finland, Spain, China, Japan, Korea and by every major orchestra in Australia. He has won numerous awards and prizes for composition including two Australian Performing Rights Association (APRA) Music Awards for his works *The Mountain* and *Toward The Shining Light* for orchestra, four Sounds Australian National Music Critics' Awards in 1989 for his orchestral work *Stars In A Dark Night, Symphony No. 2* and winner of the Hambacher Preis International Composers' Competition in Germany for his Tuba Concerto (Broadstock 2020).

In 1988-1989, Broadstock was the inaugural Composer in Residence with the Melbourne Symphony Orchestra (MSO), a position he held again in 2009 composing amongst other works, a multi-instrumental concerto *Made in Heaven* featuring world renowned jazz trumpeter James Morrison (world renowned jazz musician) and *Halls of Mirrors* for Brett Kelly (principal trombone, MSO) (Broadstock 2020).

4.3.2 Introduction to Broadstock's *Concertino for Euphonium*

Concertino for Euphonium 'Under Capricorn' for euphonium and concert band was composed for and dedicated to Australian euphonium soloist Dr Matthew van Emmerik. He gave the world premiere performance of the work with the Australian

Army Band in Melbourne, April 2010 before performing the work with the US Air Force Band in Tucson, Arizona, USA in May 2010 and the US Army Band ‘Pershing’s Own’ in Virginia, January 2011 (Broadstock 2015).

Broadstock has subtitled the concertino *Under Capricorn* with the following description being included on the score:

“The tropic of Capricorn is one of the five major circles of latitude of the Earth and bisects the continent of Australia, Under Capricorn is in 3 movements, each depicting a geographical area of Australia that lies under the Tropic of Capricorn:

1. The tropical coast and lush rainforests of central Queensland
2. The harsh, arid but beautiful desert of the Northern Territory (central Australia)
3. The rugged and spectacular coast mountains of Western Australia”
(Broadstock 2010)

The scoring for the ensemble is standard wind band scoring; euphonium soloist; piccolo, flute (1 and 2), oboe (1 and 2), cor anglais, bassoon (1 and 2), E \flat clarinet, B \flat clarinet (1, 2 and 3), alto clarinet, bass clarinet, alto saxophone (1 and 2), tenor saxophone, baritone saxophone, cornet (1, 2 and 3), trumpet (1 and 2), horn (1, 2, 3 and 4), tenor trombone (1 and 2), bass trombone, euphonium, tuba, timpani, tuned percussion (glockenspiel, vibraphone and marimba), percussion 1 (tambourine, triangle, cymbal, snare drum, maracas and bongos) and percussion 2 (cymbals, tam tam, bass drum, triangle, sand block, guiro and bass drum). In addition to the original setting for solo euphonium and concert band, a reduction for solo euphonium and piano has been made by the composer.

The work began as a nine-minute suite for alto flute and piano in 2007 and wasn’t picked up for performance. It was reworked for euphonium by Broadstock and expanded out to a 14-minute *concertino* with concert band in 2010. Broadstock states during an interview with the present researcher, that the alto flute was similar to the euphonium in terms of range and singing qualities, but that the euphonium offered incredible power for him to use that the alto flute didn’t have. Although there are three movements, these run on without significant breaks and the composer numbers the bars cumulatively across the three sections (B Broadstock 2020, pers. comm., 3 March).

4.3.3 First movement – The tropical coast and lush rainforests of Central Queensland

The first movement is in *ritornello* form that often opens with several small sections, typically two to four bars in length which are then repeated or varied throughout. The opening statement, the first of these *ritornellos*, can be found throughout all three movements.

Score example 43: Brenton Broadstock – *Concertino for Euphonium*; Movement 1 (b 3-5)

In this example, oboe 1-2 presents the *ritornello* with muted trumpet joining in bar 4 although the euphonium soloist remains the focus with the use of trills on each of the notes.

Another example of this first *ritornello* is heard again in the oboe 1-2 together with the flute in bar 21. The final use of the opening *ritornello* in the first movement can be found in the piano accompaniment reduction of the work although not found in the band version. This is in the right hand of the piano from bars 95-98.

Score example 44: Brenton Broadstock – *Concertino for Euphonium*; Movement 1 (b 19-21)

Score example 45: Brenton Broadstock – *Concertino for Euphonium*; Movement 1 (b 95-98)

The opening of each of the three main euphonium sections starts with the same motif before exploring new thematic material. This illustrates the continuous development and variation found throughout the movement.

Score example 46: Brenton Broadstock – *Concertino for Euphonium*; Movement 1 (b 8-14, 43-49 and 73-79)

The end of these strings of motifs (bar 13-14) is also used throughout the movement with slight variations. In bars 21-22, it appears a third higher with a slight variation in the melody and style with the use of double tonguing by the soloist. At bars 48-49, the original idea at pitch is revisited with slight variation in rhythm while at bars 96- returns, although a third higher with slight variation in melody and style.

Score example 47: Brenton Broadstock – *Concertino for Euphonium*; Movement 1 (b 13-14, 21-22, 48-49 and 96-97)

This movement sits in mixolydian modality rather than based on major or minor tonality. The mixolydian mode has the same series of tones and semitones as a major scale except for the flattened seventh or subtonic scale degree. This, of course, removes the leading note tension on the seventh note. This can be seen with the first main motif from the euphonium soloist in bars 10-12 with the melody based on A mixolydian. As this motif develops it remains in a mixolydian mode.

Solo Euph. *mp* *mf* A Mixolydian Mode

Score example 48: Brenton Broadstock – *Concertino for Euphonium*; Movement 1 (b 10-12)

Throughout this movement, in the solo sections the ensemble instrumentation is sparse, with the texture consisting of ‘padding’ chords or arpeggio figures to keep the music flowing. The ensemble writing also helps highlight the euphonium soloist by use of predominately woodwind instrumentation rather than potentially overpowering lower brass voices.

4.3.4 Second movement – The harsh, arid but beautiful desert of the Northern Territory (Central Australia)

In complete contrast to the *fortissimo* fanfare conclusion to the first movement, the second movement begins *piano* with only low woodwind and brass playing with the marking ‘with pathos’ and a slow tempo marking of $\text{♩} = 40$. The ensemble immediately hints at the main thematic material from the first movement before being overshadowed by the euphonium soloist in bar 107.

Solo Euph. *pp*

Band Clarinet/Alto Sax *pp* Oboe/Cor Ang. *pp* Piccolo/Flute *pp*

Band Tutti Euph./Tbn Sax/Bass Clar *pp* Horn *pp* Trumpet *pp* Tubo/Euph Sax *pp*

Score example 49: Brenton Broadstock – *Concertino for Euphonium*; Movement 2 (b 103-110)

After the original material is announced, the euphonium soloist begins to develop this from bar 114 with the composer continuing to use the grace notes found throughout the solo and ensemble writing in the first movement.

Solo Euph. *mp* *p*

Score example 50: Brenton Broadstock – *Concertino for Euphonium*; Movement 2 (b 114-118)

As with the first movement, the composer uses modes rather than a major or minor tonality, in this case D \flat Phrygian mode.

The image shows a musical score for Solo Euphonium, measures 107-114. The notation is in bass clef with a key signature of two flats (D-flat Phrygian mode). The music features a melodic line with various intervals and dynamics, including a *pp* marking. Below the main staff, a separate staff shows the C# Phrygian Mode scale: C#2, D3, E3, F#3, G3, A3, B3, C#4.

Score example 51: Brenton Broadstock – *Concertino for Euphonium*; Movement 2 (b 107-114)

The music slowly builds through the development section (bars 115-127) to an initial climax at bar 128 where the texture thickens with the introduction of all low brass and added weight in the woodwind. Bars 128-131 continue to build, led by the low brass chordal writing and the cornet 1 joining with clarinet 1 on the flowing quavers previously played only by the flutes.

The image shows a musical score for measures 128-131. It includes four staves: Solo Euphonium (bass clef), Woodwind (treble clef), Clarinet 1/Cornet 1 (treble clef), and Low Brass (bass clef). The Solo Euphonium part has dynamics *mf* and *mp*. The Woodwind part is marked *mf* and includes Flute/Oboe and Alto Sax/Cor Ang. The Clarinet 1/Cornet 1 part features flowing quaver patterns. The Low Brass part provides chordal support.

Score example 52: Brenton Broadstock – *Concertino for Euphonium*; Movement 2 (b 128-131)

The climax of the first section is reinforced at bar 132 with the introduction of percussion and a reminiscence of the opening motif from the introduction of the first movement (originally played by the soloist), now played in the ensemble by flutes, oboes, clarinets, cornets and trumpets. This material becomes a counterpoint to the cantabile line of the soloist.

Score example 53: Brenton Broadstock – *Concertino for Euphonium*; Movement 2 (b 132-137)

The use of this original material continues to highlight the soloist through to the peak of the solo line in bar 142 where both soloist and ensemble relax in both dynamics and style with the soloist descending in pitch. As the soloist concludes, the ensemble builds from *piano* to *forte* in bars 148-149 to take over and make one final statement of the original motif from the first movement before the instrumentation thins out and quietsens, finally landing on a *piano* C7sus2 chord from the woodwinds and vibraphone.

Score example 54: Brenton Broadstock – *Concertino for Euphonium*; Movement 2 (b 149-155)

4.3.5 Third movement – The rugged and spectacular coast and mountains of Western Australia

The third movement has a funky and energetic feel. This effect is created by the simple use of punchy *forte* accented hits, usually in the low brass and low woodwind alternating between on beats and syncopated patterns. The energy is produced by the relentless semiquaver runs throughout the ensemble, highlighted by semiquavers on the snare drum. Like the first two movements, the third movement uses modal ‘key’ centres, this time D dorian.

Score example 55: Brenton Broadstock – *Concertino for Euphonium*; Movement 3 (b 156-167)

Score example 55: Brenton Broadstock – *Concertino for Euphonium*; Movement 3 (b 156-167)

The opening to this movement, introductory in nature, has the main musical idea first introduced by bassoons, tutti band euphonium and tuned percussion in bar 162. This idea then extends through the woodwinds building up to the euphonium soloist's entry in bar 168. Following a brief statement by the euphonium soloist bars 168-173, the movement proper commences in bar 174 with the main idea being presented by the bassoons, bass clarinet and tutti band euphonium before being picked up by the euphonium soloist and used as the main idea throughout the movement by both soloist and band.

Score example 56: Brenton Broadstock – *Concertino for Euphonium*; Movement 3 (b 174-180)

Score example 56: Brenton Broadstock – *Concertino for Euphonium*; Movement 3 (b 174-180)

A second musical idea with prominent rising fourths appears in the 2nd and 3rd clarinets along with the alto saxophones in bars 174-175. The cor anglais takes up the idea immediately after in bars 177-178, with passing notes added. In bar 188 the 1st and 2nd horn use this idea, but in this instance with the second perfect interval inverted.

Woodwinds: 174 Clarinets/Alto Saxes 175 176 177 Horns/Cor Ang/Alto Clar 178

The score shows three measures of music. Measure 174 starts with a woodwind instrument playing a half note G4. Measure 175 continues with a half note G4. Measure 176 starts with a woodwind instrument playing a half note G4. Measure 177 is a whole rest. Measure 178 starts with a woodwind instrument playing a half note G4.

Score example 57: Brenton Broadstock – *Concertino for Euphonium*; Movement 3 (b 174-178)

The cadenza arrives earlier than is typical with concertos and doubles as the middle, lyrical section of the movement.

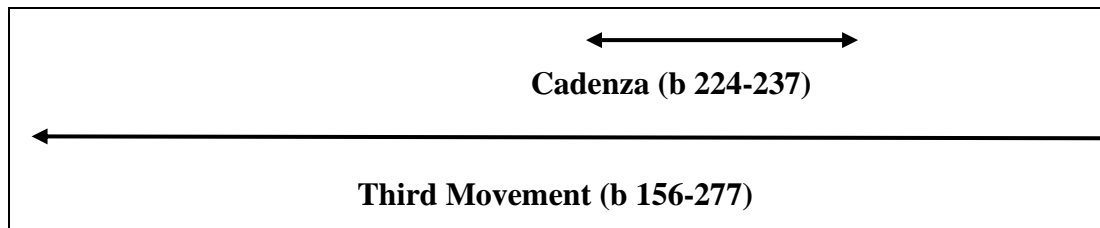


Figure 18: Cadenza placement in the third movement of Broadstock's *Concertino for Euphonium*

The euphonium soloist begins the cadenza with a short recapitulation of the first subject from the first movement before quickly moving on to the main idea of the third movement and developing that idea in a virtuosic cadenza by the euphonium soloist.

Solo Euph. 224 Cadenza 225 226 227 228 229

Solo Euph. 230 231 232 233

Solo Euph. 234 235 236 237 mp

The score shows three staves of music for the Solo Euphonium. The first staff contains measures 224 to 229. The second staff contains measures 230 to 233. The third staff contains measures 234 to 237. The music is highly virtuosic, featuring many sixteenth and thirty-second notes, and includes dynamic markings like *mp*.

Score example 58: Brenton Broadstock – *Concertino for Euphonium*; Movement 3 (cadenza)

The cadenza concludes with the tuba tentatively taking over from the euphonium soloist with the main idea in quavers, then semi-quavers before the energetic feel is picked up by the ensemble led by the relentless semiquavers from the snare drum and the main idea being passed around the ensemble.

Score example 59: Brenton Broadstock – *Concertino for Euphonium*; Movement 3 (b 236-241)

The second musical idea returns to be used in the building final section in bar 242 in the E \flat and alto clarinets, on this occasion using a perfect 4th and augmented 4th.

Score example 60: Brenton Broadstock – *Concertino for Euphonium*; Movement 3 (b 242-243)

The euphonium soloist and band build to a false climax in bar 250 before a sudden, drastic *decrescendo*. Sparse scoring in bars 251-254 allow the soloist to explore the main musical idea again with only horns and tuned percussion providing chordal padding and tenor and baritone saxophone with tom toms providing the semiquaver drive, although at *mezzo piano*.

Score example 61: Brenton Broadstock – *Concertino for Euphonium*; Movement 3 (b 251-254)

From 254 the euphonium soloist and band continue at *fortissimo* building in texture to the climax of the movement and the work in bar 270 and a final flourish from the euphonium soloist for 8 bars to the conclusion of the work.

4.3.6 Performer's perspective of Broadstock's *Concertino for Euphonium*

Broadstock's *Concertino* is an interesting work from a performer's perspective. It began its life as a work for solo alto flute and piano and was rewritten and expanded out to a concertino for solo euphonium and concert band. The work's concert band accompaniment allows moments for the solo euphonium to work with many different timbres and combinations within the band, in particular the wind instruments, one of the strengths of the euphonium within this medium. The work is not written in the style of most solo euphonium works which makes it both interesting to approach as a performer and important for the euphonium repertoire in general. This is evident from the first entry from the soloist with trills on a repeated four quaver pattern. Grace notes are used extensively throughout the work, a common occurrence in Broadstock's works, but particularly in the first movement.

The first movement displays a reasonably calm feel based on a simple melody with most of the technical work coming from ornamentation or scalar passages either ascending or descending, connecting the octaves through the melody. It remains in the middle and upper register throughout with only brief moments in the higher registers. This allows plenty of room for the soloist to explore the sonorous, rich tones of the instrument and sustain expressive cantabile lines. Many of these attributes continue in the second movement with the soloist spending most of the time in the middle register with occasional moments up into the higher register. Again, this movement allows plenty of space for the soloist to show their capacity for expressive line and phrasing musicality and to exploit the singing tonal qualities of the euphonium. Taking into consideration the wind band accompaniment, a small amount of vibrato is suggested to be used while playing the longer melodic lines of the first and second movement.

The final movement, in stark contrast to the first two movements, requires a high level of technical skill in terms of range, agility, flexibility, dexterity and stamina. This movement centres around a motif that is slurred in a two tongued, two semiquaver pattern which at the marked tempo, requires double tonguing from the soloist. An extended cadenza doubles as the middle section of the movement and requires a high level of finger dexterity and flexibility as it rapidly explores most of the range of the instrument from F2 to D4 but keeps out of the pedal register of the euphonium.

As the only large scale concert work written to date that was written originally for wind band accompaniment, this work holds an important significance in Australian solo euphonium repertoire. While there are other large scale concert works later adapted for wind band accompaniment, this work demonstrates a wonderful example of writing for solo euphonium in the wind band setting and is expertly written by a renowned composer with a background as a brass player himself.

4.4 *Concerto for Euphonium and Brass Band*, Michael Forsyth (2003)

4.4.1 Michael Forsyth biography

Michael Forsyth was born in 1957 and studied tenor and bass trombone with Arthur Hubbard at the Sydney Conservatorium of Music before studying composition with Eric Gross at the University of Sydney. As a musician, he performed as a freelance artist with numerous ensembles including the Australian Opera and Ballet Orchestra. As a soloist, he has won seven New South Wales State Bass Trombone Championships and three Australian National Bass Trombone Championships (Forsyth 2019).

Forsyth's compositions predominately include works for orchestra, brass band, choral and chamber groups as well as for solo instruments. His works have been performed both across Australia and internationally with his *First Trombone Concerto* being performed by soloist Gregory van der Struik (principal trombone, Australian Opera and Ballet Orchestra) with the Shanghai Symphony Orchestra in 1998 and the premiere of his *Second Trombone Concerto* given in 2002 by international virtuoso Jacques Mauger (Professor of trombone, Conservatoire à Rayonnement Régional de Paris) (Forsyth 2019).

There are two CD recordings of Forsyth's works, *Harlequinade*, recorded in 2002 which features his brass works including brass ensemble, brass quintet, and solo works for trumpet, horn, trombone, euphonium and tuba and his 2008 CD *Alea Iacta Est (The Die is Cast)* featuring his works for brass band including his euphonium concerto. The latter features The Studio Brass Band of Sydney with euphonium soloist Mark Howcroft.

4.4.2 Introduction to Forsyth's *Concerto for Euphonium*

The work is cast in three movements, with the accompanying ensemble comprising standard brass band instrumentation of cornets (soprano, solo, repiano, 2nd and 3rd), flugelhorn, tenor horns (solo, 1st and 2nd), baritones (1st and 2nd), trombones, (1st, 2nd and bass), tutti euphonium (1st and 2nd), tubas (E \flat bass and B \flat bass) and percussion (suspended cymbal, timpani, xylophone, snare drum, tubular bells, glockenspiel and vibraphone).

It was written with euphonium soloist Mark Howcroft in mind. Howcroft played in the St Mary's Brass Band (Western Sydney) with Forsyth and he was impressed with Howcroft's mastery of the instrument in both band and solo performances and wanted to write for both him and the euphonium (M Forsyth 2020, pers. comm., 18 June). This concerto is unique in that, while being the closest of the selected major works to the brass band community with its brass band accompaniment, the composer has used the brass band as a classical ensemble. This very well-written, large scale concert work of 20 minutes duration differs from the traditional expectation of a piece for solo euphonium and brass band.

Forsyth made a piano accompaniment reduction in 2019 for the present author's performance at the 2020 US Army Band's Tuba Euphonium Workshop in Washington DC, USA. The bars are numbered consecutively across all three movements indicating the composer's sense of overall continuity.

4.4.3 First movement – *Allegro Moderato*

Set in arch-form, the first movement has an overall effect of symmetry with the early material appearing in reverse order in the second half of the movement. In an arch form, each section does not need to be repeated exactly but must use the same thematic material as it does in this movement. The most popular arch-form structure is ABCBA, which is used in this movement (Latham 2011). The majority of the movement is *allegro moderato* in sonata form (thus the B sections contain the first and second subjects and the C section represents the development) framed by the *lento misterioso* from the opening which returns at the conclusion of the movement.

A gentle, atmospheric opening features suspended cymbal roll and *tutti* euphoniums and baritones on a *unison* tremolo. The cornets, flugelhorn and solo tenor horn enter in bar 3 with a simple motif which is used throughout this movement. This motif is written in open fifths which Forsyth explains shows the influence of organum in the works of Leonin and Perotin:

“I like to use them [open 5ths] to evoke a sense of the deep past. I particularly like the tonal ambiguity they provide. A player or listener might be inclined to ask if the piece is in a major or minor key. In combination with the other motivic material, they create a sense of tension and restlessness early on in the piece” (M Forsyth 2020, pers. comm., 18 June).

Score example 62: Michael Forsyth – *Concerto for Euphonium*; Movement 1 (bars 3-4)

The *tutti* euphoniums and tubas reply in bar 6 with the motif from bar 3. In this instance the motif is played *staccato* in contrast to the slurred articulation from the cornets and horns in bar 3. It is interesting to note that this contrast remains constant throughout the movement with the treble instruments always playing this motif or slight variations as slurred and *legato* while the bass instruments play it *staccato* and *pizzicato*.

Score example 63: Michael Forsyth – *Concerto for Euphonium*; Movement 1 (bars 6-7)

The solo horn and trombone section introduce a secondary motif in bar 14 and answered by the cornets in bar 15. It continues to be passed around the band. In bar 23 the motif is used by the cornets and tenor horns who play it with increasing frequency together with a *crescendo* as the work builds towards the start of the fast section and the first subject at bar 27. This semi-quaver, dotted quaver motif is used

by soloist and band throughout the first movement, although not heard by the soloist until bar 41.

Score example 64: Michael Forsyth – *Concerto for Euphonium*; Movement 1 (b 14-15 and 22-24)

The first subject arrives in bar 27 with the earlier semiquaver - quaver motif being used frequently by both soloist and by the band to answer the soloist's statement. Further material from the opening slow section is used with the use of open fifths in the semiquaver passage in the soprano, solo and repiano cornets with the baritones, *tutti* euphoniums, tubas and mallet percussion bars 51-53. These three bars lead into the bridge section in 7/8 (bars 54 to 58).

Score example 65: Michael Forsyth – *Concerto for Euphonium*; Movement 1 (b 51-54)

The second subject follows in bar 59 by the euphonium soloist and in contrast to the first subject, is based on a crotchet triplet rhythm which gives a more legato, relaxed effect. In further contrast to the first subject where the soloist and band used the dotted rhythm in call and answer, the second subject features the soloist and band playing the reoccurring crotchet triplet rhythm together, with the band slightly detached, perhaps for clarity.

Score example 66: Michael Forsyth – *Concerto for Euphonium*; Movement 1 (b 60-63)

The central section of the first movement doubles as the development section from bars 80-99. Through this development section the first subject dotted rhythm is used both by euphonium soloist and band with some use of the crotchet triplet rhythm from the second subject.



Score example 67: Michael Forsyth – *Concerto for Euphonium*; Movement 1 (80-85)

Consistent with the arch form, the thematic material from the second subject is recapitulated first from bar 105 leading through the cadenza in bar 124. The crotchet triplet subject returns but with more detached articulation by the soloist compared to the original second subject. The bridge section 7/8 metre heard before between the original first and second subjects recurs in this reprise of the second subject material.

An extensive *cadenza* uses material derived from each section of the first movement in varying styles using the full range of the euphonium covering almost four octaves.

Score example 68: Michael Forsyth – *Concerto for Euphonium*; Movement 1 (cadenza)

Following the *cadenza*, the first subject thematic material returns almost exactly as before with occasional transposition of material up the octave by the euphonium soloist.

The arch form is complete with the return of the *lento misterioso* from the opening of the work. Again, the use of suspended cymbal and baritone/*tutti* euphonium tremolo set the atmosphere before the original motif is heard slurred in open 5ths by the cornets and horns and then answered in open 5ths by the tutti euphoniums and tubas with a *staccato, pizzicato* feel.

4.4.4 Second movement – *Lento Misterioso*

The second movement is also arch-like but using the simpler ABA ternary form. It commences in bar 162 with the euphonium soloist entering in bar 164 with the first subject. Throughout the first subject (bars 162-186), the euphonium soloist is answered by the cornets and flugelhorn with the flugelhorn introducing the first subject in bar 163 before the euphonium soloist repeats the motif and takes the lead with the melody.

Score example 69: Michael Forsyth – *Concerto for Euphonium*; Movement 2 (b 163-173)

Throughout the first subject, the accompaniment is quite sparse, simply offering a pulse under the conversation between the euphonium soloist and the cornets and flugelhorn. The trombones are not used in this section with the accompaniment pulse presented by the conical-bored horns, baritones, *tutti* euphoniums, and tubas. The second subject is introduced in bar 187 with a similar pulsing from the accompaniment, this time by the horns, baritones and trombones with more regular pulse providing a feeling of movement through the central B section.

Through this second subject the cornets and *tutti* euphoniums have a contrasting crotchet or minim triplet over the shorter pulse of the middle of the band. This provides both a sustained sound through the central section but also a web of polyrhythms between the soloist and the rest of the band accompaniment.

Score example 70: Michael Forsyth – *Concerto for Euphonium*; Movement 2 (b 187-190)

Similar to the opening of the first movement with a motif played in open fifths by either the tubas and euphoniums or in the cornets, the second movement has a short motif that is heard in open fourths. This appears in the *tutti* euphoniums in bar 181 and again in bar 185 before being repeated in the cornets in bar 186.

Score example 71: Michael Forsyth – *Concerto for Euphonium*; Movement 2 (b 185-187)

The use of open fourths throughout the second movement can also be heard in both the A sections in the tenor trombones colouring the end of statements by the euphonium soloist in bars 165, 168, 174, 177-180, 208, 211, 217 and 220-213.

The use of polyrhythms across the ensemble increases in the later bars of the central section from bars 196-204 with the foundation being provided across the 2nd trombone, bass trombone and tubas together with an offbeat slow dance feel from the horns, baritones and 1st trombone; a smooth *legato* crotchet or minim triplet feel providing

contrast to the euphonium soloist. The euphonium soloist is answered at the end of the central section by muted solo cornet, repiano cornet and flugelhorn.

Thematic material from the opening section of the movement is used from bar 206, marking the return of the A section. As with the opening section, the subject is presented first by the flugelhorn, although doubled by the soprano cornet, before being answered by the euphonium soloist the following bar.

4.4.5 Third movement – *Allegro Moderato*

As with the first movement (and the concerto overall), the third movement is also in a loose arch form or rondo-sonata form with elements of development, in this case framed by a fanfare section. This fanfare opening to the third movement is without the euphonium soloist and is only 12 bars using a combination of simple and compound time.

The first subject occurs in bar 242 with the music settling into 12/8 time with a tarantella-like rhythm (a late eighteenth century Italian folk dance where, according to legend, two people would move vigorously in an attempt to dance and sweat spider poison out of their system following a tarantula bite) (Craine & Mackrell, 2010). In this instance, the two dancers are represented by the euphonium soloist and the brass band.

Score example 72: Michael Forsyth – *Concerto for Euphonium*; Movement 3 (b 244-249)

A two bar motif in 11/8 used as a linking section is heard by the band in bars 261-262 before moving onto the second subject (bar 263) which shifts away from the bouncy dance idiom into a smoother, legato style while retaining the compound 12/8 metre of the first subject. After a modulation to F in bar 274, the second subject is heard again from bar 277 in the new key.



Score example 73: Michael Forsyth – *Concerto for Euphonium*; Movement 2 (b 263-269)

A similar two bar 11/8 linking section leads into the C section from bar 288. This section is a development on the first subject with a sparser band accompaniment initially before the cornets become involved in the dance from the first subject from bar 297. The two bar linking 11/8 motif returns once again leading into the third subject (bar 312) but is extended by an additional four bars of alternating 12/8 – 11/8 from the band. During the third subject, the 11/8 bar is now introduced into the euphonium soloist at the end of each four bar statement.

Score example 74: Michael Forsyth – *Concerto for Euphonium*; Movement 2 (b 306-308)

The development of the third subject occurs immediately from bar 340 following the use of the two bar 11/8 linking motif. The use of changing metre which intensified through the third subject has now stopped and it settles back into a bouncy 12/8 as it heads back in the arch form to the first subject. The two bar 11/8 linking motif is heard for the final time leading into the fanfare section in bar 360 which frames the third movement. The fanfare is used a second time from bar 375, this time including the euphonium soloist in the coda section as the work builds towards the final statement from soloist then band from bar 404 to the end.

4.4.6 Performer's perspective of Forsyth's *Concerto for Euphonium*

The work covers the full range of the euphonium from G \flat 1 up to D4 although the majority of the lower and pedal register work can be found in the first movement, particularly in the cadenza. The first movement tests the soloist with a trill on a high B4 to signal the start of the *allegro moderato* section quickly followed by octave valve glissandos. There is a significant amount of technical work throughout the entire movement which requires both flexibility and good finger technique. This includes the slower second movement where the beautiful slow melody leads to a section of harp-like arpeggios ascending and descending in what is almost a set of variations on the initial slow material.

There is extensive use of polyrhythms throughout all three movements that provide a significant challenge for both soloist and band and also within the band accompaniment itself, in particular the second movement where the tenor and bass instruments have separate rhythms to the each other and the soloist.

The final movement has a march-like opening with a fanfare from the band. This is carried through to the soloist who plays a bouncy, light melody throughout. There are moments that require a crisp, clean double tonguing.

This work illustrates beautifully how the euphonium can be used as a classical concert work solo instrument rather than a 'novelty' instrument purely for entertainment purposes. It is a demanding concerto for both soloist and band requiring a very high level of technical ability, range and stamina, and thus does not fit the stereotypical picture of the euphonium from its band milieu and heritage. This work stands as one of a small number of major works for solo euphonium by Australian composers that is written as a large scale concert work, despite its scoring for solo euphonium and brass band rather than strings or a full orchestra. With this classical concert work style in mind, the present research suggests that vibrato should not be used when performing this work. Despite being written with brass band accompaniment, it is not written in a brass band style. In keeping in the orchestral traditions, no vibrato should be used.

4.5 *Concerto for Euphonium and Orchestra* by Lee Bracegirdle

4.5.1 Lee Bracegirdle Biography

Lee Bracegirdle is an Australian-American composer, horn player and conductor. He began his musical training in Philadelphia, United States learning piano, organ and several wind instruments until he settled on the horn aged 14 (Bracegirdle 2020).

Bracegirdle's tertiary study commenced at the Philadelphia Musical Academy (1970-1971) studying horn and organ. Following this, he studied horn at Juilliard School in New York with James Chambers, John Cerminaro and Ranier de Intinis completing both a Bachelor of Music and a Masters of Music. While at Julliard his compositional style was influenced by Pierre Boulez, Jacob Druckman, Vincent Persichetti and Robert Starer (Bracegirdle 2020).

While he was studying at Julliard, Bracegirdle commenced his freelance career performing and recording as principal horn with the New York City Symphony Orchestra, the Brooklyn Philharmonia and with jazz musicians Clarke Terry, Ornette Coleman, Stanley Clark, Teo Macera and Dave Brubeck. In 1976-77 he held co-principal horn positions with both the Orquesta Filarmonica de la UNAM (Mexico) and principal horn with the Chamber Orchestra of Mexico City. In 1977 he joined the International Youth Orchestra in Bayreuth, Germany and became principal horn with the Hof Symphony Orchestra. In 1980, he was appointed associate principal horn with the Sydney Symphony Orchestra, a position he held for more than 30 years until his retirement in 2012 (Bracegirdle 2020).

As a conductor, he studied with Michael Gielen and Jorge Rotter at the Salzburg Mozarteum. In Sydney he continued his study with Sir Charles Mackerras, Carlo Felice Cillario, Vernon Handley and Eduardo Mata with his orchestral conducting debut being with the Orchestra of the Mozarteum in 1991. In 1996 he was appointed the Musical Director and composer-in-residence of the Australian Chamber Ballet (Australian Music Centre 2019).

Bracegirdle began writing orchestral works in the late 1990s with many commissioned works by the Sydney Symphony Orchestra and American Wind Symphony Orchestra

and has been composer-in-residence at Bundanon (Australia) and the Brahmshaus (Baden-Baden). His major compositions include:

- *Divertimento for Orchestra* (1998)
- *Variations for Orchestra* (2000)
- *Eat Pianist* (ballet) (2002)
- *Prometheus and Pandora* (ballet) (2003)
- *Ammerseelieder* (2005)
- *Threnos* (2007)
- *Euphonium Concerto* (2007)
- *Landscape Visions* (2010)
- *Passacaglia and Giges* (2011)
- *Legends of the Old Castle* (2012)
- *Violin Concerto* (2012)
- *Shoalhaven-Lieder* (2015)
- *Triptych for saxophone and orchestra* (2017)

4.5.2 Analysis of Bracegirdle's *Concerto for Euphonium*

The *Concerto for Euphonium and Orchestra* by Lee Bracegirdle was originally intended to be a sonata for solo euphonium and piano after Bracegirdle's Sydney Symphony Orchestra colleague Scott Kinmont approached him with the idea of composing a solo work for euphonium. As Bracegirdle began to develop the musical ideas for the work, he came to the realisation that the colours and textures of his ideas would need to be expressed with the use of a full orchestra rather than a piano accompaniment. His orchestra retains the full string and woodwind sections but uses a reduced brass section to not overpower the euphonium soloist (Australian Music Centre 2019). Instrumentation of the work is for triple woodwind, one each of horn, trumpet, trombone and tuba, timpani, percussion (3 players), piano (interchangeable with celesta) and strings.

Although Bracegirdle used dodecaphonic techniques to compose his main thematic material in his previous orchestral works, the lyric quality and rich tone of the euphonium led him to write in a more accessible style while retaining serial techniques. The idiom of work and its textures suggest neo-classicism, with an overall

traditional three-movement sonata shape apparent in each movement (Australian Music Centre 2019).

4.5.3 First Movement - *Andante Drammatico*

The neo-classical style is evident from bar 2 with the repeated *staccato* quaver pulse in violin II. This continues from bar 15 with the repeated staccato quavers being played by violin I & II, viola and cello. The soloist's first entrance is a continuous pattern of semiquavers hovering just above and below a central note. This pattern returns at various stages throughout all three movements as both an ostinato in the accompanying figuration as well as the thematic material.

The musical score for Lee Bracegirdle's *Concerto for Euphonium*, Movement 1, bars 1-10, is presented in a five-staff format. The top staff is for the Solo Euphonium, followed by Violins, Viola, Violoncello/Double Bass, and a second Solo Euphonium staff. The tempo is marked as quarter note = 132. The score is in 3/4 time. The first system (bars 1-5) shows the Solo Euphonium with a semiquaver pulse (mp), Violins with a staccato quaver pulse (f), Viola with a staccato quaver pulse (pp), and Violoncello/Double Bass with a staccato quaver pulse (pp). The second system (bars 6-10) shows the Solo Euphonium with a semiquaver pulse (mf), Violins with a staccato quaver pulse (mp), Viola with a staccato quaver pulse (mf), and Violoncello/Double Bass with a staccato quaver pulse (mf).

Score example 75: Lee Bracegirdle - *Concerto for Euphonium*; Movement 1 (b 1-10)

The first theme is presented by the soloist at figure A and is the main dodecaphonic theme of the concerto, based on the following tone row. Dodecaphony is a method of composition where all 12 notes of the chromatic scale are used equally. This avoids any emphasis on any one note and therefore the music avoids being in a key (Kennedy 2013, p. 235).

Main Dodecaphonic Theme

Solo Euph. f

Solo Euph. 15 **A** 16 17 18 19 20 21 22

Solo Euph. 15 **A** 16 17 18

Violins pp

Viola pp

Violincello Double Bass pp

Solo Euph. 19 20 21 22

Violins

Viola

Violincello Double Bass mf *pizz.*

Score example 76: Lee Bracegirdle - *Concerto for Euphonium*; Movement 1 (b 15-22)

The composer has used more static harmony in the repeated quaver chords and pedal note of B \flat in the strings against the dodecaphonic solo melody thus making his music more accessible to audiences.

After development, the soloist introduces a second subject at figure C (bars 58-62), its dodecaphony masked by the initial repeated notes in the melody.

Solo Euph. 58 **C** 59 60 61

p *poco*

Score example 77: Lee Bracegirdle - *Concerto for Euphonium*; Movement 1 (b 58-61)

At this point the hitherto, pulsing undercurrent provided by the strings stops and is replaced from bar 67 with the semiquaver motif that had been presented initially by the soloist in bars 3-5, this time in the strings as an *ostinato*.

Score example 78: Lee Bracegirdle - *Concerto for Euphonium*; Movement 1 (b 67-74)

Score example 78: Lee Bracegirdle - *Concerto for Euphonium*; Movement 1 (b 67-74)

Following further development of these main ideas together with new material, a smaller new motif is introduced by the bassoon in bars 79-80 and then immediately developed.

Score example 79: Lee Bracegirdle - *Concerto for Euphonium*; Movement 1 (b 79-84)

Score example 79: Lee Bracegirdle - *Concerto for Euphonium*; Movement 1 (b 79-84)

After a short *allargando* from the soloist in bars 87-88 the middle section commences at figure D (bar 89) with a new tempo, a bit slower at 120 bpm from the opening 132 bpm. The opening semiquaver motif is hinted again by the soloist in bars 92 and 94.

Score example 80: Lee Bracegirdle - *Concerto for Euphonium*; Movement 1 (b 92-95)

Score example 80: Lee Bracegirdle - *Concerto for Euphonium*; Movement 1 (b 92-95)

A further relaxation within the middle section occurs at Figure E (bar 115) with the marking *dolce*. Here the solo part becomes an accompanied cadenza before the music gradually builds back to the original feel and tempo at figure F (bar 137).

A recapitulation of the opening semiquaver motif, presented by the violins, commences at Figure F (bar 137). Under this motif is a new playful and bouncy *pizzicato* idea played by the cellos and basses. This is the first use of the bass line *ostinato* foundation of the second movement and is the inverse-retrograde of the original 12-tone row.

The musical score for Figure F spans measures 136 to 143. It features five staves: Piccolo/Flute 2, Bass Clarinet/Contra Bass/Bassoon, Violins, and Violincello/Double Bass. The tempo is marked 'A tempo (tempo 1) ♩ = 132'. In measure 137, the Violins begin a semiquaver motif. In measure 138, the Violincello/Double Bass introduces a *pizzicato* accompaniment. The score continues through measure 143, showing the development of these parts.

Score example 81: Lee Bracegirdle - *Concerto for Euphonium*; Movement 1 (b 136-143)

Figure G (bar 161) marks the beginning of a full recapitulation of the opening with a return to the original dodecahonic melody and the neo-classical style, repeated quavers in the accompaniment provided by the strings.

161 **G** A Tempo 162 163 164 165

Solo Euph. *f*

Violins *pp*

Viola *pp*

Violincello *pp*

Double Bass *pp*

166 167 168 169 170

Solo Euph. *ff*

Violins

Viola

Violincello

Double Bass

171 172 173 174 175 176

Solo Euph. *p* *mf* *pp*

Violins

Viola

Violincello

Double Bass

Score example 82: Lee Bracegirdle - *Concerto for Euphonium*; Movement 1 (b 161-176)

At Figure H (bar 177), the dynamic level and drive of the movement relaxes as the strings play an *ostinato* over a sustained bass pedal while a simple three-note motif from earlier is passed around the brass and woodwind section. As the section grows, the *ostinato* settles with the violins while the viola, violoncello and upper woodwinds introduce the repeated quaver pulsing leading up to a short reprise of the second subject (bars 197-201).

197 *molto rit.* 198 199 200 201

Solo Euph. *f*

Violins *p*

Viola *p*

Violincello *p*

Double Bass *p*

Score example 83: Lee Bracegirdle - *Concerto for Euphonium*; Movement 1 (b 197-201)

Following the ensemble crescendo to *forte* in bar 200, the soloist plays an accented *fortissimo* fanfare before the coda section commences in the second bar of figure I (bar 205). The opening semiquaver *ostinato* returns in the viola at *fortississimo* over block *forte* chords from the ensemble. Terraced dynamics are then used to relax the sound with each two bar call from the orchestra being answered by the soloist followed by a call from the orchestra one dynamic level under the previous. This continues through until the end of the movement finishing *piano*.

4.5.4 Second Movement – *Lento Cantabile*

The second movement is a *passacaglia*, beginning with a 2 bar *pizzicato* ground bass idea which forms a foundation for much of the movement. The subject has been turned around again and is now the inversion of the original row. This introduces the soloist in bar 3 with a singing theme which is immediately answered by two gongs.

The musical score example 84 shows the first ten bars of the second movement. It is written for Solo Euphonium, Violincello/Double Bass, Solo Euph., Gong, and Percussion. The tempo is marked as quarter note = 50. The Solo Euphonium part starts in bar 3 with a melodic line. The Violincello/Double Bass part provides a pizzicato ground bass. The Percussion part includes Gong and Timpani, with dynamic markings like pp, ff, and mf. The score includes performance instructions such as 'To Timp.', 'To Congos.', and 'gradually slowing'.

Score example 84: Lee Bracegirdle – *Concerto for Euphonium; Movement 2 (b 1-10)*

The solo line is developed at figure J (bar 11) rising higher than the original melody, with a slight change to the ground bass in bar 15 before returning to the original shape from the start of the movement in bar 16. The solo line is developed further from bar 20 and is again answered by the accompaniment, this time by violin 1. This is the first of only a couple of times when the solo line is doubled by an instrument in the orchestral accompaniment.

Musical score for Solo Euphonium and Violincello/Double Bass, measures 11-15. The Solo Euphonium part (top staff) features a melodic line with dynamics *p*, *mp*, *mf*, and *rit.*. The Violincello/Double Bass part (bottom staff) provides a rhythmic accompaniment with dynamics *p* and *mp*.

Score example 85: Lee Bracegirdle – *Concerto for Euphonium*; Movement 2 (b 11-15)

The slightly faster middle section starts at figure K (bar 26) and is underpinned by a driving, rhythmic *piano ostinato* that replaces the earlier ground bass figure.

Musical score for Brass, Piano, Violincello/Double Bass, Alto/Bass Clarinet, and Brass, measures 26-34. The score is marked 'New Tempo' at bar 26. The Piano part (second staff) features a driving *piano ostinato* with dynamics *pp* and *fp*. The Violincello/Double Bass part (third staff) provides a steady accompaniment with dynamics *pp* and *arco*. The Alto/Bass Clarinet part (fourth staff) has a melodic line with dynamics *p*. The Brass parts (top and fifth staves) have melodic lines with dynamics *fp* and *rit.*.

Score example 86: Lee Bracegirdle – *Concerto for Euphonium*; Movement 2 (b 26-34)

This middle section (bars 26-85) builds slowly, driven by the woodwinds and brass in the orchestra striving upwards with occasional statements from the soloist to a climax at figure N (bar 70) with rich, somewhat romantic film-like scoring across the orchestra.

4

70 **N** A tempo, a bit broader $\text{♩} = 66$ 71 72 Piccolo/Flutes/Clarinet/Saxophones 73

Woodwind *mf* Bass Clarinet

Brass *mf* Trumpet/Horn

Solo Euph. *mf*

Strings *mf* Violins

Viola/Cello

Double Bass *mf*

74 75 76 77 78

Woodwind *f*

Brass *f* Trumpet/Horn

Solo Euph. *f*

Strings *f*

Score example 87: Lee Bracegirdle – *Concerto for Euphonium*; Movement 2 (b 70-78)

At Figure O (bar 86), Bracegirdle returns to the melancholy of the original subject, although now the pizzicato ostinato has been relocated into the higher registers, now in the upper strings.

86 **O** Tempo Primo $\text{♩} = 46$ 87 88 89 90

Bassoons *p* *mf*

Solo Euph.

Violins *pp* pizz.

86 87 88 89 90

Bassoons *pp* *mp*

Solo Euph. *p* *mf* *p*

Violins *p* *mf* *p*

91 92 93 94 95

Score example 88: Lee Bracegirdle – *Concerto for Euphonium*; Movement 2 (b 86-95)

Following this return to the original subject, the movement concludes with a slow *pianissimo* harp glissando over a soft sustained cluster chord from the bassoon, viola, violincello and double bass before a muted arpeggiated *mezzopiano* rising motif in imitation from the brass leads into the final nine-tone *pianissimo* chord from the woodwind over the bass G \flat .

4.5.5 Third Movement - Burlesque

The term '*burlesque*' implies parody or making fun of something. The main object of parody in the third movement involves the dialogue between the solo euphonium and orchestral trombone. The instruments are similar in range but have contrasting qualities of valved instrument compared to a slide instrument. These differences are most prominent towards the end of the movement in the '*burlesque*' style section.

The opening melody from the euphonium is a dodecaphonic fragment which is a term that Bracegirdle has used in his previous 12-tone works.



Score example 89: Lee Bracegirdle – *Concerto for Euphonium*; Movement 3 (b 1-3)

This melody is replayed by the 1st clarinet at figure P (bars 9-11) over a sparse accompaniment.

Musical score for 1st Clarinet, Brass, and Strings, measures 9-11. The 1st Clarinet part is marked *mp* and features a dodecaphonic fragment. The Brass part includes Tpu/Hrn/Tbn with *con sord* and *mp*. The Strings part includes Cello/Double Bass and Viola/Cello.

Score example 90: Lee Bracegirdle – *Concerto for Euphonium*; Movement 3 (b 9-11)

The euphonium begins to develop the opening melody at figure Q (bar 36).

Score example 91: Lee Bracegirdle – *Concerto for Euphonium*; Movement 3 (b 36-50)

The movement continues to evolve and develop and at figure S (bar 70) the euphonium plays the inversion of the original theme for the movement.

Score example 92: Lee Bracegirdle – *Concerto for Euphonium*; Movement 3 (b 69-76)

At Figure U (bar 91), the pulsing neo-classical rhythmic drive noted in the first movement is restored in the strings and this helps build momentum toward the euphonium cadenza. The cadenza leads into the central section of the movement, a quick 6/8 *scherzando* in rondo form. Throughout this central section the woodwinds, percussion and brass personify the *burlesque* in the music by parodying the simple theme the euphonium begins with. The melody itself hints at the semiquaver figure from the first movement.

91 **U** 92 93 94 Bass Clarinet 95 96 97

Woodwind

Solo Euph. *mp* *mf* 3

Strings *mf* *ppp*

98 Piccolo 99 100 101 102 Bass Clarinet 103 104

Woodwind *mp* *p* *mf* *p*

Brass *mf* *p* *mf*

Solo Euph. *mp* *mf* *mp*

Strings

105 106 Bass Clarinet 107 108

Woodwind *mp* *mf*

Brass

Solo Euph. *mp* *mf*

Strings

109 110 111 Piccolo 112 113

Woodwind *mf*

Brass *mf* *f* *mp*

Solo Euph. *f* *mp*

Strings

Score example 93: Lee Bracegirdle – *Concerto for Euphonium*; Movement 3 (b 91-113)

This central section arrives at figure AA (bar 215) which is a dream-like episode where the euphonium enters 10 bars later than the orchestra playing a developed version of the opening theme from the first movement over pulsing clarinets and harp *glissandi*.

Score example 94: Lee Bracegirdle – *Concerto for Euphonium*; Movement 3 (b 224-230)

This leads to the second *cadenza* which is more extensive than the previous one. A pedal in the cello and double bass supports this second *cadenza* which is based on themes from both the first and third movements. At the end of the *cadenza*, the orchestra re-enters with the 6/8 *rondo* figure as an *ostinato* in the background. From here, thematic material from all three movements can be heard. At figure EE (bar 309), the theme in the cello before being handed over to the euphonium. The second subject from the first movement returns in the 1st bassoon (bars 331-340) before passing to the euphonium at bar 344.

This *scherzo* accelerates to a climax and suddenly switches into a 4/4 metre for a reappearance of the opening of the first movement at bar 428. At figure LL (bar 434), a chorale brass fanfare for the brass quintet style is featured, the euphonium' being part of the quintet texture rather than an overt soloist.

434 **Maestoso** = 54 435 436 437 438 439 440

441 442 443 444 445

Trumpet
Horn
Trombone
Tuba
Solo Euph.
Strings

Score example 95: Lee Bracegirdle – *Concerto for Euphonium*; Movement 3 (b 434-445)

The orchestra slowly adds to this fanfare as a climax builds before returning to an appearance of the opening semi-quavers in the violins from the first movement for a short few bars. This leads to the reprise of the *scherzo* and a playful interplay between the soloist and the trombone. In this *burllesque* coda the euphonium almost taunts the trombonist in a duel to the finish of the movement.

461 **NN** 462 463 464 465 466

467 468 469 470 471 472

Trombone
Solo Euph.

Score example 96: Lee Bracegirdle – *Concerto for Euphonium*; Movement 3 (b 461-472)

The work concludes with the orchestra strongly playing the same *staccato* figure that rounded off the euphonium's opening melody of this movement.

Score example 97: Lee Bracegirdle – *Concerto for Euphonium*; Movement 3 (b 473-474)

4.5.6 Performer's perspective of Bracegirdle's *Concerto for Euphonium*

Many of the challenges facing the soloist derive from the use of a 12-note tone row and the inversions of that row. Dodecaphony is a compositional technique only rarely encountered in solo euphonium repertoire and will be unfamiliar to many euphonium players who usually find their home in wind and brass bands. Melodically, care must be taken to presenting these passages smoothly and not in an angular manner.

Mental and physical stamina is another challenge in this long, 30-minute work. The majority of euphonium concertos, and brass concertos in general within Australia and internationally are 15-20 minutes. There are many reasons for this including the physical stamina needed to play a brass instrument as a soloist as well as the cultural issues around the prestige of a violin, cello or piano concerto over a brass concerto.

Bracegirdle has scored the concerto in a way that there are no issues with the soloist having to play over the orchestra or fight to be heard. This allows the soloist to play comfortably in a way that stays true to the composer's wishes in showcasing the middle and lower register of the instrument rather than the extreme high register.

The work covers the majority of the range of the euphonium from B1 to C4. Across both the first and third movements, a high level of flexibility is required as the soloist covers an octave or two in a matter of beats at all level of dynamics. The third movement in particular also requires a high level of technical skill and finger dexterity with fast semiquaver passages used throughout.

In keeping with orchestral brass traditions with this work being both written with orchestral accompaniment and in a traditional orchestral style, vibrato should not be used during this work.

The Bracegirdle concerto is one of the most significant Australian solo euphonium works extending to the international repertory. Bracegirdle is a professional horn player and composer having worked with orchestras all over the world and wrote the work for Scott Kinmont who in addition to being a world-class euphonium soloist, is a professional orchestral trombonist with the Sydney Symphony Orchestra. This led to this work being written as a large scale concert work in a symphonic style. During interviews with the present researcher, both Bracegirdle and Kinmont discussed their desire for a work that showcased the euphonium as a large scale concert work solo instrument in an orchestral setting, but which would also explore the rich lower register of the euphonium rather than the high and extreme high register which tends to be the predominant focus in much of the most recent new euphonium repertoire.

Chapter 5 - Discussion and Conclusion

The first 100 years of solo euphonium music in Australia is marked by a period in which only two composers writing for non-specific brass instruments, Percy Code, beginning with *Wendouree* in 1919, and Helen Johnson dominated the scene, followed by a surge of works specifically intended for the euphonium since 2000. In the period from 2000 and 2020, there have been more than 60 works written specifically for solo euphonium by 32 different composers.

Despite this surge of works for solo euphonium occurring, there was still little awareness of this repertoire outside of the parties involved in each particular work and its premiere. Previously, there was no complete list of works written for solo euphonium by Australian composers and the Australian Music Examination Board (AMEB) syllabus which is often a guide for players and educators as to what is available for each instrument, features a majority of works written for instruments other than the euphonium. The annotated catalogue included as Annex A provides a comprehensive guide to this new emerging repertoire for players and educators and will be a major document and resource for Australian and international players and educators of the euphonium.

This newly emerging Australian repertoire for solo euphonium has expanded the generalised concepts of what the euphonium can do as a solo instrument. There is a wide variety of composers writing in diverse styles who have redefined and extended the perceptions and the technical limits of the euphonium as an instrument and the soloists themselves. This has challenged the notion that the euphonium is a band instrument principally and a novelty item for park bandstand performances.

A clear narrative concerning the euphonium and its music in Australia has emerged. Early on, the euphonium did not have a distinctive musical identity apart from it being a middle to low register instrument in brass ensembles. This is evident within the works written for non-specific B \flat instruments that were played by euphoniumists; from theme and variation solo works of the late nineteenth century and early twentieth century to the Percy Code and Helen Johnston works during the early and mid-

twentieth century in Australia. Internationally, until the 1960s and 1970s, the euphonium was not considered as a solo instrument that classical composers would take the time to write for. The initial interest, for instance in the Horowitz concerto, led to a relative spurt of works for the instrument that is particularly evident from the 1990s onwards as a study of the extant repertory demonstrates. Additionally, this shows a clear increase of musical quality and the euphonium being featured in 'high-status' genres like the sonata and concerto. This study has demonstrated that, in Australia, this development took place around the turn of the twenty-first century with more euphonium specific works and works of a more large scale concert work nature beginning to emerge from 2000. The repertory clearly shows that there has been a major shift in interest in the instrument and its exponents.

This growth was traced in section 3.5.1 and shows a similar development internationally through the banding movement, largely through the United Kingdom beginning with Joseph Horowitz's *Euphonium Concerto* in 1972 and onto other major works through the late 1970s, the 1980s and the early to mid 1990s which still had a banding culture behind them. Australia has followed this trend seen in the United Kingdom and, to a lesser degree, in the United States. Australia's brass banding traditions and culture were derivative of British culture and practice, whereas the United States has developed and maintained a symphonic wind band tradition and to a certain degree military bands. While the culture and traditions differ between brass bands and symphonic wind bands, a similar neglect of specific literature for solo euphonium can be seen in both ensemble cultures and repertoires.

What prompted this development in Australia around 2000? The key ignition point was the active advocacy of several high-profile euphonium soloists who commissioned or inspired composers to write for them. This began with euphonium soloist Matthew van Emmerik commissioning Barry McKimm's *Euphonium Concerto with String Quartet and Piano* in 2000. Van Emmerik grew up in regional Victoria and played in the Royal South Street Competition as did Percy Code 100 years earlier. This link to the first Australian solo brass works written by Code for this contest and the similar context behind Helen Johnston's solo brass works led, through Van Emmerik, to McKimm's *Euphonium Concerto*. During his studies in 1999 with his Van Emmerik's British teacher euphonium teacher Steven Mead at the Royal

Northern College of Music, Mead's encouragement to include Australian music in his programs prompted van Emmerik to commission an Australian work, which, in turn, spawned a new repertory for the euphonium over the following 20 years.

During this period, van Emmerik, by now joined by Scott Kinmont and the present researcher, succeeded in not only having new Australian works written for them, but also performing them regularly on an international stage. Their advocacy of the instrument and its solo repertory have been catalysts in helping to bring about a change of perception for the instrument as a soloist in Australia. Through the work of these soloists working with established and respected Australian composers, the euphonium and Australian repertoire for it has been heard at international concert venues and, increasingly, gaining the attention of world class musicians and ensembles. However, it must be admitted that the composers writing large works for the euphonium are, presently, brass-playing musicians themselves.

The in-depth analysis of the five selected major Australian solo works show that they are quality compositions and worthy of attention as major solo works. Lee Bracegirdle's *Concerto for Euphonium and Orchestra* and Michael Forsyth's *Concerto for Euphonium and Brass Band* in particular stand out as large scale concert works.

The Forsyth concerto is the closest of the five to the banding tradition in its use of brass band setting and yet, Forsyth has used the brass band as a classical ensemble; not the style of work one would expect to hear at a customary brass band performance. The work is best suited to the concert hall yet the brass band rarely performs large scale concert works, outside of a competition setting in Australia. This raises the questions, why doesn't it and could it? In the United States, the symphonic wind band frequently performs large scale concert works. Universities in particular have a large repertory of these large scale concert works written for their symphonic wind bands.

Written for solo euphonium and symphony orchestra, the Bracegirdle concerto is the standout work in all of the Australian solo euphonium repertoire in terms of a large scale concert work that raises the status of the instrument. At 30 minutes in length, it is considerably longer than most major works for solo brass which are usually between

15-22 minutes. The work though is not drawn out in any respect and its structure laid out well. As an experienced orchestral horn player, composer and conductor, Bracegirdle approached the concerto as an orchestral work, taking the euphonium out of its traditional band milieu and idiom. Paired together with its world premiere in the iconic Sydney Opera House with euphonium soloist Scott Kinmont and the world class Sydney Symphony Orchestra, the Bracegirdle concerto stands out as the most important work to date in the Australian solo euphonium repertoire.

Alan Lourens's concerto is an interesting work as it comes from the perspective of a composer who also performs on the euphonium as soloist himself. The work is also written for solo euphonium and orchestra and is very much a vehicle of display for the euphonium. With an intimate knowledge of the euphonium, Lourens has written this work to display all of the technical, lyrical and range aspects of the instrument. The work uses almost five octaves from the pedal register up to the extreme high register showing the euphonium's flexibility. While the first and, especially, the third movement test the technical ability of the instrument and the player, the slow second movement allows the soloist to explore the sonorous tones and singing qualities of the euphonium in all registers.

The Brendan Collins concerto with string orchestra has been written in a classical concerto style with occasional modern twists including use of multimeter and whole tone scales. At 15 minutes in length, it is more easily programable outside of the large scale concert work setting and its light nature in terms of its orchestration and overall style allow it to be used in many programs, especially having band accompaniment or piano reduction options written by the composer.

While Brenton Broadstock's work is not a concerto, its concise concertino shape in three movements provides a satisfying experience with challenges both for the performer and the audience. Broadstock is an experienced composer of large scale concert works for the orchestra having written six major symphonies and four concertos (piano, saxophone, trumpet and tuba). Together with his significant experience in writing and playing in the banding tradition, Broadstock has written his concertino with concert band to combine the best of both worlds. From the stunning orchestration and uses of the concert band timbres and sounds through to the lyricism

throughout the solo euphonium part both in the faster movements and the second slow movement result in a wonderful example of how the euphonium can be used as a large scale concert work solo instrument.

The euphonium now has a new status as a solo instrument in Australia that it did not have 20 to 25 years ago but has been largely reliant on proponents and key exponents advocating for it. What can be done to sustain this trend? This was discussed during interviews with the Australian composers and euphonium soloists featured in the appendices.

Matthew van Emmerik discusses the need for a varied and continued approach from all involved. Having works written by less-established composers, who nevertheless have the skills to write great music, shows other better-known composers the potential of the solo euphonium in large-scale music-making, as well as finding people who have not composed for the instrument before making it more accessible to other composers:

“This is done by letting composers hear new solo euphonium repertoire and our standard traditional repertoire while continuing to educate composers, musicians and the general public on the euphonium, its capabilities and its repertoire” (M van Emmerik 2020, pers. comm., 18 January).

One of the other issues he discusses is the lack of opportunities to perform in Australia as a euphonium soloist:

“Unless you are a postgraduate university student, the big scale works aren’t able to be programmed as you don’t get an opportunity to perform an hour recital” (M van Emmerik 2020, pers. comm., 18 January).

Alan Lourens discusses this issue from a both a composer and euphonium soloist’s perspective. He sees this from a different aspect in terms of the relative lack of commissions across the board in the Australian music scene. Before 2000, bands in Australia really did not commission works, one of the reasons why we are starting to see more works written since then. In the US, there is a strong record of commissioning since the 1970s largely due to conferences and festivals. Being relatively isolated and with the expensive travel costs to Australia we do not gather as a musical community as much as band and band members do in Europe and the United States. So, the commissioning of large scale concert works was left largely to the professional

orchestras who had no real interest in the euphonium (A Lourens 2020, pers. comm., 18 June).

From a composer's perspective, Brenton Broadstock sees the major obstacle as the status of the euphonium and the inbuilt prejudice against Australian music in the classical field as well as the prejudice against brass bands as 'lesser' ensembles and the same for the euphonium. He suggests that the key is to keep commissioning new works and keep performing and using the 'power of one' to hopefully make things change and increase awareness (B Broadstock 2020, pers. comm., 3 March)

So, when will it be that a major composer outside of the brass world or banding world will write a major work for solo euphonium? When will a high-profile non-brass playing composer consider the instrument as a legitimate medium for a major sonata or concerto? In my personal view, while we have made major ground in the first two decades of the twenty-first century, the inertia of hundreds of years of tradition and culture will be difficult to overcome entirely. This does not mean that we should not try, though. The euphonium family represents a valuable asset in today's music-making world. In order to encourage composers to use it to the best advantage and to educate listeners about the instrument, it is necessary to present it as often as possible to the public. Hopefully the next generation of euphonium players will continue the work previously done and continue to commission, inspire and perform Australian solo euphonium works and educate the music community and the general public about the legitimacy of the euphonium as a large scale concert work solo instrument. The landmark works composed since 2000, including the large scale concert works discussed here in this thesis provide an important foundation for future developments.

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Annex A - Annotated Catalogue of Australian Euphonium Repertoire

The following catalogue presents original solo works for euphonium composed by Australian composers. It is intended to be a guide to Australian music and is based on the format from the *Guide for the Euphonium Repertoire*.

1. **Composers Name** (last name first).
2. **Complete Title** (as it appears on the music).
3. **Publisher / Source** (publisher details and website where available).
4. **Instrumentation** (including all accompaniment versions).
5. **Date** (copyright date for published works or date of composition for manuscript works).
6. **Duration** (expressed in minutes as indicated on the printed music or actual times).
7. **Level**

I – Beginner (up to one year)

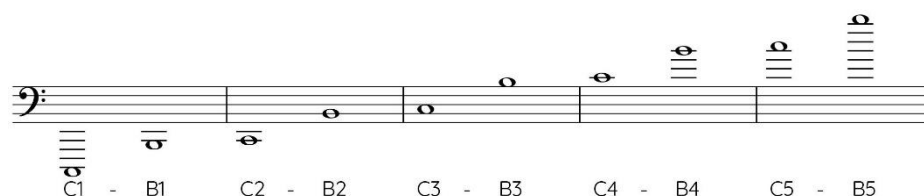
II – Intermediate (two to three years)

III – High School

IV – University

V – Professional

Combinations: I-II, II-III, III-IV, IV-V. These are general guidelines and recognised as quite subjective. Level indications describe attributes and requirements of the music more so than the expected skill of the player.



LEVEL I (Beginner): Limited range, approximately one octave: B \flat 2 to B \flat 3. One year of instruction. Limited rhythmic/technical requirements. No note value greater than quaver (eighth note), no syncopated rhythms. Music of a tonal nature.

LEVEL II (Intermediate): Two/three years of instruction. Range approximately G2 to E \flat 4. Rhythmic/technical requirements involve simple semi-quaver (sixteenth note) patterns. Simple, limited syncopated patterns.

LEVEL III (High School): Range approximately F2 to G4. Moderate tessitura. More rhythmic complexity. Extended syncopations, semi-quaver (sixteenth note) patterns, triplets, and so on. Limited use of double and triple tonguing.

LEVEL IV (University): Range approximately B \flat 1 to C5. Higher advanced tessitura. Increased rhythmic complexity/multimetric. Angular melodic lines. Dissonant harmonies/contemporary harmonies. Endurance factors. Introduction to avant-garde techniques (flutter tongue, multiphonics etc). Double and triple tonguing. Dynamic control and extremes.

LEVEL V (Professional): Total range: C1 to F5. Extended high tessitura. Rhythmic/technical complexity of highest order. Angular lines/large skips in melody. Advanced twentieth-century techniques. Extreme dynamic contrast.

8. **Range** (optional notes outside of the range of the work presented in parentheses). Range is given in both bass clef in C at concert pitch and in treble clef B \flat transposed a major 9th as the euphonium is played in brass bands.
9. **Movements** (specific names and/or numbers)
10. **Dedication/Commission** (name of party to whom the composition is dedicated or commissioned by)
11. **CD Recordings** (when a particular composition has been recorded, reference will be made to the artist[s] responsible for the recording).
12. **YouTube** (search entries where YouTube recordings are available)
13. **Annotation** (short, concise, annotative comments concerning the general nature and style of a composition. Any outstanding technical problems or other pertinent information will be noted) .

Educational and student repertoire

Composer	Title	Year	Level	Duration
Bailey, Kerin	<i>Cool It!</i>	1995	II (Intermediate)	1'15"
Bailey, Kerin	<i>Lightly Latin</i>	1995	II (Intermediate)	1'30"
Bailey, Kerin	<i>Little Swinger</i>	1995	I-II (Beginner to intermediate)	1'00"
Bailey, Kerin	<i>Mister Smooth</i>	1995	I (Beginner)	1'15"
Bailey, Kerin	<i>Rocket Up</i>	1995	I-II (Beginner to intermediate)	1'15"
Bailey, Kerin	<i>Soft Winds</i>	1995	II (Intermediate)	1'30"
Broadstock, Brenton	<i>Danny's Song</i>	2002	I-II (Beginner to intermediate)	1'20"
Brodbeck, George	<i>Busy Body</i>	2002	III (High School)	2'00"
Brumby, Colin	<i>Berceuse</i>	1995	II (Intermediate)	2'00"
Brumby, Colin	<i>In Memoriam</i>	1995	I-II (Beginner to intermediate)	2'00"
Brumby, Colin	<i>Song of the Bard</i>	1993	II (Intermediate)	1'30"
Brumby, Colin	<i>Twilight Hymn</i>	1995	I (Beginner)	1'00"
Campbell, Stuart	<i>Stillness</i>	2002	II-III (Intermediate to High School)	1'45"
Clarke-Jones, Catherine	<i>Paragliding</i>	2003	I-II (Beginner to intermediate)	1'00"
Cooper, Ian	<i>Sevens</i>	1992	II-III (Intermediate to High School)	1'15"
De Visser, Peter	<i>One Extra Minute</i>	2003	I-II (Beginner to intermediate)	1'00"
Dreyfus, George	<i>Doll's House (The)</i>	1963	I-II (Beginner to intermediate)	1'15"
Dreyfus, George	<i>Nullabor Hideout</i>	1965	II (Intermediate)	1'30"
Fisher, Tim	<i>Daybreak</i>	2000	II (Intermediate)	1'00"
Fisher, Tim	<i>Pebble Beach</i>	2000	I (Beginner)	1'00"
Gross, Eric	<i>A Little Hymn</i>	1995	I-II (Beginner to intermediate)	1'00"
Gross, Eric	<i>Brass Fun!</i>	1995	I (Beginner)	1'00"
Gross, Eric	<i>Brass in Three</i>	1995	II (Intermediate)	1'00"
Gross, Eric	<i>Dance</i>	1995	II-III (Intermediate to High School)	1'00"
Holley, Alan	<i>Potato Flower</i>	1996	II (Intermediate)	1'00"
Holley, Alan	<i>Rain Time</i>	1996	I (Beginner)	1'00"
Holley, Alan	<i>Soft Sun</i>	1996	III (High School)	1'45"
McKenzie, Daryl	<i>Mixed Berries</i>	2003	II (Intermediate)	1'45"
McKimm, Barry	<i>Love in the Garden</i>	2002	I (Beginner)	0'45"

Pollard, Mark	<i>Sounding the Distant Bell</i>	2002	I (Beginner)	1'00"
Ross, Craig	<i>Air</i>	2017	II (Intermediate)	1'30"
Ross, Craig	<i>Ballade</i>	1993	II (Intermediate)	1'30"
Ross, Craig	<i>Bella Canzone</i>	2017	I (Beginner)	0'45"
Ross, Craig	<i>Blue Mountain</i>	2017	III (High School)	2'30"
Ross, Craig	<i>Big Smoke</i>	2017	II (Intermediate)	1'00"
Ross, Craig	<i>Bird Song</i>	2017	III (High School)	2'00"
Ross, Craig	<i>Caprice</i>	1993	II (Intermediate)	1'00"
Ross, Craig	<i>Frogs and Bilby</i>	1993	I (Beginner)	1'00"
Ross, Craig	<i>Gentle Melody</i>	2017	III (High School)	1'30"
Ross, Craig	<i>High Seas Adventure</i>	2017	II (Intermediate)	2'00"
Ross, Craig	<i>Let's Rock!</i>	2017	I (Beginner)	1'00"
Ross, Craig	<i>Let's Swing!</i>	2017	I-II (Beginner to intermediate)	1'15"
Ross, Craig	<i>Magpie Melody</i>	2017	I (Beginner)	1'00"
Ross, Craig	<i>Possum on My Roof</i>	2017	II-III (Intermediate to High School)	1'00"
Ross, Craig	<i>Rainforest Melody</i>	2017	I (Beginner)	1'30"
Ross, Craig	<i>Rock On!</i>	2017	I (Beginner)	1'30"
Ross, Craig	<i>Wanderer (The)</i>	2017	III (High School)	2'00"
Ross, Craig	<i>Wombat Waddle</i>	2017	II (Intermediate)	1'00"

Table 7: Table of contents for Australian educational/examination solo works written for non-specific brass instruments used by euphoniumists

Cool It! by Kerin Bailey**Composer Name:** Bailey, Kerin**Complete Title:** *Cool It!***Publisher / Source:** AMEB Publications – Brass Series 1, Third & Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 1995**Duration:** 1'15"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Cool It!* is a fun work in a medium swing style. It is a great work as an introduction to the swing style for younger players.

Lightly Latin by Kerin Bailey**Composer Name:** Bailey, Kerin**Complete Title:** *Lightly Latin***Publisher / Source:** AMEB Publications – Brass Series 1, Third & Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 1995**Duration:** 1'30"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Lightly Latin* is moderate bossa nova with a laid-back feel. This work would suit a young player looking for something a little different at this level.

Little Swinger by Kerin Bailey**Composer Name:** Bailey, Kerin**Complete Title:** *Little Swinger***Publisher / Source:** AMEB Publications – Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 1995**Duration:** 1'00"**Level:** I-II (Beginner to Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Little Swinger* is a great first swing work for beginner players. It is suitable for first year players with the listing of Level I-II instead of just Level I due to a couple of syncopated entries.

Mister Smooth by Kerin Bailey**Composer Name:** Bailey, Kerin**Complete Title:** *Mister Smooth***Publisher / Source:** AMEB Publications – Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 1995**Duration:** 1'15"**Level:** I (Beginner)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Mister Smooth* is a simple work with a well-shaped melody which allows beginner players to work on airflow over two bar phrases with no intervals larger than a third.

Rocket Up by Kerin Bailey**Composer Name:** Bailey, Kerin**Complete Title:** *Rocket Up***Publisher / Source:** AMEB Publications – Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 1995**Duration:** 1'15"**Level:** I-II (Beginner to Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Rocket Up* has a bright rock feel and is a good work for beginner players to explore a variety of articulations as well as a range of dynamics from *mp* to *f*.

Soft Winds by Kerin Bailey**Composer Name:** Bailey, Kerin**Complete Title:** *Soft Winds***Publisher / Source:** AMEB Publications – Brass Series 1, Third & Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 1995**Duration:** 1'30"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Soft Winds* is a moderate tempo work featuring pleasing slurred melodic lines. It can be performed with either straight or swung quavers.

Danny's Song by Brenton Broadstock**Composer Name:** Broadstock, Brenton**Complete Title:** *Danny's Song***Publisher / Source:** AMEB Publications – Orchestral Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 2002**Duration:** 1'20"**Level:** I-II (Beginner to Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Danny's Song* is a lovely slow melody which allows beginner players to explore the singing aspect of playing while developing an expressive style of playing.

Busy Body by George Brodbeck**Composer Name:** Brodbeck, George**Complete Title:** *Busy Body***Publisher / Source:** AMEB Publications – Orchestral Brass Series 1, Third & Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 2002**Duration:** 2'00"**Level:** III (High School)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Busy Body* is a medium swing work suitable for intermediate players with a strong upper and lower register. As well as covering two and a half octaves, this work also moves between swung quavers and a straight boss feel throughout the work.

Berceuse by Colin Brumby**Composer Name:** Brumby, Colin**Complete Title:** *Berceuse***Publisher / Source:** AMEB Publications – Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 1995**Duration:** 2'00"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Berceuse* is a work with a simple short melody with two cadenzas in the middle and end of the work. The work is in cut common time and the extended cadenzas allow younger players the opportunity to explore how to play cadenzas.

In Memoriam by Colin Brumby**Composer Name:** Brumby, Colin**Complete Title:** *In Memoriam***Publisher / Source:** AMEB Publications – Brass Series 1, Third & Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 1995**Duration:** 2'00"**Level:** I-II (Beginner to Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *In Memoriam* is a lyrical slow melody which allows beginner players to explore the singing aspect of playing while developing an expressive approach to playing.

Song of the Bard by Colin Brumby**Composer Name:** Brumby, Colin**Complete Title:** *Song of the Bard***Publisher / Source:** AMEB Publications – Brass Series 1, Third & Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 1993**Duration:** 1'30"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Song of the Bard* is a song in two sections with each section being repeated. It opens with a light 6/8 staccato melody. An *ad lib* second section remains in 6/8 but at *forte* is contrasting in style and dynamic to the opening. The repeat of both sections close out the work.

Twilight Hymn by Colin Brumby**Composer Name:** Brumby, Colin**Complete Title:** *Twilight Hymn***Publisher / Source:** AMEB Publications – Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 1995**Duration:** 1'00"**Level:** I (Beginner)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Twilight Hymn* is a very simple melody in an *andante* tempo and is the perfect first performance piece for a young musician.

Stillness by Stuart Campbell

Composer Name: Campbell, Stuart

Complete Title: *Stillness*

Publisher / Source: AMEB Publications – Orchestral Brass Series 1, Third & Fourth Grade

Instrumentation: B \flat instrument and piano

Date: 2002

Duration: 1'45"

Level: II-III (Intermediate to High School)

Range:



Movements: N/A

Dedication: N/A

CD Recordings: N/A

YouTube: N/A

Annotation: *Stillness* is a slow work written in a solemn style. It has some challenges in terms of pitching with some leaps of a fifth and sixth into the upper register during the conclusion of the work. It features a short *senza misura* section in the middle and is a great work for players to work on expression and musicality.

Paragliding by Catherine Clarke-Jones**Composer Name:** Clarke-Jones, Catherine**Complete Title:** *Paragliding***Publisher / Source:** AMEB Publications – Orchestral Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 2003**Duration:** 1'00"**Level:** I-II (Beginner to Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Paragliding* is a simple fun work with the euphonium playing the role of the paraglider and the piano the gentle wind. It combines smooth minium melodies and flowing crotchet triplets to help with the feeling of 'paragliding'.

Sevens by Ian Cooper**Composer Name:** Cooper, Ian**Complete Title:** *Sevens***Publisher / Source:** AMEB Publications – Orchestral Brass Series 1, Third & Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 1992**Duration:** 1'15"**Level:** II-III (Intermediate to High School)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Sevens* is a clever piece in 7/8 time with the beat combinations of 3+2+2 or 2+2+3. It is a light and lively work with a contrasting middle section which remains in 7/8.

One Extra Minute by Peter De Visser**Composer Name:** De Visser, Peter**Complete Title:** *One Extra Minute***Publisher / Source:** AMEB Publications – Orchestral Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 2003**Duration:** 1'00"**Level:** I-II (Beginner to Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *One Extra Minute* is a fun swing work with a variety of jazz style articulations.

The Doll's House by George Dreyfus

Composer Name: Dreyfus, George

Complete Title: *The Doll's House*

Publisher / Source: AMEB Publications – Brass Series 1, First & Second Grade

Instrumentation: B \flat instrument and piano

Date: 1963

Duration: 1'15"

Level: I-II (Beginner to Intermediate)

Range:



Movements: N/A

Dedication: N/A

CD Recordings: N/A

YouTube: N/A

Annotation: *The Doll's House* is a lovely melody which leisurely moves along at an *andante* tempo. The work is in ternary form with the opening *piano* section returning following the middle section which is fuller in tone at *mf* to *f*.

Nullabor Hideout by George Dreyfus**Composer Name:** Dreyfus, George**Complete Title:** *Nullabor Hideout***Publisher / Source:** AMEB Publications – Brass Series 1, Third & Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 1965**Duration:** 1'30"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Nullabor Hideout* is an exciting work full of spirit. It has a single motif which carries through the work with slight rhythmic variations.

Daybreak by Tim Fischer**Composer Name:** Fischer, Tim**Complete Title:** *Daybreak***Publisher / Source:** AMEB Publications – Orchestral Brass Series 1, Third & Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 2000**Duration:** 1'00"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Daybreak* is a fun work in a 1950s rock style with use of jazz articulations, the 'blues' notes and syncopations. It is in three sections with the middle section having a slightly more relaxed feel and providing dynamic contrast to the outer sections.

Pebble Beach by Fisher, Tim**Composer Name:** Fisher, Tim**Complete Title:** *Pebble Beach***Publisher / Source:** AMEB Publications – Orchestral Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 2000**Duration:** 1'00"**Level:** I (Beginner)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Pebble Beach* is a simple piece using a fairly fast rock beat. Articulations have been given to provide a jazz style, where two crotchets are played at different lengths sounding like 'du-dat'.

A Little Hymn by Eric Gross**Composer Name:** Gross, Eric**Complete Title:** *A Little Hymn***Publisher / Source:** AMEB Publications – Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 1995**Duration:** 1'00"**Level:** I-II (Beginner to Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *A Little Hymn* is a simple melody in a vocal hymn style. It is in ternary form with a softer middle section with stronger *mezzo forte* sections either side.

Brass Fun! by Eric Gross**Composer Name:** Gross, Eric**Complete Title:** *Brass Fun!***Publisher / Source:** AMEB Publications – Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 1995**Duration:** 1'00"**Level:** I (Beginner)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Brass Fun!* is a short work marked *con moto* with a light march feel throughout. It has dynamic contrasts throughout which offer the performer a chance to explore crescendos and *subito* dynamic changes.

Brass in Three by Eric Gross**Composer Name:** Gross, Eric**Complete Title:** *Brass in Three***Publisher / Source:** AMEB Publications – Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 1995**Duration:** 1'00"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Brass in Three* is a simple work in 3/4 time with plenty of dynamic contrasts to bring the music to life. It is marked *con spirito* which is helped by the use of dotted quaver – semi quaver rhythms throughout.

Dance by Eric Gross**Composer Name:** Gross, Eric**Complete Title:** *Dance***Publisher / Source:** AMEB Publications – Brass Series 1, Third & Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 1995**Duration:** 1'00"**Level:** II-III (Intermediate to High School)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Dance* is different to most works at this level in its angular harmony and *sempre staccato* articulation. It has extensive use of accidentals and requires a good knowledge of the chromatic scale and enharmonic notes.

Potato Flower by Alan Holley**Composer Name:** Holley, Alan**Complete Title:** *Potato Flower***Publisher / Source:** AMEB Publications – Brass Series 1, Third & Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 1996**Duration:** 1'00"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Potato Flower* is a flowing work with a soft gentle middle section which builds back up to climax towards the last few bars before returning to a soft conclusion to the work.

Rain Time by Alan Holley**Composer Name:** Holley, Alan**Complete Title:** *Rain Time***Publisher / Source:** AMEB Publications – Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 1996**Duration:** 1'00"**Level:** I (Beginner)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Rain Time* is a simple work suitable for beginners. It covers the first octave learnt and uses crotchets and minims with two uses of quavers.

Soft Sun by Alan Holley**Composer Name:** Holley, Alan**Complete Title:** *Soft Sun***Publisher / Source:** AMEB Publications – Brass Series 1, Third & Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 1996**Duration:** 1'45"**Level:** III (High School)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Soft Sun* is in a slow gospel/blues style with a swung quaver and 12/8 feel throughout despite being in 4/4 time.

Mixed Berries by Daryl McKenzie**Composer Name:** McKenzie, Daryl**Complete Title:** *Mixed Berries***Publisher / Source:** AMEB Publications – Orchestral Brass Series 1, Third & Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 2003**Duration:** 1'45"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Mixed Berries* is a moderate swing work with different types of jazz articulations used to develop the rhythmic and melodic impetus typical of a swing piece.

Love in the Garden by Barry McKimm**Composer Name:** McKimm, Barry**Complete Title:** *Love in the Garden***Publisher / Source:** AMEB Publications – Orchestral Brass Series 1, First & Second Grade**Instrumentation:** B \flat instrument and piano**Date:** 2002**Duration:** 0'45"**Level:** I (Beginner)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Love in the Garden* is a very short and simple work written at 164bpm. This can be felt in a slow 1 feel rather than 3/4 time to achieve a more flowing effect.

Sounding the Distant Bell by Mark Pollard

Composer Name: Pollard, Mark

Complete Title: *Sounding the Distant Bell*

Publisher / Source: AMEB Publications – Orchestral Brass Series 1, First & Second Grade

Instrumentation: B \flat instrument and piano

Date: 2002

Duration: 1'00"

Level: I (Beginner)

Range:



Movements: N/A

Dedication: N/A

CD Recordings: N/A

YouTube: N/A

Annotation: *Sounding of the Distant Bell* captures the sound of brass instruments playing in the wide, open, reverberant spaces of churches. It is more of an effect piece rather than having any real melody and is a good work for young players to develop dynamic and articulation contrasts.

Air by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *Air***Publisher / Source:** Bilby Music – 23 Top Tunes**Instrumentation:** B \flat instrument and piano**Date:** 2017**Duration:** 1'30"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Air* is a pleasing work in three sections. The first and third sections are a simple *andante* melody in 3/4 time with the first section being in concert C major. The middle section moves along a little, now in 4/4 time and in concert E \flat major before returning to the original 3/4 feel but remaining in concert E \flat major.

Ballade by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *Ballade***Publisher / Source:** AMEB Publications – Brass Series 1, Third and Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 1993**Duration:** 1'30"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Ballade* is a *legato* work at a slow *andante cantabile* tempo. The work starts off with a soft melody at *mf* before a *f* sounding of the melody which leads into a *quasi cadenza*. The *f* feel continues before winding back to a soft conclusion to the work.

Bella Canzone by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *Bella Canzone***Publisher / Source:** Bilby Music – 23 Top Tunes**Instrumentation:** B \flat instrument and piano**Date:** 2017**Duration:** 0'45"**Level:** I (Beginner)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Bella Canzone* is a simple melody in 3/4 time which is ideal for a beginner player. It provides dynamic contrast to indicate how to play the phrases musically and with shape.

Blue Mountain by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *Blue Mountain***Publisher / Source:** Bilby Music – 23 Top Tunes**Instrumentation:** B \flat instrument and piano**Date:** 2017**Duration:** 2'30"**Level:** III (High School)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Blue Mountain* is a light dance in a *giocoso* style. It is written in 3/4 time with several short interruptions in 2/4 time.

Big Smoke by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *Big Smoke***Publisher / Source:** Bilby Music – 23 Top Tunes**Instrumentation:** B \flat instrument and piano**Date:** 2017**Duration:** 1'00"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Big Smoke* is a light work in a playful *scherzando* style using a variety of articulations including *staccato*, *tenuto* and accents to bring this work to life.

Bird Song by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *Bird Song***Publisher / Source:** Bilby Music – 23 Top Tunes**Instrumentation:** B \flat instrument and piano**Date:** 2017**Duration:** 2'00"**Level:** III (High School)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Bird Song* is predominately in a flowing 3/4 time with occasional single bars of 2/4 used. It modulates several times throughout the work starting in concert A \flat major before moving through concert G major, concert B \flat major, concert A \flat major again and finishing in concert G major.

Caprice by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *Caprice***Publisher / Source:** AMEB Publications – Brass Series 1, Third and Fourth Grade**Instrumentation:** B \flat instrument and piano**Date:** 1993**Duration:** 1'00"**Level:** III (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Caprice* is in three sections. It opens with a *con moto* bouncy phrase which uses varying articulations and rhythmic patterns to create energy. An optional flutter tongued B \flat 2 leads into the slower *marcato* middle section before a section of the original melody returns to finish the work.

Frogs and Bilby by Craig Ross

Composer Name: Ross, Craig

Complete Title: *Frogs and Bilby*

Publisher / Source: AMEB Publications – Brass Series 1, First and Second Grade

Instrumentation: B \flat instrument and piano

Date: 1993

Duration: 1'00"

Level: I (Beginner)

Range:



Movements: N/A

Dedication: N/A

CD Recordings: N/A

YouTube: N/A

Annotation: *Frogs and Bilby* is a work in two halves, the first being 'Frogs' which is a playful accented melody in 4/4 time using the first five notes learnt. 'Bilby' is the second half of the work and is a slower *lento* tempo in 3/4 time with contrasting *legato* style melodies.

Gentle Melody by Craig Ross

Composer Name: Ross, Craig
Complete Title: *Gentle Melody*
Publisher / Source: Bilby Music – 23 Top Tunes
Instrumentation: B \flat instrument and piano
Date: 2017
Duration: 1'30"
Level: III (High School)
Range:



Movements: N/A
Dedication: N/A
CD Recordings: N/A
YouTube: N/A

Annotation: *Gentle Melody* is a ballad in 3/4 time which marked as *molto legato* and *molto espressivo* allows the performer licence to make this work their own musically. The work starts in concert A \flat major but quickly moves into concert C major where it remains. It explores the upper singing register of the instrument.

High Seas Adventure by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *High Seas Adventure***Publisher / Source:** Bilby Music – 23 Top Tunes**Instrumentation:** B \flat instrument and piano**Date:** 2017**Duration:** 2'00"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *High Seas Adventure* is a spirited work in 6/8 time. It remains with this compound time feel throughout the work with contrasting dynamics and occasional *marcato* bars used.

Let's Rock! by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *Let's Rock***Publisher / Source:** Bilby Music – 23 Top Tunes**Instrumentation:** B \flat instrument and piano**Date:** 2017**Duration:** 1'00"**Level:** I (Beginner)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Lets Rock!* is a simple work with a driving rock feel written for beginner performers using the first octave of notes. It is in three main sections with the first and third sections being a strong driving rock feel with the middle section featuring softer and more legato *mp* melodies.

Let's Swing by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *Let's Swing***Publisher / Source:** Bilby Music – 23 Top Tunes**Instrumentation:** B \flat instrument and piano**Date:** 2017**Duration:** 1'15"**Level:** I-II (Beginner to Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Let's Swing!* is an easy swing work at 110bpm predominately using crotchets. It uses articulations and accents to get the swing feel. Following the opening statement at *f* it has a second statement in a smoother *mf sostenuto* style before the second half of the work which features jazz articulations and contrasting dynamics.

Magpie Melody by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *Magpie Melody***Publisher / Source:** Bilby Music – 23 Top Tunes**Instrumentation:** B \flat instrument and piano**Date:** 2017**Duration:** 1'00"**Level:** I (Beginner)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Magpie Melody* is a simple melody in 3/4 time in concert B \flat major. It is in three sections starting with a *legato mp* moving to a *mf* middle section and to a strong *f* final section.

Possum On My Roof by Craig Ross

Composer Name: Ross, Craig
Complete Title: *Possum On My Roof*
Publisher / Source: Bilby Music – 23 Top Tunes
Instrumentation: B \flat instrument and piano
Date: 2017
Duration: 1'00"
Level: II-III (Intermediate to High School)
Range:



Movements: N/A
Dedication: N/A
CD Recordings: N/A
YouTube: N/A

Annotation: *Possum On My Roof* is a lively *scherzando* in 3/8 to be played in 1. The opening section is *f* and is partially repeated at *p* before moving to the middle section which uses elements of the first melody and some variations before modulation up a tone from concert B \flat major to concert C major to finish the work.

Rainforest Melody by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *Rainforest Melody***Publisher / Source:** Bilby Music – 23 Top Tunes**Instrumentation:** B \flat instrument and piano**Date:** 2017**Duration:** 1'30"**Level:** I (Beginner)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Rainforest Melody* is a tranquil slow melody predominately at *p* to *mf* dynamics. It is marked *molto legato* with a melody that develops throughout the work.

Rock On! Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *Rock On!***Publisher / Source:** Bilby Music – 23 Top Tunes**Instrumentation:** B \flat instrument and piano**Date:** 2017**Duration:** 1'30"**Level:** I (Beginner)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Rock On!* features a driving rock feel in concert F major. It uses call and response through the work with *subito* contrasting dynamics to make full use of this call and response effect.

Wanderer (The) by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *The Wanderer***Publisher / Source:** Bilby Music – 23 Top Tunes**Instrumentation:** B \flat instrument and piano**Date:** 2017**Duration:** 2'00"**Level:** III (High School)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *The Wanderer* is a march like work using a simple one bar motif which is developed using varying rhythmic patterns and keys throughout the work.

Wombat Waddle by Craig Ross**Composer Name:** Ross, Craig**Complete Title:** *Wombat Waddle***Publisher / Source:** Bilby Music – 23 Top Tunes**Instrumentation:** B \flat instrument and piano**Date:** 2017**Duration:** 1'00"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Wombat Waddle* is a work featuring several varying styles from the *pesante* opening to a lighter and softer detached middle section into a strong *grandioso* to finish the work.

Australian solo repertoire prior to 2000

Composer	Title	Year	Level	Duration
Code, Percy	<i>At Dawn</i>	1925	II (Intermediate)	4'05"
Code, Percy	<i>At Sunset</i>	1925	III (High School)	7'25"
Code, Percy	<i>Lucille</i>	1927	III-IV (High School to University)	6'20"
Code, Percy	<i>Miranda</i>	1920	III-IV (High School to University)	6'20"
Code, Percy	<i>Neath Austral Skies</i>	1921	III-IV (High School to University)	7'15"
Code, Percy	<i>Prelude de Concert</i>	1934	III-IV (High School to University)	4'30"
Code, Percy	<i>Valse Caprice</i>	1933	IV (University)	7'15"
Code, Percy	<i>Wendouree</i>	1919	III (High School)	4'45"
Code, Percy	<i>Zanette</i>	1925	III (High School)	6'30"
Code, Percy	<i>Zelda</i>	1923	III-IV (High School to University)	7'15"
Forsyth, Michael	<i>Harlequinade</i>	1994	IV (University)	7'00"
Gross, Eric	<i>Euphonism 1, op. 161</i>	1988	III (High School)	4'20"
Hyde, Miriam	<i>Festive March</i>	1965	I-II (Beginner to Intermediate)	2'15"
Johnston, Helen	<i>Anastasia</i>	1970	IV (University)	8'00"
Johnston, Helen	<i>Anna Karenina</i>	1953	IV (University)	8'00"
Johnston, Helen	<i>Carrissima Mia</i>	1967	IV (University)	8'30"
Johnston, Helen	<i>Endeavour</i>	1969	V (Professional)	16'45"
Johnston, Helen	<i>Leonie</i>	1953	III-IV (High School to University)	3'45"

Table 8: Table of contents for Australian repertoire played by euphoniumists prior to 2000

(works specifically written for euphonium in bold)

At Dawn by Percy Code**Composer Name:** Code, Percy**Complete Title:** *At Dawn***Publisher / Source:** Potenza Music (www.potenzamusic.com)**Instrumentation:** B \flat instrument and piano**Date:** 1925**Duration:** 4'05"**Level:** II (Intermediate)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Preserving Code' by Matthew van Emmerik**YouTube:** Matthew van Emmerik, euphonium and Brendan Kinsella,
piano**Annotation:** *At Dawn* is a flowing melody in 9/8 time in the style of *Reverie* which means a state of being pleasantly lost in one's thoughts, a daydream. After the initial section there is a cadenza, before returning to the original melody. A bright variation on the melody is heard before once again returning to the original melody.

At Sunset by Percy Code**Composer Name:** Code, Percy**Complete Title:** *At Sunset***Publisher / Source:** Potenza Music (www.potenzamusic.com)**Instrumentation:** B \flat instrument and piano**Date:** 1925**Duration:** 7'25"**Level:** III (High School)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Preserving Code' by Matthew van Emmerik**YouTube:** N/A**Annotation:** *At Sunset* opens with a cadenza before moving into the first *andante* section. An *agitato* section follows while remaining in the vocal style of the opening section. A second cadenza follows a short piano break before the soloist returns to the opening *andante* melody.

Lucille by Percy Code**Composer Name:** Code, Percy**Complete Title:** *Lucille***Publisher / Source:** Potenza Music (www.potenzamusic.com)**Instrumentation:** B \flat instrument and piano**Date:** 1927**Duration:** 6'20"**Level:** III-IV (High School to University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Preserving Code' by Matthew van Emmerik**YouTube:** N/A

Annotation: *Lucille* is a caprice in several sections and styles. It begins with a flowing melody which immediately uses semi-quavers to decorate the melody. A short cadenza follows before moving into an *allegretto* tempo with a rubato feel. An *allegro* piano section is then followed by a change in style to *grazioso* all at a *p* dynamic. The final sections work as a gradual building of tempo and energy through a *moderato* section, an *allegro* section and into an *allegretto* section which itself has an *accel poco a poco*. This leads to a short cadenza to finish the work.

Miranda by Percy Code**Composer Name:** Code, Percy**Complete Title:** *Miranda***Publisher / Source:** Potenza Music (www.potenzamusic.com)**Instrumentation:** B \flat instrument and piano**Date:** 1920**Duration:** 6'20"**Level:** III-IV (High School to University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Preserving Code' by Matthew van Emmerik**YouTube:** N/A

Annotation: *Miranda* is a brilliant, showy work in a spirited and flashy style. As with the majority of Code's works, it begins with an *andante* melody before quickly moving to a cadenza to show the technique of the soloist. The original melody returns with variation and quickly into a second cadenza. A *bolero* in 3/4 follows which makes up the middle section of the work. A more traditional nineteenth century style variation leads into a spirited conclusion to the work, finishing with a short flashy cadenza again showing the soloist's technique.

Neath Austral Skies by Percy Code

Composer Name: Code, Percy
Complete Title: Neath Austral Skies
Publisher / Source: Potenza Music (www.potenzamusic.com)
Instrumentation: B \flat instrument and piano
Date: 1921
Duration: 7'15"
Level: III-IV (High School to University)
Range:



Movements: N/A
Dedication: N/A
CD Recordings: 'Preserving Code' by Matthew van Emmerik
YouTube: Matthew van Emmerik, euphonium with brass band (Kew Band Melbourne)

Annotation: *Neath Australia Skies* is a flashy solo and a technical show piece. It opens with the traditional *andante* melody as in most of Code's solo works and moves into an ornamented variation on this melody. A cadenza offers the soloist an opportunity to show their technique with a mixed interval style variation with the melody in the top half of the intervals. A lively *tempo di valse Brillante* follows the cadenza with an *animato* variation preceding an extended piano section. A new *tempo di valse Brillante* melody is introduced and similar *animato* variation on it before the original *tempo di valse Brillante* section returns and leads into a spirited conclusion to the work featuring triple tonguing and a virtuosic cadenza.

Prelude de Concert by Percy Code

Composer Name: Code, Percy
Complete Title: *Prelude de Concert*
Publisher / Source: Potenza Music (www.potenzamusic.com)
Instrumentation: B \flat instrument and piano
Date: 1934
Duration: 4'30"
Level: III-IV (High School to University)
Range:



Movements: N/A
Dedication: N/A
CD Recordings: 'Preserving Code' by Matthew van Emmerik
YouTube: N/A
Annotation:

Prelude de Concert is Code's final solo work in almost a rondo style form of ABAC. The opening section is not quite the usual Code flowing opening melody seen in his previous works and is more of a showpiece using octave leaps and moving from the upper to the lower register of the instrument over a one to two bars. The second section is more of a traditional nineteenth century theme and variation style section leading into a technical cadenza. The opening section returns before a modulation from concert B \flat major to concert B major for a march or fanfare like section to conclude the work.

Valse Caprice by Percy Code

Composer Name: Code, Percy
Complete Title: *Valse Caprice*
Publisher / Source: Potenza Music (www.potenzamusic.com)
Instrumentation: B \flat instrument and piano
Date: 1933
Duration: 7'15"
Level: IV (University)
Range:



Movements: N/A
Dedication: N/A
CD Recordings: 'Preserving Code' by Matthew van Emmerik
YouTube: N/A
Annotation:

Valse Caprice is a virtuosic work opening with a traditional Code romantic melody which is played a second time with variation and ornamentation. A technical cadenza links into the second section, a *tempo di valse* in 3/4 time. A lively *vivace* section solo follows requiring clean tonguing and instances of multiple tonguing before a piano section flows into a reflective *grazioso* section. The *tempo di valse* section return moving into a flashy triple-tongued coda section and the conclusion of the work.

Wendouree by Percy Code**Composer Name:** Code, Percy**Complete Title:** *Wendouree***Publisher / Source:** Potenza Music (www.potenzamusic.com)**Instrumentation:** B \flat instrument and piano**Date:** 1919**Duration:** 4'45"**Level:** III (High School)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Preserving Code' by Matthew van Emmerik**YouTube:** Fletcher Mitchell, euphonium with Daniel Stipe, piano

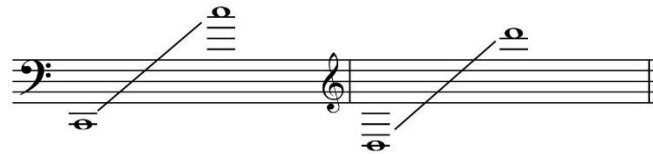
Annotation: *Wendouree* was the first work written for solo brass by an Australian composer. It was written as a test work for the Royal South Street Competition in Ballarat, a competition that continues to this day. The work begins with a cadenza before moving into the main melodic subject of the work. An *agitato* section follows with hints of the original melody before a modulation from concert E \flat major to concert B major and an uplifting short section. The work returns to concert E \flat major and back into the original style with the original melody from the opening returning in a *grandioso* style leading into a short five bar *lento* to ease to the conclusion of the work.

Zanette by Percy Code**Composer Name:** Code, Percy**Complete Title:** *Zanette***Publisher / Source:** Potenza Music (www.potenzamusic.com)**Instrumentation:** B \flat instrument and piano**Date:** 1925**Duration:** 6'30"**Level:** III (High School)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Preserving Code' by Matthew van Emmerik**YouTube:** Wayne Bowden, euphonium

Annotation: *Zanette* is another *caprice* work by Code and follows a similar form to his other *caprices*. It opens with an *andante* melody with immediate decoration or ornamentation before leading to a technical cadenza. A light and bouncy *allegretto* follows and leads into a graceful melody at *p* which allows the soloist to show their musicality and control. The work concludes with light *brillante* section which is a technical showpiece for the soloist.

Zelda by Percy Code**Composer Name:** Code, Percy**Complete Title:** *Zelda***Publisher / Source:** Potenza Music (www.potenzamusic.com)**Instrumentation:** B \flat instrument and piano**Date:** 1923**Duration:** 7'15"**Level:** III-IV (High School to University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Preserving Code' by Matthew van Emmerik**YouTube:** Matthew van Emmerik, euphonium with Peter Baker, piano

Annotation: *Zelda* is Percy Code's best-known solo work and has been performed and recorded by brass soloists all over the world for the past 100 years. It is in a *caprice* style and a real showpiece for the soloist. It opens with a melody which allows room for the soloist to show both musicality and technical skill before leading into a cadenza. A light *rubato allegretto* section builds through an *accel poco a poco* before a reflective *amoroso* section. A technical light section follows and shows the flexibility of the soloist before returning to the *rubato allegretto* from earlier. This builds into a quick coda section with quick double tonguing and a *vivace* extension of this double tonguing section to conclude the work.

Harlequinade by Michael Forsyth**Composer's Name:** Forsyth, Michael**Complete Title:** *Harlequinade***Publisher / Source:** Kookaburra Music (www.kookaburramusic.com)**Instrumentation:** Solo euphonium and piano**Date:** 1994**Duration:** 7'00"**Level:** IV (University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Harlequinade' – Brass Music of Michael Forsyth**YouTube:** N/A

Annotation: Composed especially for euphonium soloist Mark Howcroft in 1994, *Harlequinade* demands a high degree of virtuosity and musical sensitivity on the part of both the euphonium player and pianist. The overtly playful material of the opening returns throughout the piece after some reflective and dance like sections in uneven metres. Often, the soloist and piano engage in a dialogue and occasionally indulge in pursuing each other to convey the theatricality suggested by the title.

Euphonism by Eric Gross**Composer Name:** Gross, Eric**Complete Title:** *Euphonism 1, op 161***Publisher / Source:** Australian Music Centre (www.australianmusiccentre.com.au)**Instrumentation:** Euphonium and piano**Date:** 1988**Duration:** 4'20"**Level:** III (High School)**Range:****Movements:** N/A**Dedication:** For Bartholomew Pang**CD Recordings:** N/A**YouTube:** Fletcher Mitchell, euphonium with Mitchell Leigh, piano

Annotation: *Euphonism* is only the second work to be written specifically for solo euphonium and one of only three works written specifically for solo euphonium prior to 2000. This piece was written with the purpose of exploiting the melodic and dynamic capabilities of the euphonium. It provides performance opportunities for melodic playing, contrasting tempi and dynamics, lively sections, a short cadenza and a slow quiet end to the work.

Festive March by Miriam Hyde**Composer Name:** Hyde, Miriam**Complete Title:** *Festive March***Publisher / Source:** Australian Music Centre (www.australianmusiccentre.com.au)**Instrumentation:** Euphonium and piano**Date:** 1965**Duration:** 2'15"**Level:** I-II (Beginner to Intermediate)**Range:****Movements:** N/A**Dedication:** For Robert**CD Recordings:** N/A**YouTube:** Fletcher Mitchell, euphonium with Daniel Stipe, piano

Annotation: *Festive March* was the first work written specifically for solo euphonium by an Australian composer and one of only three works written specifically for solo euphonium prior to 2000. It is a simple work written by Hyde for her son who was learning the euphonium in the local school cadet band. It is written in a march style with a contrasting middle section building harmonically with interplay between the soloist and piano before a piano section. The opening style returns for a strong *grandioso* conclusion.

Anastasia by Helen Johnston**Composer Name:** Johnston, Helen**Complete Title:** *Anastasia***Publisher / Source:** Level Music Publishing

(www.matthewvanemmerik.wordpress.com)

Instrumentation: B \flat instrument and piano (brass band accompaniment available)**Date:** 1970-1974**Duration:** 8'00"**Level:** IV (University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Neath Austral Skies' by Matthew van Emmerik**YouTube:** Matthew van Emmerik, euphonium with brass band (Kew Band Melbourne)**Annotation:** Helen Johnston's final composition for brass, this piece is based on the famous story of Anastasia Nikolaevna, the fourth daughter of Tsar Nicholas II. The solo has a strong Slavic influence and is written in the Czardas style, with its passionate melodies and every-changing tempos. The minor key prevails throughout and the solo is arguably the most challenging of all Johnston's solo works, with many florid cadenzas and fast passages demanding a sound technique.

Anna Karenia by Helen Johnston**Composer Name:** Johnston, Helen**Complete Title:** *Anna Karenia***Publisher / Source:** Level Music Publishing

(www.matthewvanemmerik.wordpress.com)

Instrumentation: B♭ instrument and piano (brass band accompaniment available)**Date:** 1953**Duration:** 8'00"**Level:** IV (University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Neath Austral Skies' by Matthew van Emmerik**YouTube:** Matthew van Emmerik, euphonium with brass band (Kew Band Melbourne)**Annotation:** Johnston's first composition for brass instrument, the piece is based on Tolstoy's famous novel which is reflected in all of the dramatic inflections that are included in this work. The work was specifically composed for the Championship Cornet Section at the famous Ballarat contest of 1953 and has an operatic feel to it with flowing melodies and interludes together with constantly changing tempo and mood and finishes in the obligatory high-speed *presto* favoured by exponents of the style.

Carrissima Mia by Helen Johnston

Composer Name: Johnston, Helen

Complete Title: *Carrissima Mia*

Publisher / Source: Level Music Publishing

(www.matthewvanemmerik.wordpress.com)

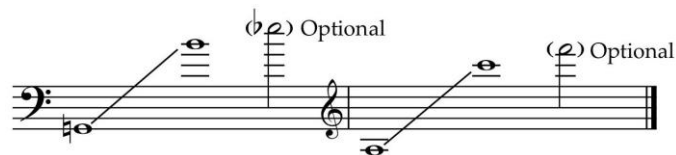
Instrumentation: B♭ instrument and piano (brass band accompaniment available)

Date: 1967

Duration: 8'30"

Level: IV (University)

Range:



Movements: N/A

Dedication: N/A

CD Recordings: 'Neath Austral Skies' by Matthew van Emmerik

YouTube: Matthew van Emmerik, euphonium with brass band (Kew Band Melbourne)

Annotation: *Carissima Mia* translated from Italian to “My dearest” or “Beloved”, which sets the mood for the opening section with its passionate overtones, shortly after which a short but fiery tarantella engages the listener before another beautifully written romantic theme. A fanfare in the accompaniment heralds the return of the tarantella, which brings the solo to a rapid and exciting end.

Endeavour by Helen Johnston**Composer Name:** Johnston, Helen**Complete Title:** *Endeavour***Publisher / Source:** Level Music Publishing

(www.matthewvanemmerik.wordpress.com)

Instrumentation: B♭ instrument and piano (brass band accompaniment available)**Date:** 1969**Duration:** 16'45"**Level:** V (Professional)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Neath Austral Skies' by Matthew van Emmerik**YouTube:** Matthew van Emmerik, euphonium with brass band (Kew Band Melbourne)**Annotation:** This piece is programmatic in form following Captain Cook's voyage from England to Botany Bay. The piece opens with a florid cadenza section, which develops into a haunting melody that typifies Johnston's writing. A rollicking sailor's hornpipe follows and this gives way to another beautiful romantic melody. The next section is marked *Vigorouso alla Tempestoso* and describes the fury of a wild storm at sea after which, with the last few raindrops falling, is heard the cry of *Land Ahoy!* This heralds the excitement of the voyage's end and the discovery of new lands.

Leonie by Helen Johnston

Composer Name: Johnston, Helen

Complete Title: *Leonie*

Publisher/Source: Level Music Publishing
(www.matthewvanemmerik.wordpress.com)

Instrumentation: B \flat instrument and piano (brass band accompaniment available)

Date: 1953

Duration: 3'45"

Level: III-IV (High School to University)

Range:



Movements: N/A

Dedication: N/A

CD Recordings: 'Neath Austral Skies' by Matthew van Emmerik

YouTube: Matthew van Emmerik, euphonium with brass band (Kew Band Melbourne)

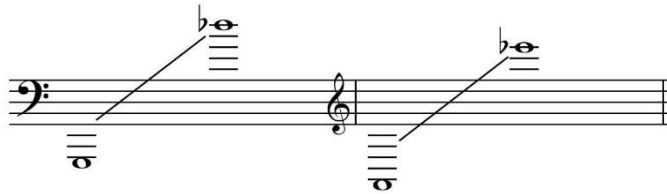
Annotation: *Leonie* is the only slow melody written by Johnston for solo brass and is a short concert work which is quite different from her other four solo brass compositions. It is written in the style of a waltz with variations and a short cadenza. The melody writing once again shows the elegant musicality of Johnston.

Australian solo euphonium works since 2000

Composer	Title	Year	Level	Duration
Batterham, Andrew	<i>Caprice</i>	2015	V (Professional)	10'00"
Batterham, Andrew	<i>Euphonia</i>	2016	V (Professional)	4'00"
Bracegirdle, Lee	<i>Concerto for Euphonium</i>	2007	V (Professional)	30'00"
Broadstock, Brenton	<i>Concertino 'Under Capricorn'</i>	2010	V (Professional)	14'00"
Broadstock, Brenton	<i>Lonely Roads</i>	2019	V (Professional)	10'00"
Brimblecombe, Eleanor	<i>I'm Too Tired to Breathe, And Yet</i>	2019	IV (University)	5'30"
Briton, Jamie	<i>Paeon</i>	2000	IV (University)	8'00"
Collins, Brendan	<i>Concert Gallop</i>	2010	IV (University)	5'00"
Collins, Brendan	<i>Euphonium Concerto</i>	2010	IV-V (University to Professional)	16'45"
Collins, Brendan	<i>Encore Suite</i>	2014	IV (University)	10'30"
Collins, Brendan	<i>Stomp</i>	2015	IV (University)	4'30"
Collins, Brendan	<i>Three for Two</i>	2019	III (High School)	8'00"
Davies, Howard	<i>I Love The One Who Made The Stars!</i>	2009	III (High School)	3'30"
Fitzpatrick, Mike	<i>Chimborozo</i>	2009	V (Professional)	10'45"
Fitzpatrick, Mike	<i>Folk Dances</i>	2008	V (Professional)	10'00"
Fitzpatrick, Mike	<i>Second Chapter for Acts</i>	2014	V (Professional)	9'45"
Fitzpatrick, Mike	<i>Utaki, The Sacred Grove</i>	2007	IV (University)	11'45"
Forsyth, Michael	<i>Concerto for Euphonium</i>	2003	V (Professional)	20'00"
Gott, Barrie	<i>From the Heart</i>	2002	III (High School)	3'00"
Hallam, Adrian	<i>Maximus</i>	2018	III (High School)	3'30"
Hancock, Martyn	<i>Concertino</i>	2014	III-IV (High School to University)	8'00"
Heading, Andrew	<i>Romanza</i>	2014	III (High School)	4'300"
Keeffe, David	<i>Magnificat</i>	2015	III-IV (High School to University)	4'00"
Keller, Peter	<i>Silverback</i>	2001	V (Professional)	17'30"
Kinmont, Scott	<i>Refuge</i>	2014	V (Professional)	4'45"
Lim, Liza	<i>The Green Lion Eats the Sun</i>	2014	V (Professional)	6'20"
Little, Rhys	<i>Rend</i>	2017	V (Professional)	7'30"

Little, Rhys	<i>Threads of Many Sunsets</i>	2019	V (Professional)	11'00"
Lourens, Alan	<i>Euphonium Concerto</i>	2012	V (Professional)	16'00"
Lourens, Alan	<i>Rite of Passage</i>	2019	IV-V (University to Professional)	6'00"
Lourens, Alan	<i>Euphonium Sonata 'Arcades and Alleyways'</i>	2014	V (Professional)	12'30"
McAlister, Bill	<i>Euphemism</i>	2003	V (Professional)	6'00"
McAlister, Bill	<i>Essay for Euphonium</i>	2003	IV (University)	9'10"
McKimm, Barry	<i>Euphonium Concerto</i>	2000	V (Professional)	36'45"
Moule, Derek	<i>Australian Folk Song Fantasy</i>	2009	III-IV (High School to University)	5'00"
Mustafa, James	<i>Pantheism</i>	2014	IV (University)	6'00"
Palamountain, Chris	<i>Indigo Contrasts</i>	2015	IV (University)	8'00"
Palamountain, Chris	<i>Moon Shadows</i>	2016	III-IV (High School to University)	4'30"
Preusker, Wayne	<i>Euphoism</i>	2014	IV-V (University to Professional)	5'30"
Preusker, Wayne	<i>Frantique</i>	2014	IV-V (University to Professional)	2'30"
Preusker, Wayne	<i>Jackline</i>	2014	III-IV (High School to University)	4'00"
Ratnik, Pater	<i>Eupho Mexicana</i>	2014	V (Professional)	2'30"
Ratnik, Peter	<i>Euphonium Concerto No.1</i>	2019	V (Professional)	10'00"
Ratnik, Peter	<i>Farewell</i>	2012	III-IV (High School to University)	4'00"
Ratnik, Peter	<i>The New World Hymn</i>	2012	III-IV (High School to University)	4'50"
Reade, Simon	<i>Ritual</i>	2016	V (Professional)	4'00"
Robinson, David	<i>Sterling Heights</i>	2015	IV-V (University to Professional)	7'00"
Sztutiko, John	<i>Andante Brilliante</i>	2000	V (Professional)	8'00"
Takahashi, Tomomi	<i>Harry's Lullaby</i>	2017	III (High School)	4'00"
Terracini, Paul	<i>Fantasia on Medieval Fragments</i>	2014	V (Professional)	9'30"
Wells, Jessica	<i>U.F.O.</i>	2000	V (Professional)	5'00"

Table 9: Table of contents for Australian solo euphonium works since 2000

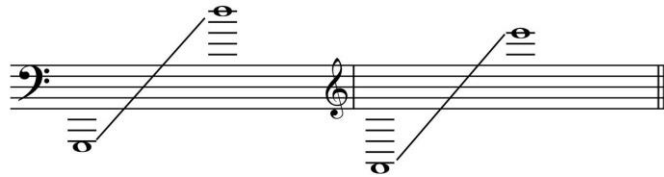
Caprice by Andrew Batterham**Composer's Name:** Batterham, Andrew**Complete Title:** *Caprice***Publisher / Source:** Australian Music Centre (www.australianmusiccentre.com.au)**Instrumentation:** Solo euphonium & brass band (piano reduction available)**Date:** 2015**Duration:** 10'00"**Level:** V (Professional)**Range:****Movements:** Three Variations: 1. Capricious; 2. Sad; 3. Energetic**Dedication:** for Matt van Emmerik**Recordings:** 'Homeland' by Mathew van Emmerik**YouTube:** Matthew van Emmerik, euphonium with brass band (Victoria Brass)

Fletcher Mitchell, euphonium with Mark Hilpo, piano

Annotation: *Caprice* is in theme and variation form, with the primary material being the theme from the last of Paganini's *Ventiquattro Capricci per violin solo*, a collection of 24 caprices for solo violin.

In this work, the famous theme is treated to a contemporary approach. This first variation 'Capricious' relies on motor rhythms and jagged dialogues between the soloist and the band. It is couched in an organic scale reminiscent of the Phrygian mode. The second variation 'Sad' is in direct contrast, acting as a traditional ballad and allowing the soloist to explore the expressive side of the instrument. The third variation 'Energetic' is a micro set of variations in itself, designed to display the soloist's innovative technique and stamina. Each section is more challenging than the last, until the work concludes with a whirlwind dance at breakneck speed.

Like all of Batterham's recent works, the musical language of *Caprice* draws upon classical, jazz, funk and ska elements.

Euphonia by Andrew Batterham**Composer's Name:** Batterham, Andrew**Complete Title:** *Euphonia***Publisher / Source:** Australian Music Centre (www.australianmusiccentre.com.au)**Instrumentation:** Unaccompanied solo euphonium**Date:** 2016**Duration:** 4'00**Level:** V (Professional)**Range:****Movements:** N/A**Dedication:** for Matt van Emmerik**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Euphonia* is a recital opener, showcasing the extreme range, agility and stamina of the soloist. Musical genres interact with each other, creating a sonic melting pot where anything is possible. The piece opens with a call to arms in the form of a free recitative passage, gradually giving way to a funky groove that carries the work to an energetic finale.

Euphonia was commissioned by Australian euphoniumist Matthew van Emmerik and premiered at the University of Texas, Rio Grande Valley in 2016.

Concerto for Euphonium and Orchestra by Lee Bracegirdle

Composer's Name: Bracegirdle, Lee

Complete Title: *Concerto for Euphonium and Orchestra*

Publisher / Source: C.F. Peters Corporation (www.edition-peters.com)

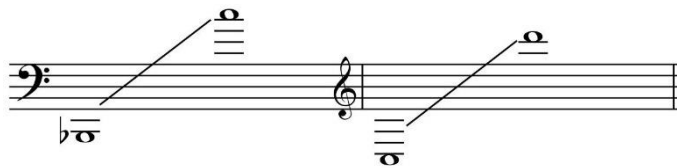
Instrumentation: Solo euphonium & orchestra (piano reduction available)

Date: 2007

Duration: 30'00"

Level: V (Professional)

Range:



Movements: Three Movements: 1. *Allegro Drammatico*; 2. *Lento Cantabile*; 3. *Burlesque*

Dedication: Dedicated to Scott Kinmont

CD Recordings: N/A

YouTube: Scott Kinmont, euphonium with orchestra (Sydney Symphony Orchestra)

Annotation: Lee Bracegirdle's *Concerto for Euphonium* is one of the pinnacles of Australian solo euphonium repertoire. Although using serialism to generate the melodies, Bracegirdle uses extended tonal harmony and neoclassical textures to make the work more approachable to audiences. The first movement is in a neo-classical style and explores variations of the tone row used in the beginning of the work. The second movement is a singing movement with a theme of melancholy. The final movement is a fun and lively movement with interplay between the soloist and orchestra throughout.

The world premiere performance of this work was given by Scott Kinmont in Sydney, Australia in 2008.

Concertino for Euphonium and Concert Band by Brenton Broadstock

Composer's Name: Broadstock, Brenton

Complete Title: *Under Capricorn 'Concertino for Euphonium and Concert Band'*

Publisher / Source: www.brentronbroadstock.com

Instrumentation: Solo euphonium & concert band (piano reduction available)

Date: 2010

Duration: 14'00"

Level: V (Professional)

Range:



Movements: Three Movements:

1. The tropical coast and lush rainforests of central Queensland
2. The harsh, arid but beautiful desert of the Northern Territory (central Australia)
3. The rugged and spectacular coast and mountains of Western Australia

Dedication: For Matthew van Emmerik

CD Recordings: 'Homeland' by Mathew van Emmerik

YouTube: N/A

Annotation: The Tropic of Capricorn is one of the five major circles of latitude of the Earth and bisects the continent of Australia. Under Capricorn is in 3 movements, each depicting a geographical area of Australia that lies under the Tropic of Capricorn. The three movements run on continuously.

Lonely Roads by Brenton Broadstock**Composer's Name:** Broadstock, Brenton**Complete Title:** *Lonely Roads***Publisher / Source:** www.brentonbroadstock.com**Instrumentation:** Solo euphonium and wind band**Date:** 2019**Duration:** 10'00"**Level:** V (Professional)**Range:****Movements:** Two movements**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *Lonely Roads* is a work for euphonium and wind band in two contrasting movement and is inspired by a quote from English composer and poet Ivor Gurney (1890-1937)

The world premiere performance of this work was given by Matthew van Emmerik at Bowling Green State University, USA in 2019.

***I'm Too Tired to Breathe, And Yet* by Eleanor Brimblecombe**

Composer Name: Brimblecombe, Eleanor
Complete Title: *I'm Too Tired To Breathe, And Yet*
Publisher / Source: www.fletchermitchell.com
Instrumentation: Solo euphonium and piano
Date: 2019
Duration: 5'30"
Level: IV (University)
Range:

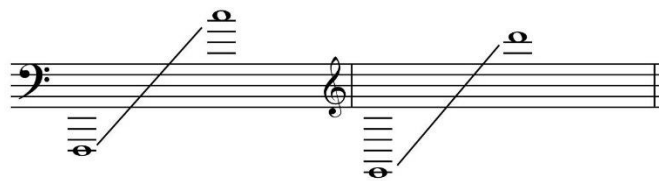


Movements: N/A
Dedication: N/A
CD Recordings: N/A
YouTube: Fletcher Mitchell, euphonium with Tuomas Turriago, piano
Annotation:

I'm Too Tired to Breathe, And Yet demands an impressive display of stamina and gymnastics for the euphonium soloist, with an endlessly repetitive, rhythmic, driving part in the piano. The title comes from an account of a woodwind student complaining about the necessity for correct breathing techniques and stating that they were “too tired to breathe,” to which the teacher calmly replied: “well, it’s either that, or die.”

The piano enters first and sets the pace, challenging the euphonium to join in with its minimalistic marathon. The euphonium hesitantly takes up the challenge with a lyrical theme, which becomes more and more interrupted by laboured breathing from the player. Eventually the euphonium must dive into the texture of the piano, to create a rich, moving harmonic sonority as they work together. After a considerable amount of effort on the part of the euphonium, it pauses to take stock of the progress made. The piano persists, and the theme on the euphonium comes back, albeit altered to suit the pace of the piano. As the piece continues, there is a deepened sense of inevitability, that life is moving, and that the thrill of joining it is not without its challenges.

The world premiere performance of this work was given by Fletcher Mitchell at the Lieksa Brass Week, Finland in 2019.

Paean by Jamie Briton**Composer's Name:** Briton, Jamie**Complete Title:** *Paean***Publisher / Source:** Australian Music Centre (www.australianmusiccentre.com.au)**Instrumentation:** Solo euphonium with organ**Date:** 2000**Duration:** 8'00"**Level:** IV (University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Paean* is based on the form of a hymn, repeated once, with an introduction and a coda. Originally written in 1995, the piece was a sextet using euphonium, alto clarinet, piano, vibraphone, glockenspiel, and cello. The idea of using organ and keeping the euphonium as soloist came to the composer from visiting an older relation in Perth, a beautiful cathedral organist. The euphonium is in front, and dances, and tutti are wind.

The world premiere performance of this work was given by Rod McDonald in Bathurst, Australia in 2005.

Concert Gallop by Brendan Collins

Composer's Name: Collins, Brendan

Complete Title: *Concert Gallop*

Publisher / Source: Hickmans Music Editions (www.hickmansmusiceditions.com)

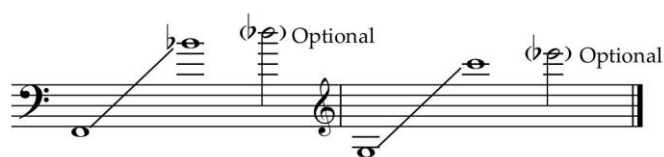
Instrumentation: Solo euphonium and brass band (piano reduction available)

Date: 2010

Duration: 5'00"

Level: IV (University)

Range:



Movements: N/A

Dedication: N/A

CD Recordings: 'Homeland' by Matthew van Emmerik

YouTube: Matthew van Emmerik, euphonium with brass band (Mahidol Brass Band)

Matthew van Emmerik, euphonium with Caryl Conger, piano

Annotation: *Concert Gallop* began its life as a work for trumpet and piano as a flashy work to display both technique and musicianship of the soloist. It tells the romanticised story of the notorious Australian bushranger 'Thunderbolt'. The galloping of horses is evident throughout and there are some beautiful moments where the bushranger is reflecting on lost opportunities and a life that might have been.

Euphonium Concerto by Brendan Collins

Composer's Name: Collins, Brendan

Complete Title: *Euphonium Concerto*

Publisher / Source: www.brendancollins.com.au

Instrumentation: Solo euphonium and string orchestra (piano accompaniment available)

Date: 2010

Duration: 16'45"

Level: IV-V (University to Professional)

Range:



Movements: Three Movements; 1. Allegro moderato; 2. Slow and dramatic
3. Allegro vivace

Dedication: N/A

CD Recordings: 'Homeland' by Matthew van Emmerik

YouTube: Scott Kinmont, euphonium with string orchestra (Lurline Chamber Orchestra);

Fletcher Mitchell, euphonium with Daniel Stipe, Piano

Annotation: This concerto reflects the standard classical concerto form and uses many elements and techniques associated with the era. It also employs contemporary uses of tonality and changing metre. Many of the virtuosic runs that occur throughout the concerto are based on the whole tone scale.

The second movement is a beautiful cantabile piece that has an ever-present Spanish flavour. The singing quality of the euphonium is explored in all registers of the instrument and the strings provide much tension with their rich dissonances.

The final movement is a stirring march that demands the utmost precision, energy and flamboyance of the soloist and orchestra. It has an infectious exuberance that culminates in a presto section that leaves performers and audiences breathless.

The world premiere performance of this work was given by Scott Kinmont in Sydney, Australia in 2010.

Encore Suite by Brendan Collins**Composer's Name:** Collins, Brendan**Complete Title:** *Encore Suite***Publisher / Source:** Australian Music Centre (www.australianmusiccentre.com.au)**Instrumentation:** Solo euphonium and piano (brass band accompaniment available)**Date:** 2015**Duration:** 10'30"**Level:** IV (University)**Range:****Movements:** Three Movements; 1. Bailarina, 2. Broken Hearted Passicaglia, 3. Zouk**Dedication:** N/A**CD Recordings:** N/A**YouTube:** Fletcher Mitchell, euphonium with Peter Baker, piano**Annotation:** *Encore Suite* was inspired by the 2013 Sydney International Brass Festival. The concerts were incredibly exciting, and the composer had the idea of creating a suite of encore pieces. These pieces can be played as a suite or as three stand alone pieces.

The first movement is a lively and fast with elements of jazz throughout. The second movement shows the singing qualities of the euphonium in the middle and upper registers concluding with a cadenza. The final movement is in a fast disco style with two main musical ideas used in various octaves.

The world premiere performance of this work was given by Fletcher Mitchell in Melbourne, Australia in 2014.

Stomp by Brendan Collins**Composer's Name:** Collins, Brendan**Complete Title:** *Stomp***Publisher / Source:** Warwick Music (www.warwickmusic.com)**Instrumentation:** Solo euphonium and wind band (brass band accompaniment and piano accompaniment available)**Date:** 2015**Duration:** 4'30"**Level:** IV (University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** Fletcher Mitchell, euphonium with brass band (Marion City Band); Fletcher Mitchell, euphonium with Ensuk Jung, piano**Annotation:** *Stomp* is a wild romp for euphonium and wind band (brass band and piano reduction available) that captures the spirit and raw energy of the traditional dance music of Ireland. From the first bar to the last, this rhythmically complex work is a technical blast for both soloist and ensemble. While there are extended sections of high intensity throughout the piece, the 'catchy' melodies are immediately accessible and there are occasions where the themes portray much beauty through their simplicity.

Three for Two by Brendan Collins**Composer's Name:** Collins, Brendan**Complete Title:** *Three for Two***Publisher / Source:** www.brendancollins.com.au**Instrumentation:** Unaccompanied euphonium duet**Date:** 2019**Duration:** 8'00"**Level:** III (High School)**Range:****Movements:** Three movements; 1. PFC; 2. BPT; 3. TP**Dedication:** N/A**Recordings:** N/A**YouTube:** Fletcher Mitchell and Adele Mitchell, euphonium

Annotation: *Three for Two* is an unaccompanied euphonium duet for student and teacher. The concept of this work allows a student and teacher to perform duets with one part at advanced level for the teacher and the simpler part for the student. Each of the three movements represents a composer of duets who Collins admired as a student. 1. Pierre Clodomir; 2. Telemann (canonical duet); 3. Tommy Pederson.

The world premiere performance of this work was given by Fletcher and Adele Mitchell at the Lieksa Brass Week, Finland in 2019.

I Love the One Who Made the Stars! By Howard Davies

Composer's Name: Davies, Howard

Complete Title: *I Love The One Who Made The Stars!*

Publisher / Source: The Salvation Army – Australian Southern Territory

Instrumentation: Solo euphonium and brass band

Date: 2009

Duration: 3'30"

Level: III (High School)

Range:



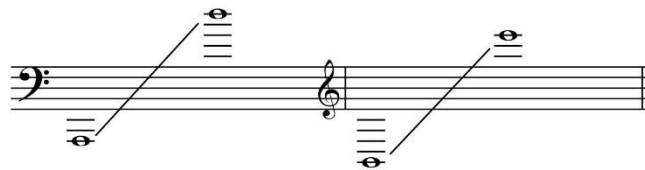
Movements: N/A

Dedication: N/A

CD Recordings: N/A

YouTube: N/A

Annotation: *I Love The One Who Made The Stars!* is based on a vocal work by the same composer and is set to music in this solo euphonium and brass band setting. The euphonium's singing qualities are used to full effect as the solo line sings through the middle and upper register in this wonderful ballad..

Chimborozo by Mike Fitzpatrick**Composer's Name:** Fitzpatrick, Mike**Complete Title:** *Chimborozo***Publisher / Source:** www.fletchermitCHELL.com**Instrumentation:** Solo euphonium and string ensemble**Date:** 2009**Duration:** 10'45"**Level:** V (Professional)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Homeland' by Matthew van Emmerik**YouTube:** N/A

Annotation: *Chimborazo* is divided into three sections, fast, slow and then fast. The opening section uses as its basis the rhythms of South America and the Tango. The Tango has evolved from its origins in Argentina, firstly through the music of Astor Piazzola and then through the infusion of Latin rhythms with jazz influences of North America. It is this later evolution of this dance that forms the main rhythmic idea in the opening section. The middle section is quite slow and is itself divided into two distinct parts, one in four and the other in three.

The final section is again strongly based on the rhythms of the fusion of jazz and Latin, but this time using the Afro Cuban concept of compound versus simple time. The traditional Afro Cuban feel is set up by alternating bars of 6/8 and 3/4, however, in *Chimborazo*, the second 6/8 has a crotchet anacrusis, whilst the second 3/4 is extended by two beats, creating a five bar pattern of 6/8, 4/4, 6/8, 3/4, and 2/4. This pattern is then repeated and layered, with occasional interlude, with a quote taken directly from the opening section and later, with an extended compound section. The coda used as its base material the borrowed pattern from the opening section, which is extended slightly to create a driving finish.

Folk Dances by Mike Fitzpatrick**Composer's Name:** Fitzpatrick, Mike**Complete Title:** *Folk Dances***Publisher / Source:** Fitzpatrick's Music Australia**Instrumentation:** Solo euphonium and brass band (wind band accompaniment and piano reduction available)**Date:** 2008**Duration:** 10'00"**Level:** V (Professional)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Homeland' by Matthew van Emmerik**YouTube:** Matthew van Emmerik, euphonium with brass band (Georgia Brass Band);

Matthew van Emmerik, euphonium with piano (Peter Baker)

Annotation: A virtuosic solo, *Folk Dances* is based loosely on the rhythms and harmonies of four different folk cultures, ranging from Eastern Europe through to the Mediterranean and even touching on the Americas. It explores the full range of techniques available for the euphonium, including fast runs, rich melodies, extreme range and enormous leaps.

The world premiere performance of this work was given by Matthew van Emmerik at the International Tuba Euphonium Conference in Cincinnati, USA in 2008.

Second Chapter for Acts by Mike Fitzpatrick

Composer's Name: Fitzpatrick, Mike

Complete Title: *Second Chapter for Acts*

Publisher / Source: www.fletchermitCHELL.com

Instrumentation: Solo euphonium and two pianos

Date: 2014

Duration: 9'45"

Level: V (Professional)

Range:



Movements: N/A

Dedication: N/A

CD Recordings: 'Homeland' by Matthew van Emmerik

YouTube: N/A

Annotation: *Second Chapter for Acts* tells the story of the birth of the Christian Church, as told in the second chapter of the biblical book 'The Acts of the Apostles'. Written for two pianos and euphonium, it moves through many modes, from mystical waiting through to fear and excitement and adulation. The two pianos are used as one instrument, split on either side of the stage, to create a 'live' stereo effect, with the euphonium places centre stage.

Utaki by Mike Fitzpatrick**Composer's Name:** Fitzpatrick, Mike**Complete Title:** *Utaki***Publisher / Source:** Fitzpatrick's Music Australia**Instrumentation:** Solo euphonium with string quartet and piano**Date:** 2007**Duration:** 11'45"**Level:** IV (University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Utaki – The Sacred Grove' by Matthew van Emmerik**YouTube:** Matthew van Emmerik, euphonium with Flinders String Quartet and Janis Cook, piano**Annotation:** *Utaki* refers to a sacred grove in the Japanese Shinto region. Every village in ancient Japan had a *Utaki*, which was the centre of village religious life. Deities were believed to visit the *Utaki* at different times and for different reasons, but the village ancestors were believed to permanently reside in the *Utaki*. and this work is written in a single extended movement. This work is reflective and peaceful.

This stunning work is written in one extended movement and opens with the violins playing a motif which is later developed throughout the entire work as the piece progresses. It is not a technically demanding work for the euphonium soloist which allows space for the soloist to add their own musical identity to the work through phrasing and musical thought. Except for the bass line, which contains the entire scale, *Utaki* uses just five notes in a pentatonic scale style to provide a Japanese style sound.

The world premiere of this work was given by Matthew van Emmerik at the Melbourne International Brass Festival in 2007.

Concerto for Euphonium by Michael Forsyth

Composer's Name: Forsyth, Michael
Complete Title: *Concerto for Euphonium*
Publisher / Source: www.fletchermitchell.com
Instrumentation: Solo euphonium and brass band (piano reduction available)
Date: 2003
Duration: 20'00"
Level: V (Professional)
Range:



Movements: N/A
Dedication: For Mark Howcraft
Recordings: N/A
YouTube: Fletcher Mitchell, euphonium with Carol Conger, piano
Annotation: Michael Forsyth's *Concerto for Euphonium* is in three movements through composed. It was written for euphonium and brass band with a piano reduction being made available by the composer. It features atmospheric moments, technical themes, an extended cadenza during the first movement. The second movement explores the middle and upper register of the instrument including singing melodies and fast arpeggiated passages. The final movement is predominately in 12/8 time with the occasional bars in 10/8 and 11/8. This movement is lighter in style than the first movement but still requires advanced technique from the soloist.

The world premiere performance of this work was given by Fletcher Mitchell at the United States Army Band's Tuba-Euphonium Workshop in Washington DC, USA in 2020.

From the Heart by Barrie Gott

Composer's Name: Gott, Barrie

Complete Title: *From the Heart*

Publisher / Source: BG Music (www.bgmusic.com.au)

Instrumentation: Solo euphonium and piano (brass band and wind band versions available)

Date: 2002

Duration: 3'00"

Level: III (High School)

Range:



Movements: N/A

Dedication: N/A

CD Recordings: N/A

YouTube: N/A

Annotation: *From the Heart* was written at the request of the late Riki McDonnell for a project he was working on for euphonium and piano. It was subsequently scored for brass band and concert band. The piece takes its inspiration from Rikki's jubilant nature and his constant support for younger musicians. A short light work with a Latin groove and style.

The accompaniment parts are rhythmic with an occasional melodic motive and the euphonium melody features an ascending octave. In the middle section, the soloist plays semi-quaver (sixteenth note) obligato patterns before returning to the main theme in the new key of Ab. It would be perfect for a high school band looking for an easy accompaniment.

Maximus by Adrian Hallam**Composer's Name:** Hallam, Adrian**Complete Title:** *Maximus***Publisher / Source:** SMP Press (www.sheetmusicplus.com)**Instrumentation:** Solo euphonium and piano**Date:** 2018**Duration:** 3'30"**Level:** III (High School)**Range:****Movements:** N/A**Dedication:** For James Blackford**CD Recordings:** N/A**YouTube:** Fletcher Mitchell, euphonium with Marko Hilpo, piano**Annotation:** *Maximus* is a fun work with a driving rock feel. It features sections in fanfare style, rock style and melodic sections with a cinematic feel throughout.

The world premiere performance of this work was given by Fletcher Mitchell at the Lieksa Brass Week, Finland in 2019.

Concertino for Euphonium by Martyn Hancock

Composer's Name: Hancock, Martyn

Complete Title: *Concertino for Euphonium*

Publisher / Source: www.fletchermitchell.com

Instrumentation: Solo euphonium and wind band (piano reduction available)

Date: 2014

Duration: 8'00"

Level: III-IV (High School to University)

Range:



Movements: Three Movements: 1. *Allegro non troppo*; 2. Slow Waltz; 3. *Allegro con spirito*

Dedication: N/A

CD Recordings: N/A

YouTube: Fletcher Mitchell, euphonium with wind band (Monash University Wind Symphony);

Nathaniel Maxwell, euphonium with wind band (Royal Australian Navy Band)

Fletcher Mitchell, euphonium with Kim Carbello, piano

Annotation: *Concertino for Euphonium* consists of three movements with the first two played without break. The work explores a range of diverse harmonies hinting at both jazz and classical styles, which accompany and interesting melodic line that regularly shifts through diatonic, atonal and modal tonalities.

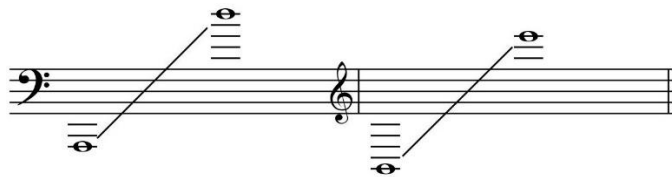
The world premiere performance of this work was given by Fletcher Mitchell at the International Tuba-Euphonium Conference in Bloomington, USA in 2014.

Romanza by Andrew Heading**Composer's Name:** Heading, Andrew**Complete Title:** *Romanza***Publisher / Source:** Kookaburra Music (www.kookaburramusic.com.au)**Instrumentation:** Solo euphonium and piano**Date:** 2014**Duration:** 4'30"**Level:** III (High School)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Romanza* is a lighter work with strong melodic links throughout the work. It begins with a softer, subtle melody which is developed as the work continues with an overall arch of crescendo until the climax of the work before an easing back to the opening gentle feel.

Magnificat by David Keeffe**Composer's Name:** Keeffe, David**Complete Title:** *Magnificat***Publisher / Source:** Australian Music Centre (www.australianmusiccentre.com.au)**Instrumentation:** Solo euphonium and brass band (piano reduction available)**Date:** 2015**Duration:** 4'00"**Level:** III-IV (High School to University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Magnificat* is a reflective and melodious short item in a pop-baroque style and is suitable for sacred and slow melody contests. The open recitative follows the rhythm of the traditional English translation of the original Latin text, and melody appears twice more in the work.

Silverback by Peter Keller**Composer's Name:** Keller, Peter**Complete Title:** *Silverback***Publisher / Source:** www.fletchermitchell.com**Instrumentation:** Solo euphonium and brass ensemble**Date:** 2001**Duration:** 17'30"**Level:** V (Professional)**Range:****Movements:** N/A**Dedication:** Written for Scott Kinmont**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Silverback* is a major work in an eighteenth-century classical concerto style. This work explores the wonderful upper and middle registers of the euphonium with returning motifs throughout, lively and fun interplay with the ensemble and sweeping melodies.

The world premiere performance of this work was given by Scott Kinmont in Chicago, USA in 2003.

Refuge by Scott Kinmont

Composer Name: Kinmont, Scott
Complete Title: *Refuge*
Publisher / Source: www.fletchermitCHELL.com
Instrumentation: Solo euphonium and brass ensemble
Date: 2014
Duration: 4'45"
Level: V (Professional)
Range:



Movements: N/A
Dedication: N/A
CD Recordings: N/A
YouTube: N/A

Annotation: *Refuge* explores techniques not often found in solo euphonium repertoire including alternate fingering to manipulate the sound and tone. The work begins with the euphonium free playing over muted trombone drones and short statements from the upper brass. The work moves through a variety of styles and tempos making extensive use of the higher register of the euphonium.

The Green Lion Eats the Sun by Liza Lim

Composer Name: Lim, Liza
Complete Title: *The Green Lions Eats the Sun*
Publisher / Source: Ricordi (www.ricordi.com/ed-US)
Instrumentation: Unaccompanied solo double-bell euphonium
Date: 2014
Duration: 6'20"
Level: V (Professional)
Range:



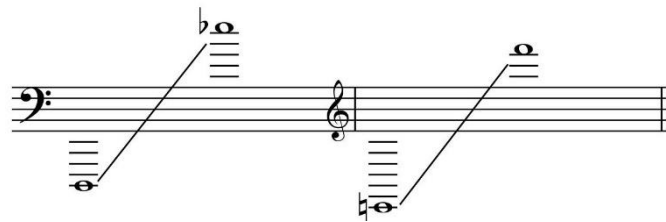
Movements: N/A
Dedication: For Melvyn Poore
CD Recordings: N/A
YouTube: Matt Barbier, double-bell euphonium
Annotation: ‘The Green Lion Devouring the Sun’ is one of the classic images of alchemy with a great variety of interpretations as to its possible meaning. The green lion usually represents a powerfully volatile corrosive agent (*aqua regis*) which swallows seven metals, even dissolving gold in a process or purification.

The euphonium solo explores an interplay and transference of vibrations between the musician’s body and the many chambers of the instruments: voice, lips and reeds create sounds that interact inside the euphonium’s tubing and bells in a turbulent landscape of frictions, activating internal nodes of vibrations (‘interior stars’) and combining to bring about a ‘roar’.

The world premiere performance of this work was given by Melvyn Poore at Musikfabrik in Cologne, Germany in 2015.

Rend by Rhys Little

Composer Name: Little, Rhys
Complete Title: *Rend*
Publisher / Source: www.fletchermitCHELL.com
Instrumentation: Solo euphonium with electronics
Date: 2017
Duration: 7'30"
Level: V (Professional)
Range:



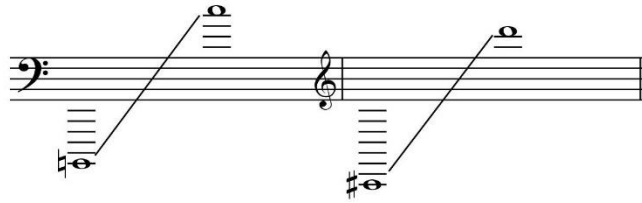
Movements: N/A
Dedication: N/A
CD Recordings: N/A
YouTube: N/A
Annotation:

The essence of this work is in the title, *Rend*, to cause/experience emotional torment. Rend wrestles together two complex sources with vast emotional potential— The lyrical Euphonium and limitless electronics. More than anything, the true difficulty of this work resides in its troubled creation. The combination of mediums, powerful but different, resisted being carved into single form— explaining why the two are often presented separately.

The structure of the work is made of 3 interrelated thematic elements: Introduction (ABC) — A (slow) — B (cadenza) — C (climax) — Coda (A). This ties together the work, dramatically, thematically and emotionally.

Threads of Many Sunsets by Rhys Little

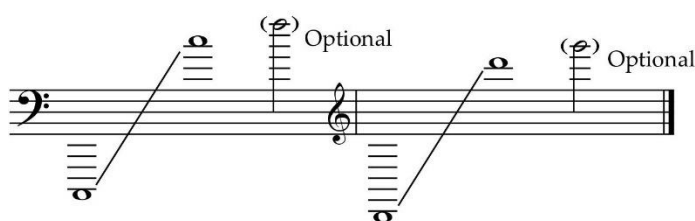
Composer Name: Little, Rhys
Complete Title: *Threads of Many Sunsets*
Publisher / Source: www.fletchermitcheell.com
Instrumentation: Unaccompanied solo euphonium
Date: 2019
Duration: 11'00"
Level: V (Professional)
Range:

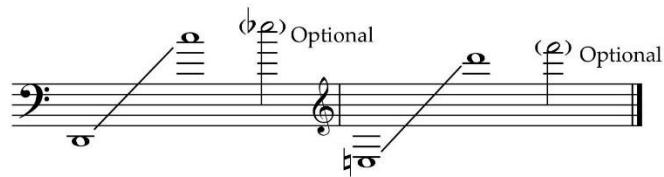


Movements: N/A
Dedication: N/A
CD Recordings: N/A
YouTube: N/A

Annotation: This work is a gradual unpicking of its opening gesture. Each section develops a single aspect: running lines, trills, arpeggiations, harmonisations, etc. The player should be mindful of how each section relates to the structure of the piece.

In this way the piece reflects the continuity and variation of sunsets: how each detail is unique (cold, warm, orange, blue, purple) but part of a continuous (and temporary) whole.

Concerto for Euphonium and Orchestra by Alan Lourens**Composer's Name:** Lourens, Alan**Complete Title:** *Concerto for Euphonium***Publisher / Source:** Cimarron Music (www.cimarronmusic.com)**Instrumentation:** Solo euphonium and orchestra (brass band, wind band and piano reduction available)**Date:** 2012**Duration:** 16'00"**Level:** V (Professional)**Range:****Movements:** Three Movements: 1. Study for Sam; 2. Songs for Jacob; 3. Dances for Darcy**Dedication:** N/A**CD Recordings:** N/A**YouTube:** Fletcher Mitchell, euphonium with Tuomas Turriago, piano (second movement)**Annotation:** Alan Lourens's *Concerto for Euphonium* is a traditional three movement concerto. The first movement is a lively and fast movement which travels through a variety of styles and moods. The second movement features flowing melodies in the upper register of the euphonium before finishing with a *p* pedal B♭1. The final movement is very bright and the most technically demanding of the three movements.

Rite of Passage by Alan Lourens**Composer's Name:** Lourens, Alan**Complete Title:** *Rite of Passage***Publisher / Source:** Cimarron Music (www.cimarronmusic.com)**Instrumentation:** Solo euphonium and piano**Date:** 2019**Duration:** 6'00"**Level:** IV-V (University to Professional)**Range:****Movements:** N/A**Dedication:** N/A**Recordings:** N/A**YouTube:** Fletcher Mitchell, euphonium with Carol Conger, piano

Annotation: *Rite of Passage* is a set of short variations based on a theme from Paganini. The theme is initially heard on the piano with the euphonium highlighting this over the top as it moves into the first variation in which the euphonium takes over the theme and continues to vary it in the next section. Variation four is in a 3/4 *bravura* style which flows into variation five which is a detached *pizzicato*-like style variation. Variation six is essentially a cadenza which features modern extended techniques of multiphonics, use of half valve and playing into an open piano. Variation seven is the middle slower section of the work before the energetic variation eight leads into a reprise of the original theme, this time played by the euphonium. A *vivace* and *prestissimo* finale concludes the work with very demanding technical display.

The world premiere performance of this work was given by Fletcher Mitchell at the United States Army Band's Tuba-Euphonium Conference in Washington DC, USA in 2020.

Sonata for Euphonium by Alan Lourens

Composer's Name: Lourens, Alan

Complete Title: *Sonata for Euphonium 'Arcades and Alleyways'*

Publisher / Source: Cimarron Music (www.cimarronmusic.com)

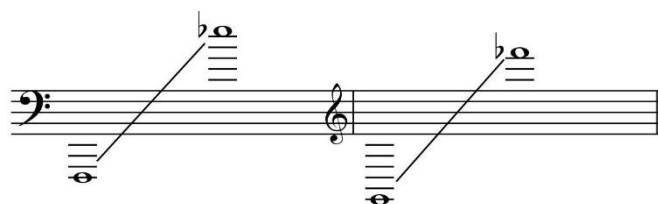
Instrumentation: Solo euphonium and piano

Date: 2014

Duration: 12'30"

Level: V (Professional)

Range:



Movements: Three Movements: 1. Light Angles; 2. Dark Corners; 3. Round the Back

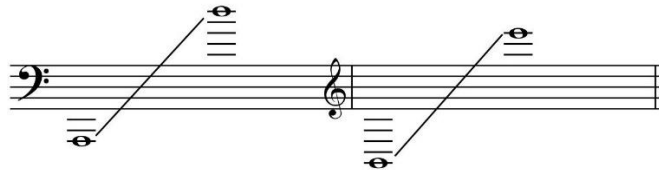
Dedication: N/A

CD Recordings: N/A

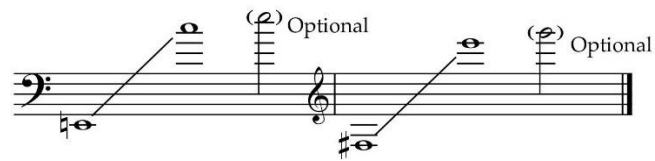
YouTube: Fletcher Mitchell, euphonium with Tuomas Turriago, piano

Annotation: *Sonata for Euphonium 'Arcades and Alleys'* is a traditional three movement work in sonata form. The first movement is a playful *giocoso* which makes use of the full range of the instrument from the pedal register to the extreme high register. The second movement has a darker mood in A minor with a surprising quick section in the middle with a light one in the bar dance. The final movement has a *staccato* feel throughout with interplay with the piano.

The world premiere performance of this work was given by Fletcher Mitchell at the Lieksa Brass Week, Finland in 2018.

Euphemism by Bill McAllister**Composer's Name:** McAllister, Bill**Complete Title:** *Euphemism***Publisher / Source:** Kookaburra Music (www.kookaburramusic.com)**Instrumentation:** Solo euphonium and piano**Date:** 2003**Duration:** 6'00"**Level:** V (Professional)**Range:****Movements:** N/A**Dedication:** Written for James Bowman**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Euphemism* is a lighter but still technically challenging work. It begins with a beautiful slow melody and into an *agitato* section before moving into the *allegro* section in a variation style idiom. A short return to the *agitato* occurs before the work moves into a medium swing feel. A cadenza is heard before returning to the swing style then into a lively straight semiquaver section to finish the work.

Essay for Euphonium by Bill McAllister**Composer's Name:** McAllister, Bill**Complete Title:** *Essay for Euphonium***Publisher / Source:** Kookaburra Music (www.kookaburramusic.com)**Instrumentation:** Solo euphonium and piano**Date:** 2003**Duration:** 9'10"**Level:** IV (University)**Range:****Movements:** N/A**Dedication:** Written for James Bowman**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Essay for Euphonium* is in a modern playful style with a variety of colours and rhythmic patterns used. The middle slow section has hints of both jazz and movie music with the final section being a *presto* with tuned tom toms in a lively dance section. An extensive cadenza leads back into the lively dance feel previously heard.

Concerto for Euphonium by Barry McKimm

Composer's Name: McKimm, Barry

Complete Title: *Concerto for Euphonium, String Quartet and Piano*

Publisher / Source: Kookaburra Music (www.kookaburramusic.com)

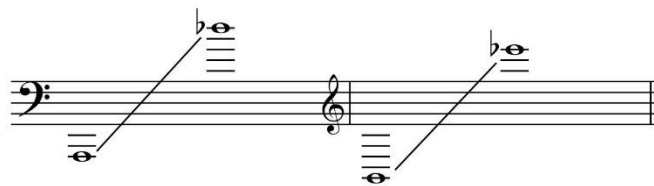
Instrumentation: Solo euphonium, string quartet and piano (piano reduction available)

Date: 2000

Duration: 36'45"

Level: V (Professional)

Range:



Movements: Three movements

Dedication: For Matthew van Emmerik

CD Recordings: 'Utaki – The Sacred Grove' by Matthew van Emmerik

YouTube: Matthew van Emmerik, euphonium with Flinders String Quartet and Janis Cook, Piano

Annotation: This work relates to the Romantic tradition of the 19th and early 20th century, is episodic and to some degree narrative. It features abstract melody lines (counterpoint, tone rows etc) and moves between expressive melodies and rhythmic dance-like sequences.

Australian Folk Song Fantasy by Derek Moule**Composer's Name:** Moule, Derek**Complete Title:** *Australian Folk Song Fantasy***Publisher / Source:** Noteburra (www.noteburra.com)**Instrumentation:** Solo euphonium and piano**Date:** 2009**Duration:** 5'00"**Level:** III-IV (High School to University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

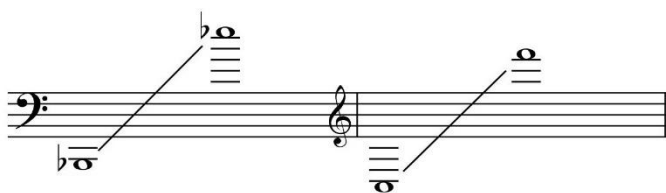
Annotation: A challenging concert or contest piece, originally written for the composer's sister, Lauren. It is based on 4 Australian folk tunes; 'A Thousand Miles Away', 'Banks of Condamine', 'Eugowra Rocks' and 'Streets of Forbes' and explores the full range of pitch, dynamics and tonal qualities of the euphonium.

Pantheism by James Mustafa**Composer's Name:** Mustafa, James**Complete Title:** *Pantheism***Publisher / Source:** www.fletchermitchell.com**Instrumentation:** Solo euphonium, wind band and improvising jazz trio (piano reduction available)**Date:** 2014**Duration:** 6'00"**Level:** IV (University)**Range:****Movements:** N/A**Dedication:** Commissioned by Fletcher Mitchell**CD Recordings:** N/A**YouTube:** Fletcher Mitchell, euphonium with wind band (Monash University Wind Symphony);

Fletcher Mitchell, euphonium with Kim Carballo, piano

Annotation: *Pantheism* is a symphonic rhapsody for euphonium, wind symphonic band and improvising trio. The work presents a number of lyrical melodies that are extensively developed through constant variation. As the piece unravels, both the audience and performers are challenged and engaged by harmonic density and modern polytonal writing. With elements of both jazz and classical romantic era harmony, this is a hybrid of harmonic flavours that creates a unique sound in performance.

The world premiere performance of this work was given by Fletcher Mitchell at the International Tuba Euphonium Conference in Bloomington, USA in 2014.

Indigo Contrasts by Chris Palamountain**Composer's Name:** Palamountain, Chris**Complete Title:** *Indigo Contrasts***Publisher / Source:** www.fletchermitchell.com**Instrumentation:** Solo euphonium and wind band (piano reduction available)**Date:** 2015**Duration:** 8'00"**Level:** IV (University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** Fletcher Mitchell, euphonium with wind band (Melbourne Rainbow Band);

Fletcher Mitchell, euphonium with Eunsuk Jung, piano

Annotation: *Indigo Contrasts* was written for Fletcher Mitchell's performance with the Melbourne Rainbow Band. The work is based upon a 12-interval row where all intervals between a minor 2nd and octave are used once only in the row. It features jazz, tango and funk styles throughout including a 'busking style' funk cadenza from the soloist.

The world premiere performance of this work was given by Fletcher Mitchell with the Melbourne Rainbow Band in 2015.

Moon Shadows by Chris Palamountain**Composer's Name:** Palamountain, Chris**Complete Title:** *Moon Shadows***Publisher / Source:** www.fletchermitchell.com**Instrumentation:** Solo euphonium and piano**Date:** 2016**Duration:** 4'30"**Level:** III-IV (High School to University)**Range:****Movements:** N/A**Dedication:** Composed for Fletcher Mitchell**CD Recordings:** N/A**YouTube:** Fletcher Mitchell, euphonium with Tuomas Turriago, piano**Annotation:** *Moon Shadows* is a jazz ballad and was inspired by a scene encountered by a cold, still, silent, beautifully moonlit winter's night. It features beautiful melodies from the euphonium as well as some wonderful jazz chords played under pedal points from the euphonium.

The world premiere performance of this work was given by Fletcher Mitchell at the Lieksa Brass Week, Finland in 2019.

Euphoism by Wayne Preusker

Composer's Name: Preusker, Wayne

Complete Title: *Euphoism*

Publisher / Source: www.fletchermitchell.com

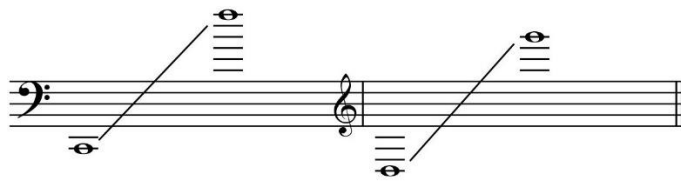
Instrumentation: Solo euphonium and brass band (wind band accompaniment and piano reduction available)

Date: 2014

Duration: 5'30"

Level: IV-V (University to Professional)

Range:



Movements: N/A

Dedication: For Fletcher Mitchell and the 2014 International Tuba Euphonium Conference held in Bloomington IN, USA

CD Recordings: N/A

YouTube: Fletcher Mitchell, euphonium with brass band (Hawthorn Band);

Fletcher Mitchell, euphonium with wind band (Monash University Wind Symphony);

Fletcher Mitchell, euphonium with Rena Hashimoto, piano

Annotation: *Euphonism* was the first solo work from composer Wayne Preusker and is a great work that displays all of the melodic, technical and range capabilities of the euphonium. The theme is presented with the soloist's first entrance and this is explored in a set of variations before a beautiful slow, melodic middle section which leads back to a quick third section, again based on the first theme. A cadenza using themes from throughout the work is heard before some final frantic bars conclude the work.

The world premiere performance of this work was given by Fletcher Mitchell at the International Tuba Euphonium Conference in Bloomington, USA in 2014.

Frantique by Wayne Preusker**Composer's Name:** Preusker, Wayne**Complete Title:** *Frantique***Publisher / Source:** www.fletchermitchell.com**Instrumentation:** Solo euphonium and wind band (brass band accompaniment and piano reduction available)**Date:** 2014**Duration:** 2'30"**Level:** IV-V (University to Professional)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** Fletcher Mitchell, euphonium with wind band (Monash University Wind Symphony);

Fletcher Mitchell, euphonium with brass band (Hawthorn Band);

Fletcher Mitchell, euphonium with Tuomas Turriago, piano

Annotation: *Frantique* is a short concert opener or encore work at a very lively pace. It is predominately in 3/4 time with bars in 5/8 at the end of several sections. The higher register is used throughout the work in combination with accented pulsing rhythmic pattern to add to the 'frantic' feel of the work.

The world premiere of this work was given by Fletcher Mitchell with the Hawthorn Band in Melbourne, Australia in 2015.

Jackline by Wayne Preusker**Composer's Name:** Preusker, Wayne**Complete Title:** *Jackline***Publisher / Source:** www.fletchermitchell.com**Instrumentation:** Solo euphonium and piano**Date:** 2014**Duration:** 4'00"**Level:** III-IV (High School to University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** Fletcher Mitchell, euphonium with Kim Carballo, piano**Annotation:** *Jackline* is a lovely simple melody which explores the rich middle and singing upper register of the euphonium. The world premiere performance of this work was given by Fletcher Mitchell at the International Tuba Euphonium Conference in Bloomington, USA in 2014.

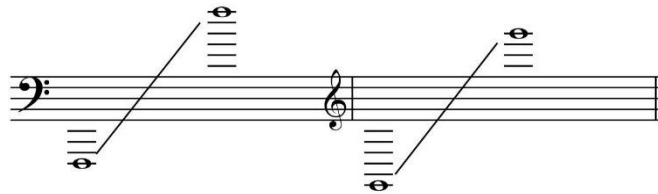
Eupho Mexicana by Peter Ratnik**Composer's Name:** Ratnik, Peter**Complete Title:** *Eupho Mexicana***Publisher / Source:** Ratnik Music Press**Instrumentation:** Solo euphonium and wind band (brass band accompaniment and piano reduction available)**Date:** 2014**Duration:** 2'30"**Level:** V (Professional)**Range:****Movements:** N/A**Dedication:** For Fletcher Mitchell**CD Recordings:** N/A**YouTube:** Jason Ham, euphonium with wind band;

Fletcher Mitchell, euphonium with Tuomas Turriago, piano

Annotation: *Eupho Mexicana* was written as an encore for soloist's concert and recitals. This work in one movement has been crafted to showcase the Euphonium, but more the soloist's ability to not only make the instrument soar, but to show the melodic beauty of the work as played by the Euphonium. This is a work which induces the beauty and fun of Mexico. The beautiful melodies and rhythmic accompaniment transport the listener to the beautiful culture of Mexico. *Eupho Mexicana* is to be enjoyed and not analysed.

Concerto for Euphonium by Peter Ratnik

Composer's Name: Ratnik, Peter
Complete Title: *Concerto for Euphonium*
Publisher / Source: Ratnik Music Press
Instrumentation: Solo euphonium and piano
Date: 2019
Duration: 10'00"
Level: V (Professional)
Range:



Movements: Three movements; 1. Rush hour; 2. Traffic Dreams; 3. Morning Peak Hour

Dedication: Composed for Fletcher Mitchell

CD Recordings: N/A

YouTube: N/A

Annotation: Peter Ratnik's *Concerto for Euphonium* is in three movements with each movement representing traffic in the city. The first movement is frantic representing 'rush hour' and uses both quick chromatic semiquaver passages and large intervals moving from the pedal register to the extreme high register in quick time. The second movement is calmer with a flowing melodic line finishing again in the extreme high register. The final movement is smoother than the first movement but is in the same 'frantic' style with large intervals and quick semiquaver lines making use of both the pedal register and the extreme high register of the euphonium.

Farewell by Peter Ratnik**Composer's Name:** Ratnik, Peter**Complete Title:** *Farewell***Publisher / Source:** Obrasso Verlag (www.obrasso.com)**Instrumentation:** Solo euphonium (or optional euphonium duet) and brass band**Date:** 2012**Duration:** 4'00"**Level:** III-IV (High School to University)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *Farewell* is a melodic *allegretto* which is reflective in nature. After the initial theme is presented it is developed allowing the soloist to play expressively over the band. The band take the melody for a short section which leads into a modulation with the band only continuing with the melody. The soloist enters with an improvised style over the melody which continues in the band before taking the melody back from the band and into the final modulation and the conclusion of the work.

The New World Hymn by Peter Ratnik**Composer's Name:** Ratnik, Peter**Complete Title:** *The New World Hymn***Publisher / Source:** Obrasso Verlag (www.obrasso.com)**Instrumentation:** Solo euphonium and brass band (piano reduction available)**Date:** 2012**Duration:** 4'50"**Level:** III-IV (High School to University)**Range:****Movements:** N/A**Dedication:** Written for and premiered by David Childs and the Scottish Co-Op Band, conducted by Ray Tennant**CD Recordings:** N/A**YouTube:** N/A**Annotation:** *New World Hymn* is a slow melodic work with a sweet, yet dark feel. The middle section is a forceful and emotive section for band only before the soloist enters again with the same mood of the opening but this time with more passion and drive.

Ritual by Simon Reade**Composer's Name:** Reade, Simon**Complete Title:** *Ritual (in memoriam)***Publisher / Source:** Australian Music Centre (www.australianmusiccentre.com.au)**Instrumentation:** Unaccompanied solo euphonium**Date:** 2016**Duration:** 4'00"**Level:** V (Professional)**Range:****Movements:** N/A**Dedication:** for Dr Matthew van Emmerik**Recordings:** N/A**YouTube:** Matthew van Emmerik, euphonium

Annotation: *Ritual* was originally composed as a tuba solo and is cast in one short movement in the form of a cortege with sections of march-like austerity contrasting with sections of relative freedom commenting on the ritualistic material. The work rises to a dramatic climax before ending with hazy multiphonics. The work was recast for euphonium and the composer has highlighted the instrument's impressive range and expressivity.

The world premiere performance of this work was given by Matthew van Emmerik at University of Texas in Rio Grande Valley, USA in 2018.

Sterling Heights by David Robinson

Composer's Name: Robinson, David

Complete Title: *Sterling Heights*

Publisher / Source: www.fletchermitchell.com

Instrumentation: Solo euphonium and brass band

Date: 2015

Duration: 7'00"

Level: IV-V (University to Professional)

Range:



Movements: N/A

Dedication: N/A

CD Recordings: N/A

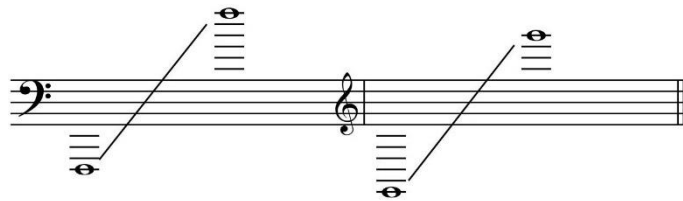
YouTube: Fletcher Mitchell, euphonium with brass band (Hawthorn Band)

Annotation: This work depicts the journey of a hiker setting out to tackle a mountain such as Kilimanjaro, the Andes or even Mount Everest. The work comprises of 10 main sections each joined together to unite the epic journey.

The mysterious 'Calm Before the Storm' leaves the mountaineer discombobulated at how quiet and lonely the experience is. The minimalist style of writing creates the sensation of questioning what might happen. The calm makes way for erratic weather conditions and the dangerous path of ascent. The 'Treacherous Crossing' exposes the hiker to the elements; and the unpredictable dynamics and melodies displays the full force of what 'Mother Nature' has to offer. The high altitude and low air pressure take its toll with the hiker experiencing the onset of 'Altitude Sickness'. During this time the alpinist begins to feel dizzy depicted by the unstable trombone glissandi and the clashing chords with muted horns and cornets. Sensing that the journey is 'Approaching the Peak', the excitement returns. The dizziness starts to dissipate, and the music portrays something big. The sights of looking out from the 'Sterling Heights' of the summit towering above everything, leaves the hiker feeling on top of the world. From the glorious tunes from the peak the journey has begun 'The Descent'; as the hiker travels down the mountain slopes the flourishing tunes emulate a bustle of activity. The successful and yet challenging journey comes to a close during the 'Fatigued Triumph'. The costs of the expedition are immense, and the music emulates the shattered adventurer's heroic return.

Andante Brillante by John Szkutko

Composer's Name: Szkutko, John
Complete Title: *Andante Brillante*
Publisher / Source: iTubaOnline.com
Instrumentation: Solo euphonium and piano
Date: 2000
Duration: 8'00"
Level: V (Professional)
Range:



Movements: N/A
Dedication: for Riki McDonnell
CD Recordings: N/A
YouTube: John Szkutko, tuba with Mitchell Leigh, piano
Annotation: *Andante Brillante* is a traditional theme and variation solo written for New Zealand euphonium soloist Riki McDonnell. Differing from many theme and variation solos, this work is written specifically for the euphonium and makes the most of its expanded register in both the upper and pedal registers. After the initial theme, the first variation uses a combination of double and triple tonguing. A short cadenza leads into a playful *giocoso* section then onto a short final variation.

Harry's Lullaby by Tomomi Takahashi**Composer Name:** Takahashi, Tomomi**Complete Title:** *Harry's Lullaby***Publisher / Source:** www.fletchermitcheell.com**Instrumentation:** Solo euphonium with piano**Date:** 2017**Duration:** 4'00"**Level:** III (High School)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** 'Illusions' by Tomomi Takahasi**YouTube:** James Blackford, euphonium with Tomomi Takahasi piano**Annotation:** *Harry's Lullaby* is a simple melodic ballad written to showcase the euphonium's rich tone, particularly in the middle register. It is a gentle work with a reflective nature and allows space for both soloist and piano to play expressively with beautiful musical lines.

Fantasia on Medieval Fragments by Paul Terracini

Composer's Name: Terracini, Paul

Complete Title: *Fantasia on Medieval Fragments*

Publisher / Source: Kookaburra Music

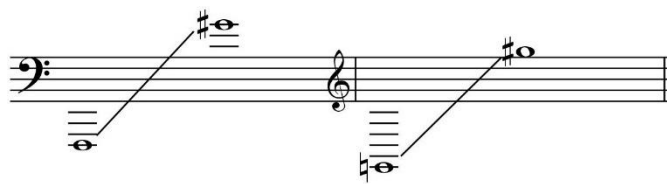
Instrumentation: Solo euphonium or ophicleide, harp, 2 violins, viola, cello & double bass

Date: 2014

Duration: 9'30"

Level: V (Professional)

Range:



Movements: N/A

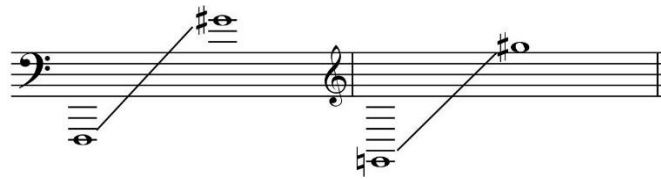
Dedication: N/A

CD Recordings: N/A

YouTube: N/A

Annotation: *Fantasia on Medieval Fragments* includes fragments of two medieval melodies from Scandinavia: *Dronning Dagsmars død*, and *Jeg drømte mig en drøm i nat*. While the song that bears her name is from a later date, Dagmar was the Queen Consort of Denmark from 1205-1212. *Jeg drømte mig en drøm i nat* is generally accepted as the oldest extant secular song in Danish history, from circa 1300.

In *Fantasia on Medieval Fragments* the composer has, as the title suggests, used fragments of both songs alongside newly composed material in medieval style, developing them polyphonically and monophonically with virtuoso passages for the euphonium.

U.F.O. by Jessica Wells**Composer's Name:** Wells, Jessica**Complete Title:** *U.F.O.***Publisher / Source:** Australian Music Centre**Instrumentation:** Unaccompanied solo euphonium**Date:** 2000**Duration:** 5'00"**Level:** V (Professional)**Range:****Movements:** N/A**Dedication:** N/A**CD Recordings:** N/A**YouTube:** N/A

Annotation: *U.F.O.* for solo euphonium was written in 2000 during a guest lecture visit to James Cook University in Townsville. Performed at Pinnacles Gallery, Thuringowa, by music student Peter Chandler, the piece explores various extended techniques including half-valve, flutter tonguing, singing into the instrument and a “didgeridoo” effect.

The piece challenges the performer to execute fluctuations in dynamics over long held notes, interspersed with faster leaping passages and lyrical phrases. Rubato is used throughout, with the lack of time signature in an aleatoric section also allowing the performer to improvise durations of notes. The piece is therefore open to many interpretations in performance making it unique every time it is heard. The final phrase is a nod to John Williams’ “Close Encounters of the Third Kind”, hence the title’s pun.

Annex B - Transcripts from Interviews with Key Australian Musicians and Composers

Wayne Bowden (b. 1952)

Interview undertaken on 15th March 2019 in Melbourne, Australia

FM: Hi Wayne, thanks for taking the time to chat with me today.

WB: My pleasure.

FM: You were one of, if not the most successful Australian euphonium soloists of the twentieth century. What were your memories or experiences as a euphonium soloist in terms of repertoire?

WB: There was a gross lack of pieces written back then. When did I start... 1972/73, I started off playing euphonium solos. The first one I played was *In Cellar Cool* (William Rimmer). That was the first solo I ever played on euphonium, and couldn't play the low Gs because I'd come off the cornet. But 12 months later it was all happening then. But then my second solo... I went from *In Cellar Cool* to *Anna Karenina* (Helen Johnston) within 12 months. And then from then on it was *Endeavour* (Helen Johnston) and those sorts of things and I played as many of Helen's pieces and always entered the Percy Code solo because I wanted to play Australian stuff.

I found the English tended not to know anything about them, they didn't even know about *Jenny Jones* (William Rimmer) for example. Ken Bradley went over to England and won the British Championships playing *Endeavour* and they couldn't believe it. "Gosh, what's this solo all about?" They were just blown away.

Then I was fortunate to get onto Stanley Whitehouse's *Concert Fantasy*. It was a different format to Helen's stuff. A lot of Helen's pieces were journeys. *Anna Karenina* was all about that Russian lady and then you had *Endeavour* which was about that journey.... magnificent piece to think about and difficult to play

depending on how fast you went, but it was difficult to play. But once again you just had to have flexibility.

In 1979 I went to Perth and I played a piece called *Christmas Tree*. Have you heard of *Christmas Tree*?

FM: No, I haven't.

WB: So, in 1979 all of the solos that were test pieces for the Australian Championships both junior and senior were written by Australian composers. And they were all written about a wildflower of Western Australia. That was a really interesting piece written by a fellow called Richard Johns. That was his nom de plume, his real name was Harold Black and he was very instrumental in the top end of the education department over there. He was highly involved in that. And he wrote almost all, if not all of those solos for that competition. Now you've got Alan Lourens who has written one for this competition over in Perth this year.

As far as variation goes, I found that Percy Code gave you the widest variety to work with. Within one piece, everything from a lovely ballad to something that was more intricate, but you still had to think about it, and think about the shape of the music at the same time. But not theme and variations. Theme and variations was the big thing when I started. In fact it was Walter Barnes who wrote *The Young Genius* and *The Young Artist*, then I went straight at 16 years of age on cornet I played *Zelda* and *Zanette* (Percy Code) and in 1974 I was the person who put the brass if you like on commercial television. I won the grand final of New Faces playing *Zelda* and was offered a position in the J.C. Williamson Orchestra and like Peter Jackson when Brian Buggy? asked me, I said no I'm not interested. "I'd like you to come and play in our orchestra, the J.C. Williamson Orchestra for Irene" which John Farnham was lead role. I said no I'm not interested. I just want to have fun. And that's how I've been all my life.

I did try for the Navy Band when I was young but didn't get in for all sorts of complications, both medical and probably I wouldn't have made a good sailor. But I made sure that I had a good mix of stuff to play all of the time. So I had theme and variations, I had the likes of Percy Code, Helen Johnson, Stanley Whitehouse, Earnest S Williams and Herbert L Clarke with *The Debutante*, *From the Shores of the Mighty Pacific* and *Bride of the Waves* and all those.

But the ones that I enjoyed the most, playing were Helen Johnston and Percy Code. They were the ones I enjoyed playing the most. Also, from a listener's point of view... I think that's the thing that people lose sight of these days, it's actually a listening thing. It's not really for us as a performer so much. We perform to people who want to hear us and so we want to be able to play music that is not complicated to the ear but is listenable and enjoyable to the ear. So as when you leave, you are able to say "that's the one I liked. I liked that one because..." And John Citizen can make that decision themselves. Whereas some of the stuff that we had as... Pantomime for example, I didn't even bother playing in that section. I just looked at it and thought "why do I want to do this?" I'd played it at home but I just thought, no I don't want to do this. I'll just sit back and someone else can do it.

As I say, I really liked the format of the Code stuff and Helen Johnston told a story. So you're able to put your stamp on the music. I find that a lot of people listen to others play and copy. I never ever did that. And a good example of that was in 1994 when I wasn't going to play because I was too busy at school. Four days before my father rang me and says, "son, you don't want to be someone who has their name in the program, and you don't perform" and I said "okay I'll be there". I went off to the pianist and that was one instance where I only had one rehearsal with the pianist. Because I didn't intend to play, and that was the *Swiss Airs* (Roy Newsome??). I went along and Soni Chua was the pianist and he said to me after having all the other euphonium players through

"is this how you are going to play this piece?"

and I said "well, yes it is".

He said "but no one else is playing it like this".

I said “great”.

He asked ‘why is it so great’?

I said “its going to make them think, those before me and its going to make the person who is the discerning person make a serious decision in their mind about do I like, this or do I like that. That’s why I’m doing it.

But I always tried to do something in a piece that I thought no one else would do. Whether that was playing it a bit slower, or a bit faster. Didn’t really matter, but I always used to sit down and think what the others would do. Because I knew everybody, and I knew how they played. The likes of Mark Howcroft. Mark was a fabulous player so I would sit down and think, how would Mark attack this. Because I rated him a better technician than me. I rated Joe Cook a much better technician than me and in some ways, I rated him a better euphonium player than me even though we were one each. I used to say to people the fact that you won doesn’t really mean anything. I know for a fact that I couldn’t play the last page of the Mozart the way he did. I know I couldn’t have ripped through those diminished sevenths with the flexibility that he displayed when I heard him play it. I just through wow, this guy is the best thing since sliced bread. The Henry Gale pieces were good, *Concert Stook?* {*konzertstucke perhaps*) was a great piece.

But of course, now you have all these other people writing stuff. And not just writing for piano accompaniment, but also writing for band accompaniment. Which we did have for a few, we had band accompaniments for *Zanette* and *Zelda* I remember. Robert Sims (Melbourne Symphony Orchestra 1976-1990) played *Zelda* in the Melbourne Town Hall when he was 17, but that was a long time ago.

FM: You talk about both Code and Johnston writing quite musical works, do you think that’s because they both grew up in musical families and being immersed in brass music from an early age?

WB: I'm sure it is. If you consider that Helen Johnston, her father was the conductor of the Fire Brigade Band. She used to go to band practice and sit and write a hymn tune while the band was rehearsing. Then she'd walk up to her father and say, "can you try this Dad?" And they'd hand out the parts and have a play through it. She grew up totally immersed in music. Now, Code was taught by his father who was the conductor of the Melbourne Brass Band and was a frequent winner of competitions including the Australian National Solo Championship 1898-1900. They both grew up around it from birth so it must have had an effect.

FM: Looking at the solo competitions and having recently just spent a few hours looking through records back almost one hundred years at the Victorian Bands League (VBL) archive room, there are lot of the Percy Code and the Helen Johnston works performed once they were written. What was the popularity of those works at the time until when you went through? Were they chosen because they wanted to play it or was it because there was a lack of opportunity to purchase other music?

WB: The Percy Code stuff was mostly played for the Percy Code solo section. The Royal South Street Competition had a section for the Percy Code solos. There would be 20-25 people play in that and they would play everything from *At Dawn* through to *Prelude de Concert*. But you didn't hear many people play those solos outside. And part of the reason was because teachers would say to their students "you are too young to play this music and understand it". And that's why you didn't hear young people play it. See I played *Zanette* at 16 years of age on cornet and won with it. Why, because I just loved the piece and some people do have personality and some people don't have the personality that can exude emotion. Some people have to have someone else use their personality to produce to result.

And that's the danger of course when you conduct a band. How much of your personality is exuded on the music and taken away from the personality of the people in the band. Because no two people think the same. So, that was to me the reason why that didn't happen.

The Helen Johnston pieces by and large were difficult works. So, it enabled the people who were of the better players if you like to have something to really get their teeth into. And I think the reason why her pieces became so popular, and yet some people would hedge them. If *Carissima Mia* or *Anastasia* was a test piece, or *Endeavour* not many people entered. And not only that, but not that many actually got through the solos as well, that was the other thing. I remember when I was 16 and *Miranda* (Code) was a junior test piece. People got rung off after 20 bars. So, you'd only have one or two people who could get through the piece and that to me was silly. A test piece does not necessarily have to be difficult. It can be aimed at... I used to say to Dad "if they aim the test piece not a people like me, but at people who always turn up and giving it their all, then that actually puts more pressure on the likes of me because I've got to do something that the others haven't to shine over." Now if I can't do that, I'm in the pack. And bands, its far better if you do it with bands as well and you'll get more bands competing. But if you put up something like *Fraternity* (Thierry Deleruyelle) or whatever, only some bands can really play it. But every band wants to go to the Nationals, so they have a bash. Then they put their tail between their legs at the end and go home and feel like closing the doors. It's the exact opposite of what we want in solos and bands.

FM: So, you would say the Helen Johnston works pushed the boundaries of what solos were doing at the time?

WB: Yes, for sure. Musically, technically. They were the ones more so that the Code solos. They really did push the boundaries. And then Whitehouse with his *Concert Fantasy*, he pushed the boundaries a little. It was a good piece, but it wasn't anywhere near as difficult as her works. There was a lot of detail in his works and you had to really make some very common sense musical decisions about how you were going to go about playing it and how fast you were going to play it to make it sound like a fantasy. And that's the other thing. What is a fantasy? People couldn't really discern that, so they just treated it like it's a bit of music. The common thought was "if I can play it faster than you then I should get more points." Or "if I attempt a more difficult solo than you and I

don't quite it quite as well as you played your easier piece, I should still finish in front of you because I played a harder piece.”

Now when I was first learning to adjudicate, I was put in a predicament like that and I gave a young girl first place who played *If I Were a Rich Man* over a person who played who was 13 years of age and played an under 18 nationals solo, but couldn't get the range, couldn't get the flexibility, couldn't get the technicality. However, the person who sat beside me who was overseeing what I was doing... when I made my decision said, “I think you need to reconsider.” And I replied, “but why?” They said, “can you really justify that *If I Were A Rich Man* is more difficult than the other piece?” I said “no I can't, but I can tell you that *If I Were a Rich Man* was played more musically, and it ‘got me’ which is what I expect than the other piece where I sat there feeling sorry for this poor person who'd been given a piece that was too hard for them”. He said, “what about the degree of difficulty?” I said “I'm a diving judge. If you want to talk to me about the degree of difficulty? If you want to do a dive that's got a 2.5 degree of difficulty and someone else is going to do a 1.5 degree of difficulty... its got nothing to do with it. How well can you do that dive?” He told me I had to get up in front of the audience and justify my position. Now from that day to this day I've never heard of anybody else having to stand up in front of an audience and say “this is why I gave this decision and not the other way”. I just couldn't believe how silly it was, but I got up there and was honest and explained why.

Years later, Margret Schofield ... I played a piece which was difficult, and I played it well and I was beaten by a young boy who played *Onward Christian Soldiers*. I thought to myself then, you know what, the decision I made back then has been vindicated right now by a musician who is far more qualified than me.

FM: Looking at the euphonium as a solo instrument, what changes about you noticed about the euphonium's role in the band and when it was used as a solo instrument as appose to now.

WB: It's taken more seriously as a solo instrument, but it also has a dual role in as much as it does a huge amount of work with the bottom end of the band and then it does a huge amount of work with the middle of the band. But then composers now have managed to actually put the euphonium on a pedestal if you like, like the principal cornet. But they've also done that with the first trombone where that never used to happen. So, when you hear a euphonium sail way over the top of the band, I can't stand that. I still think there is a place where the euphonium should sit within the ensemble. There are moments when any instrument in the band should come outside the ensemble and then go back in. If you're sitting still and someone else is moving, the person that is moving needs to come outside the ensemble and then go back in. The euphonium as a solo instrument, people like Steven Mead and the Childs Brothers, now those sorts of guys, they are really the people that have been the leaders if you like of putting the euphonium on the map as a solo instrument. Being able to stand up there and say "you no what, we can play anything. We can play anything a violin can play". And they've gone out and proven it. It was years ago, I did a trombone recital and I played Monti's *Csardas* and people said "what, what are you doing?" I wanted a challenge! And that's what we do now with the euphonium, we challenge ourselves to be better at what we do and, in your case, get people to write music that suits you. And that's the fortunate thing. When I was growing up there was no one writing music for me. No one even thought about writing a piece for me. I had a piece of music sent to me by William Walton but it had been written for Lyndon Baglin and Walton rang me when I was living in Bendigo and said "your name has been given to me as someone in Australia who should have a go at this piece if you're happy to have a look at it". I said "I'd send it to me, I'd love to". It was called *Jubilioso*. I was the first person in Australia to play it and I played it in a competition six weeks after I received it. The adjudicator said "I believe this was very unfair of Wayne Bowden to play this piece because I didn't know it". Now what would happen in your case today? If you fronted up with *Frantique* (Wayne Preusker) somewhere, the adjudicator wouldn't say it wasn't fair. They would just have to read the music and appreciate it for what it is.

The sound of the euphonium has changed as well. I remember Riki McDonnell (NZ euphonium soloist). Now Riki and I were very good friends and when Riki first went on the euphonium he wasn't happy with his sound. I had a different sound right through my career. His was very bright and he had an unbelievable technique. He had fingers like I've never seen before, he could move so quick. Although you've got fast fingers yourself. He and I played *The Dragon* together under Philip Sparke (UK composer) and we got to the end and we were both exhausted! I looked up at Philip Sparke.. this was in Hamilton, New Zealand and I said to him "why did we go so quick" and he says to me "I thought the audience might want to go home." But he searched and searched to get a sound and I listened to other people, but I didn't want to sound like anyone else, I wanted to sound like me. Whatever that was, that was going to be me. He listened to a lot of people and tried to work out how they did what they did. A lot of people try and do that, and they end up with a lot of problems with their technique. Because, they don't understand how the person is actually doing what they are doing and they recreate that sound by some peculiarity in their technique. Little do they realise that they've probably got their throat closed, no aperture or something like that.

The English.... I'm a great believer in this. We don't talk like a Mexican, we don't talk like an American. We talk like an Aussie. So, we play like an Aussie and our language we use is Aussie. Now, we have people who want to sound like an Englishmen, but they can't speak like an Englishmen and they try and play like that. But the best one is people trying to sound like a Mexican. You can't. Their whole notion of speaking.... like the Spanish or the Danish. Everybody should have a different sound and for what it's worth, that's the sound. And we have to appreciate that everyone is going to sound different. You've heard recordings of me. Now, how does my sound compare to today? The sound of today is bigger, no question. Why is it bigger? I don't know, because it is. Did I use less air? No, I don't think I did. What about now, do I use less air? No, it's just me. But euphoniums got bigger. I played on Imperial for a long time then I played on the Wilson and then I got a Prestige and it didn't last very long, it got stolen. Now I play on an XO.

FM: Wayne, thank you so much for your time today. It's been wonderful to hear so many great stories.

WB: The pleasure was all mine.

Lee Bracegirdle (b. 1952)

Interview undertaken on 11th December 2019 in Sydney, Australia

FM: Afternoon Lee, I'd like to thank you for taking the time to let me interview you today and discuss your euphonium concerto. You wrote the work in 2007 and it was the first work you'd written for solo euphonium. What led you to write for the euphonium?

LB: Because Scott (Kinmont) asked me to! Scott had played a couple of pieces of mine and he was always complaining about the fact that there was a lack of repertoire that used the euphonium in the orchestra. There were hundreds of works for euphonium and band. So, we wanted to lift the profile of the instrument.

So, he put the idea in my head about after he had played trombone in some of my works. We talked about it for a long time before I started writing it. We planed it for around that time and gathered up the funding.

FM: Did the work being commissioned by Scott influence how you wrote it? Did you write it with Scott as the soloist in mind or did you just write for euphonium soloist?

LB: Just for euphonium but Scott said for instance, that the issue he had with a great deal of repertoire is it always stayed up in the one range. It was always very fancy and very technical and up in the top range and didn't use the full range of the euphonium. So, he said it would be great if you could use the lower register more. The euphonium has a great middle and low register. So, he wanted to use that.

So, I said I'd make sure that I do that and of course when you do that, you have to watch when you write for any instrument in the low register that you make sure whatever you write in the orchestra doesn't cover it up. You have to leave transparency in the orchestration so when you are playing low, it can be heard.

His input was... I would show him passages that I'd written, and I wanted his feedback on is it okay, is it playable. I know what is playable and not playable on the French horn. But the euphonium is going to be just a key issue. To get from one note to the next if you want to do a trill. Some notes that would be easy on the French horn go really smoothly but would be more difficult on the euphonium because of the fact that's it's a Bb instrument. So just little tips about how perhaps passages could be more easily played. When that was the case, I would change things around and make it more playable. But generally, when I got the knack of what was playable and not playable, I just went ahead and wrote.

FM: You've touched on it a bit already, but how much input during the compositional process did Scott have? Obviously, the technical side of things, but was there any input from Scott into the stylistic or form side of the work?

LB: No, he left it up to me. We originally had the idea for a Sonata or something like that. He said just any work for euphonium and we originally thought a work for euphonium and piano. I wanted to orchestrate it to give it colour and he left that up to me. It wasn't from the start going to be a three-movement piece. Generally, even though it was going to be dodecaphonic in the original rows that I played, the structure wasn't originally that bit. So, it turned out that I after thinking about a one movement piece like a rhapsody or something like that, I started getting more and more ideas and I decided to turn it into a full-blown concerto.

FM: As a composer and performer largely in the orchestral world, what was your view of the euphonium both before and after writing the concerto?

LB: Well I was very surprised to hear that Scott saying that there was a lack of use of the full range of the euphonium. It seems so obvious to me that you can play almost as high as the French horn but you have the big mouthpiece and you can play almost as low as a tuba as well. So, it surprised me that that was the case with solo works.

I've worked with euphonium players when they play bits and pieces in the orchestra. There is the odd work that uses euphonium in the orchestra, and I had worked with different bands here and in the US so I had a fairly good idea of what it could do. It didn't change my attitude to the euphonium itself, but it did change my attitude towards what was available for it to play. The fact that Scott wanted something to increase the profile of it, that made me realise it as far as he was concerned, there was a lot of music out there but he still wanted to lift the bar of the instrument.

FM: As well as being a composer, you're a professional horn player. Has been a brass player influenced how you wrote for solo euphonium?

LB: If you are a brass player already, you know how things works. You know what the instrument can do and gives you a closer contact with it. The thing is playing in the orchestra gives you a proximity to all of the instruments.

When I was interviewed about my violin concerto, they asked me how can a French horn player know about writing for the violin. I said that I've spent my entire career surrounded about violins. The horns sit up in what I used to call the throne room of the orchestra and right in front of us is the second violins. So I would sit and watch their technique and see when and where they change the bows so I learned about violins by being in contact and asking questions.

When I was studying conducting in the early 1990s, I lived with a violin player. And when I would come home, I would ask questions about, what fingering would you use for this passage, how would you do this? If you don't ask questions you won't know. So, the 45 odd years I've played in orchestras I've asked a lot of questions.

FM: What did you do in your concerto was not going to be overpowered against the orchestra?

- LB:** When I'm asked about this by classes and music students there is a term that I picked up from Levi Strauss and its economy of orchestration and you can get any musical idea out but cannot be covered by the forest of a thousand instruments playing at the same time. Its economy of orchestration. As I said before with the euphonium, if its playing in the low register you cant cover it up with a lot of brass and double basses. You need to use the economy of orchestration so that the texture is transparent enough so that the soloist cuts through.
- FM:** It is noted that you have orchestrated the concerto with minimal brass in the orchestra using only one trumpet, one horn, one trombone and one tuba.
- LB:** That was partially because that way the euphonium would contrast with the general texture of the orchestra. I thought there was no need to have three trombones at the same time. But the other reason I did that was I looked at the four other brass players in the orchestra, that is one trumpet, one horn, one trombone and one tuba. I looked at them when combined with the euphonium that they could be used as a brass quintet. And that's what I did towards the end of the work. There is a passage where its almost like there is a brass quintet playing accompanied by the orchestra playing a fanfare section where they just play chords as a quintet.
- FM:** You wrote the concerto with orchestra which is not the standard setting for a solo euphonium work. Why did you decide to write for orchestra rather than a band accompaniment?
- LB:** Well that was Scott's suggestion. I could have written a trombone concerto, but he said this is what we need. We needed a euphonium solo with orchestra.
- FM:** The work has become an important work for lifting the profile, especially here in Australia. The euphonium has traditionally found its home in the band world so a major work such as this within an orchestral setting has been hugely important for lifting the profile of the instrument.

LB: I hope so. And I hope that composers in the future use it in the orchestra. And my most recent composition for orchestra uses saxophone. What I've started doing is for my orchestral works that aren't with a soloist, I'm starting to use these instruments like the saxophone and euphonium as orchestral instruments in their own right. And that's the other way you can raise the profile of the instrument is for composers to utilise it within the orchestra. The euphonium covers that range in the middle and lower part of the brass but without the slide technique of the trombone. It gives you that technical facility that the trombone doesn't have.

FM: How do you view the concerto form as a whole? Do you see it as a display for the soloist or is it more of a symphonic argument between the soloist and ensemble?

LB: It has to be both. This is another thing about a lot of the solo repertoire is that it's not a real work if the soloist is always playing. If the soloist is constantly playing and the orchestra is just playing chords or notes in the background... There is a lot of music that is like that. A lot of Paganini themes for orchestras that's about the soloist and nothing else.

Composers need to remember that brass players need a rest as well. You can't be constantly playing and at the end of a half an hour still be playing. Those are the opportunities to let the orchestra, and they need to be timed well, to let the orchestra shine. And various instrument can shine as well and that's where you can start thinking about the interplay of those instruments and the soloist.

FM: You have used serialism as a method of composition for your euphonium concerto using a 12-tone row. How did you ensure that it was still approachable for the general audience while using serialism?

LB: Well I use serialism with a grain of salt. Personally, I use it to construct the melody but the harmonic structure, the tonal structure... it's probably the most tonal piece I've written. The harmonic structure is not based on 12-tone. I just used the 12-tone row and the inversions of it for melodic ideas. And then used

the orchestra more tonal texture to make it.. in my opinion it brought out the sweetness of the tone of the euphonium, the beauty of the euphonium led me towards away from absolute atonal in sound structure. So, the melodies are based, and not all of them, some I used what I call 12-tone cells where I take the first five notes and used them and then divert them. So that's how I developed it. I don't say that you have to row tone number one and end with number 12.

FM: How do you approach your composition in general and in terms of this concerto. Do you start with a musical idea, do you have a sketch of the form? Is it the same for each work?

LB: It often depends on how I'm approached about it. My compositions usually start by me thinking about it a lot. I get a lot of ideas going through my head while I'm doing other things and eventually when I have enough ideas, I start writing them down. I have to think about a piece of music a lot before I start to write anything.

FM: With this work in particular, did you write it for euphonium and orchestra as you went or did you write for euphonium and piano or short score and orchestrate once it was written?

LB: I'm old fashioned and have a pencil and paper at the piano. I start with the ideas for the soloist and everything else in the orchestra and I'll write it on maybe four or five staves and just write in little notes on the orchestration as I'm going. So, I've got the notes going, but I don't have them on a full score. That gives me a shorthand way of getting the tone colours as I'm going along without writing every note out on a separate line.

FM: Did you do any preparation work before writing the concerto? Did you listen to any works written for solo euphonium?

LB: Not really. I've heard a few things inadvertently in the years leading up to that. The works that use the euphonium and the orchestra, I've played them all so know them quite well. I just went from there and wrote a piece of music.

FM: During my research I've discovered the majority of works written for solo euphonium in Australia have been written since 2000 with only three works written specifically for it before then. Since 2000 we've had 50 odd works written and 43 of those are written by brass players. Do you think that that shows there is still a status issue for the euphonium instrument as a soloist with composers in general or is that just the brass community writing for themselves?

LB: That's a really good question. Why composers write a particular piece? I had no inhibitions about writing for the euphonium. You have to think about composers these days they think about how many times a work is going to be played, hence how much royalties can I earn from it. They think about how much time and energy they spend writing for an instrument that won't be played a lot. Composers think that way. I don't think that way and I suppose I never thought that way because when I started being a composer, I wasn't earning my money through composing, and I'm still not. The royalties I earn... my music is published by Peters in New York and London, but I couldn't support a family from what earn as a composer. I have supported my family from being a French horn player, a teacher and now a conductor. So, I'm not restricted to that. It's a bit of a luxurious position to be in. I don't need to write music, so I don't need to consider the economy of number of soloists and how often will the work be played.

FM: And to finish off, in your opinion what can be done to help promote Australian composers and their works both in Australia and overseas?

LB: Well, the first part of that can be answered by what can be done to encourage any contemporary composer. When I first came to Australia in 1980 there was a huge effort to expose new works to the audience. We played so much menial music. And there was even this event four times a year of contemporary music

which we used to play. Those were the days when symphonic orchestras in Australia were part of the ABC. It was funded and you could afford to put on contemporary music festivals on even though they lost money on those.

But the way that the government looked at it in the day, the federal government that was running the ABC, they did more commercial gigs to finance that. So that way they were able to subsidise contemporary music. Now what has happened is since every orchestra has gone private, the management of the orchestra are so worried about having enough money in the coffers that they are afraid to put on contemporary concerts. They are afraid to put on new music that will turn audiences away. An on top of that, once you start doing that, who is going to cherry pick which composers are going to be played. It must be very difficult for managers and administrators to say out of the thousand new compositions, which one are we going to do and which one isn't going to turn audiences away because then if the audience dislike a work, you may not get them back. So, they are much more worried about it now. If there was more concern and effort towards supporting all contemporary music on the symphony platform in Australia, then by default Australian composers would get more programmed.

You also have to realise that when your guest conductor comes from overseas, they may have their own pet project from a composer from their country that they bring with them. The orchestra doesn't have a choice in that, they have to program it so then they have to rent the music from that composer whether they like it or not. That's the choice of the guy who is coming over as a guest conductor. So, it much more difficult now to get works played and there is not less amount of work being written not, but composers had much more opportunity to get their works on.

The last contemporary music festival that the Sydney Symphony Orchestra did was 2005 I think, just a few years before the euphonium concerto and a piece of mine got chosen on that concert called *Ammerseelieder* for baritone and orchestra and it was the last piece on that program. So, a piece of mine was the last piece played on a contemporary music festival by the Sydney Symphony

and it was 14 years ago. Now, with all the money making they have to do they have to do movie music; they have to accompany rock bands because those are more commercial. They just once and a while try and squeeze in some contemporary music but its nothing like it used to be.

FM: Thank you so much for taking the time to meet with me today and chat about your music.

Brenton Broadstock (b. 1952)

Interview undertaken on 3rd March 2020 in Maroochydore, Australia

FM: Hi Brenton, thanks for making the time to chat with me today. I'd like to start off with your major work *Concertino for Euphonium*, what was the inspiration for writing the work and writing for solo euphonium?

BB: Well, I have to admit I didn't initially write it for euphonium. It started out as a piece for alto flute, for a friend of mine. Sometimes pieces don't get played very often when you're a composer and there is nothing necessarily wrong with the piece, it's just the nature of the work.

For instance, I wrote a piece for a band in New York and it was too difficult for them, so they never actually played it. So, I re-worked that for another piece which also didn't get played more than once because again it was too difficult. So, it's one of those things when you write a piece and for some reason it just doesn't get picked up.

So, I wrote for alto flute and alto flute is a difficult instrument anyway. But it also has similarities to the euphonium in range and general sound as well. It just seemed perfect to re-work it as a euphonium piece and then into a concertino. Concertino just because it expanded out from what it was originally.

FM: What type of things did you have to look at with changing it from alto flute to euphonium. You said it was a similar sort of range but were there many other things that needed changing?

BB: Not really, because one of the things with alto flute is it requires a lot of breath support as well, as does the euphonium. You need to give lots of rests and time for the player to gather their energy to continue on, so it's kind of worked out quite well. But, sometimes, I had to adjust the bottom register or the upper register depending on the instrument. Sometimes the euphonium was better up high, the euphonium is such a versatile instrument, because it can cover the

softness of an alto flute, but, it also has the incredible power as well and that's such an advantage that the alto flute doesn't have.

FM: What considerations do you make in the ensemble writing for your Concertino to make sure the euphonium was not overpowered, but also taking into account the fact it was originally written for alto flute?

BB: Well, the alto flute was only for piano accompaniment, so, the balance there is really up to the players in the context of the performance venue. When you have the euphonium there, again, you have the same issue, but probably, it's more that the euphonium is going to be a little bit too loud. But again, that's up to the players to sort out in the performance venue.

But, when it goes to being orchestrated for concert band, you always have to think about where the register of the instrument sits in the band. So, obviously if you have too much in the same register, you're going to cover the way the solo instrument might sound. So, if it's playing a really tricky part, you have to pull out various aspects of the orchestration so you can hear it, or pop it above or below, or have totally different kinds of colours that don't blend in with the sound of the euphonium. So, I just do that naturally as a composer I guess, something that comes from lots of experience.

FM: I noticed in the score you had used the tutti band euphonium more than any other brass instrument, was that a conscious decision or something that just happened?

BB: I'm not sure whether it was conscious or not. Perhaps it was just the colour, a follow on from having the instrument being the solo instrument, so, it had more up-front-ness in terms of the playing.

FM: After having written for the euphonium as a solo instrument, did you change how you wrote for it within a band setting, reflecting on band works before and after the Concertino? Did it change your perception of the euphonium, what it could do, or its role within the band?

BB: There were certainly lots of embellishment additions in the Concertino from the original piece. That was also knowing that Matt could do lots of things and it was going to be a Concertino as well. You have to make it a little bit showy, so there are a few things going on around the end which require some top playing and which I would probably have never put in the original solo work. But, being a concertino you kind of want to make it flashier and the euphonium can do that. It has the ability to do lots of embellishments and do it in the hands of a really good player, it can work really well.

In terms of writing for the euphonium within the band setting, I don't think so. I grew up in Salvation Army, so, I actually played the euphonium growing up as well, I played a number of instruments. I ended up on the trombone, but I certainly played euphonium at one stage and cornet, so I kind of know those instruments like the back of my hand. And I've written so many brass band works, so the euphonium for me has always been an instrument of great depth and ability and virtuosity, so, I don't think I've changed the way I've used it at all. I would have loved to have put it into some of my orchestral works, maybe I should do that next time and just see what happens. But no, I don't think I've changed much. I think I've always had this constant, consistent way I use brass.

FM: You just mentioned it, being a brass player. The vast majority of works written for solo euphonium by Australians have been written by composers who are brass players themselves. How do you think that affects the composition process, is it an advantage?

BB: Possibly. I think with brass instruments it probably is, because I think having written lots of orchestral pieces with brass, I know a lot of orchestral brass players. There is a tendency not to use brass a lot in orchestral writing. And so, they, and maybe I shouldn't say this on record, but they don't work as hard as brass bands or concert bands, certainly not brass bands. As you know players in brass bands are constantly playing, whereas, in orchestral writing they might have 200 bars rest and they'll come in and play a couple of chords or a chorale or something and disappear again. So, it's kind of a different way of looking

at how the brass works. If you're not a brass player and you're not used to brass bands and concert bands then you kind of see brass as being secondary.

My composition students will always go to the strings because the strings play all the time and they are used to that. But, for me, I kind of veer towards the brass because I know that they have the potential to do it. Orchestra players, as I said, maybe need a bit of a push to play a bit longer. So, if you're writing a solo work maybe it is an advantage because you know that the brass player does have the capability to play longer than an orchestral player can.

Does it mean you're going to write a piece any better? Not necessarily, I think it comes back to compositional skill and I don't play the violin, but I can still write a violin concerto. Can I write a violin concerto as well as a violinist can? Actually, I don't know many violinists who write violin concertos. I think ultimately it comes down to skill and it doesn't matter whether you understand the instrument, well understanding the instrument yes, but not necessarily knowing how to play it. As I say, I can write a piece for violin, flute, horn or percussion, but I can't play those instruments necessarily.

FM: So, looking at the fact that most of the works have been written by composers who are brass players, do you think there is a status issue with the euphonium as a solo instrument amongst other composers in Australia and that it's not worth their time writing for it?

BB: Possibly. I know I tried to get a brass band up and going at Melbourne University a long time ago and the Dean at the time was totally uninterested. And I think it is a status thing, even a concert band was a struggle for this person, because the ideal is the nineteenth century orchestral model and I don't know if that's changed very much. The brass band course at Salford in England was up and running for quite some time but even that has gone now. It lasted as long as Peter Graham (UK composer) and David King (internationally acclaimed brass band conductor) were there. But, now it seems to have reverted back to a pop course. It's kind of weird as it fulfilled an incredible need to properly educate brass players in that county, of which there are many.

So, it's kind of a catch 22, if we don't educate them properly and train them up to be of equal standing, then there is always going to be that gap in terms of status. It's kind of a shame, but I think it's the kind of mentality of the people who run our institutions. Maybe I should put it a different way, maybe the mentality of the people who run the institutions needs to change a little bit. Look at the fact that brass and wind bands are community bands, they are community musicians and they aren't all orchestras out there.

FM: I think it's a throwback as you said, the nineteenth century orchestral model and the difference in class between orchestral and concert bands. We have our school band programs and all are based on concert bands, so, it's strange that we then have this shift once you get passed that level.

BB: And if you look at England and the brass band movement back in the 1950s, you have this incredible wealth of brass bands across the whole country, out of which came many orchestral musicians of great calibre, and yet there was still not a course to deal with brass bands until Salford came along. And now it's gone again, it's kind of crazy. So, it's got to be a status thing. And again, we are looking at brass bands in terms of mining and industry bands in the UK. Miners were often seen as the lower working class.

FM: So, how do we go about changing the mindset amongst the general public and composers outside of the band world.

BB: I don't know! I think we have to break the amateurishness of the way things are done in the brass band world. I think it's still very much stuck in the old fashion local community kind of thing. Not sure if you agree with that? But it's still kind of run as if it's an eisteddfod or something. And that's fine, there's nothing wrong with eisteddfods but, it needs to go up several notches, to the point where you have the brass band elevated or brass playing. I keep saying brass band, but only because euphonium is, of course, a core instrument in that. Brass needs to be elevated to the point where it becomes much more professional in its way of looking. It doesn't look up, that's the thing and

sometimes that comes back to social things, people who run it are happy to just carry on and not push higher.

FM: I guess, at a certain point, tradition can work against you, and that thinking of 'that's the way we have always done it'. So, I guess what you're saying is bands and musicians need to think forward, pushing the boundaries of what they are doing. I think it's important for leading brass players to continue to commission new works and be high profile advocates for the euphonium on the world stage, especially in an orchestral setting where possible. That's much easier said than done though!

BB: It's incredibly hard to do because again you're fighting against all the repertoire that's there as well. If they are going to do a violin concerto, cello concerto or a flute concerto they are more likely to do that than a euphonium concerto or even a brass concerto. Maybe all of the leading euphonium soloists need to form a lobby group and write to all of the orchestras in the country. But again, saying that, you're kind of accepting the fact, or you're affirming the fact, that playing in an orchestra is the epitome for a player to do.

FM: Have you seen a shift in how the euphonium is viewed as a soloist over your time as a composer and educator?

BB: I don't think so, because again I grew up in the Salvation Army. The Salvation Army was incredible in terms of original music and the number of euphonium solos that I must have played as a kid or early adult, dozens and dozens. Because they constantly wrote things to challenge players in the bands. So, there is a whole wealth of incredible euphonium works going back. Maybe, I'm kind of the wrong person to ask because I have that background which others might not have. They may not realise the importance of the Salvation Army in promoting brass instruments. So, I don't think I've seen much of a change. I've seen people like yourself and Matt (van Emmerik) coming out and playing internationally, which is fantastic, but, I'm not seeing much of a change in terms in the way you're elevated in the community in terms of being good at what you do. That's still not happening.

FM: Looking back at the Concertino, do you see a concertino or concerto as a display or vehicle for the soloist and their virtuosity? Is it more of an ensemble work featuring the soloist? How do you approach writing a major solo work?

BB: That's a good question, because it often has to do with the nature of the work itself and what the piece is about. For me, there is often some kind of extra musical inspiration, something that kind of sparks it off and often that dictates the way something might happen and it could be that the soloist in the concertino, again, that was very much a piece that was written for a solo instrument in equal footing with the piano accompaniment. Maybe, it comes back to the earlier question where the euphonium is pretty much a core part of what is happening in bands. So, it kind of does both, it works with the band and against the band or complementary to the band. I don't know, it's a compositional thing as well. I'm a very organic writer, so, I tend to let things kind of flow and recycle ideas and in the recycling you think of different ways of presenting an idea or melody and that may mean re-orchestrating it in a different way. So, there's not a simple answer to that question.

FM: Your compositional process, do you just sit down and write or do you have an idea or plan of where it's going to head?

BB: When I first started, I used to sit down and map things out quite specifically in terms of time and what would happen. Because I've been doing it for so long now, I don't feel the need to do that anymore. I can kind of see what's going to happen and can work more organically, but I have an idea of where something is going to go to and that's often based on some of the first ideas that come to your head. One of the big mistakes of young composers is that the first thing that comes to their head they put at the beginning of the piece. So, then they think "what am I going to do next?", instead of saying, that's probably the core of the idea which you put a little bit further down and then you work out how you are going to get there. It's kind of a deconstruction process. And I guess that's pretty much the way I work as well.

FM: Do you write for full band as you go, or do you write a smaller score with instrument sections and then orchestrate out from that?

BB: I do tend to use a short score, only because the computer is a bit of a pain in terms of looking at an orchestral score. In the old days when I used paper, I could see everything and could orchestrate as I went. Now I do a short score and work out ideas and put it at the bottom of the orchestral score and then orchestrate as I go. I also like to map out the whole piece in kind of a skeleton form as well and break it down to its component parts first. And orchestration for me then is a wonderful process of adding layers and colours and things.

FM: Do you take into consideration a particular player and their particular skill set when writing a solo work, either in the *Concertino for Euphonium* but across all of your solo works?

BB: There have been a few times when I've written for Matt and I've asked him what he can do, how high he can play for instance and I kind of know now what he can do. I think I've pushed him a bit too hard sometimes! The last piece I wrote for him was based on a piece I originally wrote for saxophone, it's called *Hammerblow*, but, I doubled the length of it as a euphonium solo. I sent it to Matt and he kind of gave up after a couple of weeks and said he couldn't do it. It's really tough and I think it would be fantastic if someone actually did it. It would make a really good symphonic work, like a sinfonia concertante for euphonium and orchestra. But it's difficult. How did we get onto that? Oh, writing in terms of the player.

I think the issue for him wasn't whether he could play it or not, but, more an issue of style. He didn't actually say that, but I think that was kind of it. It's a very contemporary piece, not in terms of special effects, but the angularity of it in terms of its constant pounding. It's called *Hammerblow* for a reason. The ending, the last 10 minutes is just a barrage of playing. So, the answer is yes, I do consider the player.

- FM:** As a follow on to that, do you take into consideration trying to get the work performed past the premiere? It seems to be a trend with Australian music in general but also brass music that something is written for a specific person or event and after the first performance it never gets played again. Does that come into your mind at all when composing?
- BB:** No, it doesn't, but I think that comes back to the players and orchestras as well. They commission works, but then, they only play it once. And I don't think that's necessarily because the work is bad or anything, but there is this mentality that constantly playing new commissions and new works rather than going back and reworking something and giving it some fresh legs every so often. So, maybe it's up to the players to do that rather than the composers, because all I can do is write the work and write the best work I can. But, then it's up to the players. Maybe, you need a core group of players to share works around and swap them around and play them at different events.
- FM:** Something I've found, it's fantastic that people are commissioning new works, but it seems to be the thought that once they have commissioned a work and performed it they can move on. For me that's only half the job done. I have tried to split my international trips with a few new commissions of Australian works, but also, perform works previously written or works written for other Australian soloists.
- BB:** It's an obsession that our society has to always keep on coming up with the new, it's the same thing with new composers, let's write a new work and I get to my age and all of a sudden, things dry up, because they are looking for new composers. It's just the way it is.
- FM:** Going back to the concertino itself, there is extensive use of grace notes, especially through the first movement. My question was going to be what was the thinking behind that, but now, knowing it had its origins as a work for alto flute, was that something you'd written specifically for the flute?

- BB:** No, that's a real personal trait of mine. If you look at all of my chamber works and even my orchestral works as well, there is an incredible amount of embellishment. I often start off with a melodic line, but then the melodic line becomes embellished with various shapes, it's really kind of a Baroque thing. So, that's just a personal thing.
- FM:** I see the connection there as the work is written in a Baroque ritornello form so that links in nicely with that.
- BB:** But, often the embellishments can be varied. I do adjust those because with flutes and clarinets you can do more angular embellishments, jumping thirds, fourths and sixths. Brass is not quite so versatile in that respect, so the embellishments tend to be more flowing, a linearity kind of thing, more scalar for brass players, because they can do that more easily.
- FM:** Do you have any works in the pipeline for solo euphonium? We spoke about *Hammerblow* but do you have any plans to write anything in the future? Is that the sort of thing you plan out in advance or is it more when the ideas come to you?
- BB:** It's more when someone asks me to write something. That's always the way I've worked. I've been fortunate to have a constant stream of commissions up until recently, but that was on me as well as I kind of withdrew myself from composing music for a while.
- FM:** Do you think there is a culture internationally that Australian music is lesser or sub-par?
- BB:** I don't know that that's the case, I've never heard anyone say that. All I know that it's damn hard to get a brass band work played in England, in spite of having a few really good performances, it's never gone further. It's the same here, it's kind of interesting. Maybe it is true, because the brass band movement here doesn't really play many Australian works, they tend to play

more works from England. Maybe, it's possibly the case, but I have no evidence of that.

FM: I've noticed it a bit when talking to musicians and I guess mainly brass and wind band levels in Australia where there is an automatic assumption that anything Australian is not going to be great. And then you go overseas and they have their own agendas where local composers are trying to have their works performed so I often hit road blocks trying to have Australian music programmed by other ensembles and artists.

BB: I think it's the repertoire again. There just isn't the depth of repertoire and until you get that...as you know in America, how many hundreds of thousands of bands are there? There has been the repertoire that has been built up for a long time for that, we just don't have that here in Australia. There has been no real encouragement, there's no annual wind band composition contests, there's no national brass band composition competition. If you actually had national competitions with prizes, you might start to get a lot more people writing and then you might get more of a repertoire and it's just not happening.

So, I think you've got to keep commissioning, which is what you're doing and just keep going until you do get a core of really good pieces. That may take another 20 years, I don't know. We have to catch up with the rest of the world in that regard.

FM: I think the use of YouTube and social media makes it a little bit easier to share Australian music to audiences who wouldn't normally hear it. The issue is still taking the next step to have the works programmed and performed.

BB: Well, what kind of network do you have as euphonium soloists? Do you have a network or do you compete?

FM: Definitely not competing in terms of Australian euphonium soloists. Matt van Emmerik and I have known each other for a long time and I've done a few projects and festivals with Scott Kinmont as well. We are constantly talking to

each other about repertoire, the state of the euphonium and borrowing repertoire that the other has had commissioned or written for them. My recent tour to the United States, I played ten works in the program for the university visits. Four of those works were works I'd had commissioned or written for me and another four were works that had been commissioned by, or written for Matt.

Scott Kinmont has written himself a euphonium solo with brass ensemble and had another work written for him, both of which I'm looking to have performed at the Queensland Conservatorium of Music this year with one of my fourth-year euphonium students. So, between the three of us, we are very much sharing repertoire and build upon it together.

In terms of internationally, I think there are very few people performing Australian music outside of the three of us and it's predominately university and college students using the repertoire for recital rather than professional soloists using the repertoire in their performances.

BB: Again, I think that's the only way the repertoire is going to expand is by you guys creating that core which is partly what you're doing now and making it available out there. The Australian Music Centre, I assume you've been in touch with them in terms of euphonium works.

FM: Yes, they only have around eight euphonium works listed and with my search through this research I've found more than 50 works written for solo euphonium since repertoire started to emerge in 2000, of a variety of standards and quality, so the Australian Music Centre's list is definitely not a true indication of the repertoire as a whole.

BB: Yes, the standard is going to vary and most of it is going to fall by the wayside. Look at all the orchestral works that have been written. Most of them have just disappeared. That goes for a lot of the great composers as well. There are still lots of works by great composers that we don't perform any more.

I went to the Sibelius festival last year, unfortunately he hasn't written any euphonium works, but they play nothing but Sibelius's works, so you get to hear all these works, other than the symphonies or the violin concertos which we always hear. You get to hear all his other stuff, which is probably not as good, but it's still good.

So, you are going to get that inconsistency of quality in terms of the pieces, but I think you just have to persevere. And that's part of the problem with it being received here in Australia, is that someone will hear a piece by me or by Brendan (Collins), Andrew (Batterham) or Barry (McKimm), and they don't like it, so they think Australian composers aren't good. Instead of realising that particular piece is not one that you like, but, there might be others you do like.

FM: As a follow to that, do you think there is still a place for recording albums? Some people say there isn't and I wanted to get your opinion as a composer. As a performer I believe there is still a strong argument for recording albums.

BB: What's the alternative?

FM: There is a trend among some musicians to just use social media such as YouTube as a sole channel for distributing performances and new works.

BB: As a composer I'm not a fan of YouTube or Spotify and as far as I'm concerned, it's theft. People put my music up on YouTube and on Spotify without my permission and I might get 20 cents for a thousand performances or downloads, so I'm not a big fan. And I still like to be able to look at a CD... the trouble is you get in a car these days and there is no CD player! I still think it's a format which you can say "I've done 20 CDs". What's the alternative, "I've done 20 YouTube videos?" It's not quite the same. There is something substantial about the whole process of recording and manufacturing, but that could be old-fashioned. Because, you now have vinyl coming back with a vengeance and I think CDs will do the same.

FM: Personally, I think first of all there is so much more control over the CD rather than a video of a live performance. Just the engineering of the sound... even in terms of the quality of the microphone and where it is place. A YouTube video taken on a camera or even camera phone as is often the case is not going to give the best representation of the performance or the work itself. But as you were saying, it's the formality of a CD as well and having program notes, the ordering of the tracks and things like that.

BB: Unlike Spotify where it seems to be opportunistic, I've got something here I recorded in a concert last week, let's just throw it up on YouTube. You lose that sense of... formality is a good word, but also, professionalism, which I think we've kind of lost, because no one is willing to put in that time. It's not old-fashioned, it's just coming back to slow food and all those kinds of things. And for you to play as well as you do, you've practised really long hours and not just anyone can do it. But, to be a composer I can get it onto a computer and into software and I can whip up a piece in 10 minutes without any skill at all, so being a composer is something that is very easily ripped off these days and that's really disappointing. They can't rip you off because, they can maybe get some kind of computer playback, but it's not going to be as good as your performance, but in terms of writing music, that automatically gets dumped on Spotify and how do I compete with that. I compete with that by getting fantastic performers like you to do a CD and grant me the respect of the music, grant yourself the respect of the music and maybe you'll sell some copies and make a few dollars out of it, rather than 20 cents from Spotify returns. I think 80 cents was my last one!

FM: So just to finish up, what do you see as important to move Australian music and the euphonium as a solo instrument forward, so a double question there?

BB: That's really difficult, because I still think there is an inbuilt prejudice against Australian music anyway in the classical field. I mean the orchestras for instance do not play a lot of Australian music; they pay lip service by maybe having young composer programs for example. But, in terms of actually

having a real commitment to Australian music, orchestral music, there's not much there.

And, we have been saying there is a prejudice against brass bands because they are seen as lesser quality and the same for the euphonium. So, if it's not happening at that level, it's not going to happen even lower. I don't know how you are going to change that. The inertia is huge.

The only thing you can do is do your part, it's the power of one, I guess. You just have to keep commissioning and keep performing and hopefully things will change and make people aware. But, I'm not sure you're ever going to change that level you're aiming at.

There was more chance of that happening 30-40 years ago and there was quite a bit of Australian music and maybe you could have got a brass piece played, but, it's difficult now. It's a bit depressing isn't it! I think it's just the reality, unfortunately.

So, I think it's going to be changed from the top and most of the people at the top are not musicians, they are businesspeople so their interest is not Australian music, it's not brass music, it's just simply keeping their jobs, in a way.

FM: Thank you so much for taking the time to talk with me today.

Brendan Collins (b. 1965)*Interview undertaken on 10th December 2019 in Sydney, Australia*

FM: Hi Brendan, I would like to thank you for making yourself available for this interview to discuss your Euphonium Concerto.

BC: Thanks for your interest in my works.

FM: You wrote your Euphonium Concerto in 2010 and it was the first work you'd written specifically for the euphonium, what led you to compose this work?

BC: I wanted to write a substantial concerto for brass, and I just picked the euphonium and I'm not exactly sure why. I think I enjoy the flexibility of the instrument and thought it was underrepresented as a solo instrument, so it was the euphonium that I picked.

I don't really know why I thought concerto, but I've always had a fascination with the older concertos like the Neruda and Hummel Trumpet Concertos and the trombone concertos like the Albrechtsberger and Wagenseil style concertos. I just think the brass solo brass instrument with strings alone, just gives such a lovely texture. I didn't want to go full orchestral with winds, brass and percussion. I just wanted one single instrument and string accompaniment. In paying respect to what has happened in the past while still writing something that is contemporary and modern at the same time.

FM: As you mentioned, you chose to write the concerto with string orchestra. Why did you choose this setting over the usual brass band or wind band accompaniment?

BC: For that very reason. My personal feeling is that the best solo brass repertoire comes from the classical and pre-classical period. Even though we don't have many of those works, they're the big ones. They are the ones we always remember. Everyone will remember the Mozart four horn concertos, the trumpet repertoire in particular the Haydn and Hummel. Even some of the

more obscure ones like the Michael Haydn, those pieces are, in my personal belief - I don't think we don't have modern concertos that match them for significance.

Even non-brass players know those pieces and know them as milestone pieces. We haven't quite achieved that in modern times; I'd love to think that we could. None of the modern concertos really come to mind that really extend beyond the instrument necessarily brass enthusiasts, to still want to come and hear those pieces. I think you could put on the Mozart Horn Concertos quite comfortably and do that. I'd like to think that even the Ferdinand David, even though it's a little bit more recent, the Trombone Concerto from the Romantic Period, people would come and hear that. Not sure how many would come and hear the Tomassi or the Harrison-Burt or some of those more modern ones, who have great world premieres, but not too many follow up performances afterwards. I'm not sure if the modern concertos are going to stand the test of time. The classical ones, well they've already proven that they will.

So, I thought, I'm not just going to write a modern piece, I'm going to go back and really study those works thoroughly and then try and write a modern piece that has all those good characteristics about it. And the concerto part of it, well I thought that was great because it's three movements and gives you a good opportunity to show the full extent of the instrument. The other thing that I love is, it happens more in classical music than generally the more modern concertos, is that the orchestra, when you're writing for it, let the orchestra have a big section on its own. That happened all the time in classical concertos, not so much now.

FM: You've mentioned some of the reasons you chose a classical concerto style for your work. Do you view the concerto form as a display of the soloist or more of a symphonic argument?

BC: Definitely a display for the soloist. My concept for the concerto is a showpiece for the solo instrument. That's not to say that the accompaniment is insignificant. I had some great fun writing even little contrapuntal moments in

the first movement. You can't do contrapuntal just on the euphonium, you need all the other instruments to contribute to that, so I really love being able to do that.

Even just some of the accompanying figures that you can particularly get out of strings, where you are providing a chord but you're also providing movement and some of the interest as well. And then of course being a brass instrument, let them have a big break and then that's when the strings could do their own thing. They can quite comfortably do their own thing. In particular, the third movement starts with the almost march fanfare piece which I think anyone would expect the orchestra does that, then the soloist does it straight after. But I actually got the soloist to come in with a different theme. I thought that was kind of fun. You're setting it up and then when the soloist comes in, you'd expect that they would take over and do the same thing it but it enters with its own theme. It's a little trick that I enjoyed doing.

FM: The work was premiered by Scott Kinmont from the Sydney Symphony Orchestra; did you write the work with him in mind as the soloist?

BC: I didn't write the work with a particular soloist in mind. Scott did such a brilliant job; I'd love to say that I wrote it for him but that would be a bit disingenuous. What happened was that Matt van Emmerik came and did a conducting session at our school at Barker College, maybe the year before and he just casually, as people do, mentioned you - I - should write a euphonium concerto. Maybe that was part of the inspiration as well. And I thought, of course, I'll do it. It seemed like a good idea and back then I was desperate for any writing gigs I could get, so that was part of it.

Then, lo and behold, a good friend of mine, Angela Lindsay started up what was called the Lurline Chamber Ensemble which was just a string orchestra. I thought this is too good to be true; I'll ring her up and see if they could program a euphonium concerto. I think they were doing three or four subscription concerts during the year and she said, "yes but we can only do this time".

Then I had to find a soloist. I wish I'd known about you at the time. Because it was Matt I had in mind, I rang him and asked if he would be able to play the concerto, he said yes, I asked if he could do these dates, and he couldn't. I asked Tom Burge because he was a friend of mine, I'd gone through the Con with, but he couldn't get back. I started to think that this wasn't going to work, then I thought of Scott, Scott is awesome. He wasn't my first choice but if I had only have thought of him first, he would have been my first choice. He is brilliant and I don't want to in anyway suggest that I was so desperate I had to use Scott Kinmont, not at all. I had that window of opportunity, there was a string orchestra that was prepared to play the piece. I think we did three concerts in that series which that was nice too, so it wasn't just the one. It was three concerts, had the small window of time, had the orchestra ready to go and I just had to find an exceptional soloist that could do it, and Scott could.

FM: And it's a fantastic recording of that first performance as well.

BC: That was the actual first performance. All these plans I find don't always come to fruition. The guy was going to record all three performances and put together the best of each ones. He turned up the first night and we didn't see him after that! Thank goodness the first one was good. It's stood the test of time; that performance is still on YouTube and out there.

FM: What was your view of the euphonium as a solo instrument before writing your concerto?

BC: The flexibility of the instrument, and the register I think is phenomenal. It really is in that bassoon-like quality in the brass. I am a trombonist, and I think it has the most beautiful sound, but it doesn't have the flexibility and I think that's the reason why it was never truly a solo instrument, particularly back in the period. I find that frustrating because it was the only chromatic brass instrument available at the time, yet Mozart decided to write for the horn which is an incredibly clumsy instrument. Haydn wrote for the keyed bugle and nobody wrote for this beautiful chromatic instrument, and I think it's because

it's just always been a little bit, the mechanics of the instrument have always been a bit difficult.

Whereas the euphonium can, well the sky is the limit technically. You've got an enormous number of things you can do with the instrument. The beautiful warm sound of the euphonium works particularly well with the strings. I thought that was a good blend. I don't know why; I just didn't want to write for high brass at that time.

Maybe it was because around that time, Steve Rosse, principal tuba with the Sydney Symphony Orchestra was commissioning me to write a lot of tuba music. I like the tuba, but I don't have the belief that it's got the solo qualities of some of the other instruments. I'd been writing a lot of tuba music, tuba solo music, here came an opportunity to write a concerto, I just went one step up the run. I didn't want to write for trumpet or horn or trombone at the time, I thought euphonium would be just the perfect fit.

FM: Since you started writing for the euphonium as a solo instrument, do you write for it differently within the band setting? Has it changed the way you think of it as a band instrument?

BC: Yes. In a wind band it's that or the bassoon. I think if the tuba carries the bass line the entire piece, you are going to get pretty sick of that piece early on. The tuba, to my way of thinking is, yes, you want to use it for effect and use it for the big moments.

So, if you use that as your bass instrument for the whole piece you don't get your big moments. My way of thinking, and I'm using more and more bassoon on the bottom end of wind music for extended periods of time, then your brass can kick in. But if it needs something more than bassoon, euphonium is the instrument. I like to use it as the go-to bass instrument when the texture is smaller, when the texture is thinner.

I think in *Kosciusko* I did a couple of solo types of things, but when that was when I didn't really know the instrument all that well. It was a time when I was conducting at a high school, taking the bands there and there was a piece called *The Witch and the Saint* which is quite a difficult piece, but it has euphonium solos all the way through it. I think I realised then that this instrument has real solo characteristics.

FM: So, looking back at *Kosciusko*, if you wrote that work now with the experience of having written for solo euphonium, would you have written the band euphonium part differently?

BC: I don't think so, I think it worked out quite well. Maybe because it was *The Witch and the Saint* they were playing at Pittwater at the time that made me think the euphonium can carry, it carry a melody beautifully in the wind band. I often write first trombone, second trombone and euphonium if I want something warmer, I'll leave the bass trombone out. Because again the bass trombone has that grunt when you need it, but all the time, it doesn't have that nice buttery sound of the euphonium.

FM: As well as being a composer, you're a successful trombonist as well. Has been a brass player yourself influenced how you've written for the euphonium?

BC: I'd like to think so, but I feel really guilty. The one brass instrument I feel I've neglected, well not neglected but I haven't really paid as much emphasis on it as a composer is the trombone. I'm probably due to write a trombone piece.

I've got some major works now for all other brass instruments but the trombone, the ones I've written, I think they might have missed the technical mark a little bit. They might be a bit too awkward and not quite settled. I think *Encore Suite* was music that I sort of forced into the trombone. I like the music that I had, and I thought maybe this is the right time for the trombone. I've probably just pushed that too hard and I think the same thing with *Pastoral*.

Again, I wrote the music first and then adapted it to the trombone, I need to be thinking trombone first at the beginning of the whole process. It's an awkward instrument to write for. It's beautifully lyrical. If you want to do something in the concerto sense or the sonata sense, you've got to find the other things it does other than being lyrical. I'm still working on that. I don't think I've written my best trombone piece yet, that's still to come.

FM: The large majority of Australian solo euphonium works have actually been written by composers who are brass players themselves. Do you think this reflects a continued status issue with the euphonium as a solo instrument outside of the brass world?

BC: Probably. I think that's unfortunate. I think that people should look at what the instrument is capable of. And it's disappointing really that other composers haven't used or thought to use that instrument because, I think as a brass player we always write in a brass style. Getting other people to come into the mix, well they might not be successful every single time, but they'll be bringing something new to the instrument that perhaps a brass composer won't do.

I'm loving exploring other instruments at the moment. Particularly the piano, the flute, clarinet, a violin piece that I'm getting recorded soon. I love finding out about that instrument, but also not finding out everything about that instrument. Whatever I do is coming from somebody who views it in a different way. I think that tends to broaden the repertoire rather than always write for the same instrument that you know.

I won't name who it was, but when I wrote Concert Gallop, I didn't realise it wasn't in a particularly good key for the trumpet. The first trumpet player I showed it to was a prominent player in Sydney and told me it was in the wrong key! He said, "all these licks would just be better under the fingers if it was in concert Bb major". And I said, if I put it in concert Bb it's going to sound like every other piece. They are all in Bb and they all do the same tricks on the valves, so I thought I'm going to leave it in the awkward key, because that's

got to be a good thing. At least it's something new that I'm bring to the table, otherwise I'm just trying to reproduce what other people have done.

FM: Now to discuss your euphonium concerto itself, the first movement is clearly in C major, yet the work begins in Bb with the string orchestra and doesn't arrive at C major until the soloist enters. What was the reasoning behind this?

BC: I teach composition as well, and one of the things I find so frustrating with my students is that they start a work in one key and they'll just stick to that key, and it goes on and on and on. I find that really dull. I find that music doesn't change key, it doesn't matter how good that music is, it just drives me insane if it goes for any extended period of time.

So, I teach modulations all the time and you've got to be changing your key. And sure, going to the relative major and minor and then the subdominant and dominant, they are the go-to ones and you should use those all the time. I know this sounds terrible as we are talking about a classically based concerto, but there is that rock n roll thing where you bump everything up a tone and there's no preparation for it but boy, it just lifts the spirit. So, that's what I was thinking of with that one, I mean it's not rock music in anyway at all but, just to bang it up a tone rather abruptly, I find is just a way of presenting the same music but giving it a real energy kick.

The other thing as a composer, I'm quite happy to keep modulating. Sometimes I'll get to a key and I think, how on earth am I going to get back! And that's a fun challenge, that's almost like working out a Sudoku puzzle. How am I going to get back and make it sound like I haven't just contrived this horrible bunch of chords to get back? I do love that, but it's kind of challenging to get out having to modulate from here to there and before you know, you're somewhere very different to where you started, but I'm still a traditionalist in the sense that I like to bring the key back to original key in the end. That's a good fun challenge. How am I going to get back without the audience going "he's just trying to get it back", you try and hide it and make it work. And that's what I

teach all the time, modulate, modulate, modulate with my students, and some of them do it, not all of them.

FM: I think it works well that tone step up when the euphonium soloist enters for the first time, it gives it that extra kick and announces that the soloist has arrived.

BC: Yeah, we should be excited. It's a euphonium, and it's playing with a bunch of string instruments. There is one drawback with the modulation. Once you do that step up, you can't take the step back because the very fact that you're increasing the energy, the moment you step back you're killing the energy. So, it's a dangerous one but it's effective when you make it work.

FM: Talking about modulations, the third movement moves through a new key every 8 bars except the coda section which stays in concert Eb major through to the end. Interestingly whenever the string orchestra plays on their own, they are in concert Bb, but when the euphonium soloist plays it is in a variety of keys. Every time the string orchestra play on their own it always returns to concert Bb. And to add to that, the euphonium soloist never actually plays in concert Bb at all.

BC: I wasn't actually aware of that! Again, I was just fooling around with different keys, and maybe that's the way I heard it but it's not the way I planned it.

FM: When I was doing my initial analysis of the work, I had thought it may have been a device to have the stability or a sense of foundation for the string orchestra to stay in the same key and the euphonium soloist moving around different keys to add to the excitement of the final movement. It's interesting to hear that it wasn't planned that way.

BC: I didn't plan it that way, but it may have been the way that I heard it and thought, when the soloist is playing, I need to do something with the keys. Perhaps when the string orchestra come back, they are the settling force. It wasn't a conscious thing, but I can see how I might have created that.

FM: In the concerto, what did you do to make sure the euphonium soloist wasn't over-powered.

BC: Well I never thought the euphonium would be overpowered. I never envisaged it being with a large orchestra, and to my knowledge it's never been played with a large orchestra, it's only been played with small chamber orchestras.

When the soloist is in the texture, I cut back the texture of the string orchestra and allow it to fully envelope when the soloist isn't playing. If it was with a brass band, and I find balance with brass band are the biggest hurdle of them all. The more I write for brass band; my music has a lot of rests in it because it good to take instruments out and just let two or three instruments do their things.

With strings, I think there were a couple of moments I'm not going to have all parts playing at one time just to spice things up a little bit, but generally speaking, a nice full string sound is pretty good and doesn't tend to overpower quite so much.

FM: When you wrote the concerto, did you write it for full ensemble as you went along, or did you write it for piano or short score and arrange from there? How do you go about your compositions in general and with this work in particular?

BC: It was one of my first major works, this one, so I think I did things slightly differently. I think I wrote this straight out for the instrumentation. So, for the full the string orchestra and soloist at the same time. If I was doing it now there is no way I'd do that. Everything now is a piano score, because I think it's really important not to get bogged down in a big score. It's hard to think horizontally. Everything gets caught vertically and you do one bar and it's a slog and then you do another bar.

So, by just writing piano scores, and I'll always write now for two treble lines and one bass line, so can't really be played on piano, it's very difficult to be

played, it does allow me to get to the end of a passage or the end of a movement or the end of a piece a lot quicker.

Then once you've got this piece where you can see that it starts here, it finishes there and does all of these things in the middle, once you get to this point it's just a huge relief because you know the piece is going to work. Then you craft it into whatever instrumentation you want.

But I think it's really important to get to that end product and, again this is what I teach my students all the time, get to the end of the piece as quickly as you possibly can, and then we can go back and do some fantastic things but you don't want to be at the position where you get to the end of bar 8 or the end bar 16 and think what's coming next, where's this piece going to go, how is it going to develop from this point. I want to make those decisions very early, and if you do it with a full score it's just so much more cumbersome.

So, to do it with a piano score is really good. It just gets you there quickly. It's an old George Golla trick. When I was at the Con, I studied jazz arranging. I never did composition at the Con, but I studied jazz arranging and George was just... he said things. I wasn't his best student but any stretch of the imagination. I never got assessments in on time and I was absolutely hopeless.

But I see him casually still and I keep saying, all those things that you taught me, you probably didn't think they were getting through, and they may not have at the time but over the years I'd think "George said this" or "George said that", and one of them was, if you're going to write for a big band, because it was jazz arranging, he said don't write bar one, then bar two then bar three, just write the solo lines, like the alto line, the first trumpet, the first trombone and piano. Don't worry about any of the other instruments. Write from the beginning right through using those instruments, and then go back and bring all the other instruments in. And it's just such a lovely streamline way to write. I don't think I did that with this piece. We're going back nine or ten years now and I think just slogged through.

Mind you, it's a chamber orchestra, it's effectively writing for a string quartet, so that's not huge. If I was writing for orchestra or wind band now it would be piano. Strangely enough, now I've got a few piano players playing my pieces, I go back to old works that I've written for other instrumentation and I've got these really nice piano scores of all of them. It's really easy for me to produce a piano piece. I could just grab the piano version I have and rework it for it to be a proper solo instrument. I'm getting double the bang for my buck because I've now got access to music that works for the piano that I never intended it to be performed on piano.

FM: You spoke a bit about George and his influence on your composition, do you have any other teachers or composers who have influenced you or your compositional style.

BC: I must have. I haven't consciously thought about it though. George was definitely one of the few people who really inspired me to write music. And the other one strange enough was my mum.

My mum was a fantastic violinist, and she used to sit my sister and I down at the dinner table after dinner every night and pull out the Dulcie Holland Musicianship course. And I always thought this stuff was fun, because it was stuff we did as a family for fun. I know it sounds crazy but, I think I knew my major and minor sharps and flats and key signatures well before I knew my times tables. It was just something she used to drill into us. She used to sit at the piano and get the AMEB ear test book out and play through ear tests and my sister and I used to sit there and do these things, and it was just something we did almost every day. It was just drilled into us and, it was fun. Even though we grew up in the outskirts of Newcastle - there were no youth orchestras or anything - the music was just within the house.

It wasn't until I came to Sydney years and years later, I thought, I've actually had a really good grounding in music without being aware of it. I'd had no idea of it. When I came to the first year at the Con, I was quite surprised that I'd get through the harmony fast, get through the aural fast, quite easily. She was

fabulous for doing that musicianship stuff, the Bach chorales, all rules, we knew them inside and out. George Golla couldn't have come along at a better time, because he taught me exactly how to break all of those rules.

So, it was the perfect balance. And none of it was planned but it just worked out really well. I got a great musicianship grounding from her and George showed me an easier way to just go about producing music, but still using all of the same knowledge that I got through the musicianship.

FM: Taking a look at the second movement of the concerto, it has a very Spanish feel both harmonically and rhythmically. What led you to use this feel and how did you go about achieving it? Spanish music isn't the first thing that comes to mind with euphonium or string orchestral music, so how did you make that work and why?

BC: I wasn't even aware of the Spanish influence! People have said that all the way along the line. I'm going to let you in on a little secret. The opening of that movement was something that I wrote when I was about 16 just fiddling around at the piano, and I loved it. I still love it and still try and do it.

One note, I guess you'd call it a pedal point but it's not a pedal point down the bottom. It's one note in the middle and you just hold that note and blend some chords around that note. I just did that for a bit of a fun thing to do and it was never more than eight bars. I think it was my first year at the Con. But I had no aspirations to turn it into anything.

And when I was writing the concerto, I didn't have any real ideas for a second movement, and I remember this technique of just holding a single notes and flip a few chords around it and it sounds quite beautiful. Because it's cyclical I do bring it back at the end. I thought, I've shown every trick in the book for the euphonium, lots of runs, lots of arpeggios, there's quite a few jazz scales I've put in this piece, I think I'm just going to put a long note at the end of it. It's quite breathtaking and impressive when you hear somebody on a brass

instrument just play a long note. That was fun, and then I've got more chords that I blend into that.

It's a little bit through-composed so it wasn't particularly planned so some of the chord progressions were Spanish in style, so that worked out. The runs are based on jazz techniques, which I got because my son Tom was taking lessons with Dave Theak at the Con and being the interested parent, I sat in on them and I think Tom some of the information but I was just, wow. That's it, that's how you bring colour into your scales. You bring colour into your scales through dissonance.

So, the jazz tricks like enclosures and bebop scales and things like that. I mean there is no bebop in that second movement, but boy did I use the scales. And the enclosure is when you have one harmony that you're going for. The easiest way is to just go straight to that harmony note but if you go above, below and chromatically above and below then you have considerable dissonance and then it resolves.

Not only that but it gives you more notes so that your scales can be fuller. If you're just going to write a crotchet scale for example you haven't got that ability to put much chromaticism into it but if it becomes quavers or triplets quavers then you can do the enclosures and get all of the colour in those scales and then it sounds fantastic because, all the music is flowing.

So that was part of my son getting an improvised jazz lesson. And I thought, I'm going to be using that. And to this day I still use those techniques, I think they are lovely and just really out there. It's just a really simple trick to be honest.

FM: The concerto is in standard classical form, yet you you've used some modern techniques like the multi metre sections in the first movement. Was this a conscious decision to have a modern feel to it and not a straight classical concerto?

BC: It's definitely a modern twist. I didn't set out to do that although I really wanted to have multi metre in there because it's one thing to model your music on the concertos of the Haydn, but as someone living in 2019, to write another Haydn concerto would be career ending! While not career ending, were a couple of things I thought that had to be in this concerto. One was the jazz scales.

The other one is the whole tone scale all the way through it. But the multi metre thing to me was really important and when I look for inspiration to write, I go running. Running is my big thing. I find that it keeps you fit, but there is something about when you go running I think it's the rhythmic pulse of running, that you start singing and whistling things in your head and sometimes they're good and sometimes they stick.

I must look stupid when I do it, but sometimes I think we could change the metre here a little bit, so of course you're running around looking like you're tripping over! But it's that rhythmic pulse that allows that multi metre thing to work. You hear so many pieces, particularly from students where it's so contrived and you hear it straight away. "You've tried to use multi-metre time signatures and it just sounds like you've left a beat out or added a beat in". I love it when they move smoothly. There is something a little bit unsettling but you're not aware what it is. I think that's when you know you've achieved to set out to do. I think it worked in the first movement. Your twos and threes just sort of flow from one to the other.

FM: The concerto originally was written for euphonium and string orchestra but has since been repurposed for trumpet and even recorded by international soloists. What considerations did you make when rescoring it for trumpet? Were there any issues with timbre or balance?

BC: Because it was one of my early pieces, you just have to... I find sometimes you get asked to do something and you haven't got time to start something from scratch and this was exactly that case. 2010 they had the big ITG (International Trumpet Guild) here and there was an outstanding trumpet player who really just took the whole conference by storm and that was Judith

Saxon. She asked me to write a trumpet concerto and I'll play it at the next ITG which was 2011 and I thought, I should do that, it would be really stupid if I didn't, but I just didn't have time to... I probably doubted my own ability at the time as well. I thought, she's really good and I have a piece that I know already works. Do I take the punt and write something now that could be okay or, I just didn't have the confidence in my ability that I do now so it was obvious the thing for me to do was to write it out for trumpet. And it needed considerable... I thought this could be easy, just bang it up an octave and it would be fine but as soon as I looked at it, I thought, no it just goes super out of range.

Euphonium seems to have a much larger workable range than the trumpet. The things on the trumpet that just, I thought that's not going to work. So, I simplified it down, the solo part without simplifying the music so I took a lot of those things and put them into the orchestral parts.

Rex Richardson introduced the idea of doing the second movement on flugelhorn which I think worked beautifully. He is just a great trumpet player but as a flugelhorn player I've rarely heard better. He is just amazing. And he also put in the cadenza which I thought "what are you doing putting in a cadenza"! It just didn't feel right where he's chosen to put it, but I think I've heard it enough times to think, yeah that's okay. And that's when he did it with the President's Own brass. I can't even remember the year, 2015 maybe he did it at an ITG. Again, that was just another thing, he said "I've got to play with the President's Own brass at ITG, have you ever thought of writing a concerto with brass.

Honestly, I didn't write it for brass, I didn't write for solo trumpet and brass but for heaven's sake it was ITG, it was Rex Richardson, it's the President's Own, I just have to do it. So, I wasn't even sure if it could even be done, but it was good to do. And then he did this cadenza which, I thought was a pretty good cadenza but of course he just improvised the whole thing. He hated it, he hated what it was but I thought well I'm still going to go home and transcribe the thing out, because I think it still works even if he may not have been happy

with the way that he played it. And that's the cadenza that I use now. He seems to think it's a pretty good cadenza now! But he doesn't use that one he just always improvises it. He came and did it in Sydney a couple of weeks ago and he did his own improvised thing again. He's got some of these tricks that are just his and I thought I'm not going to put them into the cadenza because suddenly no one will want to play the piece except him.

FM: To finish up, in your opinion what can we do to engage and showcase Australian composers and their music both in Australia and internationally? What do you see the best way forward is from here?

BC: Well the music has never been more accessible than now. Sometimes it's hard to get the message out. I really buoyed by the fact that the ABC Classic seem to like brass music now. I listen to that all the time and I listen to it for a number of reasons, I just like listening to it but it's also a great source of music that I've never heard and most likely would never hear and, it gives me little ideas for my own compositions.

But brass music gets its fair crack on the ABC and also on Fine Music. While I still love social media and putting little posts up on Facebook, I think it's that big exposure. People still listen to the radio. The ABC is national, Fine Music is Sydney based so I'm looking to do that.

We had a chat about it earlier, I think that the days of buying and having big CD collections of brass music... actually I still do have a collection of brass CDS in there, but they never get played the poor things. It just needs to be... we need to embrace technology but not lose sight of the fact that those big vehicles like radio in particular are a great way of getting the message out there.

FM: Brendan, I'd like to thank very much for your time.

BC: It's been a pleasure; it's been good to revisit the piece. It's been a long time since I thought about it to be honest.

Michael Forsyth (b. 1957)*Interview undertaken via email on 18th June 2020*

FM: What were your concepts of the euphonium before you wrote for it as a solo instrument?

MF: I saw it in two ways. Firstly, as a tenor instrument in the band with a distinct natural ability for flexibility and virtuosity and lyricism. Secondly, as a tenor tuba used rarely in the orchestra by composers such as Richard Strauss, Gustav Holst. I also saw it as an appropriate substitute for the ophicleide in works by Mendelssohn and Berlioz – more so than the modern tubas.

FM: What led you to write for the euphonium as a solo instrument?

MF: I played bass trombone in the St. Mary's Brass Band (Western Sydney) whose principal Euphonium was Mark Howcroft. His mastery of the instrument was so impressive in band and solo performances that I wanted to write Euphonium music. I was fortunate enough to play 2nd Euphonium for one National contest in Sydney. I studied Euphonium as a doubling instrument and did several AMEB exams up to 7th grade (in my day there was no 8th Grade).

FM: Do you have a different outlook on the euphonium now after writing for it as a solo instrument?

MF: No, not at all. I think that I have always had a very good understanding of the character of and possibilities offered by the euphonium. My view of the instrument has always remained constant.

FM: How do you approach your compositions? Do you start off with a layout, a couple of musical ideas or do you just write from bar 1?

MF: I tend to think about the big picture first: what kind of sound canvas I want to end up with. Then I come up with a tentative overall structure mentally with some idea for transitions in the case of single movement/ continuous works. Next, I think about the tonal approach: where elements of functional tonality, modality (both church modes and modes of limited transposition), atonality (both serial and free) might be used to good effect. I don't always use the full

gamut of these in my works. It just depends on the nature of the atmosphere I want to create.

I am then likely to think about the character of the opening section and then play around with notes, modes, rhythm and tempo to come up with either a melodic motive or longer melody or accompanying figure. From this point onwards the process is often organic, but I do often use the broad outlines of sonata form or fugue to help generate progress with a work.

FM: What compositional techniques do you use to make the euphonium stand out from the ensemble?

MF: Generally, I try to score accompanying passages lightly. This helps to give effective contrast in tutti passages. Often passages in the higher and lower registers are useful for “lifting” it out of the band particularly at the louder end of the dynamic range. I am fond of the lip glissando from midrange to (very) high range. I have also used flutter tongue to focus the listener’s attention on the euphonium.

FM: What decisions did you make with the formal construction of the work?

MF: 1st movement – slow introduction followed by a loose sonata form with some elements of fugue for the development. 2nd movement – slowish cavatina with a fairly loose ternary form. 3rd movement- rondo with elements of development – perhaps a loose rondo-sonata approach here.

FM: You have used open 5ths throughout the work starting from the opening section. What was the thinking behind this? Was the use of 5ths to have a medieval feel which is linked to the fanfare which frames the final movement. Was it used to mimic Gregorian plainchant?

MF: I have always had an affinity with Gregorian chant but here, the use of 5th’ shows the influence of organum – in the works of Leonin and Perotin. I do use them to evoke a sense of the deep past. I particularly like the tonal ambiguity

they provide. A player or listener might be inclined to ask if the piece is in a major or minor key. In combination with the other motivic material they create a sense of tension/ restlessness early on in the piece. The interval does, as you rightly observe, provide a harmonic link with the fanfare at the start of the 3rd movement.

FM: How did the concerto come about? Did you write it and look for a soloist, ensemble and/or event or were you approached to write it?

MF: Jacques Mauger had heard my 1st concerto for trombone and orchestra and he approached to write a second for him with a view to a première with a brass band in Sydney. I obliged and he duly gave the première. The work was performed subsequently by Greg van der Struik in France on two occasions and then lay dormant for a long time until I decided to initiate a recording project for brass band. I enhanced the solo part for Mark Howcroft who recorded it.

FM: How do you view the concerto form? Is it a vehicle for display of the soloist or is it more a symphonic argument? Did this influence your major work for solo euphonium?

MF: I see the genre as a mixture of the two, as this gives a wider range of possibilities in terms of formal structure and thematic development. As a composer I would not restrict myself to one or another “set” forms.

FM: How do you envisage the band in the work? What is your ethos of the brass band?

MF: The band often has an independent role to play as well as being an accompanist. Sometimes band and soloist are on an even footing, but at other times it is in dialogue with the solo euphonium.

I see the brass band as musical unit which can provide both a heroic style of brass playing and on the other hand, a uniquely lyrical musical organism. I think it is at its best when composed for specifically, providing trained musicians and experienced listeners with much satisfaction. At the same time it can provide enjoyment for the less musically astute by furnishing arrangements of music not originally composed for it.

FM: What did you find the most challenging aspect of writing for the euphonium?

MF: To be honest, I don't find any aspect of composition for the euphonium challenging. I have a very good knowledge of the instrument and how it works, it's possibilities and peculiarities.

FM: Who or what has influenced your composition style?

MF: Bartók, Messiaen, Barber, Fauré, Bach, Machaut, Sparke, Eric Gross.

FM: Where do your ideas come from?

MF: Usually from playing around with notes, modes, rhythm and tempo melodically and harmonically. Sometimes from nature – bird call, the wind in the trees or the sound of a photocopier or car noise etc....

FM: Do you have particular techniques - one's you come back to again and again?

MF: I like to use fugue and sonata form – at least the broad framework, because it works. Who am I to argue with the great masters? Even simpler forms: ternary, rondo. Sometimes my motivic ideas will just develop organically, so there is a sense of gradual thematic transformation. Short, sharp “shot” chords.

The incorporation of actual Gregorian chant or use of melodic ideas suggestive of it. The use of church modes, pentatonic modes and modes of limited

transposition. Some occasional swapping of upper and lower parts in recapitulatory sections. Cascading effects.

FM: Since writing for the euphonium as a solo instrument, do you now compose differently for it within an ensemble setting?

MF: No. I think my approach has always been consistent, because of my personal experience with the instrument.

FM: When you are commissioned to write a work, do you write specifically for that artist or group or do you think about future performances while you are writing?

MF: Often, but not always. In the case of the Euphonium Concerto, this was definitely the case. The concerto was recrafted from the original/earlier trombone version with a very detailed knowledge of the euphonium playing of Mark Howcroft. The original trombone version was commissioned by Jacques Mauger (then professor of trombone at the then Conservatoire à Rayonnement Régional de Paris). So, in this case, there was a need to tailor the works to the particular playing styles of these two players.

FM: Has being a brass player yourself influenced how you've written for the euphonium?

MF: Yes, definitely. I loved studying it and it gave me a different perspective on brass technique and repertoire -the majority of my professional and brass band work was on tenor & bass trombone.

FM: In your writing for euphonium would you say there are any composers or particular works that influenced you in writing your solo euphonium work?

MF: To be honest, no. My view is that as an Australian composer there is no real merit in emulating the English or European school of euphonium writing. I don't think the concerto bears any resemblance to either of these... but someone might want to differ on this point. I would be interested to know their thoughts.

FM: The majority of works written for solo euphonium have been written by brass players. Do you think there is still a status issue with the euphonium as a soloist amongst composers outside of brass players?

MF: Yes. I can't think of too many who have written for it – Gordon Jacob comes to mind. My own teacher Eric Gross wrote a piece called *Euphonism* (and Brass Band Test Piece *Brassophony* and *Concertino* for Brass Band), but he was a pianist.

Scott Kinmont (b. 1969)

Interview undertaken on 16th December 2019 in Sydney, Australia

FM: Hi Scott, thanks for making yourself available and letting me interview you this afternoon.

SK: It's my pleasure.

FM: You're a professional orchestral trombonist as well as being a euphonium soloist which puts you in a unique position. How did you see the euphonium as a solo instrument in Australia prior to 2000 and the changes through to where we are now?

SK: So, I think before 2000 my view or my knowledge of the euphonium as a soloist instrument was almost purely as a brass band or concert band soloist. So, the thing that I've noticed was a lot of the repertoire was... or all of the repertoire that I knew of was from that genre. And as much as I like that I think it was fairly limited perhaps in the way that it presented the instrument.

Coincidentally in 1999 I participated in a euphonium solo competition. The first thing that I did was bought all of the music that they had suggested, because you used to get a choice of repertoire to play. So, I bought everything, and I went through everything to work out what I was going to play because all of the repertoire was unknown to me. Because at that point I was basically a trombonist who played euphonium in the orchestra. Steve Rosse (principal tuba, Sydney Symphony Orchestra) had approached me about to be on the panel for that competition, and he told me there would be a \$5000 prize and an instrument. And at the time I was pretty strapped for cash and I said, "you know what, I think I'm going to have a go at this". It was a good chance for to really get into the euphonium at a much deeper level which I hadn't really ever done at that point.

So, I played the orchestral repertoire, I had the basic technique I needed for that. Then I realised when I started looking at this other repertoire, I really didn't have the chops to play that solo stuff. I really worked on it and I chose what I thought was the best music, the stuff that appealed to me musically and

not necessarily would show me off as a soloist. And it was interesting because in the course of the competition I was the only guy that picked the repertoire I chose and everyone else chose the alternate pieces. It gave me an insight into what the euphonium player's view of the instrument was as well.

Not to be condescending in that way, but I did think that a lot of the view of the instrument had been formed from the available repertoire the way it's seen. And it was also interesting because in the final round I performed a piece by Martin Ellerby which as you know is this crazy concerto and everyone else was this other thing, I can't remember what it was. And Steve Mead (international euphonium soloist, UK) was on the panel and he said to me, you know if I'm going to play that piece I'm to need 3-4 months solid work on it, I never play it because it's so hard. And he said "and you're a trombone player", and I said I picked it because musically I found it satisfying.

From that experience then, the way my pursuit of solo stuff started was I'd played Mahler's 7th Symphony in the orchestra and I'd expressed to a number of colleagues my frustration perhaps that here was one composer who treated the instrument in such a musically serious way and showed an expressive side and range of dynamics and emotional content, that to my knowledge composers hadn't really pursued it outside of that. I said to a friend of mine, I get to do that for 5 minutes and then it's over.

So then, the first person I spoke to about that was Lee Bracegirdle and over the period of a number of years we discussed it and worked on that thing. I don't know if the view in the community has changed but certainly the available repertoire through pieces like Lee's concerto, I think has expanded the view of the instrument generally.

FM: You discussed the Bracegirdle concerto and you've had several works written for you by Australian composers. What led you to have these works written? Where they for specific events, certain ensembles or just wanting to work with a particular composer?

SK: So, in Lee's case I did want to work specifically with Lee. Also, it was just the case of walking off stage and me saying exactly that, I'm just frustrated with the repertoire we had. And then Lee had said "we'll I'll write you a piece" and I had played some of Lee's music so I realised that he was a composer I was interested in performing, and seeing what his take on the euphonium was. And we didn't talk a lot about ... he didn't send me a lot of drafts for me to look at and send back what I thought about it, we did spend a lot of time talking about what my frustration was in terms of the available repertoire and how he could tap into that to try and bring that into his way of writing. So that was how that came about.

There's a piece called *Silverback* by Peter Keller which was written for me, simply because he'd stayed in my house for 2 months and as a result, he said to me when he moved in "I'll write you a piece" and he ended up writing quite a long piece because, he did stay with me for quite a long time. That's for euphonium and brass ensemble.

Peter's background was perhaps more, he did grow up through brass bands and you can sort of hear that in the piece, there is more of that sort of element in there. He also knew about the fact that I was looking for something different from the instrument, and particular the opening motif, it's this very broad and sweeping melody that really goes across that wonderful upper and middle register of the instrument which is where I think it really sings.

Brendan Collins wrote a piece for me, that just came about from him approaching me saying he wanted to write me a piece, which was very nice. Again, that was... I didn't really have any say in the musical outcome, I guess. I think it works really well for the instrument. It's a really playful, charming piece. I'm sure there are pieces out there like that for the euphonium already but it's fun to play and I think it works really well. And it was subsequently stolen by Rex Richardson (international trumpet soloist, USA) for trumpet, which is a source of some frustration for euphonium players maybe but, he is such a wonderful player.

The other problem for euphonium players is getting the music out there. The solo opportunities are quite limited, so I'm just glad the piece is played regularly by him. And then I did write a piece myself. That came about from Steve Rosse holding a brass conference in 2014, wanting me to appear as a soloist and needing something that was 5-6 minutes and I thought "I can't think of anything" so I suggested I write something, again that was in line with my desire if you like to produce a piece of music that is serious in its content. Whether I achieved that or not, I'm not convinced. That was the attempt.

FM: Did he ask you perform as a euphonium soloist or just to perform as a soloist and you chose euphonium over trombone?

SK: No, he asked me to perform as a euphonium soloist. He has said to me on a number of occasions "it's a shame you don't do more solo euphonium stuff", and at that stage I have to say I was teaching at the Sydney Conservatorium, playing in the orchestra and a had a number of things going on so the euphonium did take a back seat for quite a while for me in that capacity, it's just hard to keep everything up. But he has often said to me that he loves the way I play the instrument because it's coming from a symphonic background rather than a brass band background.

FM: It's quite a unique background for a euphonium soloist.

SK: Sometimes I listen to my own recordings and I think "you know it sounds a little like a trombone player" but I do think it's different from a lot of what you hear for that instrument.

FM: Putting your composer hat on, did you naturally write in a different style being orchestral based or did you deliberately go that way to showcase that side of the instrument?

SK: I think my reflex; I suppose is to write in a more traditional orchestral style anyway. I have an interest in minimalism, so I like the idea of a few fragments coming back repeatedly throughout the piece rather than adhering to perhaps the traditional structure or form. Having said that it's basically a ternary thing. The introduction comes back at the end and there's some stuff in the middle! I guess it wasn't a case of "I've got to write in this style" it's just the way it

worked. I guess if I'd grown up through brass bands... I did play in brass bands as a kid but if that was my focus, I would write in that style I imagine.

FM: You've worked with a few composers now on new works, have you had to guide any of them through the euphonium's technical capabilities or tendencies of the instrument at all?

SK: Not much. I think the only discussions we've had have been the style of music and I did talk to both Peter and Lee in particular about the fact that the low register is never really explored. It's interesting because both of those composers chose to explore the low register in a fairly thorough fashion. So that was probably the only real discussion about the instrument.

The thing is both Peter and Brendan were both trombone players and Lee is a horn player, so they are all brass players, they all kind of essentially understand the nature of brass instruments. I think in terms of, particularly Peter's piece there are a few moments when perhaps this register doesn't project as well as another, but I think that was just his vision at that point and that's what he wrote. As a performer I just have to find a way to make that work.

FM: You mentioned Peter, Brendan and Lee all being brass players themselves. Through compiling the complete list of Australian solo euphonium works for the PhD, I've found that the vast majority of works have been written by composers who are brass players themselves. Do you feel that this shows there is still a status issue with the euphonium as a solo instrument outside of our brass community?

SK: Definitely. And in fact, I approached Matthew Hindson at the Conservatorium as part of their 101 compositions project a number of years ago. And I approached him about getting a piece written and I listed the name of every major Australian composer as to who I would like to write. And at that stage I was just looking for a sonata for euphonium and piano. I just wanted something simple that was a significant work, that was accessible, you don't need to have a full orchestra to accompany you for it and I wanted it to be a standalone piece. The list of names I gave him he basically told me they're all too busy.

So, I made the comment to him at that point “are they too busy or are they too busy to write for euphonium”. He assured me it was they were too busy. So, I then started identifying some really interesting young composers and I took those names to him. Again, he would say “we don’t know anything about these composers, we’re not interested in those composers’ writing”.

So finally I did come back to him with a piece pretty much already written for the instrument, for euphonium strings and harp by Paul Terracini and he seemed fairly interested in that but eventually it came back that the conservatorium as a body would only be interested in the piece if it was rescored for euphonium and wind ensemble. At that point I realised that the euphonium had a real... what’s the word I’m looking for...

FM: ‘Identity crisis’ is a term I like to use.

SK: Yes, exactly. So, I thought here is a guy whose music has been played all over the world, including members of the Chicago Symphony Orchestra and Chicago Symphony Brass have played it in their concerts which are really significant events in the musical life of that city.

He’s had things performed in Europe, and I come to the conservatorium and say this is the piece he wants, thinking that that’s his musical vision and for them to “well it doesn’t fit with our view of what the euphonium should be doing”. Even you wouldn’t expect a music institution to be working along those lines.

In retrospect, I don’t mean to be bagging out the conservatorium, but in this case, I did feel like that was probably... it wasn’t really to my mind an adequate response to that work. And I’m still awaiting an opportunity to play it. I’ve approached a couple of different organisations as has Paul and we just can’t seem to get anyone interested in playing it.

FM: Sadly, I’ve found this to be the case all over Australia and not just at the Sydney Conservatorium. It seems to be across the board.

FM: So how do you think we can increase the profile of the euphonium not just as a soloist but in the type of ensemble it performs with? Not just performing with brass bands or wind bands?

SK: I guess things like performing these concertos, that really did make a big impact at the time. Admittedly that was 11 years ago and there hasn't been another opportunity since. You know, that's a start. I think it's probably... the problem for me is I feel like I am one of the people who could probably push the cause, but it's really difficult for me because I have other commitments and doing that, it's a big job and takes lots of energy.

There is lots of head banging that needs to go on to actually get that onto the next stage. I think the only thing you can do is try and uphold your artistic values and do as much as you can to promote the instrument. The problem we have is that there are limited opportunities for students to study it at tertiary level. And when they do, they kind of get pigeon holed.

You know the story about the Sydney Con for example. So, it is difficult to be taken seriously on the instrument in Australia. I will say I've had a couple of students who have gone on to do further study in the UK where it is taken incredibly seriously. They get to perform all kinds of repertoire, it's not like you're going to the UK you must be going to play in a brass band. Typically, they do but they usually explore other repertoire as well while they are there. And I think people like Matt van Emmerik recording stuff for CD that's different interesting ensembles, that can only be good for the instrument.

FM: The real emergence of Australian solo euphonium repertoire came about around 2000 with the writing of the first concerto composed by Barry McKimm. Prior to that only 3 works were specifically written for solo euphonium. This came about 30 years after a similar trend for the euphonium internationally with little solo repertoire for the euphonium before the Joseph Horowitz Concerto was written and performed in 1972 leading to an emergence of solo works for the instrument. I'm hoping we follow that trend in the UK where the euphonium is taken seriously as a solo instrument and also explores other areas outside of the brass band and wind band setting.

SK: I agree. It's funny we should be talking about it because I'm in the process of discussing with Sydney Symphony again trying to get either another performance of Lee's piece up or this piece by Paul. It's funny with scheduling because ... there is a whole range of things as euphonium players we don't see as well.

So, if you go and approach a professional orchestra, "I'd like to perform a concerto". First of all, you've got to have a bit of a name so that they have a star. Let's assume you've got that, the next thing they are looking at next year's season thinking... maybe they have Christian Lindberg coming or Hakan Hardenberger or someone like that. So, in their mind "we've got a brass soloist and they don't really want more than one a year". And the year after maybe one of the brass principal members of the orchestra are doing a concerto so we don't want to step on his toes so, the year after that... "Maybe in three years' time we can look at it"! And of course, by the time that comes up, something else has come up as well, so it's difficult.

Even the Bracegirdle for me was... they kind of had a hole in the programing and it was convenient for them to plug the hole with that piece. And a number of people who were at that concerto who are not euphonium players said to me that that was the highlight of the concert. How do you get people to see that? The piece hadn't even been written at that stage so, you're kind of taking a gamble as well. You could sell yourself up the river on this piece and turn up to play it and it's a dog! And that's happened.

FM: You've performed quite a few Australian works now. Do you feel we have an Australian style of solo euphonium music?

SK: Not that I've seen from the pieces I've played because they are all so individual and different. Lee's piece is maybe reminiscent of more of that Eastern European style of writing. Peter's piece reminds me a little of brass band sort of writing in some ways, in another way it's almost that slightly cynical 1930s, 1940s.

Brendan's music is always quite a distinctive voice, it's very much his own, but a lot of it has that jazz influence about it. So, from my point of view, from what I've played not really.

FM: Why do you think the emergence of Australian solo euphonium music was so late?

SK: I think because the music culture in Australia, particular until recently has been very compartmentalised. People in the brass band world would not move outside the brass band world. And in fact, if you notice something in the history of that movement as I'm sure you do, you have Salvation Army guys who weren't allowed to play music from outside and their music wasn't allowed to be played outside.

Even in what we see as a musician... as a musician I see the brass band movement as very much a sub culture of what is going on around it, but then within that there was this split where it's like "you shall not play this music, you shall not play that music". I think orchestral musicians, particularly brass players have for a long time been quite... they've had a bit of a snobbish view of what happens with the brass band world. I think that has changed a lot because a lot of those players in orchestras have now has some sort of brass band involvement as well. So, they have opened up the minds of these guys "yeah this is a valid musical ensemble" which it is.

So, I think the euphonium was doing its thing in the brass band world, no question. Next to the solo cornet it is the solo instrument of the brass band. I think orchestrally its problem it's only in a half dozen works. We get Strauss, Mahler, Holst and the rest of the time that guy is playing trombone. Because an orchestra can't afford to employ someone full time to play one piece a year. So, I think that's part of it.

Its visibility has been... it's only been visible in the brass band. With the rise of concert bands in Australia, particularly post Second World War I suppose. School ensembles were often brass bands before that. Now they are concert bands where again the euphonium plays a big role and a lot of that American...

to my way of thinking a lot of the American solo stuff does tend to have a bit more of a symphonic flavour about it. So, I think that is changing that view of the instrument as well.

FM: Before we finish up, I'd like to ask what is on the horizon for you in terms of euphonium.

SK: I guess I have my finger in a few different pies now. I've been exploring early music more and more. So, things like the Sackbut and the Serpent which I've recently adopted and trying to get into. And Ophicleide so it's difficult to find the time, but if the opportunity arises, I'll take it up... not that I've given it up, just take it more seriously. I hopeful that the piece Paul Terracini written for me *Fragments on a Medieval Theme* that we will be able to get a performance of that up.

And I have been approaching the orchestra about either performing that or Lee's piece again. I do think as a solo instrument, it's strange to me that it's not more sought after. I think it's so dynamic and it gets over the top of any ensemble and it's a wonderful sound. For many people though, when they hear it they can't believe a euphonium can do that.

So, for me I'd probably like to get more into the mainstream if you like solo performance opportunities. Playing with orchestras rather than perhaps bands which I have done a lot in the past. It's not that I wasn't to avoid that, but now I really want to be up playing that stuff in front of those ensembles.

FM: I'd like to thank you for taking the time to chat to.

SK: Thank you

Professor Alan Lourens (b. 1966)*Interview undertaken via email on 18th June 2020*

FM: What were your concepts of the euphonium before you wrote for it as a solo instrument?

AL: I am a Euphonium player. My masters degree is in euphonium performance, and I was a soloist with the Australian Wind Orchestra, have a number of recordings to my name, grew up through brass bands and have played professionally with orchestras (on euphonium and bass trumpet).

FM: What led you to write for the euphonium as a solo instrument?

AL: I wrote this for myself. I love both Orchestras and euphonium. It's difficulties are my strengths as a player.

FM: How do you approach your compositions? Do you start off with a layout, a couple of musical ideas or do you just write from bar 1?

AL: This concerto was started with the 2nd movement, written in response to the birth of my first son. I wanted a simple theme that a slightly sophisticated accompaniment, and a middle section that was warm. From there I sketched the outer movements. The entire score was written for euphonium and piano, with instrumentation notes, then the concerto was scored. I have forms in mind for all movements before I started. I had in mind the words of Horovitz - first the Head, then the Heart, and finally the toes.

FM: What compositional techniques do you use to make the euphonium stand out from the ensemble?

AL: The euphonium has a huge range and is capable of beautiful lyricism and great gymnastic ability. It cuts through strings very easily. But mostly I tried to stay out of the pitch area around the soloist.

FM: Do you have particular techniques - ones you come back to again and again?

AL: I love substituting chords and common tone modulations. I also think that the lowest register (from pedal Bb down) is a much-ignored register for the euphonium.

FM: What did you find the most challenging aspect of writing for the euphonium?

AL: The balance with any soloist is difficult in a concerto. That balance is the most difficult aspect.

FM: Who or what has influenced your composition style?

AL: Working in universities, I hear a great deal of music. My style is strongly influenced by Hindemith (particularly in piano parts that feature both hands in octaves). I am overwhelmingly tonal – perhaps “post-modern:” would be a good description, though I have a fluid approach to tonality. I tend to write what I hear, which results in some odd “spellings” of chords.

FM: How do you view the concerto form? Is it a vehicle for display of the soloist or is it more a symphonic argument? Did this influence your major work for solo euphonium?

AL: To make a large scale work a success, it must have some inner logic. Those written merely with gymnastics in mind are rarely successful. A concerto by definition must show off one aspect or another of the instrument, but if any work is to be successful than is longer than about 5 minutes, it must have a logic progression of ideas and themes. One of the key aspects of tonal music is repetition. If there is too much, the work dies. If there is none, the work dies. So, the planning and formal structure of a work is important.

FM: What decisions did you make with the formal construction of the work?

AL: For all three movements I had a form in mind as I was composing.

FM: You have used muted euphonium during your second movement, something that is also featured in your sonata. Is there something specific with the muted euphonium sound that you like to use during your slow melodies? What was your thinking behind using the mute?

AL: Muted euphonium is a unique sound. With a good mute, there is a rounded quality in a muted Euphonium that is a huge juxtaposition to (for example) muted trombone, in which the muted sound has great “edge”. For me this

middle section is confused and melancholic. The mute really adds to the confusion and sadness of this “B” section.

FM: The concerto features unusual instrumentation for orchestra. Did you start with a full orchestra and cut away the instruments you felt weren’t needed or did you know the instrumentation you wanted from the beginning? (Have you used this particular grouping like a medium sized orchestra with double woodwinds plus cor anglais and bass clarinet in mind?)

AL: In truth this score - the second for this Concerto - was influenced by the University of Western Australia (UWA) ensemble I had to play the premier. It started with double winds 2, 4 Horns, 3 Troms. Then we added other instruments - the most interesting is Bass Clarinet, which has gorgeous sound not heard enough in its tenor and bass register.

FM: How did the work come about? Were you approached to write it by an ensemble, soloist or event or did you write the work and look for performance opportunities after?

AL: I began this work in Singapore, when I was being a full-time university administrator. At that time, I had no contact with music. It was a personal response to Jacob’s birth. I guess I had no other outlet for my music at the time.

FM: Where do your ideas come from?

AL: They are the result of hard work and “teasing” out themes.

FM: What is your working method as a composer?

AL: I believe in writing as a discipline. When I am writing, I am trying to get a constant workload underway, followed by a long (long) review. Once I have a section ‘set’, I tend to replay it over and over again and make changes. The hardest part is letting it go.

FM: When you are commissioned to write a work, do you write specifically for that artist or group or do you think about future performances while you are writing?

AL: My works are always written with a player in mind. It may not be the player for whom it was commissioned, but there is always a player about whom I am thinking when I write.

FM: What was your view of the euphonium as a solo instrument prior to 2000? Has been a brass player yourself influenced how you've written for the euphonium? What was your view of the euphonium after writing for it as a solo instrument? Since writing for the euphonium as a solo instrument, do you now compose differently for it within an ensemble setting?

AL: I started playing euphonium in 1977; graduated from University in 1989 with an Education degree but with euphonium performance. From 1990-92 I was in the US earning my Masters degree in euphonium, and it formed one of my two "minor" studies in my DM degree (the other being education), graduating in '99. So, my views have matured, but not changed. I grew up on Robert and Nick Childs, David Moore and Steven Mead.

FM: The majority of works written for solo euphonium have been written by brass players. Do you think there is still a status issue with the euphonium as a soloist amongst composers outside of brass players?

AL: The issue for euphonium is not status; it is about being heard. There is no 'looking down' on the instrument, it is ignorance both of what it sounds like and its technical capabilities. It has such a huge range, and a unique sound. But most composers haven't heard it and are probably a bit scared to write for it.

FM: Being both a euphonium player and composer as well as having worked and studied both in Australia and overseas, what differences do you see for solo euphonium in Australia as opposed to overseas? Are there similar issues internationally with the status of the euphonium as a serious solo instrument? Are things done differently internationally in terms of commissioning, composing, performance etc for solo euphonium?

AL: Australians both don't commission, and don't pay enough when they do. Before about 2000, bands didn't commission works, which is one reason you are starting to see more works since then. In the US there is a strong record of

commissioning starting in the 1970's onward. I think it has a great deal to do with conferences and festivals. Being quite isolated, and travel being expensive, we didn't gather in places like Midwest Band and Orchestra conference. So, the commissioning of 'serious' works was left to the seven (or so) professional orchestras, all of whom had no real interest in euphonium. Whilst Brass Bands has their stars (the Child brothers, for example), the major US service bands had a number of 'superstar' euphonium players (Roger Behrend for example).

They pushed the instrument and invited composers to write for them - both in paid commissions and in uncommissioned works - and had the clout to get performances organised.

This 'commissioning' process - effectively asking any composer you knew to write something and promising them that you would play it - fed the growth of the literature. It started with Harvey Philips on tuba and was taken up by generations of excellent players. Of course, not all of these pieces were good, but enough of them were that a generation of works emerged. It's a different world now. But we do need to remember that we only listen to a tiny fraction of the music written 200 years ago. So, a lot of what we hear today is rubbish. But we have to play the rubbish to find the gems. Australia's basic problem is we are a tiny population spread across a large area. On top of that, we are stuck in a competitive mode that means we rarely work collegially for the good of our area. Parochialism takes over.

Dr Matthew van Emmerik (b. 1978)

Interview undertaken on 18th January in Melbourne, Australia

FM: Hi Matt, thanks for taking the time to chat with me today. You've been such a major contributor to the Australian repertoire from commissioning new works to performing them internationally and recording them. What was the original trigger for you to have a focus on Australian repertoire and Australian composers?

MVE: Thanks Fletcher and welcome to Melbourne. It's a good question. Early on in my career as a young person playing in solo contests and things like that I really enjoyed playing some of the traditional works and had great success in competitions with the music of Percy Code at a young age of 15 or 16 won the solo competition playing one of his pieces at the famous South Street Contest in Ballarat.

And I'd always wondered and thought that compiling that or some other repertoire at some stage would be great. Obviously at that time there was probably only one or two people, maybe three; the third in America who I didn't know so much about at the time is Dr Brian Bowman. But certainly, guys like Bob and Nick Childs and then Steve Mead were making these CD and recordings and a lot of the stuff that was there was new.

Although at that time I think looking back now a lot of the repertoire on those discs were arrangements of orchestral repertoire or sonatas and things from other instruments. But there were these new pieces that were commissioned and written by them as well.

So I always had this thing in the back of my mind when I was younger, and then when I arrived in the UK a pretty green sort of boy from the big brown land and that sort of stuff, I noticed that these students were playing this repertoire that have been written for Bob, Nick or Steve; they were playing this stuff that was very vocal and very much situated and based around English

playing and English virtuosity as far as things from the brass band scene. It was just amazing to hear it.

And I thought from that time then that it would be great to... wow, where is all the Australian stuff and that sparked the interest in knowing ... and I already knew about the Code repertoire and knew about some of the Helen Johnston stuff as well but I probably at that time felt it was not accessible because I always felt as a young person at the solo contests listening to the greats like Tina Bowden, John Thomas and these sorts of guys who were playing, that this music was too hard.

And I can remember once that Steven Mead asked me “what is some Australian music that could be played, or David Thornton was looking for something?” I said there is a great piece called *Endeavour* (Helen Johnston) but it might be too hard for him. And they sort of smirked a little bit and I thought maybe it’s not too hard anymore. So, I remember revisiting that stuff then.

So, it was around that time that I thought, how good would it be to potentially have some new compositions or a significant work by an Australian composer. The first person I thought of was someone I’d know all my life through a piece that he wrote called *Ash Wednesday*, in Barry McKimm and the reason I had the connection with Barry was I’d played a lot of his brass band works. In 1997 he also was recommissioned to write a piece called *Coal River* for the Newcastle National Band Championships and that was my first time really as a youngster that I got to hear ... and got to play solo euphonium with then, the Kew Band and Mark Ford had only had them a year or so.

So there were these things that were being played in this music that I remembered from *Ash Wednesday*, but I remembered from playing some of his wind band stuff because we used to do joint concerts with Kew Band and with Melbourne University Wind Band or with community wind bands when we played new pieces of his. So, there were these links in there, there were phrases and motifs that sort of hit a note with me, there was a feeling and a connection to it.

Then as my time came to the end of living in Australia before I moved to the UK, he presented me with his piece *Andante Tranquillo* which I believe he'd written for Christina Saunders was potentially the person he wrote that for, a flugelhorn player. But he wanted it I think to be written for tuba and Gene Porkeny (US tuba soloist) and these guys ended up recording it on tuba as well. And I thought he would be the perfect guy I think to maybe write something because he has come from the brass band movement. His family, Jack McKimm and all these guys, the Metropolitan Fire Brigade Band, Footscray-Yarraville Band, he had this connection obviously as a fine cornet player then more importantly as a trumpet player in the Melbourne Symphony Orchestra and then later in his career as a composer. And through conversation with him, and I think at those times that was the very early start of emails and stuff like that, I was in contact with him from Australia and in 2000 he presented me with this substantial concerto. I thought wow, this is great, the first thing I thought of was I've got to play this here with Central Band (Royal Air Force Band).

What I didn't realise at the time was in the military was audiences and repertoire time limits I suppose you could say were limited, you could really have 5, 6, 7 or maybe 8 minutes and that's all you could do. Well this piece at the time I think was close to 30 minutes or something like that. So, it was like, this other spectrum and I felt I may never actually get a chance to do this. So, the connection was that I really loved his music. It wasn't a case of asking for a work and I don't care what it turns out like, I'll play it anyway. It was more, there was a connection there, there was an Australian link and a foundation that I thought he would be really great and that's probably where it started from.

FM: It's such a major work as you said, and yet it's only the fourth written specifically for euphonium by an Australian composer. Do you think we needed to have a major work to help show that the euphonium could be a serious solo instrument in Australia?

MVE: I think at the time, there was a Sparke Concerto and he was writing a second one, the Ellerby Concerto was written a few years before that maybe. I think the influence for me came from being in the UK and realising that I was hearing the Linkola Concerto, people were playing the Ponchielli Concertino. And then all this stuff I started hearing, French repertoire, Bozza and I thought where was our voice. We'd heard it in the brass band movement from composers like McKimm and some of the old Salvation Army composers from New Zealand.

So, I suppose I was after something substantial and I realised at that time that a lot of the five-minute showy pieces weren't substantial and there wasn't repertoire you could play at that university or collegiate level. So, I wanted something that could be, really quite substantial. That was the catalyst for this piece. I didn't expect it to be as extensive as it was because it was probably double what I thought it was going to be.

But from what I hear talking to Barry years later, that he got swept away with it and got this feeling that this is really great. And through the process of then recording it many years later, I felt that there were Elgar influences in there, some Mozart influences and other composers too. And I talked to Barry about that and said "can you hear that Elgar quote you've got Cello Concerto?" and he said "no I don't hear that but you're probably right because all of these years I was a symphonic musician, so it was always part of what I was hearing, so there is probably no doubt that when I was composing things that these influences would then permeate from my experiences".

That's sort of where it came from, but I think more lately it wasn't until I recorded the work and then we had the idea of using the string quartet which wasn't the original version, it was just with piano I believe originally ... the person I worked closely with on it was obviously Barry but also my mentor Mark Ford, a wonderful musician, educator and conductor. And it was him who actually said out of all the pieces he'd heard by McKimm, and he'd the Flute concerto and heard this and he'd heard that and he said "this is the best thing he has ever written. This is his Opus 1 sort of thing or Mr Holland's Opus equivalent". I thought maybe it is but it's probably come to light really that in

a way, whether it's still his best work I don't know, and I never called it that but I did have this connection and feeling that it was pretty special. But it was something that became special over time, I didn't realise it at the time.

FM: You spoke about having an Australian voice repertoire wise. Do you think we have an Australian sound or an Australian style in our compositions?

MVE: That's a very good question and I divert just quickly back to conversations that I had with fellow students at the (Victorian) College of the Arts back in the mid-90s. I won't mention any names, but some of these people were vehemently saying that "why do we need to sound like the British bands, why can't we sound like Australian bands", and my response was because the Australian bands sound like shite. They don't sound good and there's no concept. And at a young age, I was only 15 at the time but I knew in my head what sounds were and why it was working in the UK and Europe verses here because there was a real sense of collegiality and understanding in what the role... the saxhorn section of the band had verses the cylindrical instruments verses the other conical instruments of the band verses the Bb / Eb concept of tubas of the band right up to the soprano cornet verses using trumpet or F tubas or C tubas in brass bands where it changed the whole cacophony, the sound. You put those instruments in you might as well have a brass ensemble verses a brass choir or brass band.

And, the same thing for me was the idea in the composition for new solo repertoire. I felt that I wanted something that would be my voice. But my voice at the time when I was there in the UK was probably more like a British player. An Australian player redefined or refined you could say through my education there and my lessons.

But something that I gathered really quickly was when I joined the Central Band of the Royal Air Force in 2000, a year or two into that position I ended up traveling back to the Royal Northern College and listening to the guys at the RNCM doing their thing. I went to a euphonium class and actually hearing them, I was quite shocked at how short the players were playing. What I felt

was a lack of style. What I felt was a symbolism of a certain style only and not a more worldly style or understanding of musicianship, the sense of the vibrato that was used and the sense again of the articulation that was used, the what I would say was the lack of length of note. And I didn't tell anyone this obviously at the time because I didn't want to offend my old teacher or even the students... who when you're in that realm of being involved in the greatness of the teachers that are there, you're in a bubble and you think you're doing the best things in the world.

But even in that short time I was in the Air Force I'd already found my sound world changing with the people I was working with in the ensemble. I was very lucky that some of the musicians in that band, the Central Band were some of the greatest that had ever been in the band. The principal oboe, the principal horn, Jim Simpson, Chris Howlands they were mega players in that guise and style of wind band music. But they also played in symphony orchestras and things outside.

So, I felt that this piece, this McKimm piece kept coming back to me that when I came to do it that I wanted it to be, not sounding like a brass band piece of repertoire. If it was marked staccato that it had length to it like a cello or double bass would permeate or make a vibration on that sound rather than it being a pick or a spec, it had everything I wanted to have... meaning.

So, when you say did we have a voice, did I have a voice in mind, yes. I wanted it to be Australian but I wanted it to be my voice. The Australian voice, but an educated voice from someone who was going to bring something back different to the country.

You've got to remember that we've had a great lineage of euphonium players in this country... that have won numerous competitions in Wayne Bowden, Joe Cook, Geoff Coote in a smaller sense. But with Geoff what is interesting about his performing and playing that it was influential in this country as well, was that the competitions that he went in, he won, he beat all of these people we are talking about because his style and his presence and the way he was playing

the repertoire, which was some of the Bassoon concertos and things like that, was more in a symphonic sense. It didn't have that technical aspect or the shortness of note and lack of length that other players were playing with previous to that. Not that he went in many solo competitions but one in particular he did very well at and won and it was because, I believe he was playing the instrument in a different way than that had been previously been performed or played in competitions.

So, this was something in my mind. I think that the voice of an Australian was something that I wanted to bring to the fore but I wanted it to be an educated voice, I didn't want it to be a clone of what was happening in the UK, I didn't want it to be a clone of what was happening in the US. That was important to me.

FM: You've obviously commissioned quite a number of works over the past 20 years now. How much input have you had in the compositional process? Is it different composer to composer?

MVE: I think originally not so much. When we recorded the McKimm piece there were some changes I made to that which were more timing changes. I think the piece was supposed to be even longer but due to the length of the whole disc we had to do a little bit of changes to make it fit and work, but they were with the composer's blessings which was great.

I think when it came to pieces like... one of the pieces that I still play now, the *Folk Dances* by Mike Fitzpatrick, basically how that is now is how he composed it. It was in my eyes perfection almost straight away and the first thing I remember seeing was some of the last pages and thinking "oh my goodness, this is...", you know, its fiendish, I know you've played it as well and even now when I come back to it, I love playing it especially the middle movement. There wasn't a whole lot in there that I ended up changing, we spoke about a few different things. I remember just some stuff that might work a little bit better. But I love the fact that the technical components were pushing

me in a way that I had to find different ways and techniques to be able to play some of the music. Extended techniques and also back valving with the third finger and stuff which, in Australian repertoire you wouldn't have done it unless it was the last movement to *Endeavor* or something like that which is quite fiendish still... by Helen Johnston.

But when it came to the *Utaki* piece that he wrote for me, I probably had a little bit more to say with that one because I specifically wanted something that was different to the Folk Dances. He presented me with this masterful work of lyricism and not so much on the edge stuff. I liken it to a kind of Schinder's List type of piece that it had this incredible opening and it was quite eerie and dark and had at the end this Japanese pentatonic feel in the scale movements and this sort of thing. And I've got to say, even with that piece there wasn't a lot that I said to him or that I changed much about it. Because with a like Mike and a guy like Barry McKimm, they understand the instrument. He certainly understood the instrument being a trombone player and originally, his first instrument was a baritone. He had a connection obviously with brass bands at that time with Kew Band but also his full-time job which he has only just recently retired from with the Australian Army Band. He was composing and it was a new thing for him, he was doing a Masters in composition at University of Melbourne so this was a new thing to him. But his music he was writing was as good as anything out there. Even then, even now! He would write this stuff and the first guise of it would be like "wow, what is this!" He just had this gift, he has a gift. I can't say it any more clearly than that.

And I would say the same thing about people like Brendan Collins too. When I hear Brendan's music I love the fact that there is a real simplicity to it. The concerto that he wrote which was originally written for me but a scheduling thing worked out and Scott Kinmont ending up giving the premiere of it with a larger string ensemble.

And I was at the premiere, I was lucky to be at the premiere of that and I suppose hearing those pieces with those different groups, I didn't quite like the bigness or fullness of the ensemble that he was playing with. What I felt was

with the parts being doubled the way there were that there were intonation problems in the background and with the euphonium not really wanting to be overpowered too much even with strings, I felt something would be better in the smaller guise.

So, there were certainly aspects with pieces with Brendan that I had much more of a link with as far as wanting to be able to adjust things to make it, I think fit better. I still think the version that I did of that quartet accompaniment still works the best out of anything. You've done it with the larger string ensemble. I don't know... what was that like?

FM: It was good. It was a different sound in a much bigger hall. It was in the Florence Opera House and with the National String Orchestra so there weren't any intonation issues and it was in a big concert hall so the issues you spoke about weren't present, but I can see in most performance they would be.

MVE: Absolutely. And I was lucky to have the Flinders String Quartet backing me on the disc which was great. Guys like Brenton Broadstock, you know we were talking about him before the interview, just a wonderful composer. And again I suppose there is sort of a reoccurring theme here that all of the people that I've asked to write something or have wanted to write something for me have a history in what I'm doing, ie not me necessarily but the background of what I'm doing or what you're doing as well either from a Salvation Army band background or a secular brass band background.

So, they understand the tessiture of the instrument, they understand where it fits best, where it doesn't fit so well. And in that, these composers have then extended themselves. We were talking about one of the versions of the Broadstock work which I was able to have him adjust a little bit because I wanted it to be a little be more accessible verses being a really technically showcase which I feel we almost have enough of in the euphonium repertoire.

In saying that, the *Utaki* and some of these slower pieces that Mike and these guys wrote for me, I wanted that stuff too because I had felt even through my

journeys across the world that all of these euphonium artists from all over the world, the new and emerging ones and even the older ones, it was very thematic all this music they were playing. You know it had this little introduction, it had this Gaelic melody then it would go into this romp at the end and I thought that great but it's just so euphonium. I wanted something that wasn't so euphonium.

And that's where I felt, certainly when I went onto my second CD, that the first one Neath Austral Skies basically with all the Helen Johnston repertoire, I wanted it to be the opposite of that. I wanted it to be music that hadn't been written before or the euphonium in a symphonic sense or the euphonium in chamber music, or the euphonium playing in a trombone choir but playing one of the parts independently with a tuba which we did with the Bruckner Etude. I felt that there needed to be... I wanted to showcase the instrument being versatile in other ways that people hadn't yet decided on or felt were possible. I suppose those conversations with the composers, however small or short did help or influence how some of the music ended up.

FM: You touched on it just before. The majority of works written for solo euphonium by Australian composers are actually brass players themselves. Do you think there is still an issue with the status of the euphonium as a solo instrument, even in the music community and among composers?

MVE: Absolutely, I do think that. And it used to be something that would... not so much now but it would upset me actually. It used to make me quite mad that, the saxophone for instance could be taken as seriously as it is given the fact that the euphonium or tenor tuba has more orchestral repertoire written for it, and is used in a symphonic orchestra more than it. And that the instrument was been taken more seriously in places like the UK and the Americas and particularly in places like Japan where its fanatical, the interest in the instrument.

So yeah, I do feel that composers... I did want to look at some different people to compose music for me on the euphonium but I suppose what I struggle with

a little bit is the fact that I did want people who understood the instrument and where it was from, and you're not going to find too many composers who are strings players or pianists who really know the background of the instrument. I tended to find that even doing my work with the Melbourne Symphony Orchestra, certainly in the beginning but not so much now, people would look at you a little bit funny "oh, you play that thing!" Normally, before I was doing the majority of the work with the orchestra Brett Kelly (MSO trombonist) would be playing this instrument so a lot of people wouldn't even know what was happening unless it was Mahler 7 or something like that where it's so prominent in the composition.

I suppose, you could say that there is a sense of musical snobbery with it too. And probably that was highlighted to me most more recently with a review that the Limelight Magazine did on my Percy Code where the guy writing the review was talking about the "oh, Code was a Sunday sort of a composer. As a conductor he was this and that" and it was all very lowbrow, it felt to me that what was written was un-educated and un-researched and a real derogatory sense of "this just adds to the already abysmal repertoire there is for euphonium", and this person writing this, I could tell straight away, that the nose was pushed up, it was like a very snobby concept of what they were talking about, not knowing that there is actually more literature for the euphonium than there is for both the tenor trombone and tuba combined. And they don't know this because they aren't in that world, and they are not interested to open themselves up if it's not Brahms, if it's not Beethoven, if it's not Shostakovich, then they're not interested. And this was only about a year, or year and a half ago.

But every other review of the CD, not just by band people were incredible. People loved the concept, they loved the repertoire, they loved the style. They knew where it was from and the timeline and the rest of it, but for anyone outside of that world it feels like its beneath them, it's still below them, our instruments and where the instrument fits into the socio times of current. They think of it being a military band or a brass band instrument and it is just so much more than that now I think. But, the majority of where that fits as far as

the composers in this part of the world, I believe a lot of the issues with the instrument are due to the lack of education. We've talked briefly about the differences between Victoria and now Queensland and you quite rightly posed the question that Code and Johnston were Victorian, why is that.

Well the reason was that, what you have in Queensland now is what we had in Victoria in the early days. Victoria was the home of brass banding in this country and you could say almost Australasia apart from there being some great things happening over in New Zealand. And the oldest brass band contest in the world actually is in New Zealand, their National Band Championships. But, here in Melbourne there was a real sense of culture, there was a real sense of burgeoning things, composition and theatre orchestras and there was a lot of stuff happening.

And I think that over time that culture has been eroded due to the fact of the lack of education and a lack of growth in our band movement but also the changes that we had during the 1970s here with the American system of the wind band coming into the schools, and then those boy's schools; Saint Leos, CBC and Parade College, all of their ensembles were brass bands not wind bands. So, with that change of the American system coming in, what we tended to find was instead of having 10 tubas, you'd have 10 flutes and no tubas. You'd have however many clarinets and not trombones.

So, the whole thing flipped on its end so there wasn't really a need in essence to be pushing brass like there was in the 70s and 80s because the education system and the people running these so-called band programs had these other issues. They suddenly had to be able to teach these instruments they had no concept of, whereas the brass band kids were generally taught by the Brother or the Priest from the school, or one teacher taught all the instruments like old John Woods, my old teacher who taught at Saint Leos. He taught everything. "Oh, I need a tuba player, can you hop off there Johnnie go from cornet over to there. Same fingering, bigger mouthpiece. One rehearsal down and they've got it". That is a culture in itself. And I think if we had captured that and kept it for longer, then we could be having something more that's like what's

happening in Europe or happening on the mainland in those parts of the world, that real growth. But sadly, we've gone the other way and it's sort of been eroded.

Going back to your original question, in the world there are many euphonium pieces that are written by non-brass players. And I would like to look to see those done a little bit more. I think it's something for either of us, both of us and others to look at those concepts and see if there would be some more interest in people doing that.

FM: I completely agree, I think there is a real identity crisis for the euphonium as an instrument. Due to when the euphonium was invented we missed our chance to be part of the standard orchestral ensemble and we found our home in wind and brass bands during the mid-late nineteenth and early twentieth centuries where our only opportunity to perform as a soloist was almost like a novelty act performing theme and variations or popular tunes of the day.

I see the Barry McKimm Concerto of 2000 as a significant work for euphonium repertoire in Australia the same way the Joseph Horowitz Euphonium Concerto of 1972 (the first euphonium concerto) was for euphonium repertoire worldwide. The Horowitz was the work which showed that the euphonium could be a serious solo instrument and opened the flood gates for solo euphonium repertoire to be written including concertos by major composers. Once the McKimm Concerto was written it seemed to be the trigger for other composers to in Australia to see the euphonium as a solo instrument and begin writing for it.

How do you see the euphonium before and after 2000 in Australia in terms of its status as an instrument and the repertoire?

MVE: I probably haven't thought of the work in that sort of significance, and I'm not sure if it's modesty or whatever else. The thing for me was it was a time in my life I suppose where it sort of was important. It hasn't lost its importance and

as I quickly peruse through the score again and think about it, it comes back straight away.

I suppose when I had people from other parts of the world interested in playing the work, I think Amy Schumaker-Bliss from the US, she contacted me letting me know she was playing this with a group,, which I never actually got to do live, I only recorded. And I thought that's pretty cool, that's actually quite significant. When I look back at it now, as you say 20 years is a bit scary to think about, where has 20 years gone, but yeah it definitely has significance.

Outside of the euphonium I'm not so sure. I do believe it has influence outside of the euphonium and other parts of the world being shown by someone like Amy wanting to play it. And that is the interesting thing, that places in America or the UK, particularly America, I really rate their education system and the way they train and teach their musicians, its fair superior to what we have here in Australia. And the hoops they have to jump through to do be able to things, some of it's a bit excessive, but I do find that when a piece that you've done becomes significant somewhere else, that certainly puts it on the map in a way more than you can try and promote yourself. In essence you could say that it's made it. I did find people would do movements and versions of it. I had a lot of contact and players in other states previous to you coming onto the scene and becoming involved in the military stuff like that. There were people again who interviewed me about this piece when they were doing Masters thesis and things like that.

So, it's certainly significant and since then I agree with what you say, a lot of everything come from this first work. Had this work not been a large or as big maybe things might have been a bit different. Maybe the pieces that were done after that may not have been as significant or not as big, I don't know. I can't predict what would have happened. But, what I'm probably most happy about this piece and this version is that we did it in the guise that I did it, again with the piano and string quartet. I was again happiest with that guise. And the main reason I wanted that set up was the fact that we never get to play with strings. That's what I felt apart from a Sam Adler piece that he composed many years

ago. We never had the opportunity to play with strings, and I felt with this piece and the *Utaki* piece as well that we had so much in common with strings. The concept of tone, particular with cello, being the cello of the band in the wind band and then being the virtuosic violin type instrument in the brass band, that I felt that there was a voice or something there could be really particular and could be matched really well with strings. And again, the whole reason I wanted the accompaniment was to put it on the same platform and not have a brass band backing or a wind band backing me because that in essence had been done.

So yeah I certainly think to answer your question about the significance after 2000 following the McKimm work, I'm not sure if someone who didn't know the work wouldn't pinpoint it as the only trigger, but as far as importance of composition and it being a significant work. I have no doubt that other great things have come from this and only a few short years, I think in 1997 he composed the *Andante Tranquillo* that he presented to be just before I went to the UK. I think you certainly correct with that.

FM: And finally, where do you see Australian repertoire going from here? What can we do to promote our repertoire, our composers and encourage the euphonium as a solo instrument and future Australian repertoire?

MVE: Well I think what you particular have been able to do more recently with having a bunch of pieces written by not so well-known composers, but people who have skills to be able to write and they are writing some great stuff. I think what that's been able to do is show people out there that there is potential for them to write something that's meaty, that has some show to it and there is some importance with what they are writing as far as it being significant for the instrument. And I think that's important, I think we need to be able to find voices or people to compose for the instrument that probably may not have written for it before or attempted it so I think that's kudos to yourself for making it a little more accessible.

If I'm cautious for my own stuff from the past, and even currently, sometimes I think the music that is being written for me can be taken as to be too serious and too high brow. People I would think in the current brass band movement may have mixed feelings about not only myself but the repertoire I've had written because they feel that what I've done may be to far advanced as far as their brains or minds can think. I don't mean that in a derogatory sense whatsoever. The band movement both wind and brass, the wind band movement in this country being quite poor in essence compared to the brass band movement but still both of them at the top end has some amazingly wonderful things happening. But the people's minds and their I suppose their lack of education, and I do not mean this in any derogatory sense, I mean this in the way that I'm saying it, that they only know what they know. Anything beyond that, that knowledge is too much for them, so the first thing people want to do is when something is beyond their knowledge is sadly attack it.

And I remember even the Code project that I did, my last CD. Even people close to me in my movement and what I do, they told me it didn't have legs and "why would you want to do this", and I think it's one of those things if you listen to the naysayers about these things then nothing gets done.

As far as new works, my only concern is, and this just me it's the way I've always been, it's like when I'm involved with a band or a group, I want to know that what I'm doing has a focus not for today or tomorrow but for 3-5 years down the track. I want to know that we are building towards something and that momentum keeps going. And it's even like that whether I'm teaching or doing stuff in a school, working with a school ensemble or a university ensemble, that there is always this sense of becoming better and growing ourselves.

I want repertoire to be able to still push those boundaries as far as the instrument. Of course, technically but more importantly musically, as I get older that's probably the change in me. I listen to some of the things I added to my first CD that now if I recorded it like the Code CD with no additions, no extra extended technique, I didn't want to do that. But 10 years ago I would

have been changing octaves and adding things and I wanted to do that because I wanted the music to be significant for what it was and not what people can make it in a concert, which is totally up to them.

Richard Marshall (international cornet soloist) playing *Zelda* (Percy Code) verses someone else playing *Zelda*. Any time they play it, I don't care, it's a great thing for Australian music. Just like it was for Arthur Stender (Australian cornet soloist, 1899-1974) when he premiered it alongside Harry Mortimer (English composer and conductor) in 1924 or 1925, to think what that performance would have been like next to him with that famous Newcastle Steelworks Band, would have been unbelievable.

My issue with new repertoire is, and you'll know as well, and I know it as well because everything that's written for you isn't great, it can be a little bit cheesy, a little bit of this or that. I think that we need to make sure what we have written for us has a place. Of course, we need 2-3 minute works and 5-8 minute works but we need the other works as well, such as concerto type things and the extended pieces and the like. I do feel that what you said is really important, we need to be finding composers that are not necessarily brass players or have connections to us but are serious composers, to write music for us. I mean I've had some disasters written for me. Again, not only unplayable but were just weren't right. There was a complete lack of understanding and they weren't brass players. They were pretty well-established composers and editors.

And how do we find that? I think the only way we can probably find that is by continuing to do what we do. Continuing to let composers hear our new works, our traditional works and our standard works and repertoire if that makes sense. And, trying to continue to educate. That can be hard and can be tiring as I'm sure you know. But when I come back from a big trip from the US I generally really spent. I've been away from my family; I've been away from my kids and away from normal things like good coffee generally.

And so, when I get back from a trip, I'm quite tired and it takes me quite some time to rejuvenate after a trip like that because it's exhausting. You're giving

you're all, you are wanting things to be the best they can be, you are potentially playing a new piece. The last tour I did I premiered this new Broadstock work, which is sort of only part done, he wants to do more of it.

And I felt happy with that, the premiere went really well, the reception was fantastic and with that piece in particular I wanted something that just had this, completely different feeling like it was, you were hearing something for... I don't know, a school of kazoos or something. Not with that particular sound but with the way of 'what's this sound', there is no vibrato but there is this length of note, there is this feeling that this music has just got this continually phrasing and this and that, it's not bitsy, not euphonium like. And that has probably been my focus more recently than anything else.

And on top of that, with my concept of sound and playing with this length of note and symphonic playing, there's no doubt that my playing with the Melbourne Symphony and all of the orchestral stuff I'm lucky enough to do around all parts of the world, that that has changed the way that I play and the way I think about it. And with my close relationship with my colleague Tim Buzbee (principal tuba, Melbourne Symphony Orchestra), what he can do on that tuba is just incredible and that has had an influence in what I do, because then when I'm playing in the orchestra all I'm thinking is well I'm not the boss, I'm a guest, I'm coming in and I've got to play octaves with this guy, I'm the one who has to get in tune with him not the other way around. I need to match this, I need to that, then I've got the trombone issues.

But then comes a time for my voice, whatever it might be so there are those other times when you can shine. I think being able to work collegially with instruments that you don't an opportunity always get to work with. That's had an effect on the way I want music written for me or had an effect on where I think repertoire should be going.

Do we get an opportunity to play it all her in Australia? Absolutely not, you know that as much as I do as well. Does that change things? Yes, I think it does because it would be great to be able to do more of that repertoire here. I mean

unless your studying for a Masters or PhD like you are doing at the moment, a lot of the big scale works that we've talked about and covered, you don't get an opportunity to perform or play because of the fact that you don't have an hour recital, you're not a soloist for an hour in a concert. I think that plays a big part in it for us. But violins, violas and pianos, that's normal for them to have these extended pieces and people know to sit there quietly for 20, 30, 40 minutes, whatever it might be.

And I think that's where we still need to go to. You look at the McKimm Concerto which is still probably one of the longest concertos written for euphonium, you look at the (Jukka) Linkola Concerto... and I'm certainly not putting the piece up against those pieces but maybe it is against those pieces now as far as its significance in length and literature and what it holds, I think it certainly holds up to all of those. And then you look at the U.F.O. Concerto by (Johann) De Meij which is fiendishly difficult in different ways to the McKimm. The power, the range, the stamina required for something like that, you almost need to be superhuman to play the thing.

They bring up their own senses of difficulty and we talked about the (Martin) Ellerby Concerto, of maybe not so much being what it was, but it's still a magnificent work and fiendishly difficult but how often do you get to play those pieces, that's the thing. You spend two months on the piece that you play once and goes for 15 minutes.

I think also what we've got to be thinking of and quite rightly you're doing too with the composers and the music you're getting written, it's not always about us either. We might record them, premiere them but we are hoping then that people will 'oh great I'll try that or give that a go'. And I know that's certainly been the case for me with yourself playing some of the stuff I've had written for me, and also other people in Australia and other parts of the world at the same time.

One of the things I think that is important for us and the composers is to not forget where we've come from; not forgetting the Code, not forgetting the

Johnston and not forgetting McKimm and all the rest of it. But that was 20 years ago and we need to be looking forward. I do feel with the euphonium, no matter when we're writing a new piece or not that the basic style of everything written for the euphonium is still romantic in style. There is still the sense of romanticism from that period of time, there's a sense of liberty, there's a sense of love, music making, lust, there's this passion, a real sense of taking your time and it's all about yourself. Because in essence that is the instrument. That is the cello of the band, the euphonium. It's got this real sense of it being this magical thing, meaning beautiful sound. The name euphonium means that so automatically you're captured with that.

So, I think we are always going to be tarnished with that but being able to use that and have it then in different guises and developing it in different ways, for the future of the instrument is certainly really important. Hopefully that answers that question in regard to that because, just because I've had my pieces and you've had your pieces it doesn't mean the end of it, hopefully it's the beginning of it for many years to come. The next generation, hopefully starting to have some pieces written too.

Even now you look at another ex-student of mine, Adam Bokaris has taken the solo euphonium job over at Grimethorpe (world class brass band from the UK), it's just incredible to think where he came from and what he is doing. It would be so cool for him... imagine a piece for Grimethorpe by an Australian composer, or something. There is the next level of it all again and hopefully that keeps on folding over.

I think one of the weaknesses in the country verses the UK that the Jim Watsons (former principal trumpet Royal Philharmonic Orchestra) the Howard Snells (former principal trumpet, London Symphony Orchestra) who began in the movement. And I talk about the movement because the brass band is a huge part of the euphonium still, in composition as well.

But those guys starting in movement, going out of it and doing the orchestral thing, becoming composers. But when they come out of it, when they're done

with that professional career, they've been able to come back into the band, both brass and wind, and rejuvenate it and give it things that it never had. Because of what they've learnt, they push it back in. I hope we get more of that, I think we've always lacked that and I do hope that we can get more of that happening to help educate a lot of younger and hopefully the next generation of players and more importantly as you're talking about composers out there.

FM: Thanks, so much for your time today, it was fantastic to chat about the instrument and repertoire we both love.

MVE: Good luck with the rest of your studies.

Appendix A – Human Research Ethics Clearance (USQ HREC ID: H19REA238)

From: human.Ethics@usq.edu.au
Date: October 23, 2019 at 4:05:29 PM GMT+10
To: q1120144@umail.usq.edu.au
Cc: Rhod.McNeill@usq.edu.au
Subject: [RIMS] USQ HRE Application - H19REA238 - Expedited review outcome - Approved

Dear Fletcher

I am pleased to confirm your Human Research Ethics (HRE) application has now been reviewed by the University's Expedited Review process. As your research proposal has been deemed to meet the requirements of the National Statement on Ethical Conduct in Human Research (2007), ethical approval is granted as follows:

USQ HREC ID: H19REA238
Project title: The Emergence of Australian Solo Music for the Euphonium: A Brief Historical Background, Annotated Catalogue and Analysis of Selected Major Works.
Approval date: 22/10/2019
Expiry date: 22/10/2022
USQ HREC status: Approved

The standard conditions of this approval are:

- a) responsibly conduct the project strictly in accordance with the proposal submitted and granted ethics approval, including any amendments made to the proposal;
- (b) advise the University (email: ResearchIntegrity@usq.edu.au) immediately of any complaint pertaining to the conduct of the research or any other issues in relation to the project which may warrant review of the ethical approval of the project;
- (c) promptly report any adverse events or unexpected outcomes to the University (email: ResearchIntegrity@usq.edu.au) and take prompt action to deal with any unexpected risks;
- (d) make submission for any amendments to the project and obtain approval prior to implementing such changes;
- (e) provide a progress 'milestone report' when requested and at least for every year of approval.
- (f) provide a final 'milestone report' when the project is complete;
- (g) promptly advise the University if the project has been discontinued, using a final 'milestone report'.

The additional conditionals of approval for this project are:

(a) Nil.

Please note that failure to comply with the conditions of this approval or requirements of the Australian Code for the Responsible Conduct of Research, 2018, and the National Statement on Ethical Conduct in Human Research, 2007 may result in withdrawal of approval for the project.

Congratulations on your ethical approval! Wishing you all the best for success!

If you have any questions or concerns, please don't hesitate to make contact with an Ethics Officer.

Kind regards

Human Research Ethics

University of Southern Queensland
Toowoomba – Queensland – 4350 – Australia
Phone: (07) 4631 2690
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