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THE EUPHONIUM MUSIC OF FRANÇOIS GLORIEUX: A PERFORMER'S GUIDE
TO HIS CONCERTO FOR EUPHONIUM AND SYMPHONY ORCHESTRA

A RESEARCH DOCUMENT

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DOCTOR OF MUSIC

Program of Wind and Percussion Performance

By

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ABSTRACT

Musicians have a responsibility to assess and perform new or extant music in order to present a larger body of repertoire to audiences. The purpose of this study is to introduce the euphonium music of the contemporary Belgian composer François Glorieux to the tuba-euphonium community. With numerous works written for the euphonium, Glorieux has made a significant contribution to the euphonium repertoire. Upon studying scores and listening to this composer's music, it is clear to me that his pieces deserve the serious study and attention of euphonium pedagogues and performers today. This project demonstrates the musical and pedagogical value of Glorieux's compositions by presenting a performer's guide to his Concerto for Euphonium and Symphony Orchestra. Indicative of Glorieux's style and approach to composition, this performer's guide is intended to encourage other euphoniumists to study and perform his music.

The document is divided into five chapters. After an introductory chapter, Chapter Two presents the biographies of François Glorieux, Nick Ost, the euphoniumist for whom the concerto was written, and a description of the genesis of the work. Chapter Three contains a detailed musical analysis of the Concerto for Euphonium, focusing on its form, style, harmonic language, and rhythm. Chapter Four discusses several performance and practice considerations for the music. Glorieux served as the artistic director for the recording *Glorioso*. This primary source provides rationale for musical decision making in the concerto. Additionally, I give original insight into the performance of this concerto by creating useful practice strategies based on preexisting etudes and method books that address technique, breathing, endurance,

articulation, and rhythm, as well as making original exercises meant to focus on problematic areas in the work. Together, Chapter Three and Chapter Four function as the performer's guide. Chapter Five presents a summary of the analysis and conclusions. After a bibliography, there is an appendix listing Glorieux's euphonium compositions and interview transcripts.

With permission from the composer, a score of the Concerto for Euphonium and Symphony Orchestra is attached at the end of the document. In promoting the orchestral version with this document, perhaps more composers will be inclined to write for the euphonium and orchestra, and hopefully more performers will seek that genre of literature. I believe Glorieux's Concerto for Euphonium contains exceptional musical and pedagogical value that will make it become a standard in the repertoire. The analysis shows that the work is colorful, challenging, and worthy of attention from the tuba-euphonium community. After studying and performing this concerto and the accompanying etudes and exercises, the performer will have gained an invaluable set of tools with which they can approach even more repertoire, including range, endurance, multiple tonguing, and articulation. With the aid of this performer's guide, it is my hope that the concerto will start to receive the attention from pedagogues and euphoniumists that it deserves.

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Neither this document nor my success as a musician and teacher would have been possible without the guidance of Professor Rex Martin. I am grateful to have had such a strong teacher and mentor. His support has been invaluable to my overall development as a musician. I am thankful for Professor Gail Williams and Dr. Bernard Dobroski for their participation in the project. Their assistance helped me through my doctoral studies and the completion of this document.

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To James and Lois Dickey

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CHAPTER ONE: INTRODUCTION

Purpose of the Study

Musicians have a responsibility to assess and perform new music in order to present a larger body of repertoire to audiences. The purpose of this study is to introduce the euphonium music of the contemporary Belgian composer François Glorieux to the tuba-euphonium community. With numerous works written for the euphonium that are regularly performed in Europe, he has made a significant contribution to the euphonium repertoire. This project demonstrates the musical and pedagogical value of Glorieux's compositions by presenting a performer's guide to his Concerto for Euphonium and Symphony Orchestra. Indicative of Glorieux's style and approach to composition, this performer's guide is intended to encourage other euphoniumists to study and perform his music.

Glorieux has achieved success around the world as a composer, soloist, conductor, and recording artist. His music is performed by prominent performers and pedagogues in Europe such as trombonist Tom Verschoore, euphoniumist Nick Ost, tubists Stefaan Moeskops and Bart Van Neyghem, violist Jaroslav Sveceny, and flutist Carlo Jans. It is my intent to demonstrate the musical and pedagogical value of Glorieux's compositions by concentrating on the Concerto for Euphonium and Symphony Orchestra, and in doing so this introduction and performer's guide will introduce Glorieux's euphonium music to the world.

Limitations

This study will include an introduction to François Glorieux: his personal background, education, life experiences, and his approach to music composition. The document will focus on

one work, the Concerto for Euphonium and Symphony Orchestra, a two-part composition that is approximately nineteen minutes long. The ability to go in-depth into one composition will prove to adequately explore Glorieux's euphonium music and his style. This concerto was originally conceived for euphonium and symphony orchestra, therefore the discussion and examples will refer to the full orchestral score. A full score is included at the end of the document.¹

Definition of Terms

The score used in this document calls for B-flat euphonium. It is a transposing part that sounds down a major ninth. Throughout the study, when a pitch or series of pitches is discussed concerning any instrument in the score, I will use the concert pitch names. For example, a printed C4 from the euphonium part will be referred to as a B-flat 2. Furthermore, octave designation for this study is centered around middle C on the keyboard, labeled C4. Octaves above and below will have a higher and lower number, respectively. See the figure below for the labeling for pitch classification:

Figure 1.1. Pitch Classification on the Keyboard



Methodology

In order to gain a better understanding of Glorieux's Concerto for Euphonium, the study will be guided by several leading questions. The questions include the following:

- 1) What is the history of the Concerto for Euphonium? Why was it written? How did it come to be commissioned and what steps were involved in its creation?

¹ With permission from François Glorieux, a self-published copy of the Concerto for Euphonium and Symphony Orchestra is included after the appendix of this document.

- 2) How is the Concerto for Euphonium indicative of the composer's style?
- 3) How is the work organized, and what are its substantial features concerning form, style, harmonic language, and rhythm?
- 4) What strategies and techniques are available to ensure an informed performance of the work and to conquer the technical demands of the concerto?
- 5) What is the significance of this music? What are its contributions to the euphonium repertoire?

I will show my analysis of the concerto in a chart that outlines the overall design, thematic content and relationships, tonal centers, and other salient details. These charts will help to lend clarity to the organization of the concerto, and this is the first study to have done a detailed analysis of the concerto, which I hope will clarify Glorieux's musical language for other euphoniumists.

The bulk of the analysis will concentrate on Glorieux's harmonic and thematic schemes. Rooted in tonality, Glorieux's music has a tendency to utilize traditional tonality and musical forms, but the inclusion of non-traditional chord progressions and root movement, dissonances, and alterations of thematic material produce a dramatic effect and give more unity to particular sections.

The musical examples in this document will illustrate my analytical and interpretive arguments. The concerto is important in the euphonium repertoire because it builds upon the euphonium's emerging reputation as an orchestral solo instrument. Glorieux has created a piano reduction of the piece, thus enabling soloists to study and perform this piece outside the context of a full orchestra.

In the sections dedicated to the pedagogy and performance practice considerations for this concerto, I will offer practice techniques intended to help a performer overcome technical obstacles in difficult passages. Difficult passages include multiple tonguing, various articulation combinations, wide intervals, dynamics, and rapid scalar passages. I will also give advice concerning ensemble issues such as balance, tone color, cadences and arrivals, and the overall shaping and phrasing of melodic lines. The recording *Glorioso* is a primary source for this project, largely because Glorieux served as the artistic director for the album. In that capacity, the composer was able to exert his influence on making musical decisions. Incorporating these decisions will offer authenticity to the interpretation of the concerto. Specific sections will be addressed in which I will offer performance and practice suggestions. It is in these sections that one will find original techniques from the author as well as adaptations of standard etudes and method books with which a euphonium player may already be familiar.

Organization of the Study

The performer's guide for François Glorieux's Concerto for Euphonium and Symphony Orchestra will be divided into five chapters. The first chapter will condense several topics into one coherent unit. Topics include the introduction to the study and its purpose, relevance, a justification, the questions that will guide the study, a review of related literature, and an overview of the concerto as a genre. Additionally, part of this chapter will examine the development of the euphonium and its role as a solo instrument. Chapter Two will contain the biographical sketches of François Glorieux and Nick Ost, the euphoniumist for whom this concerto was written, as well as a description of the genesis of the euphonium concerto. Chapter Three will present sections dedicated to the musical analysis of the piece. Chapter Four will discuss practice and performance considerations relevant to the concerto. Together, those two

chapters function as a performer's guide. The final chapter will provide a summary and conclusions, drawing from sources in the document in order to make conjectures about the future of the euphonium repertoire and this particular concerto. There will be a biography and an appendix that lists Glorieux's published euphonium music.

Review of the Related Literature

In order to place François Glorieux and the Concerto for Euphonium in the context of the euphonium repertoire, it is imperative to understand the origins of the concerto as a genre, the development of the euphonium, and the way in which the euphonium evolved into a solo instrument. Glorieux's music is a continuation of the previous generations of composers that aimed to write quality music for this solo instrument. Like many concertos of composers in the past, the euphonium concerto is indicative of Glorieux's style, and it occupies a significant place in his compositional output. I will concisely review performance guides as an analytical tool for major pieces of solo repertoire. Finally, this section will review literature and materials relevant to François Glorieux.

The Concerto as a Genre

Many scholars have researched the history and development of the concerto as a genre. Two prominent studies are Michael Thomas Roeder's *A History of the Concerto* and Robert Layton's *A Guide to the Concerto*.

Roeder's *A History of the Concerto* is an exhaustive study of the changing role of the soloist, the development of instruments, the ever-changing function of music in society, cultural influences, and the stories of selected individual composers. This book traces the concerto from the Baroque period to present day. Roeder begins by discussing the principle of the concerto. While the term "concerto" meant something different to every composer, there were certain

beliefs and characteristics held in common. Chief among these are contrasts between soloist and the opposing instrumental force, as well as the chance for virtuosic display and intense musical expression.²

Roeder divides the book into four parts: The Baroque Concerto, the Classical Concerto, the Romantic Concerto, and the Twentieth-Century Concerto. The individual sections address issues such as style, form, trends, and representative composers of each time period. This book presents much helpful information for professional and advanced amateur musicians wanting to know more about the concerto.

Robert Layton's *A Guide to the Concerto* is a collection of thirteen essays written by musicologists, performers, conductors, and composers. Topics span from the Baroque period to the modern era. Certain chapters identify stylistic trends pertinent to particular time periods, but others explore the concertos of specific composers such as W. A. Mozart and Beethoven. The overall impression of this book is that it is a narrative that traces the evolution of the concerto with a broad and historical approach. As Donald Tovey, a British musicologist from the 1930s, put it, "Nothing in human life or history is much more thrilling or of more ancient and universal experience than the antithesis of the individual and the crowd; an antithesis which is familiar in every degree from flat opposition to harmonious reconciliation."³ It is this way of thinking that governs the layout and content of this text.

Chapter Ten, dedicated to the modern concerto, is especially pertinent to this study. The two authors, Harold Truscott and Arnold Whittall, summarize the development of the concerto through the eyes of modern composers. The impression that modern composers have concerning

² Michael Thomas Roeder, *A History of the Concerto* (Portland: Amadeus Press, 1994), 13.

³ Robert Layton, ed., *A Guide to the Concerto* (Oxford: Oxford University Press, 1988), xiii.

the concerto is that it should culminate in a unique composition, one that is both indicative of a composer's style yet one that can stand alone as a significant work.

The Development of the Euphonium and its Role as a Solo Instrument

The historical details, musical examples, and photographs in Clifford Bevan's *The Tuba Family* detail the changes in the design of the low brass instruments and reveal little-known facts about the euphonium and tuba. Chapter Four traces the history of the euphonium and tenor tuba. In 1838, Carl W. Moritz of Berlin constructed a tenor tuba pitched in B-flat. The instrument had a large bore and had four valves, two for each hand. This kind of tenor tuba was replaced by the *euphonion*, invented by Sommer of Weimar. It was like the existing tenor tuba but with an even larger bore. The label of "tenor tuba" is still used in translation for the modern euphonium by some performers. The term is also used in English-speaking countries when one refers to a group of tubas pitched in various keys. It is applied to both euphoniums and baritones as opposed to bass tubas of a lower pitch.⁴

Hans Kunitz argues that the Sommer instrument was a tenor instrument of narrower bore than its predecessor, later becoming known as *Baritonhorn*, *Bariton*, or *Baryton*, and sometimes *Tenorbasshorn* or *Tenorbass*. As early as 1829, Wieprecht's new instrumentation for trumpet bands included a three-valve *Tenorbasshorn* in B. Baines states that this could have been a wider bore version of the *Tenorhorn* and a likely prototype of the euphonium. This theory is also supported by the subsequent sporadic German use of *Tenorbasshorn* for euphonium and *Tenorhorn* for the baritone.

With the advent of the euphonium came a concern about its function and relationship with other instruments. A comparison of the euphonium's range with that of the ophicleide

⁴ Clifford Bevan, *The Tuba Family*, 2nd edition (Winchester: Piccolo Press, 2000), 90.

shows that if the older instrument is labeled as bass, then it would follow to label the euphonium also as bass. Some scholars contend that ophicleide parts should be performed on the euphonium rather than the tuba.⁵ The euphonium is the same pitch as the *saxhorn-basse* and is approximately in the same range as the cello. When used in an orchestra, it frequently doubles the bass tuba at the octave, thus making the bass tuba a contrabass instrument. Berlioz once said of the bass tuba that, "its position in the trumpet family is exactly equivalent to that of the double bass in the violin family."⁶ In the band setting, the euphonium plays a largely tenor role, therefore one can surmise that the euphonium can fulfill both a tenor and a bass role. The euphonium is often referred to as the "cello of the band." Blaikley's 1874 invention of the compensating valve system completed the design of the euphonium, therefore enabling the instrument to perform in the gap between the pedal B-flat 1 and E2.⁷

The development of the euphonium as a solo instrument is best addressed in *The Cambridge Companion to Brass Instruments*. The thirteenth chapter discusses the British brass band tradition in the nineteenth and twentieth centuries. Until 1820, many serious musical performances were the domain of aristocrats and the wealthy bourgeoisie. It later became commonplace for amateurs regardless of social class to have access to brass instruments in both Europe and America. With more people playing and hearing these instruments, knowledge of individual instruments spread and, in some cases, the great performers of these instruments achieved fame and social status. A reason for the increased popularity of brass instruments was

⁵ Ibid, 91.

⁶ Ibid, 92.

⁷ Ibid, 92.

the innovation of valves, which allowed them to play all the chromatic pitches like other instruments. They were also less expensive and more people could own them.⁸

The standard brass band instrumentation includes two euphoniums and two baritones. The main soloist in a brass band continues to be the principal cornet, but the euphonium took on the role of a soloist and leader by the middle of the nineteenth century because of its lyrical and technical capabilities as well as its inherently rich, tenor voice.⁹ In concert bands, military bands, and the brass band, the euphonium is considered the prime tenor or bass soloist after such instruments as the clarinet or cornet.¹⁰

While the euphonium secured a place as a soloist in the brass band, it was rarely featured in the orchestra. In fact, its first appearance in the orchestra was accidental. Richard Strauss's *Don Quixote* was premiered in 1898 and *Ein Heldenleben* in the following year. Both pieces contained a part for the tenor tuba, but critics reported that the first performances, in Cologne and Frankfurt, were unsatisfactory. In December 1899, the Strauss conductor Ernst von Schuch was preparing his orchestra to perform *Don Quixote*. Schuch wrote, "My tenor tuba player cannot play the part well, and I have therefore arranged for a *Baryton* (euphonium) tomorrow."¹¹ Strauss later took credit for this, claiming, "I myself have frequently written a single tenor tuba in B-flat as the higher octave of the bass tuba; but performances have shown that, as a melodic instrument, the euphonium (more frequently used in military bands) is much better suited for this than the rough and clumsy Wagner tubas with their demonic tone."¹² Perhaps Schuch's tenor tuba player had played a Wagner tuba in those rehearsals. Strauss had the opportunity to hear the

⁸ Trevor Herbert and John Wallace, *The Cambridge Companion to Brass Instruments* (Cambridge: Cambridge University Press, 1997), 178.

⁹ Ibid, 183.

¹⁰ Clifford Bevan, 94.

¹¹ Ibid, 96.

¹² Ibid, 96.

technical and lyrical capabilities of the euphonium when the Sousa band visited Berlin in 1900 as he not only attended all the concerts, but, according to several of the band members, all the rehearsals, too.¹³

The Euphonium Concerto in the Twentieth and Twenty-First Centuries

The 2007 *Guide to the Euphonium Repertoire: The Euphonium Source Book* discusses the euphonium and its repertoire from the instrument's origins to circa July 2005. The editors, most of whom are euphonium performers and pedagogues, present information pertaining to the history of the euphonium, solo music for the euphonium in various combinations, chamber music, transcriptions, excerpts, method books, etudes, repertoire guides, discography, selected composer and performer biographies, bibliography, and a section dedicated to equipment. Consisting of approximately 564 pages, this text is a definitive source for euphonium literature. Especially relevant to this study are the sections that list repertoire for euphonium and wind band, euphonium and brass ensemble, and the euphonium and orchestra. It is in these sections where one can begin to see the growth of euphonium concerto repertoire in the twentieth and twenty-first century.

Over time, as the popularity of the brasses spread, people began to develop an understanding and appreciation of the euphonium as a member of an ensemble and more importantly as a solo instrument. One of the first concertos for euphonium is Amilcare Ponchielli's *Concerto per Flicorno Basso*. Written in 1872, it is a large-scale work for the valved tenor brass instrument. *Flicorno basso* and *bombardino* are interchangeable Italian terms used to refer to a tenor brass instrument like the euphonium. Lyrical and challenging, the piece includes numerous technical demands as well as contrasting lyrical themes throughout the work.

¹³ Ibid, 97.

After a long introduction, the principal theme goes through a series of variations that grow more and more technically demanding.¹⁴

Since the late 1960s, the euphonium solo repertoire has included pieces such as Warner Hutchison's *Sonatina* (1966), Donald White's *Lyric Suite* (1970), Gordon Jacob's *Fantasia* (1973), and Jan Bach's *Concert Variations* (1978). It was not until the early 1970s that euphoniumists saw their first original concertos. The British composer Joseph Horovitz composed his *Euphonium Concerto* in 1972, and Trevor Groom gave its premiere performance. In three movements, it follows the standard fast-slow-fast concerto movement plan. The piece has become standard in the repertoire and has appeared on the lists for many euphonium solo competitions.¹⁵

After the Horovitz concerto, it is around this time that composers began writing more frequently for the euphonium in a concerto role. The euphonium concerto repertoire contains many different styles. One such style is the euphonium and band, like William Brusick's *Concerto for Euphonium* from 2008 or Juraj Filas's *Concerto for Euphonium* from 2002.¹⁶ Michael Grady wrote a concerto for euphonium and piano in 1992, having originally intended to compose a euphonium-piano duo.¹⁷ The *Concerto for Euphonium, Symphonic Brass, and Timpani* by Walter Ross from 1993 is an example of the combination of the euphonium with non-traditional opposing forces. This exciting and unusual concerto departs from the traditional

¹⁴ Amilcare Ponchielli, *Concerto per Flicorno Basso*, liner notes (Annedale: Tuba-Euphonium Press, 1994), n. p.

¹⁵ Lloyd E. Bone and Eric Paull, eds., *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Bloomington: Indiana University Press, 2007), 47.

¹⁶ *Ibid.*, 98.

¹⁷ *Ibid.*, 42.

soloist-orchestra combination by placing the euphonium in the context of an orchestral brass section.¹⁸

The Performance Guide Model for Research and Analysis

Many doctoral theses related to the fields of music performance, pedagogy, and conducting follow the performance guide format because it is content-specific for a performance-based degree. These documents present a composition from the performer's perspective, highlighting significant formal and musical events, thematic content, harmonic and thematic design, ensemble issues, as well as suggestions for practicing and performing the music in recital. In the field of euphonium performance, several studies exist in the performance guide idiom. Example theses include Brian Meixner's "A Pedagogical Study and Practice Guide for Significant Original Euphonium Solo Compositions for the Undergraduate Level Student," Patrick Stuckemeyer's "A Pedagogical Approach to the Teaching of Six Selected Formative Euphonium Recital Pieces: Annotations, Exercises, and Recording," as well as Christopher Buckley's "A Performance Guide for 'Pearls I' and 'Pearls II' by Roland Szentpali." All these documents address the performance and pedagogy of the euphonium literature.

Performance guides for other instruments are also helpful for the biographical and performance guide approach relevant to this study. Regina Parks's "The Saxophone Music of Juan Orrego-Salas: A Biography and Performer's Guide for Four Works" introduces Juan Orrego-Salas, a noted Latin American composer little performed by the North American saxophone community. Another important thesis relevant to this study is Brian Winegardner's "A Performer's Guide to the Concertos for Trumpet and Orchestra by Lowell Liebermann and John Williams." This particular document is related to this study of François Glorieux because it

¹⁸ Ibid, 61.

analyzes a significant concerto of a prominent composer from the perspective of the performer by including pedagogical insight to ensure a musically informed performance of the piece.

Studies of François Glorieux and His Style

Glorieux maintains a personal website. In 2010, producer and director Dimke Haeghen created a DVD that outlines Glorieux's career entitled *François Glorieux: A Musical Portrait*. With Dutch dialogue and English subtitles, the documentary presents biographical information about the composer and interviews with many leading professional musicians throughout Europe. Glorieux appears in *Baker's Biographical Dictionary of Musicians* (United States), *Grove Music* (England), *Dictionnaire biographique des musiciens* (France), *Nederlandse Larousse Encyclopedie* (The Netherlands), *Algemene Muziek Encyclopedie* (Denmark), *Handboek van de Muziekgeschiedenis* (The Netherlands), and the *International Who's Who in Music* (United States).

Glorieux's compositional style has attracted many critical accolades. Paul A. Snook from *Fanfare* has said, "The phenomenon Glorieux demonstrates in all his works has the same high level of facility, finesse, melodic charm, professionalism and is highly recommended to the auditory sensualist."¹⁹ Andrew Cottonaro from the *Daily Courier News* in Elgin, Illinois has summarized Glorieux's style in the following statement:

Glorieux is a contemporary composer, but one who shuns avant-garde and cerebral music. His forms are free and allow for the full scope of his invention. While this is composed music, it has the flair of improvisation and fantasy created for the moment when it is sounded. There are echoes of the impressionism of Debussy and Ravel. There is a strong element of jazz and blues and even Latin American rhythms. At other times, there is a lyric vein that might recall café songs. Further, there are abrupt shifts in volume, tempo, and rhythm. All of this is fused into a distinct sound, the composer's own 'voice.' And it is a voice of great appeal. François Glorieux's greatest virtue is easy to define: he has the

¹⁹ *Glorious Sound: Home of François Glorieux*. Ed. Regis Glorieux. N. p., (Accessed 1 November 2011), <www.francoisglorieux.com>.

fatal appeal of deadly charm. Whatever the particular music might be, there is wit, refinement, and cosmopolitan sophistication.²⁰

Glorieux attempts to write music that is enjoyable to play and to listen to. Live performances are a breeding ground for new ideas and innovation. When asked about what type of music he composes, he struggles to define his style. Glorieux composes accessible music that has instant emotional appeal to his audiences. Glorieux has composed ballet music, solo literature, chamber music, vocal music, orchestral pieces, as well as several jazz-inspired compositions and arrangements. His compositions express an affinity for melody and rich tonal colors. His harmonic writing is often tertian with the occasional use of quartal or quintal constructions. Glorieux's early admiration for the jazz orchestra of Stan Kenton has undoubtedly inspired his predilection for extended tertian harmonies. These harmonies, along with tonal triads, create a rich and resonant palette that function as the foundation of his pieces.²¹

²⁰ Ibid, n. p.

²¹ *François Glorieux: A Musical Portrait*. Directed by Dimke Haeghen. (Antwerp, Belgium: DI-M Production, 2010). DVD recording.

CHAPTER TWO: BIOGRAPHICAL INFORMATION

Biography of François Glorieux

François Glorieux, born in Courtrai, Belgium on August 27, 1932, is a musician known throughout Europe, the United States, Latin America, Canada, Japan, the Middle East, and Africa. Glorieux was raised in a musical family. His father was an accomplished violinist, and his mother was a pianist, teacher, and vocalist. His mother played a significant role in his musical education.²² A versatile musician, he has worked as a composer, pianist, conductor, arranger, music critic, and educator. Glorieux has a busy performance schedule, and he taught at the Royal Conservatory of Ghent (1977 to 1997) and Yale University (1972 to 1979). Additionally, he has served as the artistic director of the International Piano Master Class in Antwerp, Belgium.²³ Glorieux embraces many diverse musical styles and has collaborated with classical musicians such as André Cluytens, Arthur Rubinstein, Yves Nat, Hiroyuki Iwaki, Enrique Jorda, Raphael Frübeck de Burgos, as well as popular and jazz musicians such as Michael Jackson, Stan Kenton, Stéphane Grappelli, Paul McCartney, Toots Thielemans, Annie Girardot, and Dionne Warwick.

Glorieux started to compose at an early age in spite of having no formal training. At age six, the young boy could play melodies and accurately harmonize them. Though this ability astounded his teachers, Glorieux chose to focus on piano. Already a naturally gifted composer,

²² *François Glorieux: A Musical Portrait*. Directed by Dimke Haeghen. (Antwerp, Belgium: DI-M Production, 2010). DVD recording.

²³ François Glorieux, interview with author, Pullman, WA, November 6, 2012.

Glorieux spent more time building his international performing career.²⁴ He toured with the Belgian conductor and pianist André Cluytens in Germany and Austria, performing operas such as *Madama Butterfly*, *La traviata*, *Les Huguenots*, *Schwanda the Bagpiper*, and *Salome*. Glorieux recalled later in life that performing under his teacher's baton had been a formative experience. In 1948, at the age of sixteen, Glorieux heard Stan Kenton's popular jazz orchestra live in concert. In 1953, the young composer met Stan Kenton after attending a live performance. Upon meeting the young man, Kenton said "Write something for me!"²⁵ Kenton asked Glorieux to write for his jazz orchestra, but he was too shy to take on such a project. Many years later, in 1976, Glorieux composed *Tribute to Stan Kenton* and toured with Kenton's ensemble that same year.²⁶

Striving to take advantage of as many musical opportunities as possible, Glorieux participated in *Jeugd en Muziek* (Youth and Music), founded in Brussels in 1945. Glorieux's artistic sensibilities were a good match for the group, of which he became president in 1959. By the age of seventeen, he had won many prizes as a pianist and composer. Glorieux decided at a young age to promote classical music to young people, a goal he later realized in tens of countries and in five different languages.²⁷

As a conductor, Glorieux continued to build his international reputation by conducting orchestras and wind bands in the United States, England, Czechoslovakia, and his native Belgium. Equally dedicated to the piano, he continued to make solo appearances throughout Europe with the Hamburger Symphoniker, L'Orchestre Colonne, Orchestre de la Suisse

²⁴ *François Glorieux: A Musical Portrait*. Directed by Dimke Haeghen. (Antwerp, Belgium: DI-M Production, 2010). DVD recording.

²⁵ Ibid.

²⁶ François Glorieux, interview with author, Pullman, WA, November 6, 2012.

²⁷ *François Glorieux: A Musical Portrait*. Directed by Dimke Haeghen. (Antwerp, Belgium: DI-M Production, 2010). DVD recording.

Romande, and the Münchner Rundfunkorchester. Additionally, he founded instrumental ensembles, most notably the Panoramic Trio and the Revivat Scaldis Chamber Orchestra, both of which have made numerous commercial recordings of his music. Glorieux has conducted and performed for kings, queens, and young audiences all around the world.²⁸

An early fondness for British composers inspired Glorieux's senior thesis on Frederick Delius, Ralph Vaughan Williams, Gustav Holst, Arthur Bliss, William Walton, Benjamin Britten, and Edward Elgar, which earned him a first class music degree from the Ghent Royal College of Music in 1951. He later completed a higher piano diploma in 1953. Glorieux's teacher, Marcel Gazelle, who played collaborative piano with Yehudi Menuhin, had encouraged Glorieux to learn Rachmaninov's Third Piano Concerto, but Glorieux insisted on playing one by Sir Arthur Bliss. His outstanding performance earned the highest honors bestowed by the board of examiners at the conservatory, an event that had not occurred in the past three decades.

Sir Arthur Bliss, deeply touched by the young virtuoso's championship of his music, forged a personal relationship with Glorieux. At the International Festival of Ostend, Glorieux gave the world premiere of Bliss's Piano Sonata. Glorieux later performed the Bliss Piano Concerto in Antwerp with the Philharmonic Orchestra, conducted by the Spanish conductor Rafael Frübeck de Burgos.²⁹

In 1978, Glorieux produced a recording of some of his own works with the Locke Brass Consort of London. He conducted this group in the Queen Elizabeth Hall in Antwerp, and later toured with the ensemble throughout Europe. Impressed with his leadership, the BBC Radio Orchestra appointed him as principal guest conductor. Wishing to expand his conducting career

²⁸ *François Glorieux: A Musical Portrait*. Directed by Dimke Haeghen. (Antwerp, Belgium: DI-M Production, 2010). DVD recording.

²⁹ François Glorieux, "François Glorieux: The British Connection" (Antwerp, Belgium: www.francoisglorieux.com, 2011), 1.

and to serve as a principal conductor, Glorieux took the advice of Stan Kenton and formed his own orchestra in 1979. During a tour of the United Kingdom in the middle of 1983, his "Tribute to Stan Kenton" concert series received praises from music critics. Charlie Hackett from *The Journal of the Frank Sinatra Music Society* remarked, "I have seen many, many big band shows over the years, but would rate his as one of the finest. The sound is electrifying."³⁰ Additionally, Caroline Morris of *Mercury and Herald Weekending* stated, "The most amazing pianist, composer, conductor, and arranger I have ever had the privilege to hear in action, that is François Glorieux...Add an arranging and composing ability that must surely be unequaled in the world today and you have the magnificent gift of the Belgian François."³¹

Glorieux's career as a guest lecturer, pianist, and conductor expanded rapidly, but in spite of his busy performing schedule, he composed and arranged a considerable amount of new music. In 1990, he was appointed as the principal conductor of the National Symphony Orchestra in the United Kingdom. His tours and performances attracted a large following. Typical programs included works by his beloved English composers Ralph Vaughan Williams, Frederick Delius, and Edward Elgar. He programmed his original compositions and some arrangements of pop music as requested by pop star Michael Jackson.³² Jackson and Glorieux recorded for Epic Records, and this professional connection led to a lasting friendship and collaboration.³³

Two of Glorieux's solo piano recordings, entitled *Glorieux Plays the Beatles* and *From Bach to Bartok*, are best sellers. *Glorieux Plays the Beatles* is improvisatory in style. Extracting

³⁰ François Glorieux, "François Glorieux: The British Connection" (Antwerp, Belgium: www.francoisglorieux.com, 2011), 2.

³¹ *Ibid.*, 2.

³² *Ibid.*, 2.

³³ *François Glorieux: A Musical Portrait*. Directed by Dimke Haeghen. (Antwerp, Belgium: DI-M Production, 2010). DVD recording.

famous melodies from the British group's songs, Glorieux transforms them into the style of a Mozart piano sonata. With more than 2,500 piano recitals in North America, South America, and Central America to his credit, his performances still attract large audiences.³⁴ Glorieux currently lives outside Antwerp, Belgium where he dedicates his time to playing piano and composing new works. In celebration of the fifty-fifth anniversary of the start of his career, he concertized around Europe with recitals called "Glorieux and Friends." He is now published with Metropolis and HAFABRA. The bulk of his recent compositional output focuses on solo piano, with pieces such as *Prelude to Solitude*, *Slavonic Friendship*, and *Oriental Nostalgia*. Another current project is a piece for two horns and organ.³⁵

Biography of Nick Ost

International euphonium soloist Nick Ost was born in Antwerp, Belgium on May 15, 1976. He began his musical studies at age eleven at the Jozef Pauly Municipal Academy for Music and Word in Ekeren. After five years, he continued his studies at the Kunsthumaniora in his hometown of Antwerp. His primary euphonium teacher was Bart van Neyghem, a prominent tubist and brass band conductor in Europe. Ost later attended the Royal Conservatory of Ghent and earned his undergraduate degree with distinction. Upon completing his undergraduate degree, Ost went to the Royal Flemish Conservatoire as a student of Frans Violet. Ost earned his Master of Music degree from that institution in 1999 with highest distinction.³⁶

An award-winning soloist, Ost has earned top prizes in many of the world's most distinguished brass competitions, including the Flemish Brass Band Federation Conference, the International Tuba-Euphonium Conference, and both the European Solo Championships and

³⁴ François Glorieux, "François Glorieux: The British Connection" (Antwerp, Belgium: www.francoisglorieux.com, 2011), 3.

³⁵ François Glorieux, interview with author, Pullman, WA, November 20, 2012.

³⁶ Nick Ost, interview with author, Pullman, WA, February 10, 2012.

British Solo Championships in 2004 and 2005, respectively.³⁷ While pursuing all these solo activities, Ost made a living as a professional euphoniumist in the Royal Symphonic Band of the Belgian Guides, an ensemble with which he has toured Europe and made numerous professional recordings. Additional ensembles with which Ost has recorded include the Symphonic Youth Orchestra of Flanders, and concerts on euphonium and bass trumpet with the La Monnaie, the Brussels Philharmonic, the Philharmonic Orchestra of Flanders, and the Flemish Opera.³⁸

While maintaining an active performance career, Ost returned to school and completed another graduate degree in music harmony at the Royal Conservatory of Brussels in 2006. He later turned his attention to conducting and earned a master's degree in orchestral conducting in 2008, with highest distinction, from the Lemmens Institute Leuven as a student of Edmond Saveniers. Ost currently serves as the principal conductor of the Tomra Brass Band in Tomrefjord, Norway and the Stordal Horn Musikklag in Stordal, Norway. He has received recognition for his work by earning third prize in the European Conductor's Competition in 2011.³⁹

Presently, Ost is a visiting brass lecturer at the Lemmens Institute Leuven in Lueven, Belgium and teaches brass at the Ørskog Kulturskule in Ørskog, Norway. As a soloist, he performs regularly with François Glorieux. The pair collaborated to produce Ost's first solo recording with the Revivat Scaldis Chamber Orchestra entitled *Euphonic Moods*. Ost gave the world premiere of Glorieux's Concerto for Euphonium and Symphony Orchestra with the Brussels Philharmonic, Glorieux conducting.⁴⁰ Dedicated to chamber music, Ost and members of the Flanders Tuba Quartet recorded *Explorations!*, a project that focused on the brass chamber

³⁷ Nick Ost, interview with author, Pullman, WA, February 10, 2012.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid.

music of François Glorieux. Ost continues to perform Glorieux's music, especially the Fantasy for Euphonium and the Concerto for Euphonium. Glorieux and Ost occasionally perform *Twilight*, *Romantic Waltz*, and the *Elegy for Euphonium, Violin, and Piano*.⁴¹

The Genesis of the Concerto for Euphonium and Symphony Orchestra

François Glorieux and Nick Ost first met at the Conservatory of Ghent in 1994 while Glorieux held a lecturer position and Ost was a young music student. After several chamber music coachings, Ost approached Glorieux about writing music for the euphonium. At this point he had never written for the euphonium. Impressed with the lyrical and technical capabilities of the euphonium, Glorieux proceeded to write approximately thirty works for the instrument. In reflecting on his experience with composing for the euphonium, he remarks that it "created a new and exciting combination of romantic and sensual colors that was completely different from before."⁴² He has paired the euphonium with various ensemble forces including orchestra, symphonic band, brass band, piano, strings, as well as other tubas and euphoniums. His compositional efforts produced pieces such as *Harbour Lights*, *Contrasts*, and *Di Capriccio*, all of which led to the solo compositions including the Concerto for Euphonium, Fantasy for Euphonium, and the Concertino for Euphonium.⁴³

Ost envisioned a large-scale work for euphonium and a large ensemble. Because the euphonium is seldom heard as a solo concerto instrument, the possibilities of partnering it with an orchestra excited him.⁴⁴ The instrumentation was for strings, winds, and percussion, a combination in which Glorieux was skilled. Glorieux began composing the concerto in 1999. Having performed numerous concerts and recitals together, they communicated regularly about

⁴¹ Nick Ost, interview with author, Pullman, WA, February 10, 2012.

⁴² François Glorieux, interview with author, Pullman, WA, November 20, 2012.

⁴³ Ibid.

⁴⁴ Nick Ost, interview by author, Pullman, WA, February 10, 2012.

euphonium-specific issues. Ost believes their musical collaborations helped to produce a work that was idiomatic yet demanding for the solo performer. Glorieux would play excerpts of the concerto from memory to see if Ost enjoyed the melodies, the structure, and of course to determine if the piece was possible to play. Regarding the creation of the Concerto for

Euphonium, Ost recalls:

The funniest thing was that I never saw it written down. He sat at the piano and showed me what he was thinking of, just trying the leaps. One day he finished it, so I was very curious as to how the whole part would be, but he still did not write it down. It was finished in his head. Two weeks later, he wrote (manuscript) the whole symphonic score down, directly as a clean version.⁴⁵

⁴⁵ Nick Ost, interview by author, Pullman, WA, February 10, 2012.

CHAPTER THREE: ANALYSIS OF THE CONCERTO FOR EUPHONIUM AND SYMPHONY ORCHESTRA

Musical Analysis of Part I

Part I of François Glorieux's Concerto for Euphonium and Symphony Orchestra comprises several contrasting themes that he wrote in basic sketch form. His goal was to unite this body of themes into a coherent whole, therefore creating a concerto with diversity in tempo, style, character, and atmosphere, and the resulting form of the piece was the product of this combination.⁴⁶ The concerto is scored for euphonium, two flutes (second flute also piccolo), two oboes, two B-flat clarinets, two bassoons, four horns, three C trumpets, two tenor trombones, bass trombone, tuba, four timpani, mixed percussion, and strings.

Following an introduction, the form of Part I is a large-scale ternary, in which three large sections are divided into smaller yet substantial sections. Furthermore, this ternary is classified as compound ternary because each of the three larger sections is a self-contained unit. The revised cadenza that returns later in the movement (including a dominant pedal) functions as a retransition in Glorieux's sonata form-like procedure. The movement concludes with a brief coda. Although there are similarities to sonata form, I maintain that the form is in fact large-scale ternary because of the way Glorieux treats the tonal and thematic relationships.

Glorieux denotes individual sections with changes such as tonal center, thematic contrast, function, atmosphere, and allusion to previously heard material. Large sections are also separated by transitions. These transitions either emphasize a dominant pedal point or they shift from one tonal center to another by means of chord planing, a technique Glorieux borrowed from

⁴⁶ François Glorieux, interview with the author, Pullman, WA, November 20, 2012.

the music of Claude Debussy, Stan Kenton, and Frederick Delius.⁴⁷ In chord planing, the chords move in parallel motion with logical voice-leading, flexibly shifting between tonalities. The following table illustrates an outline of the first movement, highlighting its themes, tonal centers, and other important details.

Table 3.1. Glorieux, Concerto for Euphonium, Part I, outline of form and other salient features

Section	Subsection	Measures	Theme	Significant Tonal Center(s)
Introduction	Cadenza	1-20	scales/arpeggios	F minor
A	Introduction	21-35	ostinato	F minor
	1	36-62	A and A'	F minor
	Transition	63-66	planing chords	A \flat major (unstable)
	2	67-107	B and B'	A \flat major
B	1	108-123	C and C'	D \flat major
	Transition	124-131	planing chords	D \flat major (unstable)
	1	132-142	C	D \flat major
Introduction material	Cadenza, now metered	143-163	scales/arpeggios	F minor
A'	1	164-191	A and A'	F minor
Coda	none	192-197	scales	F major (Picardy)

⁴⁷ François Glorieux, interview with the author, Pullman, WA, November 20, 2012.

Part I begins with a twenty-measure introduction that establishes the tonic key of F minor. This introduction, marked *Allegro brioso*, functions as a dominant prolongation that prepares for the tonic resolution in m. 21. The first chord, a second inversion F minor seventh chord with an added second, appears in the muted trumpets and trombones with a *sfp*. After a timpani roll and a fleeting septuplet figure in the violins, this brass chord is bolstered with the same chord punctuated by the full orchestra. When the solo euphonium enters in m. 2, the composer's instruction is *Cadenza poco ad lib*. The sweeping melodic lines in the euphonium traverse the key of F minor by means of rapid scalar fragments and arpeggios. At m. 8, a similar gesture to that of m. 1 occurs in the orchestra. This time, however, the chord sounding is a G \flat major seventh chord, followed by a resolution to G \flat major (all with a dominant pedal C). This G \flat major chord is the Neapolitan chord in F minor, and it functions in the traditional sense as a preparation for the dominant chord that arrives later in m. 16.

Figure 3.1. Glorieux, Concerto for Euphonium, Part I, mm. 1-7⁴⁸

Allegro brioso $\text{♩} = 144$

FL 1
FL 2
2 Ob.
2 Cl.
2 Bsn.
Hn. 1
Hn. 2
3 C Tpt.
2 Tbn.
B. Tbn.
Tuba
Timp.
Euph.
Vin. I
Vin. II
Vln.
Vc.
Cb.

p *f* *Cadenza poco ad lib* *aniracato e cresce.* *esp*

⁴⁸ All musical examples in the text of this document are reprinted with permission from the composer. The score is self-published. The euphonium and piano version is published by Glorious Sound.

In m. 15, the gesture found in mm. 1 and 8 reappears, only now it is a fully voiced dominant seventh chord with an added flat ninth. After this chord, the soloist performs a melodic line that descends to the euphonium's lowest tessitura, D \flat 1 and C1, scale degrees \flat 6 and 5 in F minor. Following this dominant prolongation, the anticipated tonic chord arrives on the downbeat of m. 21. Glorieux's preference for extending tonality with non-traditional and extended tertian harmonies is evident. The introduction expresses a large-scale tonal progression masked by both its length and melodic interjections from the euphonium.

Glorieux makes frequent use of ostinato figures in this movement. The incorporation of an ostinato helps demarcate formal divisions in the music, and it establishes tonal centers for new themes about to be heard. Once initiated, the ostinato assumes a supportive role, providing rhythmic energy and forward motion that does not distract the listener from the virtuosic writing in the euphonium. The first ostinato begins in m. 21 and serves as introductory material for the A section. Based in F minor, it oscillates between tonic and dominant scale degrees in the trombones and tuba, followed by an echo in the bassoons and horns.

Figure 3.2. Glorieux, Concerto for Euphonium, Part I, mm. 21-24

The image displays a musical score for the first part of the concerto, measures 21 through 24. The score is arranged in a system of seven staves, each representing a different instrument. From top to bottom, the staves are: 2 Bsn. (Bassoon), Hn. in F 1 (Horn in F), Hn. in F 2 (Horn in F), 3 C Tpt. (3 Trumpets in C), 2 Tbn. (2 Trombones), B. Tbn. (Baritone Trombone), and Tuba. The key signature is one flat (F minor), and the time signature is 8/8. The music begins with a dynamic marking of *ff* (fortissimo) in measure 21. In measure 22, the Bsn. part changes to *fp* (pianissimo). The Hn. in F 1 and Hn. in F 2 parts also change to *fp* in measure 22. The 2 Tbn. and B. Tbn. parts continue with *ff*. The Tuba part continues with *ff*. The score shows a variety of rhythmic patterns, including eighth notes and sixteenth notes, and rests.

At a brisk tempo, theme A begins with the anacrusis to m. 36. A new ostinato starts in m. 36 that quickly performs a supportive role for the euphonium. This ostinato, also in F minor, employs asymmetric meter. The trombone, tuba, and percussion sections (with the later addition of strings) present the eight eighth notes in a measure with a 3+3+2 grouping, thus implying a time signature of 8/8. Theme A initially combines florid melodic writing contrasted by sustained tones that provide brief moments of repose for the euphoniumist. The first statement of this theme in mm. 36-43 is immediately elaborated at m. 44, therefore labeled theme A'. Music that once appeared as a sustained tone is now embellished with scalar fragments and arpeggios that travel away from the static harmony provided by the ostinato. The scalar fragments are a

combination of diatonic and chromatic pitch collections, both of which link one idea to another and join a cadence with its corresponding resolution (see Figure 3.4).

Figure 3.3. Glorieux, Concerto for Euphonium, Part I, mm. 36-39

The musical score for Figure 3.3 consists of six staves, each representing a different instrument or percussion part. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The score is divided into four measures.

- 2 Tbn.:** Bass clef, playing a rhythmic pattern of eighth notes with a dynamic marking of *f*.
- B. Tbn.:** Bass clef, playing a rhythmic pattern of eighth notes with a dynamic marking of *f*.
- Tuba:** Bass clef, playing a rhythmic pattern of eighth notes with a dynamic marking of *f*.
- S.D. (Snare Drum):** Treble clef, playing a rhythmic pattern of eighth notes with a dynamic marking of *f* and the instruction "with metal brushes".
- Claves:** Treble clef, playing a rhythmic pattern of eighth notes with a dynamic marking of *mf*.
- Euph. (Euphonium):** Treble clef, playing a melodic line with a dynamic marking of *f*.

Figure 3.4. Glorieux, Concerto for Euphonium, Part I, mm. 44-47

The musical score for Figure 3.4, Glorieux, Concerto for Euphonium, Part I, mm. 44-47, is presented in a multi-staff format. The instruments and their parts are as follows:

- S.D.** (Soprano Drum): Features a rhythmic pattern of eighth notes with accents, marked *f*.
- Marimba**: Features a rhythmic pattern of eighth notes with accents, marked *f*.
- Maracas**: Features a rhythmic pattern of eighth notes with accents, marked *f* *secco*.
- Claves**: Features a rhythmic pattern of eighth notes with accents, marked *f*.
- Euph.** (Euphonium): Features a melodic line with accents and a dynamic marking of *f*.
- Vln. I** (Violin I): Features a rhythmic pattern of eighth notes with accents, marked *f*.
- Vln. II** (Violin II): Features a rhythmic pattern of eighth notes with accents, marked *f*.
- Vla.** (Viola): Features a rhythmic pattern of eighth notes with accents, marked *f*.
- Vc.** (Violoncello): Features a rhythmic pattern of eighth notes with accents, marked *f*.
- Cb.** (Contrabass): Features a rhythmic pattern of eighth notes with accents, marked *f*.

The score is in 4/4 time and features a strong rhythmic pattern with accents and dynamic markings. The key signature is one flat (B-flat major or D minor). The music is marked *f* (forte) throughout.

The music between rehearsal letters G and H portrays a typical Glorieux compositional tool. In this section, we can observe Glorieux's predilection for soloist virtuosity above a homophonic accompaniment. This particular segment is a four-measure link to the closing portion of theme A and theme A'. Stated with muted trumpets and trombones, mm. 52 and 53 include strongly punctuated E \flat minor (add 9) chords and G \flat major (add 2) chords in rhythmic unison while mm. 54 and 55 contain quintal chords planing downward to a C major chord in m. 55. This chord progression propels the music forward while simultaneously enabling the ear to focus on the rapid sixteenth notes in the euphonium. The segment from rehearsal letters G to H also functions as an extended dominant preparation for the tonic resolution at the downbeat of Rehearsal H. Though only four measures long, this small section stands in clear contrast to the previous material, changing the orchestration and abandoning the ostinato.

Following the ascending melodic line to Rehearsal H, descending gestures in the euphonium and the end of the orchestral ostinato create a sense of closure. Measures 56-62 prepare the listener for a change in color, mood, and style. Beginning at m. 63, the flutes, oboes, clarinets, bassoons, and horns perform a series of planing chords that modulate from F minor to its relative major key of A \flat major by m. 67. The example below shows the chord progression found from mm. 63-66. The progression is not traditional, yet it borrows ideas from traditional tonal practice. The chords are mainly triadic, and most non-traditional harmonies support F minor and A \flat major. Related by transposition, the chords express smooth voice leading passed through the instrumental groups, and the resulting chords are intended to be colorful and connective for the impending arrival of theme B.⁴⁹

Figure 3.6. Glorieux, Concerto for Euphonium, Part I, mm. 63-66

The musical score for measures 63-66 is presented in a system of seven staves. The key signature is F minor (three flats) and the time signature is 4/4. A rehearsal mark 'I' is located above the first measure. The staves are labeled as follows: Fl. 1, Fl. 2, 2 Ob., 2 Cl., 2 Bsn., Hn. 1, and Hn. 2. The flute parts (Fl. 1 and Fl. 2) and the bassoon part (2 Bsn.) feature melodic lines with slurs and dynamics of *p*. The oboe part (2 Ob.) and clarinet part (2 Cl.) play chords with dynamics of *p*. The horn parts (Hn. 1 and Hn. 2) play chords with dynamics of *pp* and are marked *senza sord.* (without mutes). The score shows a series of planing chords that modulate from F minor to its relative major key of A \flat major by measure 67.

⁴⁹ Ibid, November 26, 2012.

Though the key signature does not change at m. 67, the tonal center shifts from F minor to its relative $A\flat$ major. Scored for strings, a new ostinato at a slower tempo provides a stark contrast from the character of the previous thematic section. This ostinato in the cellos and basses combines a rhythmic figure outlining scale degrees 1 and 5 with an energetic, martial idea in the violins and violas. The ostinato begins at *mf* but immediately fades into the background to a gentle *pp*. Theme B appears with the anacrusis to m. 69. At a slower tempo than theme A, theme B explores the more lyrical capabilities of the euphonium in the context of cascading melodic gestures. The melodic line features scales and arpeggios written in the middle of the euphonium's accessible playing range.

Figure 3.7. Glorieux, Concerto for Euphonium, Part I, mm. 67-70

J poco meno mosso $\text{♩} = 132$

The musical score consists of six staves:

- Euph.**: Euphonium part, starting with a melodic line in measure 69, marked *mp*.
- Vln. I**: Violin I part, playing a rhythmic ostinato, marked *mf* in measure 67 and *pp* in measure 69.
- Vln. II**: Violin II part, playing a rhythmic ostinato, marked *mf* in measure 67 and *pp* in measure 69.
- Vla.**: Viola part, playing a rhythmic ostinato, marked *mf* in measure 67 and *pp* in measure 69.
- Vc.**: Violoncello part, playing a rhythmic ostinato, marked *mf* in measure 67 and *pp* in measure 69. Includes the instruction *pizz.* (pizzicato).
- Cb.**: Contrabasso part, playing a rhythmic ostinato, marked *mf* in measure 67 and *pp* in measure 69. Includes the instruction *pizz.* (pizzicato).

Beginning in m. 77, the euphonium and orchestra exchange melodic roles. Until this moment, the euphonium has been the primary source of principal thematic content. At this juncture, the first flute plays theme B while the euphonium performs a contrasting yet related theme, labeled theme B'. The fact that this new theme is marked *espressivo* indicates it is not simply decorative; rather, it is a substantial musical idea that demands attention. Theme B' is related to theme B in both key and rhythmic profile, except now theme B' in the euphonium supports theme B in the flute and later the upper woodwinds. In an imitative fashion, when the woodwinds perform an idea that rises and falls, the euphonium answers with a similar notion. The contours of theme B and theme B' are similar, therefore they complement one another nicely. While this musical conversation occurs in the foreground, the strings provide another layer of complexity. Marked with a tremolo, the gestures in the violins, violas, and cellos (with an A \flat pedal in the bass) provide a sound not yet heard in the piece. The tremolo produces a thin, veiled effect that enables the strings to remain in the background of the flute and euphonium duet. The bass A \flat pedal also prepares for the arrival of D \flat major in m. 81.

Figure 3.8. Glorieux, Concerto for Euphonium, Part I, mm. 77-81

The musical score for Figure 3.8 consists of the following parts and markings:

- Fl. I:** Melodic line with dynamics *ff*.
- Picc.:** Melodic line with dynamics *ff*.
- 2 Ob.:** Melodic line with dynamics *ff*.
- 2 Cl.:** Melodic line with dynamics *ff*.
- 2 Bsn.:** Melodic line with dynamics *ff*.
- Sus. cym.:** Percussion part with dynamics *pp* and *mf*.
- Tri.:** Percussion part with dynamics *mf*.
- Euph.:** Melodic line with dynamics *mf* and *ff*, marked *espressivo*.
- Vln. I & II:** Violin parts with rhythmic accompaniment.
- Vla.:** Viola part with rhythmic accompaniment.
- Vc.:** Violoncello part with rhythmic accompaniment.
- Cb.:** Contrabass part with dynamics *mf* and *ff*, marked *arco* and *div.*

Rehearsal L (m. 85) to Rehearsal M (m.95) combines an ostinato-like figure in the muted trumpets and trombones with an expansion of theme B' in the euphonium. Measures 85-94 provide a brief return to F minor. This return, established by the strings, articulates F minor and C major chords in mm. 87 and 88. The homophonic texture set against the independent euphonium resembles the construction of a previous section, Rehearsal G to H. Since the keys of

F minor and A \flat major are closely related, there is no disturbance in the harmonic design of the piece. This section merely connects theme B' to the reprise of theme B by experimenting with various timbres and instrumental pairings.

When theme B returns, it is partnered with the same string ostinato from m. 67. This reprise in mm. 95-100 is concluded with another sense of conclusion. The upper woodwinds (starting in m. 102) echo the euphonium and come to a point of rest at m. 104. Here the music modulates to D \flat major with the bassoon solo. Executed smoothly and seamlessly, the bassoon solo connects A \flat major to D \flat major in its four-bar link to Rehearsal O.

Figure 3.9. Glorieux, Concerto for Euphonium, Part I, mm. 101-108

The musical score for Figure 3.9, Glorieux, Concerto for Euphonium, Part I, mm. 101-108, is presented in a standard orchestral format. The score includes staves for Fl. I, 2 Ob., 2 Cl., 2 Bsn., Euph., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is F minor (three flats). The time signature is common time (C). The score includes dynamics such as *p* (piano) and a *rit.* (ritardando) marking. A rehearsal mark 'O' is present above the Fl. I staff, with the tempo marking 'Lento nostalgico' below it. The Euphonium part features a melodic line starting in m. 102, which is echoed by the upper woodwinds. The bassoon part has a solo starting in m. 104.

Marked *lento nostalgico*, m. 108 signals the beginning of the B section with its change in style, character, tempo, and key. A new violin and viola ostinato characterized by syncopation partners with a D \flat pedal in the bass. This ostinato ushers in theme C in the solo euphonium in m. 109. Theme C is slow, smooth, connected, and sentimental. Its diatonic pitches are not always part of the new key of D \flat major, but they function as chromatically colorful passing tones. A significant feature of theme C for the euphonium is the slurred ascending major sixth and minor sixth. These wider intervals have been absent from previous themes.

At other moments in the piece when the euphonium has the initial statement of a new theme, the orchestra has played a purely supportive role, typically manifested by an ostinato. Theme C, introduced with the string ostinato, combines with not a contrasting theme, but a gently moving cello idea in m. 109 marked *ben cantabile*. This is significant because the composer provides a stylistic marking that embellishes the euphonium melody. The cello line gains increasingly more melodic prominence with the inclusion of triplet figures in m. 113, a gesture already heard in the euphonium. The cello fades into the musical texture by m. 114.

Figure 3.10. Glorieux, Concerto for Euphonium, Part I, mm. 108-116

The musical score is presented in two systems. The first system includes staves for Euphonium (Euph.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Euphonium part begins with a melodic line marked *mp* and *ben cantabile*. The string parts provide a harmonic accompaniment, with the Violin I and II parts marked *p* and the Viola and Violoncello parts marked *p*. The Contrabasso part is marked *p* and *arco*. The second system continues the Euphonium and string parts, with the Euphonium part marked *mp* and *ben cantabile*. The string parts continue their accompaniment, with the Violin I and II parts marked *p* and the Viola and Violoncello parts marked *p*. The Contrabasso part is marked *p* and *arco*.

Similar in design to Rehearsal K, Rehearsal P in m. 117 pairs theme C in the solo clarinet with a contrasting yet related theme C' in the euphonium. The syncopated string ostinato and cello countermelody perform a supportive role during this euphonium and clarinet duo. Theme C' contains sustained tones and longer rhythmic values than theme C, both of which contribute to this theme's individual character and mood. In an effort to explore a colorful tonal palette, the downbeat of m. 117 is a $D\flat$ major chord with the third in the solo euphonium and m. 118 is a C major chord with the third in the euphonium. The music later begins to tonally meander with the inclusion of increasingly more accidentals, but this tonal exploration is meant to prepare for a change in atmosphere at Rehearsal Q of m. 124.

Figure 3.11. Glorieux, Concerto for Euphonium, Part I, mm. 117-120

The musical score for Figure 3.11 consists of seven staves, each with a rehearsal mark 'P' in a box at the beginning. The staves are labeled as follows from top to bottom: 2 Cl., Euph., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The 2 Cl. staff has a dynamic marking of *mp* and the instruction *molto espressivo*. The Euph. staff has a dynamic marking of *p*. The Vln. I, Vln. II, Vla., Vc., and Cb. staves all have a dynamic marking of *pp*. The score shows a melodic line for the 2 Cl. and Euph. instruments, and a syncopated ostinato for the strings. The music is in a 4/4 time signature.

Measure 124 marks the beginning of an extended transition. Here, the euphonium rests while the muted trumpets recall fragments of theme C and theme C'. There is prominent parallel motion in the transition, often including parallel fifths and parallel octaves. From the outset of this transition, three two-bar segments provide quickly changing timbres as the tune is passed through the contrasting instrumental families. The initial statement, labeled *p*, at m. 124 is for muted trumpets, followed by a *mf* statement by the upper woodwinds in m. 126, and lastly the string section in m. 128 at *ff*. The orchestral accompaniment is dramatically reduced to another clarinet solo in mm. 130-131 that gradually comes to rest on scale degrees 5 and 4 in $D\flat$ major.

Figure 3.12. Glorieux, Concerto for Euphonium, Part I, mm. 124-131

The musical score for measures 124-131 of Glorieux's Concerto for Euphonium, Part I, is presented in a standard orchestral layout. The tempo is marked 'Poco meno mosso' with a quarter note equal to 90. The key signature is $D\flat$ major. The score includes staves for Flute 1 and 2, Oboe 2, Clarinet 2, 3 Trumpets, Violin I and II, Viola, Violoncello, and Contrabass. The woodwinds and trumpets play a melodic line with parallel motion, while the trumpets play a rhythmic accompaniment with 'con sord. cup'. The initial statement is marked *p* at m. 124, followed by a *mf* statement by the upper woodwinds in m. 126, and lastly the string section in m. 128 at *ff*. The orchestral accompaniment is dramatically reduced to another clarinet solo in mm. 130-131 that gradually comes to rest on scale degrees 5 and 4 in $D\flat$ major.

The image shows a page of a musical score for rehearsal R to S. The score is arranged in two systems of staves. The first system includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 2 (2 Ob.), Clarinet 2 (2 Cl.), and 3 Trumpets (3 C Tpt.). The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key signature of three flats and a 2/4 time signature. The first system shows mostly rests for the woodwinds and trumpets. The Clarinet 2 part has a solo marked 'solo primo' starting in the second measure, with a dynamic marking of 'p' and the instruction 'calmo'. The string parts (Vln. I, Vln. II, Via., Vc., Cb.) are playing a rhythmic pattern with a dynamic marking of 'ff'.

Rehearsal R to S indicates the completion of the B section. After a one-measure duo in the horn and vibraphone, theme C in the euphonium returns with a syncopated string ostinato. The euphonium and strings appear with a new background consisting of muted horn (mm. 135-136) and a bassoon solo (mm. 137-138). The change in color and texture provides a transparent backdrop for the final statement of theme C. Not only do the participating instrumental forces express a tone color change, they also slowly fade away, therefore contributing to the *rallentando e morendo al fine* indicated in m. 137. As the orchestra is gradually removed, the texture is reduced to the solo euphonium that sustains a singular B \flat 3 in m. 142.

The serene atmosphere at the end of the B section is suddenly transformed back to the bold and energetic setting from the outset of the concerto. The opening cadenza material reappears in m. 144 now as a metered melodic line. This familiar material in the foreground, supported by a dominant pedal (reminiscent of sonata form) in the timpani with *messa di voce* gestures, is decorated with aggressive *sffz* interjections from the trombones. Marked with *glissandi*, the timpanist provides a new color in this A' section by performing the notes D \flat 3, C3, and B \flat 3 on the same drum head. This effect is similar to a portamento achieved by quickly shifting the drum's pitch with the foot pedal while the note still sounds.

Figure 3.13. Glorieux, Concerto for Euphonium, Part I, mm. 144-155, solo euphonium

Allegro brioso ♩ = 144

The musical score for the solo euphonium part, measures 144-155, is presented in four staves. The tempo is marked 'Allegro brioso' with a quarter note equal to 144. The key signature has two flats. The music begins with a dynamic of *ff* and includes various articulations such as accents and slurs. The score features several quintuplets (marked with a '5') and dynamic changes, including *mp* and *sempre ff*. The piece concludes with a double bar line.

Following the sparsely accompanied reprise of the opening statement, the exchange of G Locrian scalar fragments between the euphonium and strings creates a chasing effect. The imitative nature of this dialogue between mm. 156-159 culminates in a *tutti* string statement in m. 160 that declaims scale degrees 2, $\flat 6$, 5, $\sharp 7$, $\flat 3$, $\flat 6$, and 5. Connective diatonic and chromatic collections in the euphonium ascend from C3 to G4, an idea in preparation for the return of the A section and theme A at m. 164.

The restatement of theme A in m. 164 is closely aligned with its original statement heard in m. 34. It includes the asymmetrically metered *F* minor ostinato. Though the original statement is voiced for trombones, tuba, snare drum (with brushes), and claves, this revised ostinato calls for bassoons, horns, tuba, timpani, snare drum (with drumsticks), cabaza, and tambourine. Theme A' returns with the anacrusis to Rehearsal V. The previous wind section is replaced by strings to cover the ostinato while the euphonium and first trumpet engage in an imitative, chase-like dialogue of theme A'. Gradually changing colors from what was heard in the first A section, a sonorous, sweeping horn gesture in m. 173 adds another layer to the texture. Increasing the intensity and expanding the orchestra help heighten the drama with the restatement of the A section. While the piece has consistently included tertian harmonies with the occasional use of quartal or quintal constructions, the double-inflected seventh chords in mm. 184 and 185, C!7 and B \flat !7 respectively, illustrate the composer's inclination to break free from the rules of tonal harmony to exploit their dramatic effect. These double-inflected seventh chords sounding in the strings provide a tense resolution to the bold ensemble statement in m. 186.

Figure 3.14. Glorieux, Concerto for Euphonium, Part I, mm. 184-185

The musical score for Figure 3.14 consists of six staves. From top to bottom, they are labeled: Euph., Vin. I, Vin. II, Vla., Vc., and Cb. The music is in 4/4 time and has a key signature of three flats. The Euphonium part (Euph.) features a melodic line with a slur over the final two measures. The string parts (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment of eighth notes.

The full orchestral *ff* in m. 186 is the climax of the movement in which the orchestra contributes to the rich texture in three different ways. The first and most prominent group (flute, piccolo, trumpets, violins, viola, and cello) states an augmented version of theme A that soars above the rest of the ensemble. A second group containing oboes, clarinets, and horns performs ascending scalar figures. While the horns ascend with only eighth notes, the oboes and clarinets rise with a series of sixteenth notes. The rapid reiteration of these pitches sounds similar to the string tremolo previously heard in the piece. A third layer includes the bassoons, trombones, tuba, percussion, and bass. Initiated with a *fp*, these sustained tones provide a surge in dynamic and energy heightened by the sudden crescendos. These three contrasting layers, in addition to the solo euphonium, assist in creating a strong sense of finality.

Figure 3.15. Glorieux, Concerto for Euphonium, Part I, mm. 186-189

The musical score is arranged in a standard orchestral format. The instruments listed on the left side of the page are:

- Fl. 1
- Picc.
- 2 Ob.
- 2 Cl.
- 2 Ban.
- Hr. 1
- Hr. 2
- C Tpt.
- 2 Tbn.
- B. Tbn.
- Tuba
- Timp.
- S.D.
- Cym.
- Tam
- Tamb.
- Euph.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features a variety of musical notations, including notes, rests, and dynamic markings. The dynamics *sf* and *sfz* are prominently used throughout the piece. A box labeled 'X' is located in the upper left corner of the first staff.

Part I finishes with a six-measure coda in F major beginning in m. 192. This coda asserts tonic at the end of a ternary structure. Labeled *piu mosso*, this brief section is unlike any previous material and provides the final punctuation for Part I. The *tutti* orchestra punctuates F major chords with a *sff* articulation while the euphonium plays a technical filigree in m. 192 immediately restated an octave higher in m. 193. Ascending to a $D\flat 5$, the euphonium sings above an abrasively fluttertongued $G(\flat 5)$ and $G\flat$ chord in the piccolo and brass sections until its final descent to C3 in the last measure. The final *sffz* F major chord confirms the tonic (with a Picardy third) and emphatically declares the end of the movement.

Musical Analysis of Part II

Part II of François Glorieux's Concerto for Euphonium and Symphony Orchestra is a theme and variations borrowed from one of his first piano compositions, simply titled Theme and Variations. At age eighteen, he did not develop the theme extensively until its reappearance in this piece for euphonium. While the piano piece and this concerto are based on the same theme, the resulting variations are unrelated.⁵⁰ Lyrical and expressive, this theme is transformed by a series of variations that creates a significant and idiomatic work for the euphonium. Below is a table that outlines the design of Part II.

Table 3.2. Glorieux, Concerto for Euphonium, Part II, outline of form and other salient features

Section	Measures	Tonal Center	Style/Characteristics
Principal theme	1-25	G minor	Allegro amabile
Variation 1	26-51	G minor	Andantino espressivo
Variation 2	52-86	G minor	Dance—saltarello
Variation 3	87-122	G major	Andante coloroso
Variation 4	123-158	G minor/unstable	Andantino misterioso
Cadenza	159-167	G minor/ B \flat major	Improvisatory
Variation 5	168-203	B \flat major/ D \flat major	Allegro con brio
Variation 6	204-229	B \flat minor	Allegretto—jazzy
Variation 7	230-259	B \flat minor/ D \flat major	Presto—finale
Coda	260-274	B \flat major	Presto

⁵⁰François Glorieux, interview with author, Pullman, WA, November 28, 2012.

Part II is based on one principal theme. The relationship between the form of Part I and the form of the theme on which Part II is based is related by a similar formal scheme. While Part I expressed a compound ternary form, this new principal theme closely resembles small ternary. Small ternary rests upon two notions for its design. The first unit is a relatively closed unit followed by a section marked by contrasting content and organization. Finally, the original unit returns but in a style that permits total closure of the theme.⁵¹ This formal scheme is indicated in letter notation as A-B-A', and its three sections are termed exposition, contrasting middle, and recapitulation, respectively. For this theme, the first A section contains one period of two four-bar phrases in G minor. The B section is structured in the same way, but it includes G minor and the relative B \flat major. A', now slightly reharmonized, contains a similar period but with one additional measure to firmly conclude the theme in G minor. Scored sparsely for euphonium and pizzicato cello and bass, the principal theme is clearly outlined in the first 25 measures (see Figure 3.17).

⁵¹ William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 71.

Figure 3.17. Glorieux, Concerto for Euphonium, Part II, mm. 1-25

TEMA
Allegro amabile

Euphonium

Violoncello

Contrabass

p pizz. *mf*

p pizz. *mf*

p *mf*

A

Euph.

Vc.

Cb.

mf *mp*

mf *mp*

mf *mp*

B

Euph.

Vc.

Cb.

p

p *mp* *p* *pp* *ppp*

p *mp* *p* *pp* *ppp*

Variation I at m. 26, marked *Andantino espressivo*, is closely related to the initial theme as it begins with its augmented version in the cello (*arco*) with string embellishments.

Continuing in G minor, the music now includes a more colorful accompaniment with the addition of ninth chords (mm. 28 and 29), major seventh chords (beat 3 of m. 29), followed by a departure to B \flat major in m. 30 with a similar extended tertian structure. In the background, the euphonium interjects with short melodic statements that introduce triplets, a foreshadowing of the upcoming dance variation. Measure 34 signals a chain of dominant seventh chords (mm. 34-37) and diminished triads (mm. 38-39). This variation ends with the return of the augmented theme (again in the cello) in m. 42 with parallel planing chords which pass from the upper woodwinds to the strings, finally coming to rest on tonic G minor.

Scored for a pair of bassoons, the dance-like Variation II begins in the style of a *saltarello*. Still in G minor, the bassoons outline the dance rhythm and style with open fifths (G 2 and D 3) before the euphonium enters with the anacrusis to m. 54. At *mp*, the pulsating rhythm and dance-like nature of the melody moves the music forward with minimal scoring in the strings. The *fp* G \flat 9 chord punctuated in the horns, trombones, tuba, and timpani at m. 62 abruptly changes the color of the variation (see Figure 3.16). With the later addition of woodwinds in m. 64, this variation involves the entire orchestral wind section, thus exploring more tone colors.

Figure 3.18. Glorieux, Concerto for Euphonium, Part II, mm. 62-65

The musical score for Figure 3.18 consists of ten staves. The top five staves are for woodwinds: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 2 (2 Ob.), Clarinet 2 (2 Cl.), and Bassoon 2 (2 Bsn.). The bottom five staves are for brass and percussion: Horn 1 (Hn. 1), Horn 2 (Hn. 2), Bass Trombone (B. Tbn.), Tuba, and Timpani (Timp.). The Euphonium (Euph.) part is on the bottom-most staff. The score is in 3/4 time with a key signature of one flat. Dynamics include *mf* (mezzo-forte), *fp* (fortissimo piano), and *f* (forte). A rehearsal mark 'E' is placed above the first staff at the beginning of the excerpt.

To close this variation, an *accelerando* occurs beginning in m. 76. As the euphonium ascends from G₂ (m. 76) to G₄ (m. 84), the tuba-bassoon duo starts a rising and falling imitative gesture that eventually morphs into a flute-bassoon duo that climbs to F_{#4} and F_{#6}. Sustaining a G₄, the euphonium prepares for the punctuation of tonic G minor in the woodwinds (m. 85) and pizzicato strings in m. 86.

Figure 3.19. Glorieux, Concerto for Euphonium, Part II, mm. 76-86

Variation III signals a tonal departure from the previous variations. Now in the key of G major, the parallel major, the principal theme appears in augmentation once again. The beginning of this variation, scored for euphonium and strings, is characterized by its counterpoint and suspensions. Measures 87-94 hint at G major, before the meandering chain of dominant chords (mm. 95-98) and parallel motion in the strings.

Figure 3.20. Glorieux, Concerto for Euphonium, Part II, mm. 95-102

The musical score consists of five staves. The top staff is for Euphonium (Euph.), starting with a G4 and marked with dynamics *f*, *mp*, and *mf*. The second staff is for Violin 2 (Vln. 2), the third for Viola (Vla.), the fourth for Violoncello (Vc.), and the fifth for Contrabass (Cb.). All string parts play a rhythmic pattern with dynamics *f*, *mp*, and *mf*. A key signature change to Bb major is indicated by a flat sign on the B line of the Cb. staff.

As the strings and euphonium perform a *diminuendo* by m. 106, there is a sudden *f* entrance of trumpets and trombones. Loosely in G major, the brass exhibit similar writing previously heard in the strings, except the contrast provides a new layer to the timbre. As the trumpets and trombones conclude their statement in Bb major, the key shifts gradually back to G major in a slow passage scored for strings. The *tutti* orchestra arrives in m. 115. Clearly in G major, the theme appears voiced in all the woodwinds, horns, timpani, solo euphonium, and strings. The euphonium's B in m. 118 temporarily becomes the tonic with the appearance of a B major triad in first inversion, resulting in a mediant third relationship between G major and B major. After this harmonic shift, Variation III ends with euphonium and strings in G major.

Figure 3.21. Glorieux, Concerto for Euphonium, Part II, mm. 115-118

I

Fl. 1
ff

Fl. 2
ff

2 Ob.
ff

2 Cl.
ff

2 Bsn.
ff

Hn. 1
f

Hn. 2
f

Timp.
f

Euph.
ff

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff

Cb.
ff

Part II has thus been confined to the tonic G minor, its relative major of B \flat major, and its parallel major of G major. These keys are elaborated and embellished with the inclusion of extended tertian chords, jazz-influenced chords, and the incorporation of chord planing and non-harmonic tones. Variation IV, though rooted in the tonic G minor and relative B \flat major, is unlike the previous variations because of its contrast in both thematic development and sense of key. Marked by parallelism, the initial parallel fifths construction in the trombones and tuba of m. 123 creates a new atmosphere and prepares the listener for what is coming next. When the euphonium enters in m. 125, it presents the theme as a fragment of the contrasting middle section of the principal theme. That contrasting middle contained a series of ascending and descending eighth-note gestures. Its reconstruction contains a similar rhythmic profile with a series of rising and falling thirds.

Figure 3.22. Glorieux, Concerto for Euphonium, Part II, mm. 123-127

VAR IV
Andantino misterioso

II.

2 Tbn. *pp*

B. Tbn. *pp*

Tuba *pp*

Euph. *p*

The musical score consists of four staves. The top three staves (2 Tbn., B. Tbn., and Tuba) are in bass clef and play a series of parallel fifths, marked *pp*. The bottom staff (Euph.) is in treble clef and plays a melodic line marked *p*. The tempo is Andantino misterioso.

Following a nine-bar statement in mm. 123-131, the texture remains the same with solo euphonium, trombones, and tuba. The euphonium performs the rising and falling third idea from before but starts a minor third higher in m. 133. Though in G minor at the outset, any strong sense of G minor as tonic is weakened with the constant emphasis of parallel fifths and the inclusion of chords such as A minor (beat 3 of m. 132), C \flat major and B \flat major (m. 136), A \flat major (m. 138), and the G minor and G \flat major in m. 139. The section sounds unstable because of the lack of major and minor thirds, which is in direct contrast to the harmonically closed variations previously heard.

Figure 3.23. Glorieux, Concerto for Euphonium, Part II, mm. 132-139

The musical score for Figure 3.23 consists of four staves: 2 Tbn., B. Tbn., Tuba, and Euph. The key signature is G minor (one flat). The time signature is 3/4. A rehearsal mark 'J' is placed above the first staff at the beginning of the section. Dynamics are indicated as *pp* (pianissimo) and *mp* (mezzo-piano) for the brass instruments, and *mf* (mezzo-forte) for the euphonium. The euphonium part features a prominent melodic line with parallel motion, while the brass instruments provide a harmonic accompaniment with parallel motion.

So far, the instrumentation of Variation IV has featured only the timbres of trombones, tuba, and euphonium. The parallel motion in the accompaniment sounds open, reminiscent of chant and other Medieval period music. The higher tessitura and new instrumental colors at Rehearsal K (flute, piccolo, and glockenspiel) provide a strong contrast with the previous material. Rehearsal K sounds different from previous sections because of the prominence of upper voices, the melodic line in the trumpets, as well as the inclusion of the tam-tam and

Chinese temple blocks. Though Rehearsal K is constructed similarly to previous statements, the sound world is distinctly different. This type of dialogue continues to the end of the variation. The variation comes to rest in mm. 156-158 with one final statement of the parallel fifth motive in the flute, piccolo, oboes, and glockenspiel. Arriving on tonic G minor, the variation concludes with a soft tonic chord (see Figure 3.24). Of particular interest in this variation is the relative lack of participation from the euphonium. The soloist introduces the rising and falling third motive at the outset of the variation and at Rehearsal J, but following these two statements the euphonium is removed, therefore reducing the texture to a blend of mixed woodwinds, brass, and percussion.

Figure 3.24. Glorieux, Concerto for Euphonium, Part II, mm. 156-158

The musical score for Figure 3.24 is a page from a score for Glorieux's Concerto for Euphonium, Part II, measures 156-158. The score is written for a full orchestra and includes the following parts: Fl. 1, Picc., 2 Ob., Hrn. 1&2, 3 C Tpt., 2 Tbn., B. Tbn., Tuba, Glock., Blocks, and Cym. The tempo is marked 'Tranquillo' and the performance style is 'longo'. The dynamics are marked as *mp*, *pp*, and *ppp*. The score shows a cadenza for the euphonium, which is the focus of the text below. The cadenza begins with a melodic fragment and modulates to B \flat major.

After the quiet and subdued ending of Variation IV, the euphonium boldly presents a cadenza linking Variation IV to Variation V. This cadenza signals the return of the soloist and recalls melodic fragments, mainly ascending scalar figures and falling thirds. Initially tonally ambiguous, the cadenza modulates to B \flat major with the introduction of dominant triads (m. 163), \flat VI (m. 164), $\text{vii}^\circ/\text{V}$ (m. 165), chromatically descending, angular lines (mm. 165-166), and

the A[°]7 chord outlined at the end of m. 167. This A[°]7 chord resolves to the B^b major chord in the strings on the downbeat of m. 168, the beginning of Variation V.

Figure 3.25. Glorieux, Concerto for Euphonium, Part II, mm. 163-168

The musical score for Figure 3.25 consists of six staves. The top staff is for Euphonium (Euph.), and the bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Euphonium part begins with a melodic line marked *poco meno mosso*, *mf*, and *cresc.*. It includes markings for *non legato*, *poco rit.*, and *dolce*. The string parts provide an ostinato accompaniment, with dynamics like *ff* and markings like *barbaro* and *non div.*. The score is labeled *VAR V Allegro con brio*.

The string material at the outset of Variation V is an ostinato. This is the first ostinato to appear in the movement, a tool prominently featured in Part I. This figure outlines a traditional chord progression in B^b major with tonic, secondary dominant, submediant, and dominant chords. The theme in the solo euphonium is bright and energetic, as instructed with the *allegro con brio*. The melody ascends to B^b4 yet remains mostly in an accessible range for the euphonium. Marked by anacrusic figuration with sixteenth notes and the alternation of emphasis on strong and weak beats, this tune exhibits a jovial character. This same tune abruptly modulates to D^b major at Rehearsal M. At Rehearsal M, the euphonium solo and string ostinato appear with a lovely countermelody in the horns. The horns provide a contrasting line characterized by longer, more sustained tones in contrast to the euphonium melody.

Figure 3.26. Glorieux, Concerto for Euphonium, Part II, mm. 176-182

The image shows a musical score for Figure 3.26, which is a section from the Concerto for Euphonium, Part II, measures 176-182. The score is arranged in a system with eight staves. From top to bottom, the staves are: Horn 1 (Hn. 1), Horn 2 (Hn. 2), Euphonium (Euph.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a variety of dynamics, including fortissimo (ff) and rinforzando. The Euphonium part is particularly prominent, with a melodic line that is supported by the horns and strings. The strings play a rhythmic ostinato pattern throughout the section.

After this dialogue among the euphonium, horns, and strings, the texture and timbre are dramatically altered at Rehearsal N. Reduced to oboes, clarinets, and the solo euphonium, the orchestration features imitative fragments of the Variation V melody paired with harmonic support from the low brass. Harmonically, mm. 183-190 modulate from $D\flat$ major to $B\flat$ major. The low brass complete the modulation in mm. 189-190 with a secondary dominant/dominant chord progression immediately followed by an ascending euphonium gesture that resolves to $B\flat$ major at m. 191. Rehearsal O (m. 191) contains the same string ostinato heard at the beginning of Variation V that now includes the bassoons. Additionally, the tambourine, the only percussion instrument used in this variation, is a new instrumental color that continues the ostinato rhythm in the background. The $B\flat$ major version of the main theme in the solo euphonium is answered by a one-beat canon in the flute, piccolo, oboe, and clarinet. This type of

musical dialogue indicates the climax of this variation, and the section comes to a close with a diminuendo and a disintegration of the orchestral ostinato.

Figure 3.27. Glorieux, Concerto for Euphonium, Part II, mm. 189-196

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl 1
- Picc.
- 2 Ob.
- 2 Cl.
- 2 Bas.
- 2 Tbn.
- B. Tbn.
- Tuba
- Tamb.
- Euph.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The Euphonium part includes dynamic markings: *mf*, *f*, and *sf*. The score is in common time (C) and features a complex rhythmic pattern in the woodwinds and strings.

This page of a musical score, numbered 65, contains the following parts and their musical content:

- Fl.** (Flute): Features a melodic line with many grace notes and slurs.
- Picc.** (Piccolo): Mirrors the flute part with similar grace notes and slurs.
- Ob.** (Oboe): Plays a melodic line with grace notes.
- B. Cl.** (Bass Clarinet): Plays a melodic line with grace notes.
- Bsn.** (Bassoon): Plays a rhythmic accompaniment of eighth notes.
- Trn.** (Trumpet): The staff is empty.
- B. Trn.** (Bass Trumpet): The staff is empty.
- Tuba**: The staff is empty.
- Tamb.** (Tambourine): Plays a rhythmic accompaniment of eighth notes.
- Euph.** (Euphonium): Plays a melodic line with grace notes.
- Vln. I** (Violin I): Plays a rhythmic accompaniment of eighth notes.
- Vln. II** (Violin II): Plays a rhythmic accompaniment of eighth notes.
- Vla.** (Viola): Plays a rhythmic accompaniment of eighth notes.
- Vc.** (Violoncello): Plays a rhythmic accompaniment of eighth notes.
- D.B.** (Double Bass): Plays a rhythmic accompaniment of eighth notes.

The quiet and transparent ending of Variation V segues into the beginning of Variation VI, marked *Allegretto (jazzy)*. Since the euphonium is a non-standard jazz ensemble instrument, a jazz-inspired variation is particularly noteworthy in the piece. Stan Kenton included the conical mellophonium in his jazz ensemble. The euphonium, also a conical instrument, is therefore related in timbre to the mellophonium.⁵² In a four-measure introduction, the pizzicato bass section outlines the new key of B♭ minor. With a softly swinging jazz rhythm in the percussion and a walking bass line, the euphonium introduces the main theme in its “jazz” form. This new theme matches the original theme in contour. This variation is complete with trombone interjections (mm. 210-211) and a shaking trumpet gesture in m. 212.

Figure 3.28. Glorieux, Concerto for Euphonium, Part II, mm. 208-212

The musical score for Figure 3.28 consists of five staves. The top staff is for 2 Tbn. (Tenor Trombone), the second for B. Tbn. (Baritone Trombone), the third for S.D. (Snare Drum), the fourth for Euph. (Euphonium), and the bottom for Cb. (Cello/Double Bass). The key signature is B-flat minor (three flats) and the time signature is common time (C). The score includes dynamic markings such as *mf* and *pizz.* (pizzicato). The S.D. part is marked with a soft swinging jazz rhythm with brushes. The Euph. part features a walking bass line with triplets and a *pizz.* marking. The Cb. part also features a walking bass line with triplets. The 2 Tbn. and B. Tbn. parts have triplets and a *mf* marking. The S.D. part has a *mf* marking and the instruction "(soft swinging jazz rhythm with brushes)".

⁵² François Glorieux, interview with author, Pullman, WA, November 20, 2012.

At Rehearsal Q in m. 216, sustained strings accompany the euphonium-rhythm section combination. This new color provides contrast from the previous instrumental pairings and prepares the listener for the climax of Variation VI. Following an ascending scalar figure from the solo euphonium, a horn slur to the downbeat of m. 224 indicates the closing section. At *ff*, the texture at m. 224 is like that of a standard jazz brass ensemble section, but it also includes horns. Slowing fading away in dynamic, descending gestures in both the solo and accompaniment parts provide a sense of finality. In a jazz idiom, the final chords in m. 229 include B \flat M7 and A major, both of which provide strong dissonance. Additionally, the A major chord is colored by the sound of the trumpet harmon mute. This dissonance is quickly resolved to B \flat minor at the beginning of Variation VII in m. 230.

In opposition to the previous jazz-inspired variation, Variation VII begins very quickly and softly. An energetic rhythm quietly punctuated by the cellos (mm. 230-231) with the basses (mm. 232-233) prepares for the dramatic pyramidal entrances in the brass section. Beginning in m. 233, the bass trombone initiates a Neapolitan chord pyramid with entrances separated by two beats. With the addition of the first trombone by the downbeat of m. 234, the trumpets enter in succession one beat apart and dramatically lead to m. 235.

This variation is characterized by its highly virtuosic writing for the euphonium. After an introduction, the cellos and basses provide B \flat minor tonic support with a tremolo. The tremolo remains in the background while the soloist performs technical scalar figures at *ff*. The timpani interrupt this texture with *marcatissimo ff* ideas in mm. 239 and 243. The same scalar material from m. 236 is restated at *mf* in m. 240 with the continuous cello-bass tremolo.

Figure 3.29. Glorieux, Concerto for Euphonium, Part II, mm. 236-239

The musical score for Figure 3.29 consists of four staves: Timp., Euph., Vc., and Cb. The key signature is B-flat major (two flats). The time signature is common time (C). A rehearsal mark 'S' is placed above the first measure of the Timp. staff. The Timp. staff has a dynamic marking of *ff* and a tempo marking of *marcatissimo*. The Euph. staff has a dynamic marking of *ff* and features a virtuosic scalar figure. The Vc. and Cb. staves have dynamic markings of *f subito p*.

Now in its $D\flat$ major iteration, the euphonium executes scalar figures in the relative major key. The harmonies in the cello and bass parts expand to include more scale degrees in the new key. After the four-bar statement at *ff* in mm. 244-247, the music returns to $B\flat$ minor in m. 248 with the soloist up one octave from before. The new snare and bass drum rolls and full string section tremolos provide a new color for the music. The $B\flat$ minor statement appears again in m. 252 at a much softer dynamic to provide more drama at the arrival of Rehearsal V (m. 256). In a high tessitura and marked *ff* by m. 256, the euphonium makes one final $D\flat$ major statement of the virtuosic scalar figures heard since the beginning of the variation.

Measure 259 outlines a dominant chord in $B\flat$ minor that resolves to tonic with the ascending figure in the euphonium to m. 260. Rehearsal W is the beginning of the coda for the piece. In the tonic, the trumpets and trombones boldly state a syncopated gesture answered by a related idea in the horns and tuba. The next two-bar segment combines light arpeggiated figures in the euphonium with a rhythmic accompaniment in the strings. Here, the basses outline another dominant chord that prepares for the return of the tonic idea in the brasses in mm. 264-265.

Figure 3.30. Glorieux, Concerto for Euphonium, Part II, mm. 260-265

The musical score for Figure 3.30 consists of the following staves from top to bottom: Horn 1, Horn 2, 3 Trumpets, 2 Tenors, Bass Tenor, Tuba, Euphonium, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and B-flat major. A 'w' marking is present above the first staff. Dynamics include *ff* (fortissimo) and *p* (piano). The Euphonium part features a prominent triplet figure that is slurred and sustained.

Triplet figuration in the solo euphonium and woodwinds outlines B \flat major and A \flat major triads, I and \flat VII. After one measure of *ff* in the euphonium (m. 267), the euphonium and woodwinds perform a two-bar crescendo of the same triplet material. The soloist slurs from F4 to D5 and sustains that high pitch for the rest of the piece. The cello-bass rhythmic idea that began the variation brings it to a close, first with upper woodwinds and strings (m. 272) and lastly with the full orchestra. The entire concerto closes in B \flat major. Part II provides many levels of contrast that the composer sought to produce. Unlike other theme and variation pieces,

this piece does not abide by the typical format for such a form. The piece begins with a simple theme that is later altered in style and character, not just increasing the technical demands.

Additionally, each variation showcases the euphonium's diverse playing styles ranging from lyrical and melodic to jazz.

Figure 3.31. Glorieux, Concerto for Euphonium, Part II, mm. 270-275

The image displays a page of a musical score for a full orchestra, specifically for the second part of a concerto for euphonium by Glorieux, measures 270-275. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Fl. 1, Pico., 2 Ob., 2 Cl., 2 Bsn., Hn. 1, Hn. 2, 3 C Tpt., 2 Tbn., B. Tbn., Tuba, Timp., S.D., Xylo., B.D., Tamb., Euph., Vln. I, Vln. II, Vla., Vc., and Cb. The music is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature (C). The score shows a complex texture with many instruments playing rhythmic patterns and chords. The Euphonium part is the central focus, featuring a melodic line with some dynamics markings like *ff* and *mf*. The woodwinds and brasses provide harmonic support and rhythmic accompaniment. The percussion section includes snare drum, xylophone, bass drum, and tambourine. The string section (Violins, Viola, Violoncello, and Contrabass) provides a steady rhythmic foundation. The page number 71 is visible in the top right corner.

CHAPTER FOUR: PRACTICE AND PERFORMANCE CONSIDERATIONS

François Glorieux's Concerto for Euphonium and Symphony Orchestra presents several challenges for performers. According to the guidelines established by the International Tuba-Euphonium Association, this concerto is a Level IV+ (with Level V being the most difficult). The concerto employs no extended techniques. Its challenges are not out of the reach of a talented collegiate musician with strong fundamentals and a keen sense of musicianship. When approached in an informed manner, the study and performance of Glorieux's Concerto for Euphonium can be a rewarding musical experience. The recording *Glorioso* functioned as a primary source for my interpretive decisions. He served as the artistic director for the recording, but in an interview, Glorieux urged me to make my own decisions about his music.

The most challenging aspects of this piece include range (C2-D5), virtuoso passagework, intervallic leaps, multiple tonguing, and endurance. Additionally, another demand in this concerto is a solo part written exclusively in treble clef. Advanced players should read treble clef with no difficulty. If a euphoniumist is inexperienced with treble clef, supplementary materials such as Schlossberg's *Daily Drills and Technical Studies for Trumpet*, Arban's *Complete Conservatory Method for Trumpet*, or Concone's *Lyrical Studies for Trumpet* are excellent resources for learning treble clef and transposition.

Aside from the challenge of reading entirely in treble clef, one of the most essential skills needed to perform this concerto is endurance. The soloist must be able to pace himself or herself in order to maintain a consistent, beautiful sound over nineteen minutes of music. A good exercise for improving stamina is to play through the entire concerto twice with a brief rest

between each time for evaluation of the performance and the mental and physical preparation for the next. The psychological assurance of having practiced stamina-building exercises may alleviate other performance anxiety issues. Issues commonly experienced by performers include rapid pulse, dry mouth, throat constriction, trembling, sweaty or cold hands, and even nausea.

This study has examined the original euphonium and symphony orchestra version. While not every euphoniumist will be able to perform this work with full orchestra (or with wind ensemble), knowing the orchestral score can make a performance with piano reduction much more musically convincing and effective. The piano reduction, Glorieux's own, retains a strong sense of the original orchestral voicings. This skillful reduction enables the performer to hear the melodies and harmonies clearly, even if some parts are extremely challenging for a pianist.

Part I

In the Concerto for Euphonium, Glorieux planned many contrasts in tempo, styles, and character. The A and A prime sections in this ternary work are energetic and dramatic, with virtuoso passagework for the soloist and orchestra. The A sections are contrasted by the lyrical B section. From the beginning of the concerto, the piece sounds most effective when the euphoniumist exaggerates all the expressive parameters. The opening cadenza provides the soloist's first opportunity for creativity. The orchestra and soloist send musical motives back and forth in the active manner of a conversation. The player should continue with the same energy and strength exuded by the orchestra, even though it is accomplished by one player. Additionally, the soloist should pay special attention to phrase length. These longer unaccompanied phrases can easily turn into a monotonous presentation of seemingly fragmentary materials. Studying the rise and fall of the melodic lines will illuminate their

structure and design. Because these melodic statements foreshadow the main themes of the movement, a careful and thoughtful interpretation will make structural sense to the listener.

The fragments of melody in the cadenza begin to form patterns, except when the composer surprises us by deviating from an established pattern. Following the orchestral introduction to theme A, the soloist takes over the driving ostinato and the robust tempo and dynamic. While the dynamic at theme A is mostly *f*, it is best for endurance if the player reserves some strength for the end of the concerto. The initial statement of theme A contrasts long tones with quick sixteenth notes. The soloist should maintain a consistent vibration regardless of the rhythmic duration, always striving to achieve and sustain a full, rich sound.

Some of the most challenging technical passages in the concerto occur in Part I. For example, at Rehearsal F (theme A'), an unexpected leap suddenly interrupts stepwise scalar patterns. The soloist should prepare for these leaps in advance, so the lip slur technique does not take him or her by surprise in performance. At Rehearsal G, the orchestra is reduced to only trumpets and trombones with the soloist. Euphoniumists have a tendency to slow down during the rapid virtuoso section at mm. 52-55; one solution is to add slight breath accents to each beat, as shown in the example below. The goal of this exercise is to keep tempo, and will not impede or distort the flow of the passage.

Figure 4.1. Glorieux. Concerto for Euphonium, Part I, euphonium melody, mm. 52-55



Quintuplets are prevalent in Part I. Some soloists find them challenging to perform. Working on evenness in these quintuplets will help avoid slowing down in passages such as mm. 36, 48, and 84. Unequal quintuplets may sound like the soloist made a technical error. To improve quintuplets, I recommend daily practice of the following exercise, which I have adapted from a Herbert L. Clarke study.⁵³ The arpeggios appear in the form of quintuplets, but the player should keep a strong sense of the larger beat for when regular eighth notes return in the penultimate measure. An additional practice technique for the following study would be to stress groups of 2+3 or 3+2 for further refinement. While this particular exercise is in A \flat major, I recommend practicing it in all keys.

Figure 4.2. Clarke, Third Study, adaptation



At the conclusion of theme A and theme A', the soloist must portray a different character. In contrast to the extroverted character of theme A, theme B is more lyrical, though light-hearted. The first issue with theme B is its abundance of lip slurs. In m. 68 where theme B begins, the soloist performs first-valve lip slurs in sixteenth notes at quarter note=132. While the brisk tempo may initially challenge the player, the material that follows may help to solve the difficulties. The sixteenth notes should be anacrusic in nature, ultimately arriving at the subsequent quarter notes. Thinking in this way helps express the lyrical and jolly character of

⁵³Herbert L. Clarke, *Technical Studies*, edited by Claude Gordon (New York: Carl Fischer, 1976).

the new theme, and it provides a sense of forward motion. When lips slurs are problematic, I suggest practicing the extended range lip slurs in Bai Lin's *Lip Flexibilities* in addition to basic lip slur exercises. This resource, which like the concerto is in treble clef, provides excellent materials for improving and extending one's playing range and lip slurs.

The B section, in contrast to the conclusion of the A section, demands even greater soloistic expressiveness. The B section, labeled *lento nostalgico* and *molto espressivo*, demands a tranquil mood and the *cantabile* tone that is idiomatic to the euphonium. Long, smooth phrasing is essential to the expression. The orchestra establishes the new style at m. 108, and then the euphonium continues in the same fashion. The soloist should avoid the common tendency to add dynamic "swells" within individual notes, as this distorts the long lines. Measures 109-112 present one long melodic motive.

The soloist should decide which notes to emphasize. One of the simplest ways to quickly add shape to a phrase is to stress the note or notes from outside the key signature. The articulation of G3 in m. 110 and C \flat 4 in m. 112 should make them stand out from the underlying texture; one way to do this is to lengthen the note slightly and increase the vibrato (see Figure 4.2).

Figure 4.3. Glorieux, Concerto for Euphonium, Part I, euphonium melody, mm. 109-112



In an effort to convey more musical shape in the B section, a thoughtful interpretation of the rhythm can lend more direction and contour. Theme B is in duple time, but the composer occasionally incorporates borrowed subdivisions, such as the triplets in mm. 113, 115, and 121.

Since these triplets are unlike the rhythmic profile surrounding them, emphasizing their quality helps to ensure two things. The first is that the audience will clearly hear the triplet in the duple meter. The second idea established emphasizes the dramatic quality of the triplets. Triplets in a duple meter context can alter the character and increase the dramatic color. In this instance, the triplets heighten the drama of the musical idea. Lengthening the triplets in mm. 113, 115, and 121 will give added gravitas to the phrase. The soloist must still take care to play in time with the syncopated ostinato in the orchestral accompaniment.

For the soloist, the central difficulty of this concerto is its demanding length. Sensitive to a brass player's needs, Glorieux adds substantial periods of rest for the soloist while exploring the vast array of tone colors possible with an orchestra. The sequence from Rehearsal Q (m. 124) to Rehearsal R (m. 132) provides the soloist with nine measures of rest, during which the soloist may rest his or her embouchure. Players who experience torso tension can practice deep breathing exercises to relax. While nine measures is a relatively short time, it is still an opportunity to mentally and physically prepare for the demands of the next movement.

After the soloist restates theme B in m. 133, the orchestral texture reduces to the solo euphonium. The extremely quiet dynamic and low tessitura in mm. 140-142 can be problematic in a performance situation. This range can cause response issues. A note may speak louder than intended or simply not speak at all. The following breath control drill focuses on air expenditure and creating longer phrase lengths. I suggest practicing the drill at quarter note = 60 and slower, making each phrase on one breath. Doing this outside the context of the concerto will increase one's control over soft dynamics and response. Playing it in all twelve keys provides the added benefit of scale studies.

Figure 4.4. Rex Martin and Emory Remington, Breath Control Drill

Breath Control Drill

Rex Martin

Adagio $\text{♩} = 60$ Play each phrase smoothly and in one breath.

Euphonium

The return of the introductory cadenza presents a series of technical challenges for the soloist. The euphoniumist must play strictly in time, with the orchestra occasionally punctuating the solo line with “interruptions.” The soloist must take care to be together with the orchestral trombones and timpani for maximum dramatic effect, avoiding the common tendency to slow down. The main technical problems for this revised cadenza include series of sixteenth notes with a “slur two/slur two” construction and diminished seventh chords. For the “slur two/slur two” issue, I suggest reviewing exercises from the Arban method book. Studies 70 through 78 will help with this slurring technique (see Figure 4.4). Isolating minor scales (in this case F minor because of the concerto) gives the player another functional set of fingerings for advanced

Figure 4.6. Arban, *Complete Method*, Diminished Seventh Chords, Number 61⁵⁵

Euph.

The musical score is written for Euphonium (Euph.) and consists of eight staves of music. The key signature has one sharp (F#), and the time signature is 2/4. The music is characterized by complex rhythmic patterns, including eighth and sixteenth notes, and frequent use of diminished seventh chords. The notation includes various accidentals (sharps, flats, naturals) and slurs. The piece is written for Euphonium (Euph.).

⁵⁵ Ibid, 151.

Once the A section returns at Rehearsal U (m. 164), there are similar technical and musical demands. The change for this restatement of previously heard melodic material is in dynamic level. As the climax of Part I, the soloist needs to be able to compete dynamically with a full orchestral *f* and *ff*. Pacing the dynamics early on and reserving energy can help the player accomplish this task. At Rehearsal X, the climax of the movement, the euphonium's melodic line is offset by three contrasting lines in the orchestra. Each of those contrasting lines is instructed with very loud dynamics. Instead of encouraging the entire orchestra to pull back in dynamic to a *mf*, the soloist should be able to communicate the great intensity of this moment. Having the orchestra dramatically pull back in dynamic detracts from the drama and climactic intent of the musical event.

Immediately after the climax, the brief coda provides two more challenges. The first challenge is the quicker tempo indicated by the *più mosso*. This is the fastest tempo of Part I, so one must be sure to perform it faster than the previous *allegro briosso* tempo marked at quarter note=144. The goal tempo for the coda should be approximately quarter note=152. This speed allows for the audience to perceive an acceleration while simultaneously ensuring clarity in the technical euphonium line. A final issue in Part I is the euphonium's final ascent to D \flat 5 and quick descent to C3. The pacing and conservation practiced throughout the movement will assist the player at this moment.

Part II

Part II of Glorieux's Concerto for Euphonium explores many orchestral tone colors and features more instrumental groupings in the orchestra. Whereas Part I exhibited the traditional solo versus ensemble format, the euphonium's role in Part II is now two-fold: soloist and sometimes semi-accompanying. Regardless of the writing, it is best for the euphonium to

maintain its solo instrument status. Another feature of Part II is the appearance of more aggressively articulated passages. The performer needs to pay close attention to articulation, deciding how notes should sound and the musical effect of any articulation pattern. Clarity and uniform production are the goal for whatever the technical demands may be. Working on fundamental aspects of playing is crucial to improving any musical skill. Isolating such issues away from solo literature enables the performer to overcome larger quantities of solo literature more quickly and more artistically than before. Excellent fundamental exercises on pages 13 through 25 in Arban's *Complete Conservatory Method for Trumpet* address all these articulation issues. The exercises should be played at various speeds while maintaining a clean "tah" articulation and "tah-kah" for double-tonguing.

Constructed as a theme and variations, the euphonium begins Part II with the principal theme. *Pizzicato* cellos and basses quietly accompany the soloist. Since this opening contains very few players, the soloist needs to take the lead. In taking the lead, it is also crucial to exaggerate the printed dynamics and bring out the inherent shape in the melodic line. The cellos and basses must always remain in the background.

The principal theme stated in mm. 1-25 is followed by the contrasting and lyrical Variation I. Marked *Andantino espressivo*, the strings (now arco), continue the theme in augmentation. Though the euphonium's first entrance occurs in a higher tessitura, this statement needs to be controlled and not loud. Most players feel comfortable playing in that register at a *mf* or *f*, but the peaceful style of the variation will be distorted if the soloist enters abruptly and loudly. The euphonium's next entrance in m. 32 ascends to B \flat 4, a note that naturally projects. The *mf* indicated here should be taken lightly, for the range itself will ensure the appropriate dynamic. Following these two-measure gestures in the euphonium, the euphonium assumes its

soloistic role until m. 41. The key to this variation is for the soloist to perform as an ensemble member. Thinking like this provides another layer of contrast to the piece as a whole, and it lets the orchestral tone colors speak clearly. I suggest practicing an exercise like Figure 4.6. The *messa di voce* study develops a player's ability to enter in the upper range at a soft dynamic, perform a gentle crescendo, then recede back to the initial soft dynamic.

Figure 4.7. *Messa di voce* Upper Range Exercise



Variation II begins with a two-measure introduction in the bassoons. The opening dynamic is *f*, but fades to a gentle *p* before the euphonium's entrance at *mp* in m. 53. For this variation, the euphonium is to be the featured voice. With rapid virtuoso passages, this section is meant to be a technical display for the euphonium. While the passages mostly comprise scales and arpeggios, there is an occasional leap, such as the one in m. 62. This brief variation is filled with difficulties for the soloist. The choice of tempo can set the player up for a successful performance. It should not be too fast, but should retain a dance-like quality. The interpretation of the *tempo di saltarella* instruction is between 112 and 120 beats per minute. Tempos slower or faster than that could sacrifice the character. Additionally, the successful tempo will help promote evenness in the sixteenth note segments in mm. 57, 60, and 62.

The orchestra plays a supportive role throughout this brief variation, but proper tempo selection is crucial for a conductor as well. Two prevalent rhythmic profiles in the accompaniment include the "galloping" figure first stated by the bassoons and longer dotted quarter notes in the strings. Starting at m. 76, the problematic exchange between the tuba and

second bassoon will be unclear if taken too quickly. The tuba must play *p* in a low tessitura in tempo. If the low voice does not speak, the conversation between the tuba and bassoon is lost. After the four-measure tuba and bassoon idea, the first bassoon and flute perform arpeggios together. Since the euphonium is merely ascending in stepwise motion from G3 to G4, the *poco a poco accelerando* from m. 76 should be executed with the accompaniment in mind.

While the style of Variation II was buoyant and dance-like, that of Variation III is markedly different. Labeled *Andante caloroso*, this variation captures the lyrical capabilities of the euphonium. The soloist sometimes took an accompanying role in previous sections, but now it appears more soloistically. The rich, sonorous key of G major allows the euphonium to sing out the principal theme, and the soloist must not hesitate to lead the ensemble.

Suspensions and resolutions characterize the harmony of Variation III. The first suspension occurs on beat 1 of m. 88 in the euphonium. The euphonium's D4 sounds above the C major chord in the violas, cellos, and basses. I believe knowing this D4 is a suspension will encourage the soloist to emphasize that note by inserting a slight crescendo leading to it. The ear does not care so much about the resolution to C major; instead, the listener has a much more pleasing experience if performers add a crescendo to the dissonance and a diminuendo to its resolution.

Suspensions occur frequently in this variation, and the orchestra must exaggerate these colorful moments. For example, in the first eight measures of Variation III alone, significant suspensions occur on the downbeats of mm. 89, 93, and 94. This scheme is evident throughout the rest of the variation. In bringing out the suspensions, the ensemble achieves more contrast in colors since the only instruments employed are the euphonium and strings. Glorieux introduces more contrasts at Rehearsal H with the trumpets and trombones, followed by a return to strings

in m. 111. In addition to paying attention to suspensions, pacing the dynamics to a *ff* at the climax at Rehearsal I gives this variation a strong sense of direction. The key to playing this variation effectively is to let the ears guide the performers. Aware that this variation is marked by suspensions, the ear will make decisions about dynamics and pacing that ultimately lead to a strong musical statement.

After the lyrical Variation III, Glorieux changes the texture and tone colors in the orchestra in Variation IV. Reduced to trombones, tuba, and solo euphonium, their low tessituras dominate the texture. The trombones and tuba should remain in the background, play their open fifths well in tune, and move together in time. While thinly accompanied, the euphonium is again the featured voice in mm. 123-140. The series of rising and falling thirds appears difficult to make a logical musical statement. I suggest thinking of the four-measure units as a 3+1 phrase structure. The first three measures are soft and have a natural shape because of the rising and falling, as long as the soloist plays softly. The third measure, specifically beats 2 and 3, are suddenly stepwise, and they lead to a sustained half note. Adding a crescendo through those two beats and vibrato to the half note creates a short musical line. Not paying attention to small ways to insert shape will provide an uneventful phrase. This 3+1 construction is applied to mm. 125-128 and mm. 129-132. At Rehearsal J, the soloist can open up and play a true *mf*. The shape established in the previous segments should be incorporated here, therefore creating a continuous development of this variation.

In m. 140, the euphonium fades out of the texture completely. Here the orchestra must emphasize the sudden changes. These changes include piccolo, glockenspiel, muted trumpets, Chinese temple blocks, and the tam-tam. This combination of instruments is in strong contrast to the dark, ponderous quality of the low brass established at the outset of Variation IV. The

shaping and direction used in the solo euphonium should be used here, and the inclusion of new timbres will provide the necessary alteration in tone color. This variation includes the very first *ppp* dynamic marking in the entire concerto. Challenging the orchestra to play as softly as possible creates the thinnest, most veiled tone in the entire piece. If the ensemble achieves a true *ppp*, it will make a lasting impression on the listener, and it will provide more contrast for the next musical event.

After the orchestra fades to the *ppp* in m. 158, the solo euphonium boldly enters in m. 159 *at ff*. Measures 159-167 represent the only cadenza in this movement. Constructed with scales, descending thirds, and arpeggios, the cadenza recalls technical passages from Part I. In the middle of m. 165, the soloist moves from arpeggiated figures to a much more angular melody. Marked *non legato*, the soloist must crisply articulate this brief passage and pay close attention to the wide intervals. The melody is initially octave skips in m. 165, and m. 166 presents intervals wider than an octave. Each upper note in a two-note pair resolves up or down by a half-step. If the soloist hears the first of each pair clearly in their head, the corresponding half-step resolution is simple to execute. I suggest visiting large interval studies from the Schlossberg method book for this particular section. Exercise 129 is more challenging than this excerpt from the Glorieux concerto, but practicing it will make less demanding passages even more accessible. I include Exercise 148 as well, for it is constructed very similarly to the passage from the concerto.

Figure 4.8. Schlossberg, *Daily Drills and Technical Studies for Trumpet*, Exercise 129⁵⁶



Figure 4.9. Schlossberg, *Daily Drills and Technical Studies for Trumpet*, Exercise 148⁵⁷



After the A⁷ arpeggio in m. 167, Variation V begins in a playful, exuberant character. The melody is mainly scalar or sequential in design. A goal tempo for this section should be quarter note=132, a speed that may require double-tonguing for some players. The decision to switch to double-tonguing from single-tonguing is left to each individual soloist. Additionally, the passages include a slur two-tongue two grouping. Slow, steady practice and ensuring full

⁵⁶ Max Schlossberg, *Daily Drills and Technical Studies for Trumpet* (New York: M. Baron Company), 49.

⁵⁷ *Ibid*, 56.

value of the second note of each slurred pair are essential. The motor-like string ostinato helps with pulse and tempo consistency.

At Rehearsal M in m. 177, the composer's instruction is *rinforzando*. This is another term, although less frequently used, meaning "sudden." This should be interpreted vocally, like a gentle accent in the manner of a singer. The soloist begins in m. 170 at *ff*, but I suggest reducing the volume to *f* there and saving a true *ff* for the *rinforzando* in m. 177. The horn countermelody should also contribute to the sudden dynamic change, but it should support, not overpower, the soloist.

The ensemble's awareness of dynamics is also important at Rehearsal N. The euphonium and woodwinds imitate each other at varying levels of dynamics. Though the orchestra is reduced to two oboes, two clarinets, two trombones, bass trombone, tuba, and euphonium, those players still need to play quietly in order to convey the meaning of Rehearsal N to O. This segment is meant to be a reprieve from the louder, more striking section before it, and it provides a humorous, lighthearted link from N to O that is lost if played too strongly. Rehearsal O, the climax of this variation, marks the return of the variation's theme that is answered by a one-beat cannon in the upper woodwinds. After this ensemble *ff*, the *poco a poco diminuendo* in m. 198 and the removal of the orchestral ostinato help this variation sound conclusive. Additionally, the euphonium sustains a D3 in mm. 199-202, the third of the underlying B \flat major chord. The soloist must play this in tune and make whatever adjustment necessary.

Though the euphonium is a non-traditional jazz ensemble instrument, the composer includes the jazz-inspired Variation VI. The pizzicato basses outline the B \flat minor tonic with a medium swing figure, a 2:1 ratio, to establish this variation's swing style. After the four-measure introduction, the snare drum and euphonium join to form a trio. The percussion part is

instructed with "soft swinging jazz rhythm with brushes." In addition to a snare drum, the percussionist should consider adding a high hat or ride cymbal for more contrast. To effectively create the swing style, both the percussion and euphonium must lay back or play behind the beat. This action may slightly delay the printed rhythm, but it will create the medium swing the composer intended. Also, the soloist should emphasize beats two and four throughout this variation.

Though not printed, I suggest including a lip bend between mm. 210 and 211 from the F4 down to B \flat 3. The notated slide in m. 215 should be exaggerated by employing a half-valve technique. After establishing F4 on the downbeat of m. 215, the euphonium soloist should slowly compress the first three valves nearly to the top of the valve caps, and then reverse this process by beat three before sounding the F3. Trombones and trumpets, both of which are standard jazz ensemble instruments, support the soloist with their timbres and idiomatic jazz sounds, particularly the falls in m. 211 and the shaking in m. 212.

Concluding softly and with a strong dissonance, Variation VI seamlessly proceeds to the finale of Variation VII. This variation, labeled *presto finale*, should be taken at approximately quarter note=152 or faster. The goal tempo is dictated by how cleanly the soloist can execute its scalar fragments and how clear the homorhythmic ensemble ending is. The pyramidal introduction to Rehearsal S sets the stage for the euphonium's virtuosic display. Initially in B \flat minor, the euphonium performs scalar patterns reminiscent of the second study from the Clarke method book⁵⁸. Also, the D \flat major iteration at Rehearsal T is analogous to Rehearsal S. I suggest practicing the following exercises, in two octaves, to master these particular passages.

⁵⁸ Clarke, 4.

Slow and careful practice of these passages will reveal their finger patterns and lessen their difficulty.

Figure 4.10. Scale Study, B \flat minor version



Figure 4.11. Scale Study, D \flat major version



Aside from the technical demands placed on the soloist, the performer must be aware of the abrupt changes in dynamics. The four-measures scalar segments appear at *ff* and *mf* dynamic levels. Both dynamic levels should be reduced by one level at m. 236, m. 240, m. 244, m. 248, and m. 252, ultimately reserving a true *ff* for the high tessitura D \flat major iteration in m. 256.

While this soloist may have briefly employed the double-tonguing technique, m. 266 is an entire measure of sixteenth notes double-tongued at this quick tempo. To develop a consistent maneuver, I recommend visiting the Arban's book, specifically pages 175-182, for those exercises require double-tonguing on a repeated note, then progressing to double-tonguing scales and arpeggios.

Following quick lip slurs on B \flat and A \flat in mm. 267-269, the soloist has one more demand involving the slur from F4 to D5 in mm. 271-272. Taking a large breath on beat three

preceding the slur will supply enough air to sustain the high pitch to the end. The soloist does not need to worry about projection on this final note, for it is the only instrument in the orchestral playing the major third. The high tessitura will allow the pitch to be heard above the ensemble. The concluding gesture requires sufficient vibration and a clear conception of the pitch.

CHAPTER FIVE: SUMMARY AND CONCLUSIONS

Because performers are obligated to assess the quality of new music and present it to audiences, they must be willing to seek new repertoire of high artistic merit. In this document, I have traced the history of the concerto, the development of the euphonium and its role as a solo instrument, and the musical and pedagogical value of studying and performing the music of François Glorieux. I selected Glorieux's Concerto for Euphonium and Symphony Orchestra for this study because of its idiomatic yet challenging writing for the instrument. I also felt that it deserves greater recognition in the tuba-euphonium community. In a time when the euphonium is emerging as a solo instrument, detailed analytical studies of high-quality repertoire will help solidify the euphonium as a serious solo instrument. A performer's guide for this significant work is meant to encourage other euphoniumists to study and perform Glorieux's music. I also hope to inspire other leading composers to write euphonium concertos. The document presents a short biography of the composer and Nick Ost, the euphoniumist for whom the concerto was written. Additionally, I addressed Glorieux's compositional output, the genesis of the Concerto for Euphonium, a detailed musical analysis, and performance and practice suggestions intended to assist the performers with interpreting and communicating the score.

Anchored in a tonal tradition, François Glorieux's music utilizes tonal relationships and musical forms, but also includes unconventional harmonic progressions. Extended dissonances are inherently dramatic in effect, but they also signal a jazz influence from his youth. Part I of this concerto expresses a large-scale ternary structure, one in which each large section is divided into smaller substantial sections. Furthermore, I classify this large-scale ternary as compound

ternary because of the ways in which the sections are divided into thematically and tonally cogent units. Part II is a theme and variations, but the goal of each variation is not to increase in technical demand; rather, each variation explores various tone colors and styles the euphonium can achieve. Variations include dances, the *cantabile* style, jazz, and numerous technical challenges.

The score used for analysis is the full orchestral score. Originally written for this instrumentation, it is imperative to study this version for the fact that the euphonium is emerging as an orchestral solo instrument. Audiences and performers alike should be aware of the repertoire for euphonium and orchestra. In promoting the orchestral version, perhaps more composers will be inclined to write for the instrument with orchestra, and hopefully more performers will seek that genre of literature. Glorieux created a piano reduction, which remains musically true to the orchestral score. Glorieux's aim in his piano reduction was to keep as many of the contrasting orchestral colors as possible. This results in some difficulties for the pianist.

Glorieux's Concerto for Euphonium contains exceptional musical and pedagogical value, and I believe it will become a standard in the euphonium repertoire. Not all works in recent years that are idiomatic and challenging possess the same musical value. Since the concerto was written in 1999, perhaps not enough time has passed to clearly show how Glorieux's music can maintain musical significance.

My analysis and performer's guide suggest that the Concerto for Euphonium and Orchestra is a sophisticated, colorful, and challenging composition worthy of attention from the tuba-euphonium community. After careful consideration and with guidance, an advanced musician would be capable of performing the technical and musical difficulties found in the piece. The practice suggestions in the performer's guide draw from etude materials with which

performers might already be already familiar, as well as entirely new practice strategies. Euphoniumists are urged to use these potentially new tactics in the preparation of even more repertoire. Exposure to this concerto would be a benefit to performers because of its issues concerning musical decisions, duration, and frequent changes in character. With the aid of this performance guide, it is my hope that Glorieux's Concerto for Euphonium and Symphony Orchestra will start to receive the attention from pedagogues and euphoniumists that it deserves, and that it already has from musicians in other parts of the world.⁵⁹ François Glorieux has written several pieces for the euphonium, and the euphonium repertoire and audiences are much stronger because of them. When we present new music to audiences, they develop a deeper understanding and appreciation for the euphonium repertoire by listening to a variety of repertoire. By introducing Glorieux's euphonium music in this manner, perhaps other euphoniumists will be encouraged to perform not only his music, but also to seek other unknown pieces that should be shared with audiences.

⁵⁹ Nick Ost continues to perform Glorieux's works in recital, including the Concerto for Euphonium, Concertino for Euphonium, Fantasy for Euphonium, Elegy for Euphonium, Violin, and Piano, and *Euphonic Moods*.

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APPENDIX A

A LISTING OF FRANÇOIS GLORIEUX'S EUPHONIUM MUSIC

Revivat Scaldis Fanfare

Sunrise on the River Scheldt

Concertino for Euphonium

I. Allegro deciso

II. Adagietto nostalgico

III. Allegro con spirito

Regrets

Der Kar Waltz

Contemplation

Desolation

Farewell

Elegy for Euphonium, Violin, and Piano

Euphonic Moods

I. *Twilight*

II. *Promenade*

III. *Romantic Waltz*

Fantasy for Euphonium

Evocation

Seven Pieces Caractéristiques pour Euphonium ou Basson

I. *Ballade Romantique*

II. *Ritournelle Obsessionnelle*

III. *Refrain Solitaire*

IV. *Tango Tragique*

V. *Java Cocasse*

VI. *Valse Deprimee*

VII. *Emballement Frenetique*

Concerto for Euphonium and Symphony Orchestra
(also with wind ensemble or piano reduction)

Part I

Part II

Six Contrasts for Euphonium and Trombone

I. *Intrada*

II. *Andante nostalgico*

III. *Alla marcia*

IV. *Drammatico*

V. *Tempo di valse*

VI. *Scherzando ritmico*

Seven Travel Impressions

I. *St. Paul's Cathedral*

II. *Schönbrun*

III. *Copacabana*

IV. *Maghreb*

V. *Pigalle*

VI. *New Orleans*

VII. *Andalusia*

Explorations!

I. *Allegro drammatico*

II. *Mesto lamentoso*

III. *Ritmico con umore*

IV. *Presto agitato*

Kaleidoscope

I. *Fanfare*

II. *Choral*

III. *Burla Burlesca March*

IV. *Valse depressive*

V. *Tango*

VI. *Ragtime*

VII. *Blues*

VIII. *Tarantella*

Harbour Lights

Di Capriccio

APPENDIX B
INTERVIEW TRANSCRIPTS

November 20, 2012 with François Glorieux

CHRIS DICKEY: Good afternoon. To start, what are you currently doing now, including performances and compositions?

FRANÇOIS GLORIEUX: The last two years I spend most of the time on writing piano solo works now printed by Metropolis. Those compositions are principally very Romantic and sometimes a little depressive with titles such as *Prelude to Solitude*, *Disappointment*, *Oriental Nostalgia*, *In Memoriam Michael Jackson* (also done for string quartet), *Slavonič Friendship*, *Poem for Martin*, *Remembering Stan Kenton*, *Confidence*, *Encounter*. Also some parts of *Czech Moods* and a piece for trombone and piano entitled *Ballad for a Lonely Man*. One piano exception is a diptych *Who's Whim* and *Portrait of Wim DS* describing the optimistic and humorous character of my atypical best friend. I am now composing a piece for two horns and organ.

I just finished a tour called "Glorieux and Friends" celebrating my fifty-fifth anniversary of my career. It was a tremendous success and in 2012 I'll do concerts in Switzerland, Norway, Czech Republic, probably Argentina and maybe Japan, not only as pianist and composer but also as conductor.

CD: What made you write this piece?

FG: I met Nick Ost when he was eighteen years old and following the class of chamber music I gave at the Royal Conservatory of Ghent. In fact, it is at his special request that I started to write

so many compositions for euphonium. I guess about thirty works! By the way, there is a nice CD, *Explorations!*, with my own pieces for euphonium and trombone, but also for tuba quartet. In another CD, *Euphonic Moods*, I wrote for euphonium and fifteen strings. This was a new and exciting combination of Romantic and sensual colors and of course something completely different than euphonium and brass band or harmony! As you see, I like versatility and great contrasts in the orchestration. For the moment, Nick Ost is working as a conductor in Norway.

CD: What would you say is the form of the first part?

FG: Now, it is rather difficult to answer questions regarding the concerto. This work belongs certainly with the Concertino for Euphonium and Strings and the Fantasy (also for euphonium and strings, but later adapted for euphonium and brass band, and also for euphonium and symphonic band). The form in a concerto or a symphony can be sometimes very free. A few examples are Franz Liszt who wrote his first piano concerto in one movement! Edouard Lalo, his *Symphonie Espagnole* for violin and orchestra, in five movements. Bela Bartok and his Concerto for Orchestra in five movements, too, while Stravinsky insists to write Symphony in Three Movements. And the master of the symphonies, Haydn, regularly neglected the traditional minuet. Last but not least, the famous piano concert for left hand by Ravel is also a typical example because it is written in only one movement. And Charles-Marie Widor composed a symphony for organ in five movements while Brahms's second piano concerto is done in four parts! My conclusion is that the number of movements is not important. When I started to write the concerto, I had so many themes, and my feeling was to develop them and unite all those themes allowing me to bring the greatest diversity in tempo but also in atmospheres. I then realized it was not necessary to write a second movement which, of course, had to be a slow movement after all those technical and virtuosic passages.

CD: What made you choose a theme and variations for the second part?

FG: So, I decided to bring a great contrast with a simple theme growing up to a fantastic coda. In fact, this simple theme was one of my first piano compositions I wrote when I was eighteen, but I didn't develop this theme at that moment. Why? I really don't know. Nick Ost was so enthusiastic about this melody and asked me to make several variations, once more with the goal to show not only the technical virtuosity, but especially a variety in moods. Therefore, a strange, Oriental but also blues atmospheres ending with an explosive coda showing all the possibilities of the euphonium.

CD: Why for orchestra?

FG: Very important is the fact that I first composed the concerto for euphonium and orchestra. But adaptations later are for symphonic band, and even later, for brass band have been realized. I like writing for strings.

CD: What are the dates for when you taught at the Royal Conservatory of Ghent and Yale University?

FG: I was professor of chamber music at the Royal Conservatory of Ghent from 1977 until 1997 and gave a two-week master class in composition and orchestra at the Yale University in 1974.

CD: What are the dates for when you served as the artistic director of the International Piano Master Class in Antwerp, Belgium?

FG: I was artistic director of the International Piano Master Class at the Royal Flemish Conservatory of Ghent from 1972 until 1979. It is two weeks every year in July or August.

CD: According to the biographical DVD, you encountered Stan Kenton in 1948. I believe Kenton said something like, "Write for me!" Did you? If so, when?

FG: I discovered the sound of the Stan Kenton Orchestra in 1948 and met Kenton for the first time in 1953 in Brussels. Stan asked me to write for his band, but I was too shy and afraid to realize such a project. In 1976, I finally composed *Tribute to Stan Kenton* who invited me to go on tour the same year.

CD: You had mentioned that Part One of the Concerto for Euphonium contained several themes. Could you elaborate on this and the structure, please?

FG: Please, you are free to give your own opinion. You must know that when I am composing, I don't think to elaborate because there is a kind of spontaneity you can compare with my talent as improviser. The music comes from my heart and sometimes under the influence of my personal feelings. In fact, I am extremely sensual, hyper sensitive, and emotional. And I am always trying to express those emotions in my music. I don't care about structure!

CD: A technique I observed in your writing is chord planing, where chords move in parallel motion for smooth voice-leading. I predict that you borrowed this from playing and studying Debussy's piano music. What do you think?

FG: You are right. I love those harmonies. Not only Debussy, but already when I discovered the rich chords of the trombone section of the Stan Kenton Orchestra in 1948. I also remember Frederick Delius in *On Hearing the First Cuckoo in Spring* where each note was accompanied by another chord. The same with the Brazilian style of Antonio Carlos Jobim who asked me, after reading my *Manhattan*, "François, what is your nationality?" When I answered I was Belgian, he said, "I was thinking you were a Brazilian-born musician." Even in Rachmaninoff harmony plays such an important role. Unfortunately the actual pop music doesn't know the significance of harmony, and most of the guitar players are able to play five or six chords instead of the thousand we have!

CD: When there is a small, connective section containing parallel chord planing, I believe it is to be colorful and connective. It prepares for the arrival of the next theme. What do you think?

FG: OK. Yes.

CD: I recall you said that the theme on which Part Two is based was a melody you included in one of your original compositions. Could you tell me the name of that composition and anything about it?

FG: One of my first compositions was written for piano at age eighteen, and the name was Theme and Variations. I didn't consider this work as very important, although there was a great diversity in each one and certainly not easy to play technically. But the theme was nice and very simple, and great enough for a new work. The euphonium variations have of course nothing to do with the piano variations written when I was young.

CD: Thank you very much for your time, François.

FG: So now I hope you are satisfied. Once again, please write your own feelings about my music! Kind regards.

CD: I again want to reiterate my gratitude for your participation in this project. Take care.

February 10, 2012 with Nick Ost

CHRIS DICKEY: Good afternoon. I am writing more about the biographies of you and François Glorieux. Would you elaborate on your personal background by including education, influences, and your performance career?

NICK OST: I can send you my CV so you can check what's appropriate. If you have more questions about that, feel free to ask.

CD: Thank you. How and when did you and François Glorieux meet?

NO: I met François Glorieux at the Royal Conservatory in Ghent, where he was my teacher for chamber music. Because of the lack of good repertoire for euphonium, he started to write several pieces like solos, duets, and quartets. Enough to do two full CDs, *Euphonium Moods* and *Explorations!*.

CD: Did you collaborate with him throughout the composition of the concerto? What was your involvement?

NO: In 1999, he wrote the concerto. Because we became best friends and did many concerts together, he knew how and what to write for the euphonium. He has a very natural feeling for brass instruments, not easy, but always with a musical mind. For the technical passages he always asked me if what he wrote was possible. The funniest thing was that I never saw it written down. He sat at the piano and showed me what he was thinking of, just trying the leaps. One day he finished it, so I was very curious as to how the whole part would be, but he still did not write it down. It was finished in his head. Two weeks later, he wrote (manuscript) the whole symphonic score down, directly as a clean version.

CD: What do you find rewarding about the concerto?

NO: The concerto explores the lyrical and technical possibilities of the euphonium, all in a very musical way. No unnecessary notes are written. It is fun to play and the audience loves it! I played it with piano, symphony orchestra, wind band, and brass band. Every version works very well because of the good orchestrations.

CD: Why do you think euphonium players should know about this music?

NO: All euphonium players should have this in their repertoire. It is lyrical and technical, very challenging, and makes the euphonium shine in all its facets!

CD: Do you continue to perform the Concerto for Euphonium?

NO: I'm still trying to play it as much as I can.

CD: Do you still perform François Glorieux's other music? If so, how often?

NO: Yes, I still perform François's work, especially the Fantasy. Where I can play, I play it. With piano, brass band, or wind band. Also his concerto, but there you need good orchestras.

CD: Do you perform with François Glorieux?

NO: With François on the piano, we mostly play *Twilight* and *Romantic Waltz*, and also the *Elegy* with violin on some occasions.

CD: Do you know of any other people who are performing his euphonium and tuba literature?

NO: I know they played *Explorations!* in the United Kingdom with tuba-euphonium quartet. I don't really know of the other pieces.

CD: Thank you for the information. I will be including it in the project. Take care.

NO: I hope this helps you out! If you need to know more, fire away.

Concerto

for Euphonium and
Symphony Orchestra

François Glorieux

Dedicated to Nick Ost

Instrumentation :

2 Flutes (2nd flute also piccolo)

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

3 Trumpets in C

2 Tenor Trombones

Bass Trombone

Bass Tuba

4 Timpani

4 Percussion players:

I Snare drum, Glockenspiel

II Xylo-Marimba, Vibraphone, pair of Cymbals, 5 Temple Blocks

III Cabaza, Maracas, Suspended Cymbal, Bass Drum, Tamtam

IV Tambourine, Claves, Triangle

EUPHONIUM SOLO

Strings

Full Score
Concerto

for Euphonium and Symphony Orchestra

PART I

François Glorieux

Allegro brioso (♩=144)

Flute 1
Flute 2 (doubling piccolo)
2 Oboes
2 Clarinets in Bb
2 Bassoons
Horn 1&2 in F
Horn 3&4 in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Bass Tuba
Timpani (in F - C - G)
Percussion I (begin with snare drum)
Percussion II (begin with xylo-rimba)
Percussion III (begin with cabaza)
Percussion IV (begin with tambourine)
Euphonium (Bes) (Cadenza poco ad lib, animando e cresc.)
Violin 1
Violin 2
Viola
Violoncello
Contrabass

Full Score

A

poco sostenuto a tempo

Meno mosso

The score is divided into several systems. The first system includes Flutes 1 & 2, Oboe 2, Clarinet 2, and Bassoon 2. The second system includes Horns 1 & 2, Horns 3 & 4, 3 Trumpets, 2 Trombones, and Tuba. The third system includes Timpani, Percussion I, II, III, and IV, and Euphonium. The fourth system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Euphonium part features a prominent melodic line with triplets. The woodwinds and brass parts have various dynamics and articulations, including 'solo primo' for the Oboe and Clarinet, and 'sf' for the brass. The percussion parts have 'p' and 'ff' markings.

Full Score

16

Fl. 1 *ff*

Fl. 2 *ff* → piccolo

2 Ob. *ff*

2 Cl. *ff*

2 Bsn. *ff*

Hn. 1&2 *ff*

Hn. 3&4 *ff*

3 C Tpt. *ff*

2 Tbn. *ff*

B. Tbn. *ff*

Tbn. *ff*

Timp. *ff*

Perc. I *ff*

Perc. II

Perc. III

Perc. IV *ff*

Euph. *mp* Cominciando comodo e poco a poco accelerando e crescendo *sf* meno mosso

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Full Score

C A tempo

D

21

Fl. I

Picc. *ff* → *Duse*

2 Ob. *ff*

2 Cl. *ff*

2 Bsn. *ff* solo primo *pp*

Hn. 1&2 *ff*

Hn. 3&4 *ff*

3 C Tpt. *ff*

2 Tbn. *ff* *mf*

B. Tbn. *ff* *mf*

Tba. *ff* *mf*

Timp. *ff*

Perc. I *ff* c.c.

Perc. II *ff*

Perc. III

Perc. IV *ff* → *claves* *mf*

Euph.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Full Score

E

28

Fl. 1
Fl. 2
2 Ob.
2 Cl.
2 Bsn. *solo primo*
p
Hn. 1&2 *con sord.*
Hn. 3&4 *p con sord.*
3 C Tpt.
2 Tbn.
B. Tbn.
Tbn.
Timp.
Perc. I
Perc. II
Perc. III *(cabaza)*
p → *maracas*
Perc. IV
Euph. *mf*
Vln. 1
Vln. 2
Vla. *non div.*
Vc. *non div.*
Cb.

Full Score

36

Fl. 1

Fl. 2

2 Ob.

2 Cl.

2 Bsn.

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

Perc. I (snare drum) with 2 metal brushes *f*

Perc. II

Perc. III

Perc. IV (sempre claves) *mf*

Euph. *f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Full Score

F

42

Fl. 1
Fl. 2
2 Ob.
2 Cl.
2 Bsn.
Hn. 1&2
Hn. 3&4
3 C Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II (marimba)
Perc. III (maracas)
Perc. IV *f secco*
Euph. *mf* *f* *gliss.*
Vin. I *non div.*
Vin. II *non div.*
Via. *non div.*
Vc. *non div.*
Cb. *pizz.* *f*

17

Fl. 1
Fl. 2
2 Ob.
2 Cl.
2 Bsn.
Hr. 1 & 2
Hr. 3 & 4
3 C Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Euph.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Full Score

G

51

Fl. 1

Fl. 2

2 Ob.

2 Cl.

2 Bsn.

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Euph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

con sord. (straight)

con sord. (straight)

con sord. (straight)

cabaza

tambourine

Full Score

60

poco ritenuto

I A tempo

poco rit.

Fl. 1

Fl. 2

2 Ob.

2 Cl.

2 Bsn.

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Euph.

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

p

p

p

p

pp

pp

pp

pp

piccolo

(senza sord.)

senza sord.

vibraphone

susp. cymbal

triangle

Full Score

J

67 poco meno mosso (♩ = 132)

Fl. I
Picc.
2 Ob.
2 Cl.
2 Bsn.
Hn. 1&2
Hn. 3&4
3 C Tpt.
2 Tbn.
B. Tbn.
Tbn.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Euph.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

pizz. *pizz.*

Full Score

72

Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn.

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Euph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

triangle

mp

arco

Full Score

L

82

Fl. I

Picc. → Flute

2 Ob.

2 Cl.

2 Bsn.

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Euph.

Vln. 1 *senza trem.*

Vln. 2 *senza trem.*

Vla. *senza trem.*

Vc. *senza trem.*

Cb. *unis.* *senza trem.* *senza trem.* *ff*

mf *mf*

I. & II. sempre con sord. (straight)

senza trem. *senza trem.*

ff

87

Fl. 1
Fl. 2
2 Ob.
2 Cl.
2 Bsn.
Hn. 1&2
Hn. 3&4
3 C Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Euph.
Vln. 1
Vln. 2
Via.
Vc.
Cb.



93 più calmo

a tempo

Fl. 1

Fl. 2

2 Ob. *pp*

2 Cl. *pp*

2 Bsn. *pp*

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Euph. *pp* *commodo* *mp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp pizz.*

Cb. *pp pizz.*

N

poco rit. A tempo

poco rit.

98

Fl. 1
Fl. 2
2 Ob.
2 Cl.
2 Bsn.
Hn. 1&2
Hn. 3&4
3 C Tpt.
2 Tbn.
B. Tbn.
Tbn.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Euph.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

musical notation including notes, rests, and dynamics such as *p*, *mp*, *mf*, *arco*, and *solo primo*.

Full Score



Tranquillo

ritenuto

Lento nostalgico (♩=52)

104

Fl. 1

Fl. 2

2 Ob.

2 CL

2 Bsn.

solo primo

p

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Euph.

molto espressivo

mp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

simile

p

div.

simile

p

simile

ben cantabile

arco

mp

p

Full Score

P

111

Fl. 1

Fl. 2

2 Ob.

2 Cl.

2 Bsn.

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Euph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

solo primo

mp molto espressivo

pp

pp

pp

pp

pp

pp

Full Score

Q

118

poco rit.

Poco meno mosso

Fl. 1

Fl. 2

2 Ob.

2 Cl.

2 Bsn.

Hn. 1 & 2

Hn. 3 & 4

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Euph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

con sord. cup

p

Full Score

133

Fl. I

Picc.

2 Ob.

2 Cl.

2 Bsn. *solo primo*
pp

Hn. 1&2

Hn. 3&4 *III. con sord.*
p

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II *→ marimba*

Perc. III

Perc. IV

Euph. *mp* *p* *pp* *rall. e morendo al fine*

Vln. 1 *pp* *pp* *poco*

Vln. 2 *pp* *pp* *poco*

Vla. *pp* *pp* *poco*

Vc. *pp* *pp* *poco*

Cb. *pp* *pp* *poco*

Full Score

148

Fl. 1
Picc.
2 Ob.
2 Cl.
2 Bsn.
Hn. 1&2
Hn. 3&4
3 C Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Euph.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

gliss. on the same timp.
sfz *p*

f *ff* *sempre ff*
veloce

152

Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn.

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Euph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf

sf

sf

5 5 7

156

T

Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn.

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Euph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

U

160

Fl. I

Picc.

2 Ob.

2 Cl.

2 Bsn. *a2*

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. I (snare drum) with drumsticks

Perc. II

Perc. III (cabeza)

Perc. IV (tambourine)

Euph. *ff* *ff* *p* *molto cresc.* *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

165

Fl. 1
Picc.
2 Ob.
2 Cl.
2 Bsn.
Hn. 1&2
Hn. 3&4
3 C Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Euph.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Full Score

175

Fl. I
Picc.
2 Ob.
2 Cl.
2 Bsn.
Hn. 1&2
Hn. 3&4
3 C Tpt.
2 Tbn.
B. Tbn.
Tbn.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Euph.
Vin. 1
Vin. 2
Via.
Vc.
Cb.

180 **W**

Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn. *a2*
f

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Euph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *pizz.*
ff *ff* *ff* *arco*

194

Fl. 1
Picc.
2 Ob.
2 Cl.
2 Bsn.
Hn. 1&2
Hn. 3&4
3 C Tpt.
C Tpt.
2 Tbn.
B. Tbn.
Tbn.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Euph.
Vln. 1
Vln. 2
Via.
Vc.
Cb.

flatterz
a2
ffz
solo primo
ffz
ffz
ffz
ffz
ffz
F → G - C - D - G8
ffz
open closed
ffz
ffz
ffz
ffz
ffz

Concerto

for Euphonium and Symphony Orchestra

PART II

TEMA Allegro amabile

Euphonium *p* *mf*

Violoncello *pizz.* *p* *mf*

Contrabass *pizz.* *p* *mf*

Euph. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Cb. *mf* *mp* *p*

A **B**

Euph. *senza cresc*

Vc. *mp* *p* *pp*

Cb. *mp* *p* *pp*

VAR I Andantino espressivo

Euph. *mp*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *arco* *ppp* *p* *mp*

Cb. *ppp*

32 **C**

2 Ob. *mp*

2 Cl. *mp*

2 Bsn. *mp*

Euph. *mf* 3 *mf* 3 3 *p* 5 3 3 *pp* *mp*

Vln. 1 *unis.* *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

41 poco rit. **D** A tempo

Fl. 1 *pp*

Fl. 2 Picc. (flute) *pp*

2 Ob. *pp*

2 Cl. *pp*

2 Bsn. *pp*

Euph. *p*

Vln. 1 *div.* *mp* *unis.* *pp* *pp*

Vln. 2 *mp* *pp* *pp*

Vla. *mp* *pp* *pp*

Vc. *p* *pp* *pp*

Cb. *pp* *arco* *pp* *pp*

poco rit.

VAR II
Tempo di Saltarella

52

2 Bsn. *f secco*

Euph. *mp*

58

[E]

Fl. 1 *mf*

Fl. 2 Picc. *mf*

2 Ob. *mf*

2 Cl. *mf*

2 Bsn. *mf*

Hn. 1&2 *fp*

Hn. 3&4 *fp*

B. Tbn. *fp*

Tba. *fp*

Timp. *fp*

Euph. *mf* *f* *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

F

65

FL 1

FL 2
Picc.

2 Ob.

2 Cl.

2 Bsn.

Euph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

==

74

poco a poco accel.

FL 1

FL 2
Picc.

2 Ob.

2 Cl.

2 Bsn.

Tba.

Euph.

quasi f

p

f cresc.

f cresc.

Full Score

III

I Calmo

Fl. 1 *ff*

Fl. 2 Picc. *ff*

2 Ob. *ff*

2 Cl. *ff*

2 Bsn. *ff*

Hn. 1&2 *f*

Hn. 3&4 *f*

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp. *f* G → F, C → B \flat , D → D \flat , G \flat → F

Euph. *ff* *mp*

Vin. 1 *ff* *div.* *mp* *unis.*

Vin. 2 *ff* *div.* *mp* *unis.*

Vla. *f* *ff* *non div.* *mp*

Vc. *f* *ff* *div.* *mp* *unis.*

Cb. *f* *ff* *mp*

VAR IV
Andantino misterioso

121 Poco rit. II.

2 Tbn. *pp*

B. Tbn. *pp*

Tba. *pp*

Euph. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

130 poco rit. A tempo J

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn. *pp poco cresc. mp*

B. Tbn. *pp poco cresc. mp*

Tba. *pp poco cresc. mp*

Euph. *mf*

Full Score

138 *poco rit.* **Tranquillo** **K**

Fl. 1

FL. 2 Picc. *(piccolo)* *mp*

Ha. 1&2 *1. con sord.* *p*

Ha. 3&4

3 C Tpt. *1 & II con sord. (cup)*

2 Tbn.

B. Tbn.

Tba.

Perc. I. *(Glockenspiel)* *mp*

Perc. II. *(5 chin. temple blocks)* *mf*

Perc. III. *Susp. Cymb.*

Perc. IV. *Tam-tam* *(Tam-tam)* *p*

Euph.

145 *poco rit.* **A tempo** **L**

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Perc. I.

Perc. II.

Perc. III. *(susp. cymb.)* *pp* *(senza trem.)* *mp*

Perc. IV.

VAR V
Allegro con brio

168

Euph. *ff*

Vln. 1 *barbaro ff*

Vln. 2 *barbaro ff*

Vla. *barbaro ff*

Vc. *ff non div.*

Cb. *ff*

174

Hn. 1&2 *ff*

Hn. 3&4 *ff*

Euph. *8va rinforzando*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

M I

Full Score

179

2 Ob. *mf*

2 Cl. *mf*

Hn. 1&2

Hn. 3&4

Euph. *mf*

Vln. 1

Vln. 2

Vla.

Vc. *unis.*

Cb.

N

184

Fl. 1

2 Ob. *p*

2 Cl. *p*

2 Bsn. *p*

2 Tba. *mp* *p*

B. Tbn. *mp* *p*

Tbn. *mp* *p*

Euph. *mp* *p*

Full Score

188

Fl. 1 *pp*

Fl. 2 Picc. *Piccolo* *ff*

2 Ob. *pp* *ff*₂

2 Cl. *pp* *ff*

2 Bsn. *pp* *ff*

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn. *sf*

B. Tbn. *sf*

Tba. *sf*

Perc. I

Perc. II

Perc. III

Perc. IV. *ff* (tambourine)

Euph. *pp* *mf* *f* *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

92

Full Score

193

Fl. 1
Fl. 2
Picc.
2 Ob.
2 Cl.
2 Bsn.
Hn. 1&2
Hn. 3&4
3 C Tpt.
2 Tbn.
B. Tbn.
Tba.
Perc. I.
Perc. II.
Perc. III.
Perc. IV.
Euph.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Full Score

poco a poco dim.

198

Musical score for Concerto for Euphonium by François Glorieux, measures 198-202. The score is arranged in a full orchestral format with the following parts:

- Fl. 1
- Fl. 2 Picc.
- 2 Ob.
- 2 Cl.
- 2 Bsn.
- Hn. 1&2
- Hn. 3&4
- 3 C Tpt.
- 2 Tbn.
- B. Tbn.
- Tba.
- Perc. I.
- Perc. II.
- Perc. III.
- Perc. IV.
- Euph.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

Dynamic markings include *p* (piano) and *pp* (pianissimo) in the Perc. IV, Euph., Vln. 1, Vln. 2, Vc., and Cb. staves.

Full Score

216 **Q**

Perc. I.

Euph.

Vln. 1 *div.*
p legato

Vln. 2 *div.*
p legato

Vla. *p legato*

Vc. *div.*
legato

Cb. *mf*

unis.

mf

222 **R**

Hn. 1&2

Hn. 3&4

3 C Tpt.

Perc. I.

Euph.

Vln. 1 *div.*

Vln. 2

Vla.

Vc.

Cb.

ff

f

ff

mf

ff

VAR VII
Presto finale

227

Hn. 1&2
Hn. 3&4
3 C Tpt.
2 Tbn.
B. Tbn.
Tbn.
Perc. I.
Euph.
Vc.
Cb.

mf *p* *pp* *pp*

con sord. (harmon)

take drum sticks

233

Hn. 1&2
Hn. 3&4
3 C Tpt.
2 Tbn.
B. Tbn.
Perc. I.
Euph.
Vc.
Cb.

p *mp* *mf* *f* *molto sf* *ff* *molto sf* *sfp subito* *molto sf* *sfp subito*

Full Score

238 *marcatissimo*

Timp. *ff*

Euph. *mf*

Vc. *pp*

Cb. *pp*

242 **T**

Timp. *ff* F → Eb

Euph. *ff*

Vc. *p*

Cb. *p*

246 **U**

Timp. *ff*

Perc. I (snare drum) *p sempre*

Perc. III (bass drum) *p sempre*

Euph. *sempre ff*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Full Score

250

Timp. *ff*

Perc. I *ff* *pp subito*

Perc. III *pp subito*

Euph. *mf*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

254

V

Timp. *ff*

Perc. I *ff* *p subito*

Perc. III *p subito*

Euph. *ff*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

W

258

Fl. 1

Fl. 2
Picc.

2 Ob.

2 Cl.

2 Bsn.

Hn. 1&2

Hn. 3&4

3 C Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. I.

Perc. II.

Perc. III.

Perc. IV.

Euph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

263

Fl. 1
Fl. 2 Picc.
2 Ob.
2 Cl.
2 Bsn.
Hn. 1&2
Hn. 3&4
3 C Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
Perc. III.
Perc. IV.
Euph.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

The score is written for a full orchestra and includes a euphonium part. The euphonium part features a melodic line with dynamic markings of *mf* and *ff*, and includes triplet markings (3) over the final notes. The woodwind and brass sections have various rhythmic and harmonic parts, with dynamic markings such as *ff* and *mf*. The string section provides a harmonic and rhythmic foundation.

268

FL 1
FL 2 Picc.
2 Ob.
2 Cl.
2 Bsn.
Hn. 1&2
Hn. 3&4
3 C Tpt.
2 Tbn.
B. Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
Perc. III.
Perc. IV.
Euph.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

p
piccolo
f
p
f
molto
molto
molto
molto
molto
molto
p subito
molto
ff