

THE BARITONE HORN: AN EXPLORATION OF
HISTORICAL AND CONTEMPORARY REPERTOIRE

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Table of contents

Section	Page
1. Introduction to portfolio	3
1.1 Overview of projects	3
1.2 Contextual history of the baritone	5
2. Project 1: New recordings of existing repertoire	10
2.1 Napoli	11
2.2 Rhapsody for Baritone: Don Quixote	15
2.3 Rhapsody for Bb Baritone	23
2.4 Critical evaluation of Project 1	29
3. Project 2: New arrangements of solo music for baritone	31
3.1 Hoedown	33
3.2 Concerto for Oboe	38
3.3 Critical evaluation of Project 2	44
4. Project 3: Commissioned works for baritone	45
4.1 Black Light	46
4.2 Sonata for Baritone	53
4.3 Caprice for Baritone	58
4.4 Critical evaluation of Project 3	64
5. Conclusion	65
Appendix 1: List of baritone solos/duets in test pieces	67
Appendix 2: Baritone repertoire	68
Appendix 3: List of recordings	70
Bibliography	71

1. Introduction to portfolio

The title of this portfolio, ‘The Baritone Horn: An exploration of historical and contemporary repertoire’, represents the mission behind the three projects that make up my course of study. The aim behind these is to enhance the status of the baritone horn (hereafter ‘baritone’) as a solo instrument by helping to increase and enhance the repertoire of the baritone and to create recordings of new and existing works, some of which had never been committed to audio recording before, that will serve as high quality examples of performance on the instrument.

1.1 Overview of projects

This course of study encompasses three separate projects, which together feature a range of existing and new, contemporary repertoire for the baritone, a selection of which were recorded in a lecture recital, the rest in separate live recordings, to chart the course of my study. Project 1 is focused on my selection and recording of existing repertoire for the baritone, detailing how my recording of this repertoire provides a new angle on the interpretation and technical approach to the pieces featured when compared to my previous recordings and performances.

Project 2 features new arrangements of works for the baritone, pieces from different musical genres, cultures and solo instruments arranged by me for the instrument to display the capabilities and flexibility of the instrument as a solo voice.

Project 3 saw me engage with three leading composers to commission major new repertoire for the baritone. Two of the pieces are one-movement works, whilst the third is a four-movement sonata. All three pieces are ground-breaking in terms of style, technical challenges and accompaniment. This was my intention when planning pieces to commission, rather than commissioning pieces that fit in with a traditional slow-melody or air variation mould. Works such as these form major contemporary additions to the baritone repertoire, exactly the aim of my work during this course of study.

Given the increasing popularity of the baritone as a solo instrument, it was my intention to contribute to this development by engaging in these three projects. New recordings, arrangements and compositions for the instrument represent a further step in heightening the public profile of the baritone and will hopefully inspire more players to choose the instrument as their first study and make their own efforts to elevate the baritone to the status of its more high-profile counterparts in the brass band and beyond.

1.2 *Contextual history of the baritone*

The baritone is an instrument that has been almost solely confined to the British brass band tradition. A member of the saxhorn family, the baritone developed out of an early version of the euphonium, a large bore saxhorn pitched in Bb whose invention is credited to Adolph Sax. Sax designed a range of saxhorns during the 1840s, and although he is commonly considered to be the inventor of the saxhorn family of instruments, similar instruments had been designed in the 1820s and introduced into the Prussian army by the German bandmaster and instrument designer Wilhelm Wieprecht.

The small-bore version of the euphonium, which had been introduced and popularised in 1859 by Alfred James Phasey, the ophicleide soloist of the Coldstream Guards band in London and professor at the Royal Military School of Music at Kneller Hall, became known as the “baritone”, as it has been called to the present day.¹

In the brass band world, according to Roy Newsome the baritone was not considered to be a solo instrument for more than a century after the first brass bands were formed and emerged as a popular pastime in the 1840s and 1850s. In Newsome’s seminal PhD thesis on the history of the brass band movement, it is noted that although the baritone was given some solo contributions in major works used at competitions, these were relatively minor and not as important as those written for the cornet and euphonium. However, some did exist - an early mention of a baritone solo comes from 1890 in Henry Round’s fantasy on Bellini’s *Romeo and Juliet*. Another piece from the same year, *Weber*, again by Henry Round, was also noted to contain a baritone solo.²

Charles Godfrey, a composer and arranger of forty-two major works for the famous Belle Vue brass contests between the years 1872 and 1916, composed to a standard formula whereby each piece shared the same characteristics in its structure and instrumentation. One of these characteristics provides telling evidence of the subsidiary role the baritone played in brass bands in terms of solo contributions in pieces: “cornet, euphonium and trombone are the primary soloists;

¹ Newsome (1999), p.13. No specific date for when this finally occurred is stated.

² Newsome (1999), p. 223.

soprano, flugel horn, solo horn and baritone are used as minor or secondary soloists, but are generally given solo passages rather than important solos.”³

The baritone’s light timbre, especially when compared to the euphonium, could have been an early reason for this, as it was noted as early as 1896 by contest organiser Enderby Jackson, who played a large part in the development of brass bands in the 1800s. Jackson noted that the baritone (or “alt horn” as it was also called) had an “inferior sound to the cornets and basses.”⁴

With the exception of two major works written for baritone and orchestra (although these were possibly written with the euphonium in mind due to the interchangeability of the name⁵) by Armenian-American composer Alan Hovhaness (*Concerto No. 3 (Diran) (1948)* and *Symphony No.29 for Baritone Horn and Orchestra (1976)*) and *Suite for Baritone* by Don Haddad (1979), it was not until the 1980s that the baritone began to be seen as an independent solo instrument.⁶ Around the turn of the 1990s a new generation of baritone players began to flourish. Their efforts in commissioning new music began to pave the way for the baritone to be regarded as a serious solo instrument and one that was not merely destined to exist playing solos written for its traditionally more popular counterparts, the cornet and the euphonium.

In brass band repertoire, the baritone had traditionally sat in the same section as the euphonium but had often been used to provide harmonic and rhythmic accompaniment to the main melodies featured in the cornet and euphonium lines. Rarely were solos or cadenzas for baritone written by composers, leading to its reputation as a secondary instrument and sometimes referred to as a ‘Cinderella’ instrument, as in always hiding in the background and remaining in the shadow of its sisters – in this case the other solo instruments of the brass band, most prominently the cornet and its section partner in the brass band, the euphonium.⁷

³ Newsome (1998), p.16.

⁴ Newsome (1999), p.53.

⁵ Pieces written for euphonium or baritone can be sometimes marketed as ‘for euphonium or baritone’ to ensure maximum sales – so care must be taken when stating a piece is specifically composed for one or the other.

⁶ See Appendix 1: Baritone Repertoire for details of pieces composed in the 1980s onwards. Players such as Carole Crompton and Peter Christian were two famous baritone soloists in the brass band movement around this time.

⁷http://www.heraldscotland.com/news/12395267.Cinderella_of_brass_Katrina_Marzella_tells_Rob_Adams_she_a_pos_s_happy_to_be_an_ambassador_for_an_ungung_instrument/

However, there has been a noticeable upturn in the number of baritone solos within major works for brass band over the last twenty-six years.⁸ If one examines the test pieces for the Championship Section of the British National Championships (held annually in London's Royal Albert Hall) and the British Open Championships (annually in Birmingham's Symphony Hall), over the last twenty-six years since 1996 there have been a total of sixteen pieces that contain, according to my experience, prominent baritone solos or cadenzas.

Some examples of this from my early performance experiences are the baritone solos and duet for two baritones from Peter Graham's 1997 National Championships test piece *On Alderley Edge*, the short yet demanding baritone cadenza from Michael Ball's *Whitsun Wakes*, the test piece for the rescheduled 1998 British Open (moved from the original September 1997 date due to the death of Princess Diana), and the baritone cadenza from the test piece for the 1998 National Championships, Philip Sparke's *Between the Moon and Mexico*. I was too young to experience one of the most famous passages for baritone in a test piece, the first four bars of the 1996 National Championships set work *Isaiah 40*, composed by Robert Redhead.

More recent works that include prominent baritone features and/or duets are Herman Pallhuber's *Titan's Progress*, used for the 2009 British Open and 2019 National Championships and which includes a technically challenging solo, and Simon Dobson's 2016 work *Journey of the Lone Wolf*, which features a demanding quasi-cadenza passage.

A list of National Championships and British Open test pieces containing prominent baritone solos is given in Appendix 1.

⁸ Start date chosen to begin with *Isaiah 40*.

The exposure of the instrument in major brass band works is increasing,⁹ but there is, in common with solo repertoire, a long way to go before composers begin to feature the baritone as frequently as the euphonium in exposed lengthy solo passages. A further generation of baritone soloists is now pursuing the development of solo repertoire and performing in different countries around the world. The most recent European Solo Champion, gaining the title at the European Brass Band Championships in Utrecht, Netherlands in April 2018 is a baritone player, and these developments can only be positive for the outlook of the instrument as a solo voice.

A list of current baritone repertoire is given in Appendix 2, and Appendix 3 lists the track numbers of recordings of the pieces that make up the three projects in this portfolio.

⁹ My personal experience having played major test pieces at the National Championships of Great Britain, British Open, European Championships and the Swiss National Championships since 1997.

2. Project 1: New recordings of existing repertoire

In contrast with the many recordings that are available of euphonium repertoire, there is still a comparative paucity of recorded baritone solo material. A detailed analysis of the reasons for this is beyond the scope of this piece of writing, but it has only been since the debut baritone Compact Disc, *Baritones to the Fore* featuring Diana Herak, Katrina Marzella, myself and Helen Tyler, was released in 2008 that more recordings have come onto the market due to the efforts of a number of baritone soloists wishing to promote their solo abilities and their instrument to the wider public.

The pieces selected for this project are Herman Bellstedt's *Napoli*, John Golland's *Rhapsody for Baritone: Don Quixote* and Philip Sparke's *Rhapsody for Bb Baritone*. I have performed all three pieces publicly many times and recorded the Golland and Sparke works, and the aim of Project 1 is to present updated, fresh interpretations of these works compared to my earlier performances and to use my strengths as a player to present more of my own personal take on the recordings. The works will be discussed chronologically in order of composition date, focusing on the preparation, interpretation and performance of each piece.

Napoli was performed as part of this portfolio with both brass band and piano accompaniment, the other two pieces recorded with a piano accompanist.

2.1 *Napoli*

The American cornet soloist Herman Bellstedt's *Napoli* is a theme and variations solo of a popular Italian melody *Funiculi Funicula* composed by Luigi Denza in 1880, which was written to commemorate the opening of a new funicular railway. Bellstedt (1858-1926) arranged this for cornet (date unknown), with his variations being arranged for piano accompaniment by Geoffrey Brand. Since publication, a wide range of brass instruments have performed the solo in concerts and on recordings, although no baritone player has recorded this arrangement.

The piece begins with a short cadenza leading into the main theme, and then progresses through two variations, each one containing two or three distinct sections. *Napoli* presents a high degree of technical difficulty for the player but also contains passages where more sensitive playing is required. As I have played this piece on numerous occasions, my goal for this first piece of the portfolio was to analyse my approaches from the past and update my performance style. Alongside this, I also researched two other brass musicians' approaches to the work to inform my own overall interpretation.

Performance preparation and challenges

Napoli has been recorded by numerous artists on various instruments, but for the purposes of this project I decided that I should record this as this has become a 'trademark' solo of mine, which I have performed since a young age with brass bands in many countries in front of large audiences, as well as in solo competitions. Although *Napoli* has been performed by other baritone players, this arrangement has never been recorded by a baritone player on a commercial compact disc or official online release and I therefore decided to produce recordings of me playing the piece.

However, it was also important within the context of this project to create performance recordings of *Napoli* that were an updated interpretation of the piece compared to my previous performances, even though I have performed the piece numerous times.

To achieve this, I focused mainly on performing the movements at faster tempi than previous and on exaggerating the technical demands of the separate movements. Part of my profile as a solo artist has been my ability to play with a high level of technique, something that can also help raise the profile of the baritone as a solo instrument. This is due to the common misconception that the euphonium is the instrument that requires a high level of technical skill, and that baritone players are not capable of performing to such a high standard.

The cadenza at the beginning of *Napoli*, located before rehearsal mark ('RM') A (figure 1), provided the first opportunity to showcase technical and stylistic flair. Using exaggerated dynamics at the second bar (marked *slower*) and dynamic nuances during the crescendo to the climactic Bb, I managed to create an exciting listening experience to introduce the piece effectively, also showing a high degree of individuality in performance and interpretation.

The *accel poco a poco* was also exaggerated in terms of rubato, with the *accelerando* not being constant throughout the bar, but with the second semiquaver group being performed at a very fast speed at *subito p*, contrary to the *cresc. poco a poco* performance instruction. The following section leading to the pause is then where the main *accelerando* and *crescendo* are performed. Some performances I have heard of this piece see the three notes before RM A being played at a slow tempo, but to maintain the momentum and to introduce the tempo of the following section, I performed these with a pulse equal to that at RM A.



Figure 1: Cadenza in Napoli

The final movement of *Napoli*, from RM G (figure 2), is where I strived to make the most of my technical abilities. I strived to play at as fast a tempo as possible whilst still maintaining clarity in the slurred and double-tonguing passages, ensuring that the music never sounded rushed due to every note being heard.

In many performances I have heard of this piece, the semiquavers have often been rushed or played with a lack of rhythmic precision, resulting in a loss of clarity and a hurried feel. I spent a lot of time practising this section to avoid this and when recording the piece listened to each take to select the most accurate. The performance of *Napoli* by Norwegian trumpet and cornet player Ole Edvard Antonsen with the Bergen Philharmonic Orchestra served as a major inspiration for me in pushing the boundaries of my technique, as Antonsen's recording features the movements played at very fast tempi and extreme clarity compared to many other recordings by other instrumentalists.



Figure 2: Final movement of *Napoli* from *RM G*

I decided not to include the *ossia* in the penultimate bar of the piece. After successfully performing the final movement, I felt that a *rallentando* would be a more appropriate ending and would give a more satisfying conclusion to the reading.

As well as changing the tempi of my performance in certain areas, I also decided to increase the use of rubato at RM F (figure 3), a section that allows the performer to play with a great deal of flexibility. Having previously played this section at a faster tempo with not much change in pulse, I chose to play it with much more rubato and flexibility in tempo. This differed from many performances I heard, most notably that of French euphonium player Bastien Baومت,¹⁰ who plays each movement with an extremely high level of technical facility but does not choose to include any form of rubato in this section. I therefore chose to play this section differently, with distinct changes in tempo pulse between the bars and beats.

I especially chose to play the quaver figures marked *a piacere* at a very slow tempo. This served two purposes: firstly, to provide contrast between them and the faster semiquaver figures that follow, and secondly, to allow for the pitching of the higher notes to be as accurate as possible by giving more time to play the note (playing the higher notes mistakenly one tone lower is a common mishap that befalls soloists in this part of the piece).



Figure 3: Rubato section at RM F

The technical accuracy and flair, coupled with use of *rubato* and exaggerated dynamics, gave an updated interpretation of *Napoli* which, when listened to, can be used as a basis for other baritone players when deciding on interpretation and approaches to performing the piece. This will also showcase the piece being played on baritone, which will inspire other players of the instrument to choose this as a solo option in concerts, recitals and solo competitions.

¹⁰ <https://www.youtube.com/watch?v=VDNbGGScrHA>

Recording

The recording with brass band for the purposes of this portfolio was taken in a concert with the Blidworth Welfare Band on 10 June 2017 in Mansfield, United Kingdom. The recording and performance process for this piece was straightforward, as I had performed this piece many times in public with both piano and brass band accompaniment. Some areas of the work, especially those in which I use a large amount of *rubato*, were required to be rehearsed several times, but no significant problems were encountered during this process and the performance was a successful one.

The piano recording was taken at the conclusion of a recital showcasing some of the new works I commissioned and arranged for this course of study, held at the University of Salford on 10 May 2017. It is always challenging to some degree when working with a new accompanist, as both players must become used to each other's style and the accompanist must be able to fit in with the style, phrasing and nuances of a new soloist's interpretation of a piece of music. However, no issues were encountered in this recording due to the flexibility of my piano accompanist.

Critical evaluation of recording

The recordings are, in my opinion, solid and exciting performances of this popular solo. I have increased the tempo in the last variation from that normally performed, but this has been a hallmark of my performances of the piece in the past and I feel this provides an exciting finish to the performances. The changes in style and use of *rubato* in slower sections of the work also provide contrast to the faster sections. I feel this is an effective start to my portfolio, as it provides two new live renditions of this work.

2.2 *Rhapsody for Baritone: Don Quixote (John Golland)*

The writing of *Rhapsody for Baritone: Don Quixote* (*'Rhapsody for Baritone'*) was started by British composer John Golland before his untimely death in 1993. It was completed in 1997 by Roy Newsome for baritone player Peter Christian, who enjoyed a playing career with some of the United Kingdom's finest bands, including Williams Fairey and Black Dyke Mills. The piece was one of the first major works for the instrument, and at around eight minutes in length is a musical portrayal of Miguel de Cervantes' fictional hero Don Quixote, who travels the world to right wrongs and bring justice to the people.

This piece was recorded by me on the aforementioned *Baritones to the Fore* compact disc in 2008. It was also recorded by euphonium player David Childs in 2012 on his solo compact disc *Peace*.¹¹ However, the recording I made in 2008 was, I felt, out-dated and slightly lacking in terms of quality, so I decided to include a live performance of the piece with an updated interpretation to be recorded as part of my performance portfolio for Project 1 due to it being a major original work for baritone and an important part of the repertoire. The performance (along with one other work in this project) was given on 21 June 2021 in Rolle, Switzerland.

The piece has four contrasting sections, beginning with an *allegro* section, followed by a solo, more mournful *andante* passage. The same material is repeated in a second *allegro* section before the piece ends at *andante* again. Bright in character in the faster sections, the piece has moderate technical challenges for the soloist but requires much thought around style and phrasing.

The first, *allegro* section is marked *con bravura* and features changing time signatures (although staying in compound time) and rapidly shifting keys (figure 4).

¹¹ <http://www.davechilds.com/product=peace-the-euphonium-music-of-john-golland-cd-david-childs>



Figure 4: Example of changing time signatures and keys in the first 12 bars of the piece

The section continues in tempo until bar 42, where the second section of the piece begins (figure 5). Here the time signature changes to 4/4, although the basic pulse of the piece remains the same. However, this section features a slower, *cantabile* melody which is marked *molto legato* and therefore the mood of this section contrasts greatly with the first part of the piece. There is a relative lack of dynamic marking and no phrasing indicated in this section, so much interpretative room is left to the performer when tackling this part of the work (see *Performance preparation and challenges* for a more in-depth discussion of how this was approached).



Figure 5: First 18 bars of second section – minimal dynamics and no phrase marks

The third section of the piece (figure 6), from bar 101, repeats much of the thematic material featured in the first section albeit in a slightly abbreviated form. However, much of the music is identical.



Figure 6: The third section of the piece, with much thematic material from the first section reused

This then leads into the fourth and final section of the piece (figure 7), where a key change to A♭ major occurs. This repeats much of the thematic material from the second section, albeit in a different key, and in common with the second section includes minimal dynamic markings and no phrase marks (this will also be discussed in *Performance preparation and challenges*). This final section, starting from bar 143, begins with an extended piano solo before the baritone solo line is reintroduced at bar 164.



Figure 7: the fourth section of the piece

Performance preparation and challenges

My initial preparation for the performance and recording was to listen to my recording from 2008 and analyse all the parts that I could change in terms of style and technical approach. The piece requires two distinct styles of playing to create contrast between the two varying sections and my aim was to convey these styles as effectively as possible, using both the composer's written music and my own interpretation to achieve this and create a more convincing reading of the work.

In the faster sections I wanted to make better use of accents to make the subdivision of the beats clearer. As stated previously, there are no accents in the faster sections of the piece, and I felt that in my previous recording these were not paid enough attention. I therefore had to decide where these should lie in order to achieve my desired style. Accents were mostly placed at the start of every beat. Where an accented note does not fall on the start of a beat (see accents in figure 8) I ensured that these notes were accented if following a tie, and unstressed if following a rest.

This required some practice to achieve but as much of the material in this piece is rhythmically similar in style once the desired effect was achieved the pattern of accents could be replicated throughout the music. I ensured that the pattern of accents in my performance was similar throughout the piece.

Figure 8 below (a repeat of figure 4 on page 16) gives an indication of where accents can be added to the performance where none are indicated in the score:



The image shows a musical score excerpt in 9/8 time, marked 'Allegro (♩. = 63)'. The score is written on a single staff in G minor. It consists of three lines of music. The first line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The second line starts with a quarter note G4, a quarter note A4, and a quarter note B4. The third line starts with a quarter note G4, a quarter note A4, and a quarter note B4. The score includes dynamic markings 'ff' and 'flutter'. Red accents are placed above various notes throughout the excerpt, indicating where accents were added in performance. A first ending bracket is shown above the first line of the third line of music.

Figure 8: Indication of where accents were added in performance

I also note that in David Childs' recording of the work, accents are not played as prominently in his performance, the reading displaying a more relaxed approach to the style of this section. This is an interesting difference in interpretation of the work and a good example of how performers can approach a piece of music with a lack of performance directions and articulations in different ways.

Dynamics were also a feature of the music to which a personal interpretation was to be applied, given the paucity of dynamic markings written in the score. In my previous recording of the piece, I felt that the dynamic variance could have been more throughout the work, so strived to make the performance for the purposes of this portfolio as dynamically interesting as possible. As with the accents, this was a fairly straightforward process as the contours of the music naturally lend themselves to crescendos and diminuendos.



Figure 9: Indication of where dynamics were added in performance

As indicated in figure 9 above, these were the places where subtle dynamic changes were made to give the music more flow and life. As can be seen, these additions generally follow the contour of the notes or are utilised on longer notes, but these did, when realised in my recording, elevate the performance to a higher level than if written dynamics in the music had been followed literally.

The final change I made was to remove the breath taken at bar 184 in the original recording (figure 10). This would give a better sense of phrase to the end of the piece and would allow it to end in a more reposeful manner. I note that David Childs also plays this without taking a breath in his 2005 recording. I also lessened the dynamic here, partly to allow for a longer, unbroken phrase, but also to create a more effective mood to finish the performance.

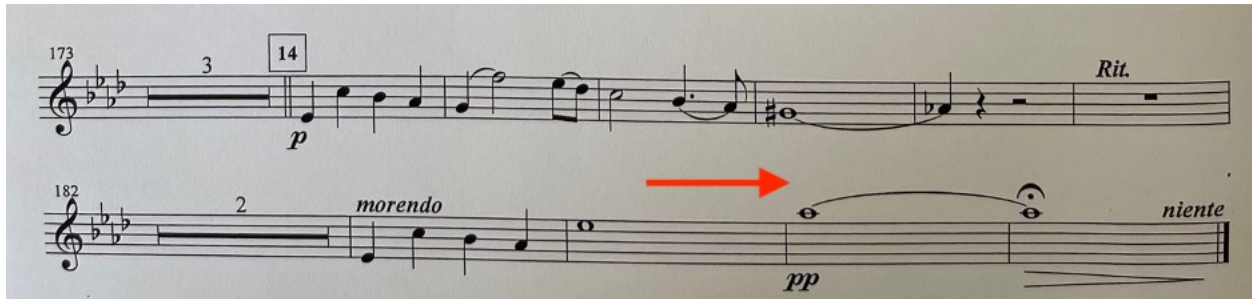


Figure 10: Arrow indicating where no breath should be taken

Recording

The main challenges when preparing this piece for performance and recording were rhythmical difficulties contained in the piano part and how to align certain sections with the solo line.

Interestingly, the typesetting of the piano part caused my accompanist some initial difficulties as it is not immediately clear in bar 1 where the beats are divided due to the spacing of the notes (figure 11).



Figure 11: First two bars of the piano part with unclear beat division

However, due to my prior knowledge of the piece this problem was quickly surmounted.

We also encountered problems around RM10 (bar 119-120) due to the syncopation in the piano part. At bar 119 the syncopated first beat of the bar in the piano part and subsequent differing rhythms caused difficulties and took some rehearsing to finish on bar 120 together and in time (figure 12).



The image shows a musical score for two parts: Solo and Pno. (Piano). The Solo part is written in a treble clef with a 3/8 time signature. It begins at bar 119 with a melodic line that includes a 'flutter' marking over a series of eighth notes. The Pno. part is written in a grand staff (treble and bass clefs) with a 3/8 time signature. It features complex, syncopated rhythms in both hands, with many beamed eighth and sixteenth notes. The key signature has one flat (B-flat). The score ends at bar 120 with a double bar line.

Figure 12: Bars 119/120 showing syncopation and differing rhythms between piano and solo part

Finally, bars 127 to 129 caused some problems in coordination between the piano and solo part due to the hemiola rhythms in the piano part and the resulting perceived change in pulse on my part (figure 13).



The image shows a musical score for two parts: Solo and Pno. (Piano). The Solo part is written in a treble clef with a 3/8 time signature. It begins at bar 126 with a melodic line that includes a triplet of eighth notes. The Pno. part is written in a grand staff (treble and bass clefs) with a 3/8 time signature. It features complex, syncopated rhythms in both hands, with many beamed eighth and sixteenth notes. The key signature has one flat (B-flat). The score ends at bar 128 with a double bar line. There are dynamic markings 'p' (piano) and 'ff' (fortissimo) in the piano part.

Figure 13: Hemiola rhythms in bars 127 and 128 of the piano part

Critical evaluation of recording

The performance and recording were carried out in front of a small audience. It was a straightforward recording setup with piano and a microphone, and the room used was a medium-sized recital room which can seat up to around 30 people.

I felt that the recording, as a live performance after a period of over four years not performing in public, was a fairly successful rendition of the piece. There are some moments of discomfort in the piano accompaniment (around 1:37 and 6:00 in track 2) which were a challenge to overcome during the performance (and caused some mis-pitching on my behalf), but as I knew the piece extremely well beforehand this did not cause too much fluctuation in tempo or disturbance to the overall flow of the music. I felt that the calmer sections of the music (from c. 2:10 in track 2) had good flow and style and that the link with the pianist was more successful overall than the faster sections. Despite the recording being done in a smaller recital room, I felt that the dynamic contrasts achieved were also effective and that the contrast in styles was successful.

I was also content with the omission of the breath (as in my previous recording of the piece) in the final section from RM14 (figure 10 above) and feel that this had more flow and better phrasing. The changes and updated approach to my previous recording resulted in a more satisfying performance experience and result and, overall, this was a successful addition to the portfolio.

2.3 Rhapsody for Bb Baritone (Philip Sparke)

Like Golland's *Rhapsody for Baritone*, I had previously recorded Philip Sparke's *Rhapsody for Bb Baritone* in 2008 with piano accompaniment. However, I was not entirely satisfied with the outcome and therefore wished to produce an updated performance and recording for the purposes of this portfolio. As with the two previous pieces in this section, I also attempted to investigate any other recorded performances (although no other commercial recordings by baritone players exist) to better inform my approach. The performance was given on 21 June 2021 in Rolle, Switzerland.

Rhapsody for Bb Baritone was adapted from Philip Sparke's *Concertino for Tuba*¹² and is not often performed by soloists due to its extreme technical difficulty. However, it is a substantial piece of music, so I considered it essential for the piece to be included as part of Project 1.

The piece begins with a *lento* crotchet = 56 section to open. This is a demanding section, due to long phrases, several large intervals (both ascending and descending) in the melody and some sextuplet semiquaver and demisemiquaver groupings, all of which require careful management in terms of style and technique to allow the musical line to flow and the pulse to be maintained whilst still giving a relaxed feel to the music (figure 14).

The image displays a musical score for the first section of 'Rhapsody for Bb Baritone'. The score is written in 4/4 time and begins with a tempo marking of 'Lento (♩ = 56)'. The first measure is marked 'mp'. The score consists of six staves of music. The first staff contains measures 1 through 7. The second staff contains measures 8 through 13. The third staff is marked with a square box containing the letter 'A' and contains measures 14 through 18. The fourth staff contains measures 19 through 21. The fifth staff contains measures 22 through 24. The sixth staff contains measures 25 through 28 and is marked 'ff'. The score features several sextuplet groupings (indicated by a '6' over a group of six notes) and demisemiquaver groupings (indicated by a '3' over a group of three notes). There are also various phrasing slurs and dynamic markings throughout the piece.

Figure 14: First section of Rhapsody for Bb baritone showing tempo, sextuplet and demisemiquaver groupings

¹² Written in 1988 for tuba soloist James Gourlay and premiered with the Sun Life Band.

Breathing and dynamic variance were the two major focus points for me when preparing for and recording this first section. The phrases are required to be as long as possible, and I was only partially happy with the phrasing in my original recording of the piece, so I made great efforts to ensure that breathing was optimally timed to allow for satisfactory phrasing to be achieved.

The dynamic variance was an important consideration for me to elevate the performance to a higher level, suitable for a course of study such as this. It is extremely easy when playing this piece to become solely focused on the technical aspects of the performance, given the demands the piece places on the player, so dynamics are an important feature to bring out.

After the first, slow section, a short cadenza leads into the vivo section of the piece. This section is marked at crotchet = 144, which I feel is too slow for the character of the music to really shine through and provide an exciting listening experience. I chose to perform this section at around crotchet = 165.

Therefore, the main focus of my preparation and rehearsals with the piano accompaniment was to achieve this faster tempo yet maintain precision and coordination between the two parts.

Performance preparation and challenges

For the recording and performance, I again engaged a professional accompanist and colleague to play the piano part. Compared to the first recording I made of this piece, the process was straightforward as the technical challenges that were faced by the pianist then were not present on this occasion. However, my tempo choices did cause my accompanist some issues in terms of mastering the technical hurdles of the piano part and there were also issues encountered when practising together due to the speed at which I chose to play the faster half of the piece.

As in the Golland work, the first section of the piece has minimal dynamic markings, so I was required to use my artistic discretion to perform the piece using my own dynamics to ensure an interesting interpretation. The first twenty-six bars of the piece are marked at *mp* with no dynamic variation, so I included my own subtle dynamic changes, normally following the pitch of the phrase

whereby *crescendi* were included when the pitch rose or a long note required it, and conversely *diminuendi* when it fell or on a long note at the end of a phrase (figure 15). Although subtle, this served to maintain the listener's interest as the section progressed.



Figure 15: Examples of where dynamics were added to the solo line

While rehearsing the piece, there were two sections that required comparatively more rehearsal time due to discrepancies in tempo between myself and my accompanist.

The first of these is the section beginning four bars before rehearsal mark K (figure 16). In this section, the baritone has a technically challenging line accompanied by a piano chord and then three quavers leading into rehearsal mark K itself. I found myself playing the four bars too hastily and therefore not being able to synchronise with the three piano quavers leading into K. This required numerous attempts to perfect and made me consider my own internal pulse as a soloist, something that I had always considered to be extremely strong.

This was an interesting point of reflection on my own playing, letting technique get in the way of a steady pulse, and is something that I now consider in every piece I perform.

The image shows a musical score for piano and baritone. It consists of three systems of staves. The top system has a vocal line (baritone) and a piano accompaniment. The middle system continues the vocal line and piano accompaniment. The bottom system also continues the vocal line and piano accompaniment. A rehearsal mark 'K' is placed above the vocal line in the third system. Dynamic markings include *mf*, *f*, *sf*, *ff*, and *p*. The piano part features complex chordal textures and arpeggiated figures.

Figure 16: piano and baritone score showing four bars before rehearsal mark K

The section at rehearsal mark U also caused some problems with tempo between the accompanist and I (figure 17). I found that I was playing too fast in the fifth and sixth bars of RM U and that the accompanist was playing too slowly, resulting in us not meeting together on the seventh bar. As before, I had to consider my sense of internal pulse and attention to note lengths and ties to rectify this situation.

The image shows a musical score for piano and baritone, focusing on rehearsal mark U. It consists of three systems of staves. The top system has a vocal line (baritone) and a piano accompaniment. The middle system continues the vocal line and piano accompaniment. The bottom system also continues the vocal line and piano accompaniment. A rehearsal mark 'U' is placed above the vocal line in the first system. Dynamic markings include *f*, *mf*, and *ff*. The piano part features complex chordal textures and arpeggiated figures.

Figure 17: Rehearsal mark U showing the fifth, sixth and seventh bars

Working on this piece with my accompanist raised some interesting questions for me to examine with regards to my own playing, especially when performing pieces that I had played for a long time and knew extremely well. As stated, there were certain sections of this piece where I found myself rushing and not maintaining a consistent pulse. In future solo performances I will use this experience to constantly check my internal pulse and ensure that I am maintaining this to ensure that difficulties with an accompaniment are kept to a minimum.

The final seven bars of the piece presented the final challenge to me in terms of technique (figure 18). The triplet semiquavers, if played at the tempo at which I performed the fast movement of the piece, are above my capabilities in terms of triple tonguing speed. Therefore, I decided to change these to duplet semiquavers to maintain my chosen tempo. I have never heard another performer do this.

A recording by Jack Laphorn, a submission for the 2016 BBC Young Brass Musician competition, sees the soloist begin the triplet passage at a slow tempo then perform an *accelerando* up to the final two bars. However, I feel that to maintain the drive and pulse of the performance there should be no change in tempo, so chose the duplet semiquavers as my preferred option.

The image displays a musical score for a piece, likely for brass and piano. It consists of four staves. The top staff is the soloist's part, starting with a *ff* dynamic and a *f* dynamic. It features a triplet of eighth notes (semiquavers) in the final two bars. The second and third staves are the piano accompaniment, with the piano part starting with a *f* dynamic. The bottom staff shows the soloist's part again, with a *ff* dynamic and a triplet of eighth notes. The score is annotated with various musical notations, including slurs, accents, and dynamic markings.

Figure 18: Triplet figures that were changed to duplet semiquavers

Recording

The recording with piano took place in a live concert situation and no obstacles were encountered in the recording process.

Critical evaluation of recording

The main purpose of the inclusion of this piece in this portfolio was to produce an updated recording when compared to my previous recorded performance of the work. I was happy with the outcome of this recording as some of the technical hurdles were, I felt, more successfully overcome in this version and the link with the pianist was more successful due to the accompanist having more technical facility than the previous individual. This resulted in me being more relaxed and being able to include more style and emotion in the reading of the work, achieving a more natural feel to the performance due to not having to worry about the coordination with the accompanist.

2.4 Critical evaluation of Project 1

This project was a success for several reasons, and I feel that it met its main aim of producing updated recordings of existing solo material which showed interpretational innovation and flair. The pieces that were chosen for recording are important pieces in the baritone repertoire (even if *Napoli* has been played on numerous brass instruments) and producing recordings of these will allow other players to listen to the works before playing, serving as reference points for those wishing to perform them. The aim of this was to inspire baritone players to perform these original works and not to simply choose pieces composed for euphonium (or other brass instruments), which will in turn help to promote the instrument as a solo voice and encourage other composers to write for the baritone.

I was very pleased with the quality of performance in the live recordings. I strived for perfection in style when mastering the technical elements of the pieces and managed to achieve this (albeit with some errors in live performances) by intense prior preparation and ensuring that the recording takes were scrutinised in minute detail. To achieve a high standard in recording is, I feel, very important in a project such as this as if the recordings are going to be used as reference points for others these must feature the highest standard of performance possible to be taken seriously.

There was much crossover between the musical elements which were focused upon during the preparation and recording of these pieces. This portfolio is concerned with the promotion and furthering of the baritone as a solo instrument and showcasing the technical skills that can be achieved on the instrument was of paramount importance to me. In all pieces, I feel that this was successfully achieved and that the technical requirements of the works were overcome in a performance setting.

Style and the use of *rubato* was also a major consideration in the interpretation of the works. If these recordings are to be used as definitive performances to inspire other players, then it was important to ensure that the playing was stylistically convincing and interesting for the listener. This was achieved by the exaggeration of dynamics, careful consideration of phrasing and the use of *rubato* at appropriate points, creating musically sound yet exciting readings of the pieces.

The preparation time allocated to the stylistic approach to each work resulted in performances that are convincing in standard and that can be used as benchmarks for others.

Another reason for the success of this project was the piece selection itself. The pieces chosen are, unlike some of the works chosen by me in Projects 2 and 3, accessible to most players of an advanced standard and are suitable for performances in recitals, more informal settings, recordings and exams.

3. Project 2: New arrangements of solo music for baritone

For Project 2, I made the decision to produce arrangements of two works from the classical repertoire: Aaron Copland's *Hoedown* and Antonio Vivaldi's *Oboe Concerto in C major (RV447)*. Arranging classical pieces specifically for the baritone has rarely been carried out, despite a host of classical arrangements existing for other instruments from the brass band medium. As the overall context of my course of study was to develop and advance the repertoire of the baritone, I chose to arrange works from this area of repertoire to provide more serious repertoire for the baritone to give it a more equal footing with other solo instruments.

My arrangements were also chosen and written to play to my strengths as a soloist. They are designed to show the baritone as a flexible solo voice and one that can tackle music from a wide range of genres and styles. However, they are also deliberately technically challenging so would be able to be performed at high-level recitals and concerts and would hold their own against repertoire being performed by other musicians playing more 'established' solo instruments.

Arranging solos for orchestral instruments is not a new phenomenon in the brass band field, with several artists having produced recordings of pieces arranged by or for them. Two notable examples of this are tenor horn soloist Owen Farr's *Demonic Virtuoso* compact disc in 2017, on which he performs arranged works by Paganini, and euphonium soloist Steven Mead's recording *Brassin' Mozart*, which was released in 2006 and which features twelve arrangements of Mozart works for the euphonium. Playing as the piano accompanist for some of the tracks on Farr's compact disc provided some of the inspiration behind choosing these pieces in this project.

A complete list of existing classical arrangements for solo instruments in the brass band medium is too lengthy to include here and beyond the scope of this evaluation, but some commonly performed works include the cornet solo arrangement of *Měsíčku na nebi hlubokém (Song to the Moon)* from Dvořák's opera *Rusalka*, an arrangement for euphonium of *Valflickans Dans (Herdmaid's Dance)* from Swedish composer Hugué Alfvén's ballet *Bergakungen*, and a tuba arrangement of Rossini's *Largo al Factotum* from the opera *The Barber of Seville*.

When choosing pieces to arrange, I had to carefully consider several factors that would result in a successful transition from an orchestral solo instrument to the baritone. These included the appropriateness of range, technical challenges (especially when moving from another instrument family, such as strings or woodwind) and suitability of accompaniment.

3.1 Hoedown

The first piece in Project 2, *Hoedown* by Aaron Copland, from his 1942 ballet *Rodeo*, had been a favourite of mine since childhood and had been a piece that I had experimented with playing for some years on baritone as well as violin and piano. I chose to arrange the violin solo version for baritone accompanied by piano.

Arranging *Hoedown* for baritone and piano was a straightforward process. For accompaniment purposes, there was already an existing piano part written by the composer for an arrangement of the piece for violin solo. This removed the need to arrange a completely new accompaniment and allowed me to spend more time on ensuring that the baritone solo part was perfectly suited to the instrument in terms of playability.

In terms of range and level of technical difficulty, *Hoedown* proved, with some alterations, perfect for the baritone. The piece features many semiquaver figures, both conjunct and disjunct in nature. Although the disjunct semiquaver patterns are challenging from a technical perspective as they contain fast-changing intervals and passages that cover a wide range of notes, these are surmountable by any player of an advanced standard (figures 19 and 20).



Figure 19: Example 1 of semiquaver passage with the range of disjunct intervals and range of two octaves and one semitone



Figure 20: Example 2 of semiquaver passage with the range of disjunct intervals

The main challenge of this piece was to arrange some aspects of the violin solo line to be appropriate for the baritone. The first of these issues was the violin's ability to play multiple notes at the same time (far easier than a brass instrument). The violin part includes several instances of double and triple stopping (examples at figures 21 and 23), which in the context of a piece marked *allegro* on the baritone are not practical to play using multiphonics as these would sound out of context in the melodic and tonal line.

To solve this, the lower melodic line in the first four bars of the violin part was given to the piano melodic and the preceding eight bars were arranged into single notes (figure 22). This did not alter the flow or effect of the music.

The original violin solo arrangement has a three-octave range, which lies outside the practical range of the baritone. My version of the piece was able to be arranged so that there is a two-octave range in the solo part by transposing some of the extreme high register passages down one octave to enable the piece to lie within the usable range of the instrument (examples at figures 21, 22, 23 and 24). Again, this did not adversely alter the effect of the music.



Figure 21: Examples of double stops and extreme register in original violin solo part

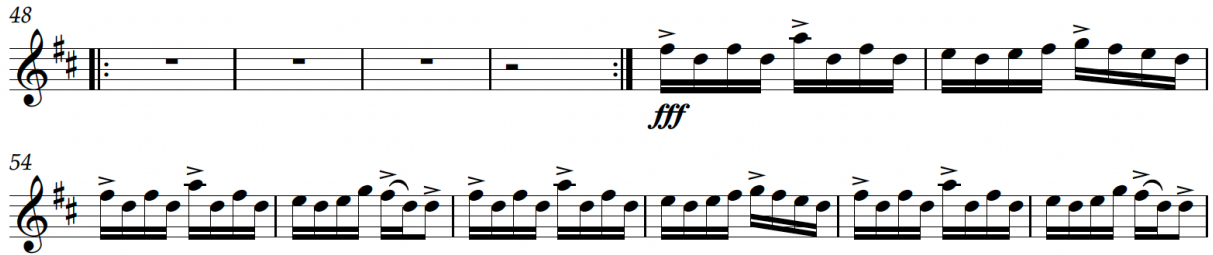


Figure 22: first four bars of figure 21 removed and following music in appropriate octave



Figure 23: Examples of triple stopping in the original violin solo part



Figure 24: Examples of triple stopping and high register changed to single note and appropriate octave

Breathing was another issue to consider when arranging *Hoedown* for baritone. Due to a lack of need for breathing when playing the violin, the violin solo part contains phrases of a length that would be impossible to play without circular breathing (which is extremely difficult to achieve when playing short notes at a fast tempo). As I would like this piece to be accessible to as wide a range of players as possible, I decided to remove some notes where appropriate to allow for breaths to be taken but also so that the musical line is not interrupted or sounds unnatural.

One example of this is at bar 60 of the arrangement (figure 25), where the first one and a half beats have been removed from the original violin solo line and moved to the piano. This enables the soloist to take sufficient breath to last for the remainder of the phrase. For comparison, the original violin part is shown at figure 26.

Figure 25: Bar 60 with solo line moved to piano to allow for breath

Figure 26: score showing violin parts with original notes (added to piano in bar 60 of figure 25)

Critical evaluation of recording

The world premiere of *Hoedown* was given at my recital at the University of Salford on 10 May 2017. Aside from some minor technical errors in semiquaver passages, I felt that this was a successful performance and sufficient for the purpose of submission for my portfolio. No significant problems were encountered during the recording of this piece.

3.2 Concerto for Oboe

The major piece in this project was my arrangement for baritone solo and accompanying brass quartet of Antonio Vivaldi's *Oboe Concerto in C major (RV447)* ("*Oboe Concerto*" hereafter). This work, written in three movements, is a stylistically and technically complex piece of music that presents many challenges to the performer. The inspiration behind choosing this piece to arrange is the reason indicated previously in this chapter – that of other solo artists selecting, arranging and recording baroque or classical pieces that, when performed on their instruments, push the boundaries in terms of technical and stylistic challenges.

When selecting a piece to arrange, I wanted to select a work from the Baroque period as I felt that the melodic lines that are commonly found in such solo music, heavily featuring scalic and arpeggiated passages (figure 27), would lend themselves perfectly to my technical strengths as a soloist. This would allow not only an important piece of repertoire to be created but to give me a piece which I could perform at concerts and festivals that could enhance my artistic profile.



Figure 27: Scalic and arpeggiated passages from Movement 1 of Concerto for Oboe

This piece was selected through a process of intensive research into Baroque solo concerto repertoire, through listening to a wide range of pieces and choosing one which I felt was most appropriate to my strengths as a soloist and that would also be accessible to other players. Choosing a piece to arrange that personally appealed to me was also important in producing this arrangement, and as Vivaldi is a composer whose music greatly interests me when I discovered the *Oboe Concerto* the decision regarding which work to select was easily made.

Arrangement

The *Oboe Concerto* is written in three movements: *allegro non molto*, *larghetto* and *minuet* with a duration of around 15 minutes (dependant on the chosen tempo), the musical material being split between *ritornello* sections and solo passages. When arranging the piece for baritone I decided to include all the *ritornello* sections, despite initial reservations that this might result in the piece being too long. This was a calculated decision to give the soloist time to rest between the sections of each movement, especially during the introduction to each movement, as the technical and stamina challenges are so great that this provides optimum chance to the performer to give the best reading possible of the work without being overly burdened to play without breaks.

There were no significant difficulties in arranging the solo line for baritone. In Bb pitch, the range of the original oboe part is two octaves and one tone, C3 to D5. The original piece is written in concert C major (D major for Bb pitch), so I transposed this to Bb major (C major for Bb pitch) as playing in this key is easier in terms of negotiating the piece's technical hurdles. There were no range issues at all when arranging the solo part, nor were there any technical aspects of the solo part that had to be simplified or changed, as was required in certain sections of *Hoedown*.

In common with *Hoedown*, breathing had to be considered at certain points in the piece. When testing out sections of the piece before committing them to a final version, it was clear that some of the extended phrases were taxing on the performer in terms of breathing. However, at the beginning of the piece a performance direction stating 'dynamics and phrasing at the performer's discretion' was added, as these two musical elements are not in the original score and the soloist is given no indication of the dynamics or phrasing to be used. This gives much flexibility in interpretation.

I decided to take the same approach with breathing, by not removing any notes from the original score. Each player has different breathing capacity, so I did not want to dictate where breaths should be taken. In my own performance of the work, I found places to breath where the phrasing and musical line was not broken, but other players will be able to choose other appropriate points in line with their own capabilities.

The concerto was scored by Vivaldi for string orchestra accompaniment (some performances also feature harpsichord continuo). I thought it appropriate to score the accompaniment for brass instruments given that the solo line is to be performed by the baritone and thus would not overshadow accompaniment by a string quartet, especially in an acoustic that does not lend itself to smaller-scale works. Originally scored for two violins, viola and cello, I made an almost directly comparative swap with the brass band family and scored the accompaniment for two cornets, a tenor horn and a euphonium.

As the range of the accompanying parts was not an issue, the arrangement of parts was a simple task in terms of pitch and range. The only issue encountered when arranging the piece were some sextuplet lines in the violin parts in the first movement which could prove problematic to perform on cornet, so I removed these and substituted them for semiquaver patterns of the same pitch (figures 28 and 29). This is so the work is more accessible to those soloists who might not be able to draw upon players to form the accompanying group of a high technical standard and would therefore allow the work to be performed by a wider circle of instrumentalists.

The image displays two systems of musical notation. The top system consists of two staves. The upper staff is in treble clef and shows a measure with a sextuplet of eighth notes, indicated by a bracket and the number '10' above it. The lower staff is in bass clef and shows a similar measure with a sextuplet of eighth notes. The bottom system consists of three staves. The top two staves are in treble clef and feature complex rhythmic patterns, including sextuplets and semiquaver runs. The bottom staff is in bass clef and also features complex rhythmic patterns, including semiquaver runs. The notation is in a key signature of one sharp (F#) and a common time signature (C).

Figure 28: Sextuplet figures in bars 11 and 12 that were simplified in the arrangement



Figure 29: altered version in Cornet 1 line with semiquavers replacing sextuplets

Challenges

As stated, challenges when arranging the work were relatively minor. The main challenge to me as a performer was in practising the piece and surmounting the technical challenges it presents. By not simplifying any of the semiquaver passages from the original oboe part, the work was one of the most technically challenging I have played and required me to revisit areas of technique that are not required in other pieces in the baritone repertoire.

The two most significant of these were the arpeggiated figures from bar 23 to 26 in the first movement of the work and the passage from bar 73 to 80 in the third movement that features intervals of a minor and major 6th at a very fast tempo (normally performed at quaver = 140) (figures 30 and 31). I had to spend much time practising the technique required to play these passages correctly. This, however, was a rewarding challenge that allowed me to play the piece in authentic form – again fitting with the narrative of the baritone being a serious solo instrument that can play technically challenging pieces of music.



Figure 30: Arpeggiated figures between bar 23 and 26 in 1st movement of concerto



Figure 31: passage from bar 73 containing intervals of major and minor 6ths

Critical evaluation of recording

The world premiere of this arrangement was performed at the University of Salford on 10 May 2017. This arrangement is a first in the history of baritone repertoire. A full-length concerto has never been arranged specifically for the instrument, and the work's technical and stylistic challenges make it an important addition to the range of music available for the baritone. The recording of the piece was carried out with brass quartet accompaniment, and there were no significant issues involved with this, only one rehearsal prior to the performance having been required with the quartet.

I was content with the outcome of this premiere performance. Aside from a small number of occasions where some high notes did not speak at the top of scales and some tiredness and breathing issues as the piece progressed, I felt the technical and musical characteristics of the piece were effectively communicated to the audience.

I have also decided to record the work in the future with string quartet accompaniment (with string parts transposed to Bb major) as this would also be a first for the baritone. I envisage that the recording of this will be slightly more problematic in the initial stages due to balance issues, but I will be able to call upon the assistance of a sound engineer in my workplace who is adept at establishing microphone setups that can capture multiple parts without the need for electronic manipulation of the sound. This will result in two different recordings of the concerto being available.

3.3 *Critical evaluation of Project 2*

From a musical selection standpoint, Project 2 was much more difficult to achieve than Project 1 as the pieces were not already published. I had to arrange the music for this project myself and ensure that both pieces were appropriate for the baritone – both in the solo part and the accompaniment. This was in order to create accessible works that can be performed by many players of an advanced standard.

The project was, like Project 1, a success for several different reasons. The first of these was the repertoire choice. Both works selected were perfectly appropriate to be played on the baritone due to their range and technical level, as this was just enough to be challenging but not too high to be beyond the limits of many players. Where there were any small technical problems, these, as written previously, were arranged to make the work playable but in a way that did not interfere with the musical material. This ensured that the works will be able to be performed by as wide a range of players as possible.

The second reason for the success of the project was the quality of performance I felt I achieved with both pieces. Although chosen with care, I wanted to choose pieces that would push myself as a performer and that I could put the initial ‘stamp’ on in terms of performance and interpretation. This, I feel, was achieved through the recordings I made, and will ensure that players have benchmark recordings to refer to when approaching these two works.

Overall, this was another successful project to form part of the wider portfolio.

4. Project 3: Commissioned works for baritone

Project 3 is the section of this portfolio which is the most ground-breaking, revolving around commissioning new works from leading composers, aimed at providing high quality, contemporary repertoire for the baritone. Three composers were approached to provide material for this project: Paul McGhee, Lucy Pankhurst and Piyawat Louilarpprasert.

The aim behind the three pieces was to provide the baritone with works that represented a step forward in the style of music written for the instrument. As stated at multiple points throughout this evaluation, the euphonium has enjoyed pieces that have pushed the boundaries of technique, style, accompaniment and structure, and I wanted to do the same for the baritone. The three pieces are *Black Light*, *Sonata for Baritone* and *Caprice for Baritone*.

4.1 *Black Light*

Paul McGhee has become a well-known name in brass band circles, renowned for composing works that challenge both listeners and performers. His compositions represent a major departure from the stylistic norms to which brass band audiences have become accustomed and have been very well-received by the public, brass band media and music critics.

The inspiration for asking McGhee to compose for me came mainly from hearing several different euphonium players perform a work called *Kjeden*, composed for Belgian euphonium soloist Glenn Van Looy and premiered by him at the BrassWind Festival in Bergan, Norway, on 5 October 2012. This work is a huge undertaking for the euphonium, at around 21 minutes in duration and testing the stamina and stylistic capabilities of the soloist. One review of the work described it as a ‘musical miasma’ yet one that is ‘thought-provoking’,¹³ and I wanted to commission a work from McGhee that would provide a similar effect to the listener.

Commissioning and consultation with the composer

When consulting with the composer in the pre-composition stage, I gave him very much a free rein over the style and structure of the piece. The questions posed by McGhee to me were all regarding technique: my capabilities as a soloist and how many advanced and extended techniques, along with extremes of range, could be included in the work. For each of the three works in this project, I felt it was important to define clearly to the composers the exact scope of my capabilities so that any performances and recordings would be successful and would not require me to perform technical passages that were outwith my range.

This was successfully achieved with *Black Light*. The discussions around the work did not require a large amount of time due to the good relationship I have with McGhee. He outlined the structure and scope of the work, which was written to feature the baritone as soloist and the brass band as an ‘effects pedal’, similar to what is used in guitar and electronic music. The baritone would provide all the melodic material, with the brass band providing structural and rhythmic support

¹³ 4barsrest.com concert review of Brighouse and Rastrick Band concert on 26 January 2014.

using a range of timbres (heavy use of mutes in the accompanying instruments is a feature of the piece) and dynamic changes, which in this work are often sudden.

This unorthodox approach to writing draws parallels with a euphonium concerto commissioned by Glenn Van Looy in 2018, *BECH* by Swiss composer Ludovic Neurohr. This piece also features unorthodox accompaniments, with the soloist performing with three different styles of accompaniments (unaccompanied, brass quartet and full brass band) as the piece progresses. I have several ideas of further pieces to commission on completion of this course of study that will involve a variety of accompaniments never used before in baritone repertoire, including electronics, use of different spaces and different instrumental combinations to provide backing tracks. This will also serve to promote the baritone to a wider range of listeners and allow soloists to explore different genres of music outside the brass band.

In two instances during the composition process, I asked for two slight changes to be made to note pitches to allow for the music to flow and to stay within my comfortable technical range. The first change was the high D at one bar before RM B (figure 32) as the original note was a high F which I would not have been comfortable flutter tonguing with the required crescendo effect.



Figure 32: High D before RM B

The second change was at bar 68, where I asked McGhee to change the final two notes of the bar from pedal notes to higher pitch, as I am not always comfortable changing quickly to pedal notes and obtaining the harsh timbre this section requires (figure 33).



Figure 33: Bar 68 of piece, final two notes changed from the originally written pedals

Due to the atonal nature of the music and the disjunct intervals and irregular rhythms, these two note changes did not alter the overall effect of the music and the composer was happy to include these alterations in the final version of the work.

As the piece is written to have extremes of dynamic and pitch, the composer was interested to hear what higher-pitched notes I could play with the maximum volume but also with a piercing, harsh sound. I gave him the scope of my optimum range for this type of timbre, and he composed the musical lines where higher dynamics are used accordingly (figure 33).



Figure 33: Three examples of high-pitched notes at extreme dynamic range, and example of where one change of note pitch was agreed with McGhee

As well as discussion around high-pitched notes and dynamics, I also had some conversations with the composer about the optimum range for me to perform pedal notes (that were not to be changed to a higher pitch) successfully at extremes of dynamic range. In this instance, pedal notes were required by the composer at *mp*, and it was necessary to inform him of my personal comfort zone to allow these notes to speak (see figure 34 two examples of pedal notes). This was a simple process, and the composer was able to include my wishes easily into the musical line of the piece.



Figure 34: Two examples of the use of pedal notes

Musical features

Black Light is a through-composed piece that is divided into six distinct sections, distinguished by their tempo markings. The first two sections are marked at slower tempi, crotchet equals 60 and the second at 75. This then transitions into a faster section marked at crotchet equals 102, before a further, even faster section is introduced marked at crotchet equals 136. The piece concludes with two slower sections, marked at crotchet equals 68 and 58 respectively.

The overall mood of the piece is chaotic, with no fixed sense of pitch or harmony. The brass band accompaniment is characterised by its syncopated rhythms, multiple distinct layers and heavy use of muted passages. As indicated previously, there are also extremes of dynamics and pitch, the dynamics in the solo line varying from *pp* to *fff* (with the additional marking of ‘harsh!’ to augment this as seen in figure 34 above).

The melodic lines in the piece have different characteristics according to the section. The initial slower sections are *legato* in style and feature a mixture of disjunct and conjunct intervals (figure 35). The melodic material is similar in the last two slower sections and the melodic characteristics match these opening parts.

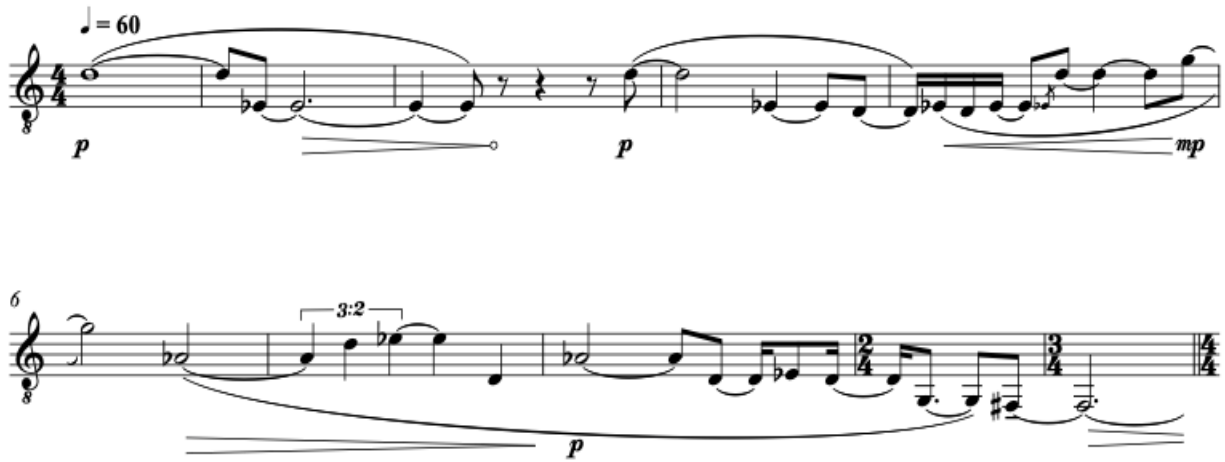


Figure 35: Opening 10 bars of the piece showing heavy use of disjunct intervals

The melodies in the faster sections in the middle of the piece also feature slower, disjunct lines but also conjunct passages (often in groups of two to form semitone intervals) and scalar passages. There is also a wider range of articulation required in these passages, with *tenuto* and *staccato* clearly indicated. In addition, there is a wider range of dynamics and sudden changes in dynamics in places (figure 36).



Figure 36: Example section of *Black Light* showing articulations, different intervals and varied dynamics

Performance preparation and challenges

Preparation for this piece required intense practice to be able to cope with the stamina requirements it presents. Due to the rhythms, extreme range at loud dynamics and frequent use of flutter tonguing in the high register, this is the most physically taxing piece I have ever performed.

The premiere of the piece was given on 15 February 2017 at the University of Salford with the University of Salford Brass Band. When preparing for this performance, due to a lack of rehearsal time with the band I was required to practise to the MP3 file of the accompaniment. This was useful in terms of building stamina. Before the premiere, I had two rehearsals with the band, which gave both parties the opportunity to hear the piece in a live setting.

Only one place in the piece required several attempts to fit the solo line and accompaniment (bar 26 transitioning into letter B – a longer breath was taken before the high concert C which required the band to wait for longer than written in the bar) but apart from this instance rehearsals passed without any trouble and no other areas required any significant work.



Figure 37: bar 24 transitioning to letter B

Critical evaluation of recording

Black Light was featured on a commercial recording with the Fairey Band, released on the band's compact disc *Fairey Tales 2* recorded at the University of Salford on 12 February and 26 March 2017. For the purposes of this portfolio, I have decided to submit the commercial recording as the other submissions are live performances. The piece was recorded as part of a session in which four pieces were scheduled, so it was important for me to be as prepared as possible so I did not take up time that had been allocated to the other works.

I was very happy with the outcome of this recording. Although an extremely taxing piece, the fact that it was recorded in multiple takes and then mastered after the session had taken place ensured that the outcome was of a high quality and did not include some of the errors that can easily occur in a live performance of this piece.

I felt that the band accompaniment to the piece was also superbly handled by the Fairey Band and provided an excellent foundation upon which to play the solo part. The balance and variations in dynamics that were captured in the recording were excellent and showed the range of colours and emotion intended by the composer.

This commission is an extremely important addition to the baritone repertoire. It is a highly contemporary work, the likes of which has not been composed for the baritone before, and provides players of an advanced standard with a piece to showcase the instrument's unique capabilities, especially in the areas of timbre variation and dynamic contrasts. It is hoped that it will be played, once published to a wider audience, by players in recitals and concerts to introduce audiences to a new side of the baritone.

4.2 *Sonata for Baritone*

I have long been an admirer of the works of Lucy Pankhurst, who is a figurehead of what can be considered a new wave of female composers writing for the brass band medium. Although sex discrimination in brass bands is a thing of the past there is still a comparative lack of female composers in the movement. Described as being ‘one of the most prominent female figures in the world of brass bands’,¹⁴ Pankhurst has also won multiple awards for her work, including a British Composer Award in 2011. The world premiere of the first two moments of this work was given at the University of Salford on 10 May 2017, with the final two movements recorded in Rolle, Switzerland on 21 June 2021.

Commissioning and consultation with the composer

Upon contacting Pankhurst to enquire whether she would be able to write a piece for this portfolio, she immediately responded that she had been planning to write a sonata for the instrument and that this would be an excellent opportunity.

Several initial considerations were discussed. The first of these was the length of the piece, which we decided would be around sixteen minutes. This would provide the opportunity for four movements of roughly the same length which could be played as individual movements in concert situations if necessary.

We also discussed the technical challenges that should be involved in the piece, which was a good opportunity to include some extended techniques that I was very comfortable with. These extended techniques are discussed in the following section.

In terms of the stylistic approach to the piece, Pankhurst gave me an outline of the style of each movement. I fully agreed with the plan for this so no discussion was required about changing the style of the composition or the individual movements. This was fortunate, as if there had been protracted discussions around stylistic concerns the composition process would have been slower.

¹⁴ PRS Website interview with Lucy Pankhurst (2014).

Musical features

The piece is written in four distinct movements. The first, *Standing Joke*, is a rhythmic movement written in a slightly jazzy style, which features many highly technical passages as well as extended playing techniques: pitchless articulation through the instrument (figure 38), lip bends and halve valve notes (figure 39), and one section where the player is required to march or tap one's foot to the beat while playing (figure 40).

Light, with humour
♩=c.120

Lucy Pankhurst

(pitchless articulation through instrument)

Figure 38: introductory bars of the movement where 'pitchless articulation' is required

Figure 39: examples of lip bend halve valved notes

Figure 40: instruction to player to tap his/her foot or march to the beat

The second movement, *Fleeting Joys*, is in a more traditional slow melody format, although it does include an unaccompanied section at the beginning and a cadenza in the middle of the movement, as well as some passages that require a mute. However, no extended playing techniques are required in this movement.

The third movement of the piece, *Speechless*, is perhaps the most unorthodox of the four, as it requires the player to utilise multiphonics throughout. The soloist is required to play bass notes lasting for one bar (the movement is written in 4/4 throughout) over which a melody is sung using multiphonics (figure 41). There are several dynamic changes and pedal notes are required at the end.

3. Speechless



Figure 41: Opening four bars of *Speechless*, showing bass note and multiphonic melody

The fourth and final movement, *Machine*, is the most technically demanding part of the piece. It features extended double-tonguing passages (figure 42), lip slurs and semiquaver runs (often arpeggiated) (figure 43), and pedal notes as part of phrases (figure 44), all at a fast tempo (the movement is marked at crotchet = 132).



Figure 42: double tonguing passage from the fourth movement

R

180 *sub.mf* *cresc. poco à poco*

183 *h.v.* *f*

186 *mf* *f*

Figure 43: passage requiring lip slurs and arpeggiated semiquaver runs

U

202 *mf* *8vb*

203 *mf* *8vb*

Figure 44: pedal notes as part of phrases

Performance preparation and challenges

As the technical demands of the piece were in part chosen by me and discussed with the composer, I found that the preparation for the performance of this piece was more straightforward than *Black Light*. Most of my preparation time was spent on ensuring that the pitching in the third movement (requiring multiphonics) was accurate and the breath control even. This was successful in the main (see ‘Critical evaluation of recording’ below), but this is an area of my playing that I will be working on further should I commission another piece that requires this particular technique.

The main issue when performing this piece was stamina, as although the technical demands were within my capability there is a high demand on the soloist’s stamina to perform the entire work in a single performance. Playing through the piece in its entirety during practice sessions was the key to success here.

Critical evaluation of recording

The recording of the premiere performance of the work in recital was, I felt, fairly successful. I was content with the outcome of the piece and was pleased that I had been able to transmit the style of each individual movement to the audience and listeners, as well as mastering the various technical challenges the piece poses.

There were some errors in the performance, as is usual in a live performance of a major work, in movements 1 and 4 but these were mainly confined to pitching in some high notes and did not affect the flow of the music, nor were there any coordination issues between myself and the piano accompanist. The movement with which I struggled most overall, however, was movement 3, due to the entire piece requiring multiphonics. There were some pitching issues but I experienced a lot of physical pain as the movement progressed in performance which did affect some of the pitching and note production.

In future commissions, I will consider how to perhaps balance extended techniques and conventional performance in a more effective fashion to avoid issues such as pain when performing or pushing my physical capabilities too far. On reflection, I will also ensure that I perform such works multiple times in succession in their entirety in practice to gauge my current performance capacity more effectively.

However, as live premieres of the movements over two recitals I was satisfied with the outcome and will use these as benchmarks for stamina for subsequent performances of the piece.

4.3 *Caprice for Baritone*

Piyawat Louilarpprasert is a Thai composer who was approached to write a piece for me for a solo performance at the Low Brass Festival held at Rangsit University, Bangkok, Thailand, in July 2017. Louilarpprasert had been recommended to me by a Thai euphonium student at the Royal Northern College of Music. At the time of composition he was studying at the Royal College of Music in London, UK and was already a highly sought-after composer whose career has since gone from strength to strength. Along with composing music in a range of styles and for various ensembles and instrumental combinations¹⁵, Louilarpprasert was also awarded a prestigious American composition award in 2020, the ASCAP Morton Gould Young Composer Award.¹⁶

Commissioning and consultation with the composer

In terms of compositional brief, this was by far the most open of the three commissions that form the musical content of Project 3. In my initial conversations with Louilarpprasert, discussions were had regarding the length and style of the piece, but the musical content and style were left to the composer. Some conversations were had about the range of the baritone and technical capabilities, but this was the limit of the initial collaboration on the work. This served an almost experimental purpose, as Louilarpprasert was not a composer who had written for baritone before so I was interested to discover how an almost ‘free’ composition for the instrument would sound.

In addition, the composer is extremely busy with an extensive diary of commissions and this project was conceived very much as a ‘one-off’ request with no possibility of follow-up revisions to the work as the piece had been provided for no payment and amongst the composer’s heavy schedule. This, as will be discussed below, placed a lot of the onus on me to ensure the piece could be performed and recorded.

¹⁵ For a comprehensive list of works, see <http://www.piyawatmusic.com/compositions/>.

¹⁶ ASCAP, 8 June 2020.

Musical features

When *Caprice* was delivered to me, the piece's technical and rhythmic demands were far more than I had envisaged. The piece is highly syncopated, with time signature changes frequently occurring between regular and irregular time and often no clear sense of pulse due to the nature of the piano accompaniment not having clearly identifiable strong beats (figure 45).

The image shows the first four bars of piano accompaniment for a piece. The tempo is marked as quarter note = 144. The score is written for Baritone in Bb (top staff) and Piano (bottom two staves). The Baritone part is mostly silent, with a few notes in the final bar. The Piano part features a complex, syncopated melody in the right hand and a rhythmic accompaniment in the left hand. The time signature changes from 4/4 to 3/4 in bar 4. Dynamics include *mp* and *sf*.

Figure 45: First four bars of piano accompaniment showing syncopation and change of time signature in bar 4

The piece varies in texture throughout, sometimes featuring a melodic line in unison with the piano part and at other times featuring the solo line as the main melody accompanied by rhythmic figures or interjections from the piano (figure 46).

The image shows two systems of musical notation. The first system, starting at measure 24, features a Baritone (Bar.) line and a Piano (Pno.) line. The Baritone line has a melodic line with dynamics *ff* and *f*. The Piano line has a rhythmic accompaniment with dynamics *mp* and *sf*. The second system, starting at measure 28, features a Baritone (Bar.) line and a Piano (Pno.) line. The Baritone line has a melodic line with dynamics *fff* and *f*, and a "flip down" instruction. The Piano line has a rhythmic accompaniment with dynamics *sf*.

Figure 46: Unison texture at RM24 and rhythmic interjections from the piano at RM29

The key of the piece is nominally in D minor, but the full chromatic scale range is utilised in its melodic writing and the range is challenging, with high register notes along with some challenging intervals of octaves, diminished fifths, and minor and major sixths (figure 47).



Figure 47: High register and interval work from bar 29 to 34 of Caprice for Baritone

There are two sections of the piece that feature a melody in the solo line purely based on trills, with the rhythmic piano movement as seen at the beginning of the work (and shown in figure 45 above) providing the accompaniment. The trilled melody is also syncopated and does not fit in terms of strong beats with the accompaniment (figure 48).



Figure 48: Excerpt from the first of two trilled melodic sections

The final section of the piece is the most technically challenging, with a melodic line that heavily features disjunct intervals and high register playing (figure 49). The beginning of this section is unaccompanied, requiring a firm sense of internal pulse, and the piano accompaniment grows in prominence towards the end.

A tempo
♩ = 144

Figure 49 shows two systems of musical notation. The first system begins at bar 110, marked 'A tempo' with a tempo of ♩ = 144. The Baritone part (Bar.) features a melodic line with disjunct intervals and high register notes, starting with a dynamic of *sf* and *mf*. The Piano part (Pno.) provides accompaniment, starting with a dynamic of *fff*. The second system begins at bar 114, with the Baritone part continuing its melodic line, marked with dynamics *sf*, *f*, *f*, *ff*, and *sf* *mf*. The Piano part continues its accompaniment, marked with dynamics *f* and *fff*.

Figure 49: Beginning of the final section of the piece showing disjunct intervals and high register notes

Never allowing the soloist a moment's respite, the piece ends with an octave lip trill followed by a high register passage joined by a descending semiquaver run in the piano (figure 50).

lip trill and ad lib.

Figure 50 shows two systems of musical notation. The first system begins at bar 135, marked 'lip trill and ad lib.'. The Baritone part (Bar.) features a lip trill followed by a high register passage, starting with a dynamic of *p* and *ff*. The Piano part (Pno.) provides accompaniment, starting with a dynamic of *ff*. The second system continues the piano accompaniment, marked with a dynamic of *ff*.

Figure 50: Ending of Caprice for Baritone with lip trill in the first bar

Performance preparation and challenges

This piece required extensive preparation before performance. It required me to ensure my high register accuracy was perfect and I found that high register exercises were essential to be able to perform the work without losing stamina and thus playing inaccurate notes.

One major problem with this piece was the piano accompaniment. Skilfully written although highly complex, the piano accompaniment acts almost as a duet partner to the baritone. Extremely challenging and with a high level of syncopation and accidentals in every bar (creating an almost atonal feel for the pianist), the piano part is the most technically challenging I have ever encountered. I am an experienced piano accompanist, and one of the most important skills for a pianist is to be able to simplify accompaniment parts where necessary as many are reduced scores that have been created by non-pianists and are therefore too difficult for many players.

After my preparation for this piece was complete, I then scheduled it to be premiered in the aforementioned recital in Bangkok, Thailand in July 2017. The piano accompaniment was sent to the official accompanist for the event, but upon arrival in Thailand I was informed by the accompanist that despite strenuous efforts she had not been able to master the piano part to anywhere near a standard that would be acceptable for performance. Therefore, the piece was taken off the programme at short notice.

After the cancellation of the performance of this piece, I still strived to find a pianist who would be able to accompany me in a live performance of the work. However, these efforts were to prove ultimately futile. Every pianist who I approached said that the part was too difficult for them to practice and that it would take many weeks of work to be able to play the music, negatively impacting their other professional commitments.

As the realities of musical life under the Coronavirus pandemic began to be more apparent, I was unable to find a piano accompanist either at home or abroad who was able to play the work and, even if one was sourced, practising together would have been impossible. Therefore, this piece unfortunately represents a part of this portfolio that was commissioned but was unable to be performed. A discussion of the learning points taken from this follows below.

Summary of outcome

In terms of outcome, this piece represented the largest amount of work and effort the successfully practice, perform and record of all the pieces involved in this portfolio. It required me to utilise areas of technique that had not been required in other works, which benefited me as an instrumentalist as I was forced to push my own boundaries as a player due to my decision not to ask for the work to be simplified. The main goal of this course of study was to increase the number of quality works in the baritone's repertoire, works that would be accessible to players of an advanced standard and that would be able to be performed in high-level concerts and recitals.

It could be argued that this piece goes too far in that its technical challenges do the opposite to this, excluding the vast majority of players and therefore not being a significant contribution to the repertoire due to the difficult and relative inaccessibility of the work. However, I would disagree with this viewpoint, as I feel that instruments should have works in their repertoire that have some amount of notoriety and that represent a goal for advanced players to work towards.

There are several works in the euphonium repertoire that are 'notorious' for having an extreme level of difficulty, such as Johan de Meij's *UFO Concerto* and the *Euphonium Concerto* by Jukka Linkola, so I therefore find it conceivable that the baritone repertoire includes pieces with an equal level of notoriety. However, it would require a revision of the piano part to be able to be realistically performed.

4.4 Critical evaluation of Project 3

This project is the most ground-breaking of the three projects embarked upon during this course of study. The pieces commissioned are high-quality, serious additions to the baritone repertoire that show forward-thinking compositional styles and provide advanced players with material that can be used in concert and recital situations at conservatoire level. Although the level of technical difficulty in the pieces is high, there is now a new generation of baritone players who will be able to successfully perform these works.

As discussed above, one outcome of this project that has pragmatic implications was the impossibility of performing *Caprice for Baritone* due to the inaccessibility of the piano accompaniment. Although the circumstances of commissioning and receiving the piece were perhaps different than normal, due to no editing being available because of the composer's workload, I will ensure in future commissions such as this that even if the solo part has a high level of technical complexity, the accompaniment part must be able to be played by a range of pianists. This will enable a wider range of performance opportunities.

This experience has highlighted to me how essential the collaborative process is between soloist and composer when commissioning a new work. Had the discussions around the piece been more collaborative, the difficulties and eventual impossibility of performing the work would have been surmountable far earlier on in the process. I have now learned that when approaching a busy composer for a commission it is essential to ensure that he or she has the time and capacity to fully engage with a collaborative process to result in a successful outcome – as seen in the other two pieces commissioned as part of this project.

Overall, a successful project with two new pieces added to the repertoire and one that, with revisions in accompaniment, could be performed in the future.

5. Conclusion

In conclusion, in terms of achievement and experience gained I feel that this course of study has yielded two main outcomes – one of a professional nature and one of a more personal nature that have benefited me as a musician.

The first outcome is expansion of repertoire and pushing the boundaries of the instrument, achieved through the arranging and commissioning of the new pieces featured in Projects 2 and 3 of this portfolio. By arranging and commissioning new, serious works for the instrument there are now new works that will be accessible to baritone players wishing to perform original works for the instrument without having to rely on euphonium repertoire.

The lack of performance and recording of *Caprice for Baritone* was an important learning experience for me. This project showed me that even though the notion of pushing the boundaries of music for a particular instrument is an admirable one, that certain pragmatic considerations should be taken into account to allow for a successful performance of a piece of music (in this case the accompaniment to the piece).

The second outcome of this course of study has been my development as a soloist and performer. As a musician who has had a fairly extensive solo performance career, yet who has been naturally far more content to stay out of the ‘limelight’ and perform as part as an ensemble, this has shown me my capabilities as a soloist and has given me the confidence to pursue solo opportunities more regularly. The preparation for the various recitals and concerts that were used for the audio file submissions over all three projects has given me renewed impetus to promote myself as a soloist and has resulted in a solo performance in Switzerland already scheduled for after the Covid pandemic hopefully recedes.

I will be using the works arranged and commissioned for these projects in a series of future solo performances and will proactively seek out more opportunities to perform these works.

The recordings of these pieces are planned to be released on a YouTube channel and discussions are currently underway to produce professionally recorded videos of all the pieces from over the three projects. This has been inspired by David Childs' solo performance videos on his DVD *David Childs: Master Class in Brass*.¹⁷ The accessibility of the recordings on digital media will hopefully serve to promote original baritone repertoire over pieces written for other instruments and inspire players to increase the breadth of their solo repertoire.

As for the future of the baritone as a solo instrument, I feel that the composition and arrangement of works such as these included in my portfolio presentations can only be a positive step forward. As stated previously, the euphonium has long held dominance over the solo 'market' when compared to the baritone, with far more players choosing this instrument as a solo voice with which to launch a professional performing career than the baritone.

However, with quality works being written for the instrument and an increasing number of players choosing the baritone as a solo vehicle, the situation is improving in terms of the baritone's overall visibility.

To end this critical evaluation on a slightly more pragmatic note, it is nevertheless essential for the brass band movement to continue to develop and music education in schools and community organisations to further their teaching schemes and maintain numbers of players to ensure that brass playing continues to be a relevant pastime of choice for young people. If this does not occur, a lack of players and a lack of audience to listen to both aspiring and advanced players will certainly result in a decline in instrumentalists graduating from our schools and, consequently, a diminishing number of brass ensembles and performances throughout the country.

One hopes that with continued efforts by determined practitioners this will not be the case and the baritone, as well as other instruments, can continue to develop and flourish for generations to come.

¹⁷ <http://www.davechilds.com/official-dc-shop/dvds/product=the-first-of-its-kind-a-brass-teaching-tip-dvd-with-solo-performances-interviews>

Appendix 1: List of baritone solos/duets in test pieces

*Solos/duets in test pieces for the British Open and British National Championships
(Championship section) from 1996*

Year/Competition	British Open	National Championships
1996		Isaiah 40 (Robert Redhead)
1997	Whitsun Wakes (Michael Ball) <i>*held in January 1998</i>	On Alderley Edge (Peter Graham)
1998		Between the Moon and Mexico (Philip Sparke)
2005	The Night to Sing (Bramwell Tovey)	
2006	Vienna Nights (Philip Wilby)	
2007		Music for Battle Creek (Philip Sparke)
2008		Concertino for Brass Band (Kenneth Downie)
2010		Terra Australis (Martin Ellerby)
2014	Vita Aeterna Variations (Alexander Comitas)	
2015	Reflections on Swan Lake (Stephen Roberts)	
2016	The Triumph of Time (Peter Graham)	Journey of the Lone Wolf (Simon Dobson)
2017	Fraternity (Thierry Deleruyelle)	
2018	A Brussels Requiem (Bert Appermont)	
2019		Titan's Progress (Herman Pallhuber)

Appendix 2: Baritone repertoire

Title	Composer	Arranger	Year of publication	Commissioned for:	Accompaniment
A Day in the Life of Pooh and Tigger	Lawrence	-	2008	-	Piano
A Hebridean Lullaby	Harper	-	2007	Katrina Marzella	Brass Band
A New Day	Crossley	-	2006	-	Brass Band
Alu	Meechan	-	2005	Diana Herak	Brass Band
Barclay Blues	Booth	-	1996	-	Brass Band
Baritone Aria	Newton	-	1981	Carole Crompton	Brass Band
Baritone Concerto	Paul Mealor	-	1995; 2004	Carole Crompton	Piano; Brass Band
Baritones (Baritone Duet)	Leigh Baker	-	2004	Leigh Baker/Sheridan Fryer (Brighthouse & Rastrick Band)	Brass Band
Black Light	Paul McGhee	-	2017	Rob Richardson	Brass Band
Broken Melody	Van Biene	Booth	1993	-	Brass Band
Burlesca for Baritone	Rayner	-	2006	Carole Crompton	Brass Band
By the Waterside	Faure	(trans.) Wilson	1993	-	Piano
Caprice for Baritone	Louiparprasert		2017	Rob Richardson	Piano
Carrickfergus	(trad.)	Roberts	1992	Carole Crompton	Brass Band
‘Close Every Door’	Lloyd-Webber	Barry	(unpublished) written in 1996	Carole Crompton	Brass Band
Concert Prelude	Chopin	Booth	1997	-	Piano
Concertino for Baritone	Thorne	-	2003	Rob Richardson	Piano; Brass Band
Concerto for Baritone	Barry	-	2006	Helen Tyler	Brass Band
Concerto for Baritone	Duncan	-	2004	Katrina Marzella	Brass Band
Concerto for Baritone	Ellerby	-	2007	Katrina Marzella	Brass Band
Concerto for Baritone and Wind Band	Diev	-	1997	Sverre Olsrud	Wind Band
Concerto No. 3 (Divan)	Alan Hovhaness	-	1948	-	Symphony Orchestra
Concerto per Flicorno Basso	Ponchielli	Howey	1994	-	Piano
Crazy Turkey (Baritone Quartet)	Rocha	-	2008	Gilles Rocha	(unaccompanied)
Diversions for Baritone	Barry	-	2004		Brass Band
Divertimento for Baritone	Price	-	2009	Lindsay Orr	Piano
Donegal Bay	Lovatt-Cooper	-	2006	-	Brass Band
Double Take (Baritone Duet)	Booth	-	1996	-	Brass Band
Eastern Dances	Moren	-	2006	Gilles Rocha	Piano
Elves’ Dance	Popper	Duncan	2010	Katrina Marzella	Brass Band
Escapology	Davoren	-	2008	Carole Crompton	Brass Band
Fiesta Mexicana	Rocha	-	2008	Gilles Rocha	Piano
Flair	Booth	-	1999	-	Piano; Brass Band
Hebridean Lullaby	Harper		2007	Katrina Marzella	Brass Band
Hoe Down	Copland	Rob Richardson	2017	Rob Richardson	Piano
“Holiday Pictures” Collection	Graves	-	1999	-	Piano
Hope	Baker	-	2004	-	Piano
Horizon	Booth	-	1997	-	Piano; Brass Band
Klezmorin	Opie	-	2005	Carole Crompton	Piano; Brass Band
Lagan Love Song	(trad.)	Roberts	2003	Carole Crompton	Brass Band
Mavagnwy	(trad.)	Stephens	2002	Carole Crompton	Brass Band
Meiso (Tenor Horn and Baritone Duet)	Golland	-	1990	Sandy Smith and Peter Christian	Brass Band

Title	Composer	Arranger	Year of publication	Commissioned for:	Accompaniment
Mirror Lake	Montgomery	Tubb ed. Droste	2006	-	Brass Band
Mirror Mirror	Swynoe	-	1996	Steven Booth	Vibraphone
Morning has Broken	(trad.)	Rayner	2006	Carole Crompton	Brass Band
Nocturne for Baritone	Mealor	-	(unpublished)	-	Harp
Oboe Concerto in C Major RV447	Antonio Vivaldi	Rob Richardson	2017	Rob Richardson	Brass quartet/piano
Pequena Czarda	Iturralde	van der Woulde	2019	-	Brass Band
Perpetual Twilight	Lucy Pankhurst	-	2017	Marriane Garbutt	Suspended cymbal, glockenspiel and vibraphone
pLat	Pete Meechan	-	2015	Diana Herak	Brass Band
Prelude and Capriccio	Drury	-	2008	Frazer Kirk	Brass Band
Rampage	Simon Dobson	-	2016	Katrina Marzella	Brass Band
Red Flame	Meechan	-	2006	Katrina Marzella	Brass Band
Reflections	Booth	-	1993	-	Piano; Brass Band
Rhapsody for Baritone	Sparke	-	1991	Gary Bilton	Piano
Rhapsody for Baritone: Don Quixote	Golland (completed by Roy Newsome)	-	1997	Peter Christian	Brass Band
Rippling Waters	Stephens	-	2002	-	Piano
Rollercoaster	Stephens	-	2002	-	Piano
Rondeau from 'Abdelazer'	Purcell	Booth	2003	-	Piano
Rondo for Baritone Horn and Piano	Presser	-	1988	-	Piano
Rutland Water	Bennett	-	1989	Carole Crompton	Brass Band
Sally in Our Alley	(trad.)	Langford	1983	-	Brass Band
Scherzo for Baritone	Rayner	-	2006	Carole Crompton	Piano
Sogno	Kerwin	-	2006	David Mallett	Brass Band
Stratosphere	Wardle	-	1994	-	Piano
Sonata for Baritone Horn	George	-	1988	-	Piano
Sonata for Baritone	Lucy Pankhurst	-	2017	Rob Richardson	Piano
'Song for My Love'	Rocha	-	2007	Gilles Rocha	Piano
Southern Cross	Newsome	-	1981	Carole Crompton	Brass Band
Suite for Baritone	Haddad	-	1979	-	Piano
Summer Suite Collection	Emerson	-	1999	-	Piano
Sun	Bruce Fraser	-	2004	-	Piano Brass Band
Sunrise	Paul Mealor	-	2000	Heather Powell	Piano
Sunrise	Stephens	-	2002	-	Piano
Suo Gan	(trad.)	Opie	2005	Carole Crompton	Brass Band
'Sweet Nightingale' with variations	(trad.)	Downie	2005	Carole Crompton	Brass Band
Symphony no.29	Hovhaness	-	1976/1978	-	Symphony Orchestra
Temporal Finitude	Paul McGhee	-	2014	Rebecca Childs	Piano
The Healing Power of Flame – concerto for baritone	Davoren	-	2012	Kristy Rowe	Brass Band; piano
'The Syncopated Clock' (Baritone Duet)	Anderson	Gourlay	1992	-	Brass Band
'The Man I Love'	...	Snell	1990	Anne Murphy	Brass Band
'The Wind Beneath My Wings' (Baritone Duet)	Henley/Silbar	Paton	2005	-	Brass Band
Uther Pendragon	Rocha	-	2007	Gilles Rocha	Piano

Appendix 3: List of recordings

Track 1

Napoli (Hermann Belstedt arr. Brand)

Track 2

Napoli (Hermann Belstedt arr. Brand) – performed with piano

Track 3

Rhapsody for Baritone: Don Quixote (John Golland)

Track 4

Rhapsody for Bb Baritone (Philip Sparke)

Track 5

Hoedown (Copland arr. Richardson)

Track 6

Concerto for Oboe RV447 (Vivaldi arr. Richardson)

Track 7

Black Light (Paul McGhee)

Track 8

Sonata for Baritone (Lucy Pankhurst) – Movement 1 – Standing Joke

Track 9

Sonata for Baritone (Lucy Pankhurst) – Movement 2 – Fleeting Joys

Track 10

Sonata for Baritone (Lucy Pankhurst) – Movement 3 - Speechless

Track 11

Sonata for Baritone (Lucy Pankhurst) – Movement 4 – Machine

Track 12

Caprice for Baritone (Piyawat Louilarprasert) *electronically generated audio file*

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