“The Euphonium and why we NEED them in the Wind Band”

Presented by:

Dr. Gail A. Robertson

American Band College

June 29 - 30, 2015
**Why your band needs the euphonium:** It has a conical bore that produces a “rich and dark” tone that provides a foundation for the trombones, tubas, and lower woodwinds; the euphonium is one of the most versatile instruments in the band...“the cello of the wind band.”

**A little bit of history:** Just prior to the development of the wind band, the euphonium was introduced in 1843 by Sommer (Weimar). By 1854, the euphonium and baritone horn had established a leading role in the military bands and brass bands of Europe. In 1872, the euphonium became a standard member of the American wind band when Gilmore employed two euphoniumists in his band.

**The cello of the wind band:** During what is known as the “Golden Age of Bands,” the role of the euphonium soared. Since most of the early works for band were orchestral transcriptions, the cello part needed a home. Due to the euphonium’s deep, rich, and mellow tone, it was the likely choice to assume this role. Sousa also utilized the euphonium as the standard tenor-voice instrument and also hired two euphoniums in his band.

**A few outstanding descriptions of the role of the euphonium:**

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Prof. H. Kling

*Modern Orchestration and Instrumentation* (1902)

“The employment of this beautiful instrument, which can be fittingly compared with the voice of a baritone singer, is similar to the use of the Violincello in the orchestra. Its tone can always be plainly distinguished from among the greatest mass of instruments.”

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*Revised and Enlarged English Edition*

Prof. H. Kling's

**MODERN ORCHESTRATION AND INSTRUMENTATION**

*or*

**THE ART OF INSTRUMENTATION**

Containing Detailed Descriptions of the Character and Peculiarities of All Instruments and Their Practical Employment...with Examples in Nota and Full Score Extracts from the Works of the Greatest Classic and Modern Masters, Together with Particular and Practical Instructions Including Arrangements for Modern Military Bands...*

**CARL FISCHER, PUBLISHER**

Cooper Square, New York, N.Y.
Mayhew L. Lake

The American Band Arranger (1920)

“The BARITONE is the most useful instrument in the Band, in fact the various ways and means of employing it are so numerous that it would require a small volume to enumerate them all. The smooth tone of this instrument penetrates through the entire ensemble and as a melody instrument it is superb. Owing to its sympathetic and smooth tonal quality it is frequently alluded to as “the Cello of the Band.”

Clair Johnson’s Outstanding Description of the Euphonium and Its Role

“The Baritone: In this instrument the arranger finds one of the most versatile and useful of the band. It is adaptable to a great number of roles and capable of giving a good account of itself, whether assigned to the melody, a tenor countermelody, or the baritone voice. Its voice blends well with the lower woodwinds or with the brasses. In technical facility the baritone ranks as a near equal to the cornet. The baritone enjoys a degree of independence by not being a member of a section, as is the case with cornets, horns, and trombones. It can join with them, or go its way alone.”

How the Euphonium “chose” me:

Standard Wind Band music that has great euphonium parts:

1. *Pomp and Circumstance* – Sir Edward Elgar
2. *Procession of the Nobles* – Rimsky-Korsakov
3. *Suite in F* – Gustav Holst
4. *Commando March* – Samual Barber
5. *Festive Overture* – Dmitri Shostakovich/Donald Hunsberger
6. Everything written by John Philip Sousa!

Gustav Holst – *Suite in F* (1911)

March from Suite in F for Military Band, Opus 28, No. 2 (Holst)
Reasons why students should play the Euphonium:

A. Middle/Jr. High and High School Band: (You can rent a school instrument; not as many people play it.
There’s not as much competition so players are more laid back).
B. College/University Band: (Scholarship opportunities are often greater and there can be less competition).
C. Post college opportunities: (Community Bands, British Brass Bands, and churches).
D. Unique Euphonium related events that occur every year: (TUBACHRISTMAS and OCTUBAFEST).
E. Professional Performing Positions: (Military Bands, Theme Parks, Brass Bands, and Concert Bands).

Reasons why new students don’t pick the euphonium and why we are sometimes “bored” in band:

A. Lack of quality school instruments. (Who wants to play a beat up horn?).
B. Lack of challenge in the band sheet music. (Nothing to practice and there is only one euphonium part).
   *see attached example
C. Lack of attention. (We sit in the back).
D. Lack of visibility. (Not found on MTV and in Pop Music).
E. Lack of posters and pictures of professional players.
F. The euphonium is not a full-time instrument in the Jazz Band or Orchestra.
G. Lack of quality instruments, CD’s, and sheet music to select from in local music stores.
Sliding the Scale

Moderately fast (1.1 = {c}circa 108)

Music notation

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Sliding the Scale

ANDREW BALEN

Moderately fast (\( \dot{\text{d}} = \text{circa 108} \))

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Suggested solos for students to use at Solo and Ensemble Festivals:

**Solos that are Best for 6th Graders: (1st year players)**

<table>
<thead>
<tr>
<th>Solo</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Air Noble</td>
<td>Jacques Robert</td>
</tr>
<tr>
<td>Conqueror</td>
<td>Leonard B. Smith/Leonard Falcone</td>
</tr>
<tr>
<td>Happy Song</td>
<td>Edmund J. Siennicki</td>
</tr>
<tr>
<td>Pied Piper</td>
<td>Forrest L. Buchtel</td>
</tr>
<tr>
<td>The Rooster</td>
<td>Edmund J. Siennicki</td>
</tr>
</tbody>
</table>

**Solos that are Best for 7th graders:**

<table>
<thead>
<tr>
<th>Solo</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>In the Hall of the Mountain King</td>
<td>Edvard Grieg/G. E. Holmes</td>
</tr>
<tr>
<td>Minuet in G</td>
<td>J.S. Bach/Ronald C. Dishinger</td>
</tr>
<tr>
<td>Minstrel Boy</td>
<td>Forrest L. Buchtel</td>
</tr>
<tr>
<td>Polovetsian Dances</td>
<td>Alexander Borodin/Forrest L. Buchtel</td>
</tr>
<tr>
<td>Sparkles</td>
<td>Floyd O. Harris</td>
</tr>
<tr>
<td>The Young Prince</td>
<td>Floyd O. Harris</td>
</tr>
</tbody>
</table>

**Solos that are Best for 8th Graders:**

<table>
<thead>
<tr>
<th>Solo</th>
<th>Composer</th>
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</thead>
<tbody>
<tr>
<td>Asleep in the Deep</td>
<td>Henry W. Petrie/Harold L. Walters</td>
</tr>
<tr>
<td>Brass Bangles</td>
<td>Floyd O. Harris</td>
</tr>
<tr>
<td>Carnival of Venice</td>
<td>Henry W. Davis</td>
</tr>
<tr>
<td>Evening in the country</td>
<td>Bela Bartok/Floyd O. Harris</td>
</tr>
<tr>
<td>Honor and Arms</td>
<td>Frederick Handel/Allen Ostrander</td>
</tr>
<tr>
<td>The Jolly Peasant</td>
<td>Robert Schumann/G. E. Holmes</td>
</tr>
<tr>
<td>March of the Marionette</td>
<td>Charles Gounod/Harold L. Walters</td>
</tr>
<tr>
<td>Ocean Beach</td>
<td>Floyd O. Harris</td>
</tr>
<tr>
<td>Pavane Pour Infante Désuntes</td>
<td>Maurice Ravel/Ronald Dishinger</td>
</tr>
<tr>
<td>Red Canyons</td>
<td>Clair W. Johnson</td>
</tr>
<tr>
<td>Toreador’s Song form Carmen</td>
<td>Georges Bizet/G. E. Holmes</td>
</tr>
</tbody>
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**Solos that are Best for advanced 8th graders and 9th Graders:**

<table>
<thead>
<tr>
<th>Solo</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arioso (From Cantata No. 156)</td>
<td>Johann Sebastian Bach/H.R. Kent</td>
</tr>
<tr>
<td>Concert Aria</td>
<td>W. A. Mozart/H. Voxman</td>
</tr>
<tr>
<td>Concert Rondo (k. 371)</td>
<td>W. A. Mozart/Jay Ernst</td>
</tr>
<tr>
<td>Fancy Free</td>
<td>Clay Smith</td>
</tr>
<tr>
<td>Fantasy for Trombone</td>
<td>James Curnow</td>
</tr>
<tr>
<td>Mirror Lake</td>
<td>Edward Montgomery</td>
</tr>
<tr>
<td>My Regards</td>
<td>Edward Llewellyn</td>
</tr>
<tr>
<td>Prelude and Minuet</td>
<td>Arcangelo Corelli/Richard E. Powell</td>
</tr>
<tr>
<td>Rhapsody for Euphonium</td>
<td>James Curnow</td>
</tr>
<tr>
<td>Rondo</td>
<td>W. A. Mozart/Ronald Dishinger</td>
</tr>
<tr>
<td>Romanze</td>
<td>Gustav Cords</td>
</tr>
<tr>
<td>The Bride of the Waves</td>
<td>Herbert L. Clarke</td>
</tr>
<tr>
<td>Tramp, Tramp, Tramp</td>
<td>Edwin Franko Goldman/Theo M. Tobani</td>
</tr>
</tbody>
</table>
Solos that are Best for 10th and 11th graders:

Allegro Spiritoso
Andante et Allegro
Andante and Rondo
Annie Laurie
Beautiful Colorado
Carnival of Venice
Concerto (for Trombone)
Concerto Rondo (Bassoon concerto mvt. 3)
Dance Suite (Unaccompanied)
Grand Concerto
Introduction and Dance
Phantasy Piece Op. 10, #2
Minuet-Scherzo
Romanza Appassionata
Scene De Concert
Solo De Concours
Sonata (any one)
Sonata in F major
Sonata in F minor
Suite for Baritone
Toccata in the Style of Frescobaldi
Starlight (Waltz Caprice)
Variations on a Theme of Robert Schumann

Solos that are Best for advanced 12 graders and college students:

Allegro et Finale
Andante et Allegro
Believe me, If All those Endearing Young Charms
Blue Bells of Scotland
Carnival of Venice
Concert Fantasie
Concertino Op. 4
Concertino #1 in B flat Major
Concerto Mvt. 1 (K. 191 for Bassoon)
Euphonium Concerto
Fantasia
Fantasia di Concerto
Introduction and Polonaise
Lyric Suite
Morceau Symphonique, Op. 88
Pantomime
Ricercare #1 (Unaccompanied)
Sonata for Euphonium
Sonata in C Major
Symphonic Variants
Suggested solos for euphonium soloist and Band:

**Andante et Allegro**  
J. Ed. Barat/Loren Marsteller

**Believe me, If All those Endearing Young Charms**  
Simone Mantia/David Werden

**Blue Bells of Scotland**  
Arthur Pryor/Pearson

**Beautiful Colorado**  
Joseph De Luca

**Carnival of Venice**  
Herbert L. Clarke

**Danny Boy**  
Traditional/Lewis Buckley

**Fantasia**  
Gordon Jacob

**Fantasia di Concerto**  
Edoardo Boccalari

**Fantasy for Trombone**  
James Curnow

**Introduction and Dance**  
J. Ed. Barat

**Mirror Lake**  
Edward Montgomery

**Morceau Symphonique, Op. 88**  
Alexandre Guilmant/Shepard

**My Regards**  
Edward Llewellyn

**Napoli**  
Herman Bellstedt

**Rhapsody for Euphonium**  
James Curnow

**Symphonic Variants**  
James Curnow

**The Bride of the Waves**  
Herbert L. Clarke
Suggested Solos for Euphonium Auditions

Allegro Spiritoso
Andante et Allegro
Andante and Rondo
Blue Bells of Scotland
The Bride of the Waves
Concertino Op. 4
Euphonium Concerto (mvt. 1)
Fantasia
Fantasia di Concerto
Grand Concerto
Introduction and Dance
Morceau Symphonique, Op. 88
Rhapsody for Euphonium
Sonata in F major (two contrasting movements)
Sonata in F minor (two contrasting movements)
Suite for Baritone
Variations on a Theme of Robert Schumann

Jean Baptiste Senaille/Leonard Falcone
J. E. Barat
Antonio Capuzzi/Philip Catelinet
Arthur Pryor
Herbert L. Clarke
Ferdinand David
Joseph Horovitz
Gordon Jacob
Edoardo Boccalari
Friedebald Gräfe
J. Ed. Barat/Glenn Smith
Alexandre Guilmant/E. Falaguerra
James Curnow
Benedetto Marcello/Allen Ostrander
Georg Philipp Telemann/Allen Ostrander
Don Haddad
Robert Schumann/William Davis

Sample Euphonium Excerpts for Auditions:

From The Roman Carnival by Hector Berlioz/Safranek
Sample Euphonium Etudes for Auditions:

Andante cantabile (d=69)

No. 4
Dr. Gail Robertson earned her B.A. degree from the University of Central Florida and a M.M. in Euphonium Performance from Indiana University while serving as graduate assistant to Harvey Phillips. She postponed her doctoral studies at the University of Maryland with Dr. Brian Bowman to perform with the “Tubafours" at Walt Disney World, Orlando where she served as musical supervisor/chief arranger and produced a highly acclaimed CD, “Tubas Under the Boardwalk.” She has recently completed her D.M.A. as a University Distinguished Fellow at Michigan State University studying with Phil Sinder, Ava Ordman, and Ricardo Lorenz. She has taught on the faculties of Eastern Michigan University, the University of Central Florida, Bethune-Cookman University, the University of Florida, Valencia, and Seminole Community Colleges, and remains active as a teacher, adjudicator, composer, arranger and free-lance artist, both nationally and internationally.

Robertson currently serves as Visiting Assistant Professor of Tuba and Euphonium/Jazz at the University of Central Arkansas where she is tubist in the Pinnacle Brass and teaches the Jazz Ensemble II. She is the Chair/Chief Editor of the International Tuba and Euphonium Press, and serves on the Board of Directors of the Leonard Falcone Tuba and Euphonium Festival, the International Tuba and Euphonium Association (ITEA), and the International Women’s Brass Conference (IWBC). She has served as President of the IWBC and as a conference host in 2010 and 2006. She has also served as Euphonium and Member of the International Tuba and Euphonium Association (ITEA) and was the featured artist on the cover of the ITEA Journal (Vol. 38:1, Fall 2010). Two of Gail’s original works have also been featured Gems in the ITEA Journal (Jazz Encounter No. 1 - Gem Series No. 22, Vol. 38:1, Fall 2010, and Allegro et Andantango - Gem Series No. 33, Vol. 41:3, Spring 2014).

Gail was recently awarded the 2014 Clifford Bevan Award for Excellence in Research for her document, “Restoring the Euphonium’s Legacy as Cello of the Wind Band.” Her original work for brass quintet, Tower Guard Tribute, was awarded honorable mention by the 2014 International Alliance for Women in Music’s Patsy Lu competition. In May 2009, Gail recorded a new CD with Dr. Stacy Baker, Alex Thio, and Dr. Deb Eastwood, called “SymbiosisDuo.” SYMBIOSISDUO released their second CD, “Playground,” in February 2015. Several of the works recorded by the duo were newly commissioned works written especially for the duo. Composers include: Franz Cibulka, Jim Self, James Grant, Christopher Marshall, Brian Balmages, Chris Sharp, Kimberly Archer, T.O. Sterrett, and Phillip Bimstein.

In 2007, Gail received Tau Beta Sigma’s highest honor, the “Outstanding Service to Music Award.” She has also been a clinician for the MIDWEST Band and Orchestra Clinic in Chicago, the Florida Music Educators’ Association, the Michigan Music Conference, and numerous ITEA, IWBC, and United States Army Tuba and Euphonium Conferences.

Robertson has toured the U.S., Europe, China, and Japan with Keith Brion’s “New Sousa Band,” the Brass Band of Battle Creek, the Monarch Brass, the Athena Brass Band, and the Brass Band of Central Florida. She has also performed with the Boston Symphony Orchestra, the Detroit Symphony Orchestra, the Ann Arbor Symphony, the River City Brass Band, Jack Daniel’s Silver Cornet Band, Euphoniums Unlimited, Symphonia, the Orlando based “Horns and Pipes” Brass and Percussion Ensemble, and SYMBIOSISDUO. Her published works and arrangements are available through GAR MUSIC, Euphonium.com, and Tuba-Euphonium Press. As a Willson Euphonium Artist, Robertson’s euphonium of choice is a Willson 2950TA with a bronze Warburton/Gail Robertson mouthpiece.

grobertson@uca.edu

www.GailRobertson.com