

THE EUPHONIUM: A MUSICAL JOURNEY

A PORTFOLIO OF PERFORMANCE PROJECTS

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ABSTRACT

This Doctor of Musical Arts research portfolio explores the euphonium soloist's status within a variety of aspects of the classical music profession. Specifically, the role of the euphonium is investigated through practical application in distinct repertoires and genres. In four projects, I first analyse the revival of original saxhorn literature and adapt this for euphonium through the recording of my own arrangement of an existing saxhorn concertino; secondly I demonstrate the euphonium's position as a symphonic concerto soloist; thirdly I commission and perform a work in the contemporary classical music genre; and fourthly I demonstrate the euphonium's potential within the double concerto idiom and the more traditional wind band context. The musical works presented in this research consist either in arrangements of existing repertoire or the commission of new large-scale works. Additionally, all works were either commercially recorded or premiered. The artistic outcome of this study shows that the euphonium's potential for an increasingly diversified repertoire exploration and development is abundant. Indeed, the instrument's qualities lend themselves to a plethora of different innovative roles allowing the modern performer to inhabit a large variety of professional musical contexts.

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INTRODUCTION

When I was six years old, I attended an “Introduction to Classical Music” session of the Luxembourg Philharmonic Orchestra. According to my mother, I was immediately smitten by the size and the large sound of the tuba and decided on the spot that this would be my instrument. The following year, upon my admission to the Luxembourg Conservatoire, I was first given a euphonium to accommodate the frame of a young boy. A couple of years and centimetres later, when my teacher offered me to transition to my initial instrument of choice, I categorically refused: I had fallen in love with the euphonium. Thirty years later, and an already rich career as a euphonium soloist and conservatoire professor on the way, I would like to argue that the euphonium has only recently started to be associated with the classical music profession. This transition of the euphonium from folkloric instrument to a soloist that has comparable status to other brass instruments is one which I have experienced first-hand. Having lived and worked both in the European and British brass environments, my professional journey has been marked by a plethora of cultural and musical influences. This development of the euphonium both through time and diverse musical settings is thus what fundamentally motivates this research.

Interestingly, the euphonium has a very different status depending on geographical location. In countries with a strong brass band movement, the euphonium performer plays a much more important role than in regions dominated by the wind band tradition. In Luxembourg, a country rich in amateur wind orchestras, my instrument was still referred to as a “tuba” when I started playing it in the mid nineties. Even at the Luxembourg Conservatoire, where I began my musical education, the euphonium was taught as part of the tuba class and referred to as such. Due to the instrument’s little developed identity in Luxembourg at the time, I would study a variety of solo repertoire: transcriptions of baroque and classical sonatas (for cello or bassoon), traditional French saxhorn works as well as some original euphonium pieces. This diversity of repertoire forced me to adapt my sound and playing style to the given context from a very young age. Both in solo and ensemble playing there was a strong emphasis on a symphonic sound with little to no vibrato; blending and matching my sound to the other instruments of the orchestra was the main objective.

When moving to the United Kingdom to pursue my higher education studies, my concept of sound and style was transformed by my immersion into the British brass band culture. The vocal approach of the brass band euphonium, characterised by a slightly darker sound and frequent use of vibrato, was the biggest revelation to me as a university student. It was the direct influence of my teacher Steven Mead and euphonium specialist David Thornton at the

Royal Northern College of Music that helped me to explore this new sound spectrum and allowed my playing to develop an identity. This was further solidified over the following fifteen years, which I spent playing in some of the world's leading brass bands such as the Grimethorpe Colliery Band and the Brighouse and Rastrick Band. Parallel to my involvement in brass bands, I continued to cultivate my symphonic origins by regularly performing with the professional symphony orchestras in the North of England. Followingly, building a career as a euphonium soloist has however not been without its hurdles. In my experience, such a career is only possible if built on high versatility, due to a relatively small amount of performance contexts and opportunities. Ultimately, my ability to vary sound and style, and adapt to any given musical setting cultivated since a young age became my major asset and paved the way to my success as a professional performer.

In that regard, my intrinsic musical versatility generated a number of questions such as: What is the euphonium's position in the professional music world of the twenty-first century? And which environment and repertoire avenues should the modern euphonium player explore to further establish their professional status?

In this research, I will thus aim to examine the full potential of the euphonium through four performance projects. Each of them addresses a different facet of the instrument. Together, they display how the modern euphonium professional needs to be a musical chameleon in order to succeed.

The aim of Project 1 is to revive a historically relevant work from the euphonium's past. I chose Eugène Bozza's *Concertino pour Saxhorn Basse en si \flat et Orchestre*, a work written for one of the euphonium's close relatives – the bass saxhorn. In my opinion, this work is the first true significant large-scale classical work for the tenor tuba. With Project 1, I thus adapted Bozza's concertino for saxhorn for the modern euphonium, arranged it for an updated accompanying medium (a 10-piece brass ensemble) and recorded it.

Project 2 consists of the commission and commercial recording of Marco Pütz's *Euphonia's Voice*, a concerto for euphonium and symphony orchestra. In my opinion, the symphony orchestra is, to this day, still the best platform for relevant soloist exposure on the global classical music scene. With the wish to emancipate the euphonium to a similar status to that of other symphonic instruments, I found it necessary to explore this immersion within the classical orchestral world. The concerto is recorded on Naxos and accompanied by the Cottbus State Theatre Philharmonic Orchestra.

In Project 3, I commissioned and premiered a large-scale contemporary solo work for euphonium – Alan Williams' *A Horse's End*. The contemporary music genre is an essential

part of the modern brass repertoire but has so far been very little explored by euphonium players. *A Horse's End* is a concerto for euphonium and small contemporary ensemble, which delves into the genre of musical theatre. The premiere performance was accompanied by the contemporary music ensemble *United Instruments of Lucilin* in collaboration with the dancer Irene Fas Fita.

Project 4 consists of the commission and premiere performance of Tim Kleren's *IDEAL* - a double concerto for cornet and euphonium with wind orchestra accompaniment. The euphonium's repertoire is marked by the popular environment the instrument has developed in. Therefore, I consider it important to cultivate this connection with the amateur brass and wind band movements. Pairing the euphonium with the cornet in a duet setting does not only investigate a genre, which is largely unexplored, but also creates a complete innovation within the wind orchestra repertoire. The double concerto was premiered with the orchestra of the *Musique Militaire Grand-Ducale de Luxembourg*.

The following thesis thus details out the above-mentioned projects along the following methodology: each work is described from the underlying motivation, through the collaboration with composers and other performers, to its final execution. In addition to this, each chapter will be complemented with an in-depth musical analysis of the new composition, which is put into a historiological context. This will allow me to evaluate the euphonium's status within the four following contexts: historical, symphonic, contemporary and popular, and determine its development within the twenty-first century musical profession. Full scores of the works (arrangement for Project 1 and originals for Project 2 to 4) as well as audio renditions (commercial recordings of Projects 1 and 2, and video recordings of the live performances of Projects 3 and 4) are provided.

1. INTRODUCTION AND MOTIVATION

Project 1 explores one of the most significant repertoire evolutions in the history of the euphonium: the first concerto. Joseph Horowitz's *Concerto for Euphonium and Brass Band* (1972) is widely regarded as the foundation of the modern tenor tuba repertoire. Nevertheless, the French *saxhorn basse en si \flat* , a very close relative to the euphonium, has been dedicated a concerto which predates Horowitz's. Therefore, this chapter will first investigate the historic origins of the tenor tuba family before focusing on the repertoire progress that led to the key turning-point of its first dedicated concerto: Eugène Bozza's *Concertino pour Saxhorn Basse en si \flat et Orchestre*.

The history of the euphonium's repertoire is marked by the cultural and geographical diversity of the instrument's own development. Since the revolution of brass instrument technology in the mid-nineteenth century, a multitude of tenor tubas have been designed across the world, each accompanied by their own distinct solo repertoire. To date, only a few of those instrument varieties remain, having largely been replaced by the British model - the euphonium. One such relative, nevertheless, that has stood the test of time is the bass saxhorn. Developed by Belgian inventor Adolph Sax as part of his saxhorn family in 1842, the original saxhorn basse en si \flat , is considered a direct ancestor of the euphonium. Sax's first instrument designs, sold in England less than a decade after their invention, are indeed believed to be at the origins of the British brass band movement (Taylor, 1983). Today, the bass saxhorn retains its relevance mainly in the French speaking parts of central Europe and in France in particular, where the class at the Conservatoire National Supérieur de Musique de Paris is named "Saxhorn/Euphonium" (CNSMDP, n.d.) to this day. As such, in France, the two instruments not only celebrate their historical diversity, but also share a common pool of repertoire.

Having grown up in Luxembourg, where the saxhorn is still pertinent, I have performed a combination of saxhorn and euphonium pieces during my studies at the Luxembourg Conservatoire. It is this close personal connection with this diversity of repertoire which motivated my research into identifying the most historically relevant original saxhorn work, seldom performed on euphonium.

After collating a comprehensive catalogue of original works for saxhorn, I discovered that most of these pieces were written with piano accompaniment, as they were composed as set works for the final recitals of the Paris Conservatoire. The majority of the works in Appendix I are in my personal collection or have been sourced through the music library of the Luxembourg Conservatoire¹. In addition, I came across a number of larger-scale works using different accompanying media. The most substantial and relevant piece appeared to be Eugène Bozza's concertino for saxhorn, written in 1967 with symphony orchestra accompaniment. This work stood out from the remaining repertoire not only for its more substantial length and three-movement structure, but also because it predates Horovitz's euphonium concerto by five years. The performance of saxhorn repertoire on euphonium became the central part of my historic research with the objective to arrange and update Bozza's *Concertino pour Saxhorn Basse en si \flat et orchestre*, while making it both attractive and performable for the modern euphonium player.

2. HISTORICAL BACKGROUND: EUPHONIUM AND BASS SAXHORN - ORIGINS & REPERTOIRE

In my intention to uncover the similarities and differences between the euphonium and the saxhorn, I considered it necessary to conduct research into their common ancestry. Furthermore, the evolution of the tenor tuba repertoire is marked by the fragmented and multi-faceted nature of the origins and development of the instrument itself. I will therefore conclude this section with a brief analysis of the instruments' repertoire progression across the twentieth century.

The entire tuba family came into existence with the invention and rapid advancement of the valve technology in the early and mid-nineteenth century. According to Bevan (2000), the first instrument design, comparable to a modern euphonium, appeared in Germany in 1829, when instrument innovator Friederich Stölzel fitted a *Tenorhorn* with his newly designed valves. Shortly thereafter, Ferdinand Sommer of Weimar designed the *Sommerophone*, an instrument constructed in Vienna and nicknamed *Euphonion* - the origin of the name "euphonium". By the middle of the nineteenth century, this instrument innovation expanded across the whole of central Europe, where a plethora of valved tenor brass instruments appeared under a multitude of names. In Milan, Giuseppe Peletti designed the *bombardino*; in Bohemia, Vaclav

¹ Additional sources: Poullot, F. (1987). A propos du ... Tuba & <https://www.wisemusicclassical.com/publishers/editions-alphonse-leduc/> (WiseMusic Classical, n.d.)

Cerveny produced the *Kaiserbaryton* and in Paris Adolph Sax the *saxhorn basse* to name but a few (O'Connor, 2007).

The only two piston-equipped tenor tubas remaining in common use to this day are the British euphonium and the French saxhorn. These modern instruments share much of their historic path and more importantly a common four-valved ancestor: Adolph Sax's original *saxhorn basse en sib*. Sax is without doubt the most influential figure in the brass manufacturing revolution of the nineteenth century. After settling down in Paris in 1843, Sax had the idea of developing a set of valved brass instruments that could cover the entire range of a musical ensemble, while maintaining a homogenous sound throughout. One year later, he patented his family of seven saxhorns, ranging from soprano to contrabass (Klaus, 2014). By the 1850s, some Parisian composers such as Hector Berlioz and Charles Gounod, impressed with Sax's technological advancements, included his instruments in their compositions. Specifically, Berlioz scored eight saxhorns for his 1863 premiere of *Les Troyens* and Gounod used them in the stage band to his opera *Faust* (O'Connor, 2007).

The further advancement of the saxhorns was characterised by their distinct popularisation both in France and in the United Kingdom. For instance, famous English brass chamber group *The Distin Quintet* adopted a set of saxhorns in 1845. By the middle of the century, Henry Distin had become Sax's agent in London and started manufacturing the instruments in England (O'Connor, 2007). According to Talyor (1983), Sax's innovations were thus directly responsible and arguably the corner stone of the subsequent development of the British brass band movement in the Victorian era. Undoubtedly, the British bass band was and continues to be a key catalyst for the euphonium as the favourite soloist of the tenor tuba family.

The development of the saxhorn in France, however, was marked by a series of lawsuits with several French instrument manufacturers for infringement on Sax's original patents (Stewart, n.d.). By the time the original patent expired in 1858, manufacturers Antoine Courtois and Gustave Besson had started producing instruments, which remained closest to Sax's original designs (Mitroulia & Myers, 2008), (Mitroulia, 2011). Consequently, by the turn of the century, two closely related but distinct types of tenor tuba were in common use: the euphonium and the saxhorn.

Throughout the twentieth century, the development of the solo repertoire written for these instruments took on different courses.

The euphonium, widely utilised in military ensembles and amateur brass bands, rapidly gained in popularity and was frequently featured as a solo instrument. A vast amount of original repertoire in the style of theme and variation solos was composed and remains popular to

date. Euphonium solos such as John Hartmann's *La Belle Americaine* (1934) and George Doughty's *Grandfather's Clock* (1966) in the United Kingdom, and Simone Mantia's *Endearing Young Charms* (1909) in the United States are viewed as the most important entertainment pieces of the period.

On the other hand, the French saxhorn remained predominantly an orchestral instrument (without particular soloistic relevance) until it was included in the syllabus of the low brass class at the Paris Conservatoire in 1951 (Tuba Saxhorn Euphonium, n.d.). That particular year marked a pivot point in the advancement of the instrument's repertoire with regular publication of original compositions, mostly with piano accompaniment, that were destined as set pieces for the Paris Conservatoire final examinations. Within twenty years, the saxhorn repertoire gained around fifty original works, significant in quality and character (Appendix I), while the euphonium was still confined to light entertainment variation-type solos. Thus, the introduction of the saxhorn at the Paris Conservatoire enabled a substantial advancement of the instrument's serious solo repertoire, chronologically preceding that of its British relative.

The present-day saxhorn and euphonium are very similar in design as they share the same pitch and valve mechanisms. The principal technical differences between the two instruments, however, consist of a slightly more compact layout of some of the tubing, as well as a fractionally larger internal bore size (0,1mm) for the saxhorn (Appendix II). This increased bore size favours the saxhorn's functionality in the lower and pedal register, which explains the frequent use of the low range in the instrument's original repertoire.

In conclusion, although the two instruments derive from the same ancestor and have developed into very similar contemporary designs, the main differences lie within their practical and cultural use throughout the last century, which has generated two contrasting sets of repertoires.

3. HISTORICAL BACKGROUND: BOZZA'S CONCERTINO FOR SAXHORN

Throughout the course of the twentieth century, the saxhorn struggled to rival the increasing popularity of the euphonium, which by the mid sixties was being played as well as manufactured on four different continents. Nevertheless, the euphonium's repertoire remained of amateur and entertainment standard until the 1970s, while the saxhorn was being supplied with a significant amount of original contemporary music.

One of the most prolific French composers to have written for saxhorn during the fifties and sixties is *Prix de Rome* laureate Eugène Bozza. Best known for his additions to the wind and chamber music repertoire, Bozza's works remain, to this day, core repertoire of brass players from conservatoire to professional level.

Bozza's musical language is described by Brodsky (n.d.) as being of witty and eclectic character, albeit radiating precisions of colour and tone. This can be observed in some of his most celebrated compositions for brass instruments such as *En forêt* for horn (1944), *Caprice* for trumpet (1943) and his *Sonatine* for brass quintet (1951). His first works for saxhorn, entitled *Allegro & Finale* and *Prelude & Allegro*, date from 1953 and were dedicated to the tuba/saxhorn and double bass classes of Paris Conservatoire². Bozza wrote two further saxhorn compositions with piano accompaniment: *Thème Varié* (1957) and *New Orléans* (1962) before his *Concertino pour Saxhorn Basse en si \flat et Orchestre* in 1967. Although little is known about the premiere performance of this work, its relevance is found when put into the historiological context of the global tenor tuba repertoire. A multi-movement concertino for saxhorn and orchestra predates Horowitz's concerto for euphonium and brass band by five years. The saxhorn's concerto repertoire, albeit almost obsolete today, became a precursor to that of its more popular British relative.

4. MUSICAL ANALYSIS

Bozza's *Concertino pour Saxhorn Basse en si \flat et Orchestre* is traditionally structured in three distinct movements: *Allegro Vivace*, *Andante ma non troppo* and *Allegro Vivo*. Since there are quite a significant number of discrepancies between the orchestral manuscript score and the published piano reduction, I will henceforth, and for the purpose of this analysis, exclusively refer to the content of the orchestral score, with a dedicated section on inconsistencies later in this chapter.

² It should be noted that until the early sixties, the only tuba utilised in French orchestras was a small non-transposing instrument, similar in size to the euphonium or saxhorn but equipped with 5 or 6 valves. This French Tuba in C was intended in Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition*, which explains the high register of the solo writing in *Bydlo*. In French conservatoires this tuba was taught alongside the saxhorn until it was replaced by the larger bass or contrabass tuba during the course of the seventies (Bevan, 2000).

The first movement opens with a tutti motive of five isolated unison C_{sus}(#4) chords as shown in Figure 1.1, before the soloist enters with an eight bar theme accompanied by the strings.

Figure 1.1

Concertino mvt I: string parts score (1-3)

The image shows the first three measures of the string parts for the first movement of the Concertino. The tempo is marked 'Allegro Vivace'. The score is for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). The time signature is 2/4. The music consists of five measures, each containing a single chord (C sus(#4)) played by all string parts in unison. The dynamics are marked 'ff' (fortissimo) for all parts.

This first thematic phrase is angular in nature with large intervals and encompasses a wide range (D₂ to F#₄). After being repeated by the clarinet and trumpet, the melody eventually passes back to the soloist for an elongated statement with increasingly larger leaps and finishes with a semi-quaver run down to the instrument's pedal register (Figure 1.2).

Figure 1.2

Concertino mvt I: saxhorn part (13-26)

The image shows the saxhorn part for the first movement of the Concertino, specifically measures 13-26. The instrument is a Saxhorn basse in Bb. The tempo is marked '(Allegro Vivace)'. The score is written in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The melody is angular and features large intervals. The dynamics are marked 'f' (forte), 'mf' (mezzo-forte), and 'sfz' (sforzando). There are also accents and slurs indicating phrasing. The score ends with a semi-quaver run down to the instrument's pedal register.

A short fugato string section complemented by the woodwinds leads into a development passage, where much of the opening material is revisited. A new heavily syncopated motive emerges alongside long rising scales from the accompaniment. The soloist initiates a *meno mosso* section which, interrupted by the opening tutti motive, leads into a cadenza. Figure 1.3 demonstrates the vast range of more than three octaves (F1 to G#4), explored by the composer. In this entire movement, Bozza utilises all registers of the instrument in equal fashion, writing both lyrical and technical passages down to the pedal notes. This homogenous use of the instrument's range is a particularity of the French saxhorn literature and can be observed across most of the compositions within the repertoire.

Figure 1.3

Concertino mvt I: saxhorn part (Cadenza)

Cadenza
(sans rigueur de mesure)

Saxhorn basse in B \flat

ff

f *mf* *ff*

p *ff* *accel.*

(Allegro)

f *f* *mf* *mf*

p

rit. *a tempo* *f*

The second movement opens with a cadenza marked *dans le caractère d'une improvisation* and introduces melodic material with an oriental flair. The accompaniment joins *Andante ma non troppo* with repeated *arco* string chords of rich harmonic character, before the soloist exposes the main theme, which resembles the opening cadenza material and starts on same

pitches B \flat -A-G \flat (Figure 1.4). The solo trumpet, accompanied by the strings, form a small tutti section before handing the melody back to the soloist. In this movement, the saxhorn remains predominantly in the upper to medium register, allowing the instrument's *dolce* and *cantabile* qualities to come to the fore. The movement ends with the soloist playing a long B2 over an E major chord with added seventh in the horn part.

Figure 1.4

Concertino mvt II: saxhorn part (6-16)

(Andante ma non troppo)

Saxhorn basse in B \flat

The score for the Saxhorn basse in B \flat consists of two staves. The first staff begins with a dynamic of *p* (piano) and transitions to *mf* (mezzo-forte). The second staff continues the melody with dynamics of *mf*, *f* (forte), and *pp* (pianissimo). The piece concludes with the instruction "cédez a tempo".

This E dominant leads into the final movement: *Allegro Vivo*, which, after a strike of the *tambour de Basque*, opens with two Asus(#4) chords, mirroring movement one.

Figure 1.5

Concertino mvt III: full score (1-14)

Allegro Vivo $\text{♩} = 160$

The full score for the first 14 measures of the third movement, *Allegro Vivo*, is presented. The tempo is marked as $\text{♩} = 160$. The score includes parts for Flute, Oboe, Clarinet in B \flat , Bassoon, Horn in F, Trumpet in B \flat , Trombone, Timpani, and Percussion. The initial section is marked with a forte (*f*) dynamic, with some instruments playing *ff* (fortissimo). The percussion part begins with a strong strike, indicated by a large *f* dynamic.

The woodwinds start the exposition of the main 6/8 theme, which is light-hearted, witty in nature and frequently interrupted by single chords from the rest of the orchestra, as shown in Figure 1.5. With a grotesque, yet humorous march-like quality in the accompaniment, the soloist picks up the melodic material. A four-bar modal tutti chord progression interrupts the playful lilt of the music, before starting anew in a virtuosic manner. Four horn calls from the brass section announce a cadenza, which is as light-hearted and farcical as the rest of the movement, and quotes Paul Dukas' *Sorcerer's apprentice* (Figure 1.6). A lively coda brings the concerto to a virtuosic close.

Figure 1.6

Concertino mvt III : saxhorn part (Cadenza extract)

Saxhorn basse in Bb

mf

Lent

Moderato

p

animando

mp

mf

Lent

f

5. ARRANGEMENT PROCESS AND DISCREPANCIES

The arrangement of Bozza's concertino for saxhorn came with a number of practical challenges. Firstly, the manuscript orchestral score differs substantially from the edited piano reduction. Furthermore, in keeping with the wish to produce a performable euphonium work, Bozza's writing for saxhorn explores the low and pedal registers extensively, which are not easily approachable for the modern euphonium soloist. Finally, the concertino's original orchestral instrumentation makes it impractical to programme. Thus, in order to facilitate the performability of the work, it required a change in accompanying medium.

After an in-depth analysis of both the orchestral and piano scores, I uncovered a total of forty-six inconsistencies. The majority of those discrepancies are to do with pitch, while a few are also of rhythmic nature. Appendix III provides the detail of these as well as which material I chose to include in my arrangement. One example of such inconsistency are the opening

chords of the first movement. In the orchestral score, we find Csus(#4) versus C-F-G# in the piano reduction, which would be an enharmonically notated Fm chord, thus inconsistent with similar material throughout the rest of the work, especially the final movement.

With regards to the solo part, I decided to undertake a number of octave changes in order to make the piece more performable for the contemporary euphonium player. This practice of octave editing has historical precedence in the French solo repertoire composed for multiple low brass instruments. In order to suit the solo voice in question, Bozza and his contemporaries frequently provided differing solo parts for the bass saxhorn in B \flat , the tuba in C and the bass trombone editions of the same work³. In the case of Bozza's concertino, I transposed a number of phrases in their entirety. Others, which encompassed too large a range, were broken in the middle of a melodic line, while aiming to respect the overall shape of Bozza's original. On one occasion, at the end of the first movement, I changed Bozza's text more radically by inverting two arpeggios in order to facilitate the performance and projection on the euphonium (Figure 1.7). Appendix IV presents all alterations to Bozza's original saxhorn part undertaken for the purpose of this arrangement.

Figure 1.7

Concertino mvt I: saxhorn part vs euphonium part (122-126)



Since the motivation behind the contemporary revival of Bozza's concertino was not only to popularise a neglected piece of repertoire, but also to make it accessible for present-day performers, I decided to alter its accompaniment medium, as the twenty-first century euphonium soloist rarely gets the opportunity to perform with a symphonic accompaniment. With Bozza's original orchestration being relatively transparent, I determined that a smaller accompaniment of ten brass players could still fulfil the intentions of the original score. The choice of a brass band instrumentation was motivated by both the variety of timbres enabling

³ Some examples of differing solo parts/editions are Eugène Bozza's *Prelude et Allegro* (1953), composed for bass saxhorn in B \flat , tuba in C, bass trombone and double bass, or Jacques Casterède's *Sonatine* (1963) composed for bass saxhorn in B \flat and tuba in C.

to maintain the composer's concept of sound and a willingness to introduce this work back into the euphonium's natural habitat. I used conical instruments such as the flugelhorn, the tenor horn and the euphonium, with their warmer sounds, to mirror the original strings and woodwind material. In contrast, the more cylindrical instruments such as the cornet and the trombone, with their brilliance of tone, were suitable to reproduce the original brass material. Furthermore, the arrangement uses both cup mutes and straight mutes on the trombones and cornets in order to further distinguish the timbres of the different orchestral sections of Bozza's original score.

The instrumentation of my arrangement is thus as follows: one E \flat soprano cornet, two B \flat cornets, one flugelhorn, one E \flat tenor horn, two tenor trombones, one bass trombone, one euphonium, one E \flat tuba and Bozza's original percussion. This set-up thus fulfils the goal of increasing the accessibility of Bozza's concertino to the modern euphonium player and allows it to become an attractive choice for future performances.

6. RECORDING PREPARATION AND PROCESS

Both the recording preparation and the recording process of the concertino arrangement presented a number of technical challenges.

In my initial ambition to alter the original Saxhorn solo part as little as possible, I realised, during the arrangement process, that some of the low range of Bozza's original writing was unsuitable for live performance on the modern euphonium. As mentioned in the previous subsection, I undertook a small number of octave displacements in order to facilitate projection for the soloist.

While working on the sound characteristics I wished to personally achieve on the recording, I decided to combine a strong and direct articulation in the low register, as utilised by a larger bore instrument (such as the saxhorn or the tuba), with the more vocal and round tonal quality of the euphonium in the medium and high register. During the practice sessions ahead of the recording, I felt it necessary to carry out additional changes to the solo part for a number of reasons. Firstly, some of the low phrases, although technically playable on the euphonium, did not adhere to my sound intentions when performed in context. Secondly, I undertook further octave switches, which were not essential for the performability but would add an exciting contrast of range to the solo part. The reasoning behind these final alterations were

of purely artistic nature and an attempt to render the work more attractive to the contemporary euphonium performer (Figure 1.8).

Figure 1.8

Concertino mvt III: saxhorn part vs euphonium part (62-71)

The image displays two staves of musical notation for the Saxhorn basse and Euphonium in Bb. Both parts are in 6/8 time and marked (Allegro vivo). The Saxhorn part is written in bass clef, and the Euphonium part is written in treble clef. The music consists of two systems. The first system shows the Saxhorn part with a melodic line and the Euphonium part with a similar line. The second system continues the melodic lines for both instruments. Dynamics are indicated throughout, including *sfz* (sforzando), *p* (piano), *mf* (mezzo-forte), and *f* (forte). The Saxhorn part has a *mf* dynamic at the start of the second system, while the Euphonium part has a *sfz* dynamic at the start of the second system. The Saxhorn part ends with a *mf* dynamic, and the Euphonium part ends with a *f* dynamic.

Finally, there were some logistical difficulties associated with the organisation of the recording itself. An initial recording session was planned at the University of Salford for late 2020, which was to feature students from the brass and the acoustical engineering departments. Due to the COVID-19 pandemic and its restrictions, this recording was cancelled and rescheduled multiple times until, by early 2022, the university did not have the brass student resources necessary to secure the instrumentation of my arrangement. I briefly considered moving the recording to Luxembourg as I felt that, logistically, the organisation would be easier closer to home. As the concept of my arrangement involved a brass band instrumentation, I finally relocated the recording to the canton of Valais in Switzerland, a region rich in high-level brass band performers. I contacted *Sounds'Emotion*, a local recording studio, and after securing the musicians, set-up the recording in their brand-new premises in Sion, Switzerland for May 2023. The day before the recording, I attended a meeting with the sound-engineer to finalise the set-up of the accompanying group. While installing the percussion instruments in preparation for the following day, we realised that the timpani were too wide to fit through the door of the main recording hall. Within one day, an alternative recording location had to be organised. I secured a band room in the neighbouring village of Nendaz, which was available

for the entire day. These premises were acoustically inferior to the studio set-up but, on short notice, the only alternative. In the full knowledge that the overall quality of the final product might be jeopardised due to the change of location, I decided to proceed with the recording in order to avoid any further delays.

The recording process in itself was relatively straightforward, starting with the sections involving the accompaniment and finishing with the cadenza material for each movement. Following the session, I spent a day and a half assisting the sound-engineer with the cutting and editing process at the studio before leaving Switzerland. This allowed me to maintain full control over the selection of takes and ensure the highest possible quality of the final product. The post-production sound editing was assured by the exceptional expertise of Adam Goldsmith from *World of Sound* in the UK.

7. CONCLUSION

The outcome of Project 1 is twofold. Firstly, I believe that the final product of my arrangement of Bozza's concertino for saxhorn is a valuable addition to the euphonium repertoire. The adaptation of the solo part makes it an exciting work for the modern performer, while the arrangement for 10-piece brass ensemble is both innovative and user-friendly. Secondly, the recording of the work provides an important testimony to the adaptability of this repertoire and its practical application in the modern performance context.

Interestingly and in my opinion, this experience opens up the debate for the revival and recording of further saxhorn literature. Very few original saxhorn pieces are performed, let alone recorded by contemporary euphonium players. In my view, works such as Roger Boutry's *Tubacchanale* (1958), Jules Semler-Collery's *Saxhornia* (1959) or Charles Brown's *Récitatif, Lied et Final* (1961) would be perfect additions to the modern euphonium repertoire.

Finally, I am looking forward to releasing both the arrangement and recording of the concertino, as I am currently in discussion with *Alphonse Leduc & Cie*, the copyright holders of the original 1967 edition, to do so.

1. INTRODUCTION AND MOTIVATION

The premiere of Joseph Horowitz's *Concerto for Euphonium and Brass Band* in 1972 marked the beginning of the instrument's establishment as a mature soloist. Initially, the development of the solo repertoire for euphonium remained strongly tied to its brass band roots, but over the course of the past thirty years, a growing number of composers from a symphonic background have chosen to write for the instrument. In the *Guide to the Euphonium Repertoire*, O'Connor (2007) writes that although the symphony orchestra embodies the briefest performance tradition for the instrument, it also represents some of the most significant repertoire in regards to duration, quality and character. With works by reputed composers such as Jukka Linkola (1996), Vladimir Cosma (2000), Rolf Rudin (2007) or Karl Jenkins (2009) to name a few, the euphonium concerto has unequivocally established itself within the symphonic medium, even though this might still be a relatively rare occurrence.

In my continuing quest to further the development of the euphonium repertoire, I felt it a necessity to dedicate the second project of my doctoral research to the symphony orchestra medium. Having had the opportunity to perform as a soloist with orchestra on a few occasions in my career to date, I particularly appreciated how the euphonium's warm timbre blends with that of the string section.

I instinctively approached established Luxembourgish composer Marco Pütz, as this would serve the dual objective of furthering the euphonium repertoire while promoting Luxembourgish original material. Furthermore, Pütz is a musician I have personally admired since the start of my musical career. Upon my first inquiry into a commission, he immediately agreed under the condition that the work should be accompanied by strings. The first Luxembourgish euphonium concerto with symphony orchestra was born.

2. CONTEXT AND COMMISSION

Marco Pütz is one of the most celebrated Luxembourgish composers of his generation. During my musical development, Pütz's music has been omnipresent on the Luxembourg music scene and I had the privilege to collaborate with him on several occasions. He was professor for saxophone and orchestration at the Luxembourg Conservatoire for nearly forty years and also conducted its wind orchestra. Previous to my commission, Pütz had composed three original solo works for euphonium. *Concertino for Euphonium and Band* was written in 2003 for my future music college professor Steven Mead who premiered it at the *Mid Europe International Music Festival* in Schladming, Austria the same year. I was the soloist on the *Concertino's* Luxembourg premiere in 2018⁴ and also gave the only performance of the unedited version with brass band accompaniment a year later. Shortly after his *Concertino*, Pütz wrote a smaller recital work entitled *Recitativo & Allegro* (2003) for euphonium and piano. Given that it had been commissioned by the Luxembourg Conservatoire in 2004 as set work for my premier prix (equivalent of a ABRSM Diploma) recital, I performed its premiere. His third composition, *Solitary Prayer*, is a slow melody for euphonium and brass band and was commissioned and recorded by Dutch euphonium soloist Robert Vos in 2013. Soon after its premiere, Pütz provided wind and fanfare band arrangements as well as a piano reduction in 2016, which I specifically requested. Ever since, *Solitary Prayer* has been a staple work of my solo repertoire and I have enjoyed performing its various arrangements on multiple platforms.

After years of admiration for Pütz's music, but more importantly his inherent understanding of the technical and lyrical capabilities of the euphonium through his solo writing, I decided to commission him a large-scale work. The rationale behind this commission was three-fold: (1) to increase the euphonium's concerti repertoire; (2) to promote original Luxembourgish compositions; (3) to further anchor the euphonium's presence on the symphonic soloist platform. Parallel to the initial commission negotiations between the composer and myself in 2018, the Luxembourg Philharmonic Orchestra published an appeal for Luxembourgish composers to propose new projects in partnership with the orchestra and other Luxembourgish performers. A few weeks later, the funding for the project was secured. The concerto was then officially commissioned by the Philharmonie Luxembourg and the

⁴ Live video recording of the Luxembourg premiere of Marco Pütz's *Concertino for Euphonium and Fanfare Band*, performed with the *Fanfare Municipale de Bonnevoie* (the orchestra featured on the world-premiere performance). Recorded on 10th October 2019 at the Luxembourg Conservatoire: <https://www.youtube.com/watch?v=gOXnaVXgmL0>

Orchestre Philharmonique du Luxembourg, thus receiving a platform worthy of the composer's status.

3. THE EUPHONIUM AS A CLASSICAL INSTRUMENT

The warm timbre of the euphonium and other varieties of tenor tuba has long been associated with the orchestral sound. It was Richard Strauss who first included the *Tenor Tuba in B* in two of his symphonic tone poems: *Don Quixote* (1898) and *ein Heldenleben* (1899). Originally intended to be performed on the B \flat Wagner Tuba, conductor Ernst von Schluch was rehearsing *Don Quixote* for the premiere in Dresden when he wrote to Strauss: "my tenor tuba [Wagner tuba] player cannot play the part well so I have therefore arranged for a [euphonium] tomorrow" (Shifrin, 1994, p. 3). Subsequently, Strauss added the following to his revision of Berlioz's *Treatise on Modern Instrumentation*: "[...] as a melodic instrument, the euphonium (frequently used in military bands) is much better suited than the rough and clumsy Wagner tubas with their demonic tone" (1948, p. 339). This trend continued into the twentieth century where Gustav Mahler utilised another close relative of the euphonium, the *Tenorhorn*, to portray the principal thematic material of the opening of his seventh symphony (1905). According to Shifrin (1994), Gustav Holst as well as Leos Janacek indubitably meant "euphonium" when they scored for tenor tuba in *The Planets* (1921) and *Sinfonietta* (1927). Although the euphonium is not used in the exact same manner by these great composers, there is a common denominator in that the instrument has a predominantly soloistic role. The lyrical tonal qualities of the euphonium propose themselves for both a good projection of sound and a homogenous blend with the timbres of the symphonic instrumentation. In my opinion, this provides an explanation as of why the euphonium soloist lends itself so naturally to this accompanying medium.

4. COLLABORATION AND CREATIVE PROCESS

The creative collaboration process with Marco Pütz was initiated almost immediately after securing the commission's funding. After some initial discussions regarding general expectations, direction and duration of the work, more technical aspects such as extended techniques (e.g., valve vs. lip glissandi) were explored. Pütz's extensive knowledge of the idiomatic writing for euphonium, as proven by his previous compositions for the instrument,

did not necessitate any additional specialist performance instructions. Following these initial discussions, Pütz and myself met on several occasions, where we further explored some technical particularities of my personal playing such as speed and clarity of multiple tonguing, the projection and power of my pedal register as well as the timbres achieved through the use of different types of mutes. By the end of May 2019, the first draft of the concerto was finished and in a final meeting, last minor corrections as well as the title of the work were discussed. The first Luxembourgish symphonic euphonium concerto would be entitled *Euphonia's Voice* and published by *Edition Kunzelmann* in Switzerland.

5. MUSICAL ANALYSIS

Marco Pütz has structured his concerto for euphonium and symphony orchestra in three distinct movements: *Intrada*, *Cantilena* and *Dance*. In the opening movement, *Intrada*, the composer writes a lot of rhythmic material which, interspersed with soaring lyrical sections, results in a broad contrast of textures and colours across the score. The concerto starts with the exposition of the two opening motives from which, according to Pütz, the essence of the material of the first movement is derived (personal communication, M. Pütz, April 26, 2023). The sextuplets, as played by the string section in bar 1 (Figure 2.1), constitute motive 1 as well as the rhythmic foundation of the movement.

Figure 2.1

Euphonia's Voice mvt I: full score (1-5)

Commissioned by the Philharmonie Luxembourg and the Orchestre Philharmonique du Luxembourg (OPL)
Dedicated to Philippe Schwartz, in friendship

EUPHONIA'S VOICE

(Concerto for Bb-Euphonium & Symphony Orchestra)

1 - INTRADA

Allegretto deciso (♩=96)

The musical score for the first movement, '1 - INTRADA', is written for a concerto for Bb-Euphonium and Symphony Orchestra. The tempo is marked 'Allegretto deciso' with a quarter note equal to 96 beats. The key signature has one flat (Bb). The score shows the initial melodic material being introduced by the woodwinds and then repeated by the euphonium and orchestra. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). The score is divided into two systems, with the first system covering measures 1 to 16 and the second system covering measures 17 to 32. The instruments listed are Euphonium, Flute 1, Flute 2, Oboe 1, Oboe 2, Bb Clarinet 1, Bb Clarinet 2, Bassoon 1, 2, Contrabassoon, Marimba, Celesta, Violin I, Violin II, Viola, Violoncello, and Contrabass.

The *Intrada*'s melodic material can be derived from motive 2, the *idée fixe*, initially exposed by the woodwinds before being repeated by the tuned percussion and the soloist in the subsequent bars. This melodic fragment is then increasingly elongated and transformed, until the exposition of the 2nd theme by the oboe at letter E in an angular and dotted *leggiere* style (Figure 2.2). Both themes are superimposed and developed further, until the woodwinds introduce a side theme at letter H. After the recapitulation of themes 2 and 1, respectively, the

movement closes with a lyrical cadenza by the soloist over a long pedal C of the cellos and double-basses linking into movement II.

Figure 2.2

Euphonia's Voice mvt I: oboe part (58-60)



The second movement, *Cantilena*, is a cradle song; it is described as a “smooth, melodious (and not rapid) vocal writing (used operatically esp. in relation to R. Strauss)” in the *Oxford Concise Dictionary of Music* (Kennedy, 1996). Pütz sets the scene with an A major chord by the string section which, with the help of the tuned percussion, goes through a long harmonic transformation of dissonances and resolutions. After expositions of the principal lullaby theme by the oboe, the euphonium soloist and the piccolo, a brass interlude interrupts the gentle nature of the *Cantalina* with a ferocious *crescendo* to *marcato fortissimo*, before the soloist plays one final *con sordino* reminiscence of the melody (Figure 2.3).

Figure 2.3

Euphonia's Voice mvt II: euphonium part (228-241)



The final movement is characterised by its fierce tempo and highly rhythmic writing, supported by frequent mixed-meter time signature changes. In the introduction, the composer sets up the 7/8 meter with an inverted version of the first movement's *idée fixe* by strings and woodwinds. This is repeatedly interrupted by a *fortissimo* pedal E \flat from the soloist.

The first theme of the movement erupts at letter A with the clarinets and violas, before the euphonium carries on with a variation thereof shown in Figure 2.4.

Figure 2.4

Euphonia's Voice mvt III: euphonium part (264-275)



At letter C, the soloist, accompanied by the celesta, introduces the second theme, thereby establishing the lyrical material of the movement (Figure 2.5).

Figure 2.5

Euphonia's Voice mvt III: euphonium & celesta part (295-320)



At bar 77, strings and clarinets introduce a five-quaver, angular and pizzicato motive, which forms the backbone of the rest of the movement. This leads into a fugato string passage (letter H) and introduces the recapitulation section.

The movement's final section starts at letter M with accompanying brass and string semi-quavers, a reminiscence of the sextuplet motive of movement I. A driving coda passage erupts, culminating in an abundance of extreme virtuoso writing for the soloist.

6. PERFORMANCE PREPARATION AND RECORDING PROCESS

The performance preparation of *Euphonia's Voice* was somewhat unconventional. After some initial read-through sessions resulting in minimal correction suggestions to the composer, I put the work aside, waiting for a premiere date to be settled. As the work was financed through the Luxembourg Philharmonic Orchestra's new music fund, the concerto's premiere performance was to be accompanied by the orchestra also. Various delays in the orchestra's planning department as well as the impact of the COVID-19 pandemic meant that two years after the delivery of the composition, no performance date had been determined yet.

In early April 2021, Marco Pütz contacted me with a proposal by the record label *Naxos*, in cooperation with the Philharmonic Orchestra of the State Theatre Cottbus. He had been approached with a project to record a full album of his most recent symphonic compositions, which was to include *Euphonia's Voice*. As the recording was scheduled for the 12th of June 2021, I was only left with two months of intense preparation time.

Against my initial presumptions, the work presented a number of technical difficulties, especially in the outer movements. Firstly, the overall register covers four octaves ranging from pedal Eb1 to Eb5. In addition, the opening movement is extremely densely written for the soloist, with limited rests throughout long lyrical passages. For example, the initial exposition of the second theme asks the soloist to produce a coherent phrase across 14 bars (Figure 2.6) without obvious breathing points. This is a reoccurring pattern throughout the concerto which, combined with the extensive range of the musical phrases, poses a particular challenge to the performer. Despite the existence of precedent for Pütz's frequent use of extended phrases in his earlier compositions for the instrument⁵, I did not consider this a topic of discussion during the collaborative process with the composer, as I regard it a compelling addition of intensity to his melodic writing.

⁵ *Recitativo & Allegro* (2003) and *Concertino for Euphonium & Band* (2004).

Figure 2.6

Euphonia's Voice mvt I: euphonium part (70-83)

The image displays a musical score for the Euphonium part, measures 70 through 83. The score is written on five staves in treble clef, 4/4 time. It begins with a tempo marking of quarter note = 96 (♩=96) and a dynamic of *f* (forte). The music is characterized by complex, rapid passages featuring many sixteenth and thirty-second notes, often beamed together. There are several slurs indicating long, continuous phrases. Fingerings (e.g., 6, 7, 3) and breath marks (dots) are indicated throughout. The piece concludes with a double bar line and a dynamic of *ff* (fortissimo), followed by a few final notes.

Similarly, the composer's repeated use of the upper B \sharp , a particularly delicate note on the instrument, in a variety of stylistic contexts presents an added challenge. The final movement, *Dance*, is the most technically demanding for the soloist due to frequent changes of style of articulation, requiring both a high level of technical finesse but also interpretative intelligence. The sections from letter N to Q are pushing the limits of the performer's flexibility and finger dexterity. Overall, it is the amalgamation of the frequent alterations in style, the angular nature of the melodic line and the large variation in range, interspersed with particular technical demands, that characterise this as an advanced work for a mature performer.

The recording process in itself was relatively straightforward, besides the logistical difficulties of planning international transport during a partial European travel ban due to the COVID-19 restrictions. In an initial trip together with the composer, the concerto was first prepared in an individual read-through session with conductor Alexander Merzyn, before a rehearsal with the Cottbus State Theatre Philharmonic Orchestra. The recording occurred ten days later on June 12th in the wonderful art-deco *Staatstheater* in Cottbus. The sound check and consultation with Naxos sound engineer Marco Battistella (together with Marco Pütz on the producing seat) revealed that the acoustics of the concert hall, together with the relatively closely positioned recording equipment, allowed for a much lighter and flexible playing style across many sections of the concerto. This allowed me not only to adapt my sound to better fit the acoustic

environment, but also to achieve a more organic blend with the textures of the different sections of the orchestra.

However, the recording process was not without its challenges. In previous meetings, the conductor and myself had agreed on splitting each movement into four sections to accommodate for the physical demands of the solo writing. Nonetheless, on the recording day, conductor Alexander Merzyn wished to record each movement in a single take, making the experience much more physically challenging than anticipated. Consequently, the editing process was uncomplicated, with all communication happening through the composer who, as executive producer, gathered all the individual comments and forwarded them to the sound engineer as necessary.

7. CRITICAL RECEPTION AND CONCLUSION

Upon personal reflection, I consider the outcome of this entire project a success as all objectives set out in the planning process have been met. The euphonium world has gained an invaluable addition to its symphonic concerto repertoire. Marco Pütz's understanding of the instrument as well as his ingenious musicianship and orchestration skills have produced a Luxembourgish euphonium concerto of the highest quality, so that *Euphonia's Voice* can be counted among the finest works written for the genre.

Unfortunately, the work remains without public performance, due the COVID-19 pandemic circumstances, but a provisional premiere date has recently been set by the Luxembourg Philharmonic Orchestra for June 2025.

Nonetheless, the final outcome of this project is a beautifully engineered and produced premiere recording of *Euphonia's Voice*, in cooperation with Alexander Merzyn and the Philharmonic Orchestra of the State Theatre Cottbus. It can be found on *Moods*, an album of Marco Pütz's symphonic works, which was released by Naxos in January 2023.

In addition, the recording has received a number of highly positive critiques from various classical music platforms (Culot, 2023), (Page, 2023). *Pizzicato's* Remy Frank describes *Euphonia's Voice* with the following words: "[Pütz] makes good use of its [the euphonium's] warm sound and breath-taking virtuosity in this distinctive and highly pleasing work, in which Luxembourg euphonium player Philippe Schwartz shines" (Franck, 2023).

PROJECT 3: A HORSE'S END - ALAN WILLIAMS

1. INTRODUCTION AND MOTIVATION

Since the early seventies, the euphonium repertoire has undergone a profound transformation from its traditional *air-varié* roots towards more substantial works such as the symphonic concerto form. This emancipation of the instrument can also be observed within the contemporary music repertoire where, over the past five decades, a number of solo works for euphonium emerged from the pen of reputable composers such as Samuel Adler's *Four Dialogues* (1978), Karlheinz Stockhausen's *Kinntanz aus Licht* (1989) and Kalevi Aho's *Solo VIII* (2003).

In this chapter, I will not only explore the possibilities of the instrument within the contemporary music genre, but also attempt to expand the boundaries of the euphonium soloist's position therein, by the means of a performance project.

Having commissioned and premiered a number of original works⁶ over the past fifteen years, my personal experience with contemporary repertoire is extensive. In my opinion, what makes this music genre particularly compelling is the endless possibilities of accompanying media. Some of the major contemporary pieces for euphonium are composed either for unaccompanied soloist, for euphonium and electronic media, or in chamber music format (often in duet form with the piano or the marimba). With Project 3, my intention was to commission a larger-scale contemporary work, which would be unique in style, genre and context and therefore, further innovate the already experimental tendencies of the contemporary euphonium repertoire. I wanted the euphonium to forsake its traditional constraints and immerse itself into a new environment in order for it to be elevated to a legitimate protagonist of contemporary music.

⁶ A selection of contemporary works I have commissioned and premiered: *Opus Pi* for unaccompanied euphonium (2006) by Claude Schlim, *iPhonium* for euphonium and electronics (2009) by Roderick Skip, *Lest We Forget* concerto for euphonium, loopstation and chamber orchestra (2014) by Tom Lydon.

2. CONTEXT AND COMMISSION

After discussing my plans to commission a contemporary work for euphonium with my DMA supervisor Professor Alan Williams in early 2019, he promptly offered to write the piece himself. As a composer of contemporary music, Prof. Williams took interest in my project because of my desire to take the euphonium away from the traditional concerto format and produce a larger *Gesamtkunstwerk* of contemporary art. The initial brainstorming resulted in the concept of a semi-biographical work, describing my emigration from the United Kingdom to Luxembourg. This reflection was a direct reaction of the composer's anger towards the Brexit vote and its resulting implications for the British society. Williams describes Brexit as "the biggest pre-pandemic trauma of our time" (personal communication, A. E. Williams, May 2, 2023).

Williams had some experience writing for the euphonium. His *Jazz Disasters* with piano accompaniment was composed for euphonium soloist David Childs in 2004. Furthermore, in 2017, Williams collaborated with lyricist Ian McMillan in writing *The Arsonists*, the first opera in a south Yorkshire dialect⁷. In order to honour the close relationship between the Yorkshire mining communities and the brass band heritage, Williams included the euphonium into the instrumentation of his opera.

The first collaboration between the composer and myself happened when Williams received a new commission for the University of Salford's festival of research in 2019, which was to include musical material generated through a mobile application used by local schoolchildren. In his endeavour to further explore the instrument's capabilities and extended techniques, he included the euphonium in his instrumentation of *The Rivet's Tale* (2019). I had the opportunity to perform as part of the premiere on 11th July 2019, alongside the musicians of the BBC Philharmonic Orchestra⁸.

A few months later, the creative process and initial ideation phase for the large-scale contemporary project for euphonium started with Prof. Williams. The basic parameters for the composition were established, which further led to the inquiry into finding a professional ensemble to premier the work. Since the working models and instrumentations of contemporary music ensembles vary considerably, it was important to find the accompanying ensemble before initiating the composition process. Through my professional connections at

⁷ The *Arsonists* was premiered by Heritage Opera and the BBC Philharmonic orchestra in 2017

⁸ Live video-stream of the premiere of *The Rivet's Tale*:

<https://www.youtube.com/watch?v=Cdi25egRw8w> (University of Salford, 2019)

the Luxembourg Conservatoire, the dialogue with the *United Instruments of Lucilin*, a local contemporary music ensemble, was initiated. The original brief from *Lucilin* included some audience participation through the means of technology, which lead to the first composition proposal describing the piece as a “Brexit concerto”, including a digital voting process for the audience. The proposal was accepted and *Lucilin* secured the funding for the commission.

3. COLLABORATION AND CREATIVE PROCESS

In the subsequent collaborative meetings with Prof. Williams, the original concept of a biographical work inspired by Brexit transitioned towards describing the tragic impact of Brexit on the musical world as a whole. Indeed, Williams said that “the only way of coping with the catastrophic consequences of such a political decision was through humour” (personal communication, A. E. Williams, May 2, 2023). He intended the concerto to incline towards a musical satire comparable to a British pantomime. Therefore, the purpose of the composition became three-fold: a contemporary euphonium concerto, a political caricature of the Brexit movement and an interactive piece of theatre.

A new elaborated proposal was approved by *Lucilin* in early 2020. After a COVID-19 pandemic delay, the premiere performance date was set for June 11th, 2021. The concerto entitled *A Horse’s End: a pantomime for our times* includes the following instrumentation: euphonium soloist, violin, viola, cello, clarinet, saxophone, piano, accordion and percussion. Besides the musicians, the composition also asks for a “horse”, which is played by an actor or a dancer. The horse shall interact with the soloist, the conductor and the accompanying group, and ultimately drive the theatrical element of the work. Interestingly, with the inclusion of the horse icon, Williams seeks to link the programmatic essence of his work to two separate British traditions. Firstly, the British pantomime culture, from which the horse captures its disruptive yet sentimental role, thus mirroring and ridiculing the Brexit narrative; secondly, the mythic associations of the Mari Lwyd and hobby horse traditions, as inspired by Harrison Birtwistle’s exploration of kitsch in his operas *Punch and Judy* (1967) and *Yan Tan Tethera* (1986) (personal communication, A. E. Williams, June 12, 2023).

The euphonium soloist’s role is multifaceted; besides the musical demands of the score, they are also expected to talk, act and interact with the audience, the musicians and the horse. *A Horse’s End* thus becomes a true piece of contemporary-music theatre, while following the generic ideas of a euphonium concerto. My initial objective to commission a work that will take

the instrument and its performer outside of their respective comfort zones was accomplished. Alan Williams' work exceeded the initial memo by ingeniously blurring the lines between the euphonium concerto and other art forms.

4. ARTISTIC ANALYSIS

A Horse's End follows the structure of a Baroque dance suite, an idea Williams derived from Peter Maxwell Davis's *Eight Songs for a Mad King* (1969). The concept of the Baroque suite fits the brief of a satirical work particularly well, as the original titles of the dances make direct reference to the European musical culture. With dance styles such as *allemande* and *à la française*, the composer achieves a nomenclatural and structural critique towards the non-inclusiveness generated by the Brexit movement. Furthermore, the dance-like qualities of the music mirror the humour and light-heartedness intended by the satirical programme of the narrative. As a whole, Williams thus creates a contemporary version of the traditional Baroque dance suite with the addition of an eastern European *Hora Tiganeasca* and an electronic dance music-inspired *Eine kleine Nacht(club) Musik*.

In the following analytical description, I will report on the main framework of the piece, the overall structural composition, some relevant musical details as well as its theatrical programme.

The opening *Intrada* sets the scene, both musically and visually, for the first appearance of the horse. The pantomime horse symbolises the epitome of British slapstick humour and thus emphasises the parodical element of the programme. The ensemble starts with isolated dissonant trills and tremolos before being interrupted by the soloist's first statement, which consists of four Stravinsky-esque phrases that grow in intensity across a three-octave range from C#2 to C#5 (Figure 3.1). A brief spoken dialogue between the conductor and the soloist results in a British pantomime-style audience participation.

The following *Allemande interrompue* pays homage to the original dance form with baroque poise and ornamentation, until the horse "starts misbehaving" and "becomes disruptive". A second dialogue with the conductor discusses the horse's right to remain and the audience is consulted by means of a vote.

Figure 3.1

A Horse's End: euphonium part (13-31)

Euphonium in C

(♩=80)

poco accel.

p *sfz* *f* *sub.p* *sfz*

poco accel.

sub.p *sfz* *molto accel.* *sub.p*

sfz *p* *ff*

The subsequent movement, entitled *Musique d'administration*, is a section of incidental music inspired by Erik Satie's *Musique d'ameublement* (1917). Over a pizzicato bass line by the cello and piano, the accordion and strings play a simple harmonic motive, which allows the focus to be drawn to the theatre. In this section, the connection between the soloist and the horse becomes apparent. Indeed, the horse's acting is mirrored musically by the soloist who embarks on a long angular melody with frequent trills and dotted rhythms, which gains in energy and culminates in a series of triplets preceded by ascending grace notes. Furthermore, in this movement, the composer asks for a series of extended techniques from the soloist, such as flutter tongue, growling and ascending lip glissandi as displayed in Figure 3.2. The movement ends with "outraged protests" from the musicians of the ensemble who interrupt the musical material. A third dialogue between the conductor and the soloists settles the eviction of the horse. The soloist reprimands the horse for its bad behaviour and proceeds with the eviction, before a brief reprise of the allemande.

Figure 3.2

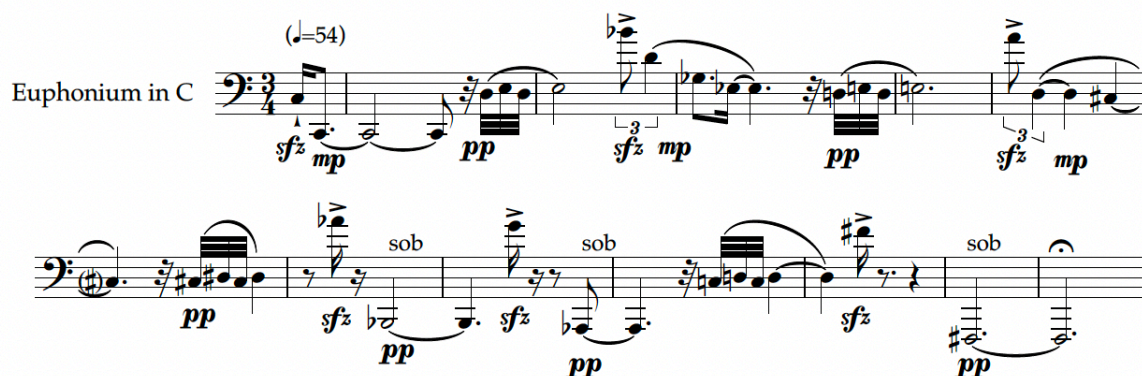
A Horse's End: euphonium part (127-136)



The work continues with a long cadenza by the soloist entitled *Horse's lament*. This section is predominantly unaccompanied, except for isolated *martellato sforzando* notes, which coincide with entries of the ensemble and interrupt the lyrical *molto doloroso e lacrimoso* melody. According to the composer, these isolated notes represent the horse's sobs following its eviction. Towards the end of the cadenza passage, the composer specifically asks the soloist for "sobs" across the three final pedal notes (Figure 3.3).

Figure 3.3

A Horse's End: euphonium part (182-187)



The next section is entitled *Horse Dreams of a Waltz*. In the composer's words, "the waltz form has a strong connection with the dystopia, as mirrored by the atmosphere experienced by post Brexit implication". After a brief introduction, the 3/4 meter of the waltz begins accompanied

by dissonant “behind the bridge” off-beats from the string section. Both soloist and accompaniment intensify and accelerate the music until the horse “drinks wine from a bucket”. The gulping of the wine is musically illustrated by ascending semi-tone clusters on cello and viola in Figure 3.4.

Figure 3.4

A Horse’s End: viola & cello parts (251-257)

Eine kleine Nacht(club) Musik erupts as a section of electronic dance music, where the soloist initiates an ostinato in the style of “dubstep wobble bass”⁹. In this type of electronic music, the bass has a throbbing pulsation on the longer notes. This effect is asked from the soloist by means of a slow, high-amplitude vibrato, mirroring the underlying rhythmic material. The technical aspects of this as well as other extended techniques will be treated in more detail in subsection 3.5.

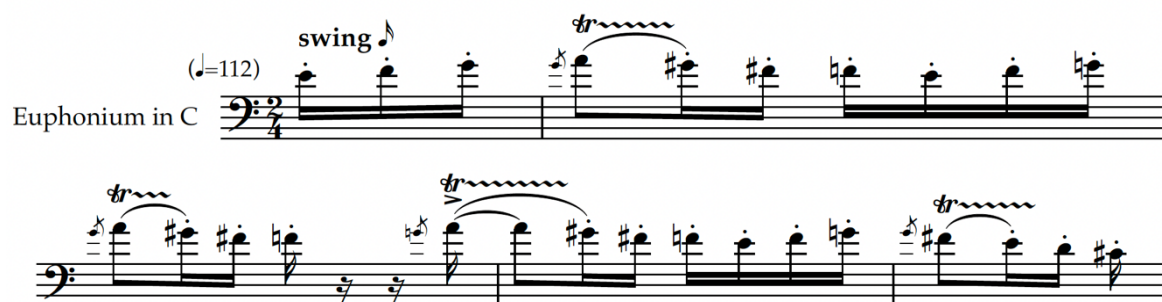
The next movement takes on the form of a fast-paced, swing-style, Romanian folk dance – the *Hora Tiganeasca*. This unconventional addition to the Baroque dance suite represents the composer’s direct criticism of the xenophobic tendencies towards eastern European workers during the Brexit debate. After an initial exposition of the principal tiganeasca theme by the soloist (Figure 3.5), the ensemble starts to shout out hateful political slogans such as “no more Polish building workers” or “foreigners not welcome here”. A final cadenza section by the soloist, entitled *The Horse’s Last Gasp*, explores the full range of the instrument, while symbolising the theatrical death of the horse. The concerto concludes with a *Pompes Funèbres* section by the ensemble. Accompanied by the tenor drum, the horse’s costume is

⁹ Dubstep is a form of instrumental electronic dance music that originated from south London and is characterised by a sparse syncopated rhythm and a strong bass line (Wikipedia, 2023).

paraded across the stage in a funeral march procession before being buried under the lid of the grand piano, surrounded by the mourning musicians.

Figure 3.5

A Horse's End: euphonium part (323-327)



5. PERFORMANCE PREPARATION AND PREMIERE

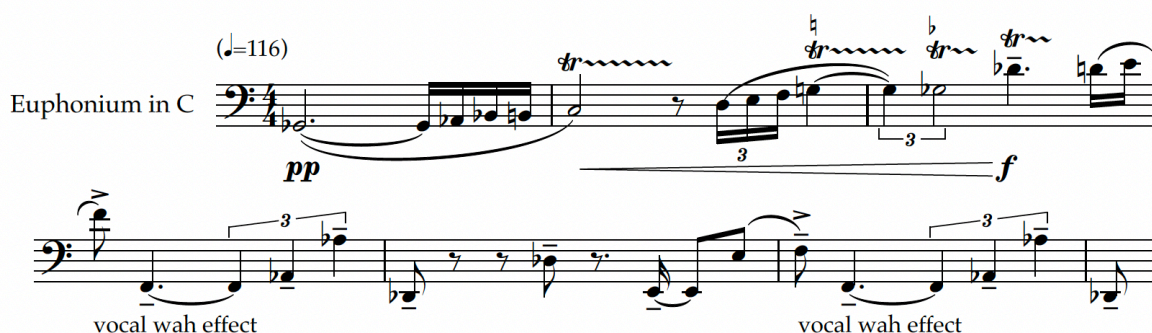
The performance preparation of *A Horse's End* was as diverse as the challenges presented by the artistic material. From an instrumentalist's point of view, the solo part included rhythmical difficulties seldomly encountered in even the most contemporary euphonium repertoire. On a technical level, the most challenging sections were the *Musique d'administration* and *Hora Tiganaesca* movements. The angular writing of these sections, interspersed with frequent trills and grace notes, was particularly demanding. Furthermore, in the two cadenza sections, the writing asks for extremes of register, combined with rapidly changing large intervals. The *Horse's Lament*, although a semi-free cadenza section, necessitated the most interpretative finesse. The composer asks for *molto doloroso e lacrimoso*, which would imply a lyrical style, yet writes frequent and violent subito dynamic changes within an erratic rhythmical language. Finding the guiding musical lines and interpreting them in a coherent manner was thus the biggest challenge of this section.

With regards to extended techniques, Williams employs a variety thereof and invents new ones. The programmatic intentions of the composer necessitated a number of effects, which were unexplored on the euphonium. This increased my involvement in the collaborative process, as the development of these new extended techniques required both my technical expertise and my creative contribution. Besides the traditional falls, glissandi, flutter tonguing and various trills and turns, Williams asks for a "sobbing" effect. This new technique was

accomplished through high-pitched multi-phonetic singing over pedal notes played on the instrument. What made this technique particularly challenging was the fact that these notes had to remain within strict meter and were surrounded by notes almost three octaves higher than the one containing the effect. Furthermore, during *Eine kleine Nacht(club) Musik*, the composer requests a dubstep wobble bass effect. This particular technique was refined after the completion of the composition, as Williams had a particular effect in mind but did not know how to notate it for the instrument. After trying out a few options for this type of effect and in accordance with the composer's wishes, we agreed on using two different techniques. On the "vocal wah effect" in bars 263, 265, 267 and 269, the dotted crotchet D \flat lends itself to a single movement of pushing the tongue to the pallet before lowering it for the crotchet note on the offbeat of the second beat. This technique could be compared to the effect created by a digeridoo player. The second type of "wah" effect on the tied-over Fs in bars 278, 280, 282, 284 and 286 was to resemble the original dubstep "wobble bass" effect more significantly (Figure 2.6). I suggested a series of three heavy high-amplitude vibrato movements with the lower jaw that would rhythmically link up to the crotchet triplets at the end of the bars.

Figure 3.6

A Horse's End: euphonium part (278-282)



The initial June 2021 concert was cancelled at short notice and rescheduled for June 10th, 2022 in a different venue. This performance coincided with the *United Instruments of Lucilin's* final project in their former premises "le Carré" in the centre of Luxembourg City.

The rehearsal period with *Lucilin* was intense and educational, both in musical and theatrical terms. Williams' score required the soloist to not only engage in dialogue and ad lib with the audience, but also perform a certain amount of acting. The extent of these extra-musical elements only became clear to me during the rehearsals with *Lucilin* and the additional sessions with their artistic director Lionel Ménard. Besides the three short dialogues with the conductor, I was required to engage the audience into participating with the various

pantomime-style responses, as well as verbally initiate the vote. Furthermore, Ménard wanted me to thoroughly invest myself into the acting role in order to intensify the horse's story. The chance to play alongside very experienced actress and dancer Irene Fas Fita was an incredibly enriching experience. Consequently, the premier performance of *A Horse's End* was artistically demanding on all different levels, yet groundbreakingly inspirational.

6. CRITICAL RECEPTION AND CONCLUSION

Upon personal reflection, this project was entirely unpredictable and genuinely enlightening. I have gained a plethora of personal, musical, artistic and interactional skills, solely through the preparation and execution of the premiere performance. The journey from the first creative meeting to the final rehearsal was as organic as the composer's visionary genius. With the highly innovative concept of *A Horse's End*, Williams managed to challenge not only the soloist, but also the creative director, dancer and musicians alike.

As the premiere of the concerto coincided with *Lucilin's* final performance in their own premises, the concert attracted significant media attention. The premier national newspaper of Luxembourg, *Luxemburger Wort*, wanted to write an article on the event and interviewed me in the process. The outcome was a full-page article entitled "Philippe Schwartz, the chameleon of the euphonium", recounting the multi-faceted nature of my solo career to date. In addition, the newspaper included a header on the front page with reference to the article in question (Appendix V).

In conclusion, this project of a *Gesamtkunstwerk* euphonium concerto through the means of contemporary music was an enormous success. Personally, I felt that it extensively surpassed the initial objectives. The original intention was a large-scale euphonium solo work that would take the instrument and its performer outside of their respective comfort zones and explore new possibilities. The outcome of this project was a contemporary spectacle of music, theatre, emotion and humour with a strong political and moral message that defied languages and borders.

1. INTRODUCTION AND MOTIVATION

With Project 4, I endeavoured to find a new way to present the euphonium soloist within one of its most traditional environments, and the one I have grown up in: the wind orchestra. This mostly amateur-driven background has indeed been key to the instrument's popularisation over the course of the last century and a half (Frey, 2007). The euphonium's continuous use within community-based brass and wind bands is arguably responsible not only for its emancipation as a solo instrument, but also for its distinguishment among other tenor tuba varieties.

The objective of this project was to commission a solo work for euphonium and wind orchestra that would show the instrument from an innovative angle. Some research into the wind band repertoire revealed that a double concerto featuring the euphonium did not exist. The double concerto form originates in the baroque era, where composers wrote concerti for two equal instruments, such as Antonio Vivaldi's concerto for two cellos and strings (1710) and Johann Sebastian Bach's concerto for two violins in D minor (1730). In the romantic period, the double concerto with contrasting soloists became more popular, for instance with Johannes Brahms' concerto for violin, cello and orchestra (1887) and Max Bruch's concerto for clarinet, viola and orchestra (1911).

In my quest for a suitable duet partner, I looked for an instrument that would match the overall concept of the project and identify with the popular wind/brass culture the euphonium has developed in. Traditionally, two euphoniums appear to be the most common pairing, as pioneered by the Welsh euphonium-duo *the Childs Brothers*. The two brothers notably recorded two entire albums¹⁰ of euphonium duet repertoire with brass band accompaniment, including titles such as Philip Sparke's *Two-Part Invention* (1989) and Peter Graham's *Brilliant* (1987). In my ambition to commission an innovative work, I looked for a different sized saxhorn, which would allow for a contrast in timbre while staying in line with the

¹⁰ *Child's play* (1989) and *Welsh Wizards!* (1993)

euphonium's history and repertoire development. I selected the cornet, which hails from a similar historic background and offers great sound compatibility.

This particular partnership can be traced back to the dawn of the brass band movement, as early as the late nineteenth century. The cornet and the euphonium indeed represent the main solo voices of the brass band, comparable to the violin and cello in a symphony orchestra. Naturally, the two instruments have a long history of combining their sounds by sharing the soloist podium in a series of light brass band duets¹¹. Notably, Peter Graham recently wrote a brass band composition with the same duet set-up for French virtuosi Alexis Demailly and Bastien Baumet, entitled *A Portrait of Paris* (2013). With its references to French composers, light-hearted nature and relatively short duration (9 mins), I would argue that it qualifies more as a character piece than a true concerto. Nonetheless, in the original wind orchestra repertoire, this combination of soloists has not yet been explored. Therefore, my fourth project consists of the commission and premiere performance of a double concerto for cornet and euphonium with wind orchestra accompaniment.

2. EUPHONIUM'S USUAL HABITAT: WIND & BRASS BANDS

The euphonium's emancipation across the twentieth century is largely due the important position the instrument took in the amateur and military ensembles. The development of the euphonium's solo repertoire is also closely tied to its popularisation within the brass band movement in the United Kingdom and Commonwealth, as well as the wind band movement in the rest of Europe and the United States. Indeed, Frey (2007) writes that the euphonium solo with wind band accompaniment remains the standard large ensemble performance medium in most countries around the world today.

Before the end of the 1960s, the euphonium's original solo repertoire can be divided into two broad categories: theme-and-variation solos or character pieces. Both of these varieties had the intent to be entertaining and accessible to a wide community audience (Frey, 2007). The composition that is generally considered the turning point within the instrument's solo

¹¹ Ivor Basanko's setting of *I'll not turn back* (Larsson, 2004), Gareth Wood's *Capriccio for cornet, euphonium and band* (1982) or Ray Woodfield's *Double Brass* (1998).

repertoire is Gordon Jacob's *Fantasia for Euphonium and Band* (1969), as it marks a first step away from the air-variés towards a more substantial concert repertoire.

The popular origins of the wind-band euphonium solo can be traced back to 1872 when Amilcare Ponchielli wrote his *Concerto per Flicorno Basso* for the Banda Cittadina in Cremona, Italy. The flicorno basso, designed by Peletti in Milan in 1845, was very similar to Sax's original instrument, so that Ponchielli's concerto is widely regarded as the oldest surviving solo work for euphonium (Bevan, 2000). However, despite its title, the work bears no resemblance to the classical concerto form and is an extended theme and variation solo typical of that time.

It is in the United States that the repertoire for euphonium and wind band is best documented throughout the early twentieth century. This is largely attributed to American bandmaster John Philip Sousa, who with his Sousa Band (one of the most successful original wind orchestras), toured the country from 1893 to 1931 and performed over fifteen thousand concerts. The sole purpose of Sousa's ensemble was indeed to promote wind music among the American and international communities. It saw the euphonium taking one of the most important soloist positions, alongside the cornet and the trombone. The Sousa Band therefore required for a large volume of original solo repertoire to be written. One of the most prolific euphonium players of the Sousa era was Simone Mantia, who composed many of his own solo pieces such as *Auld Lang Syne* (1908), *Believe Me if All Those Endearing Young Charms* (1909) and *Fantaisie Original* (1926). All of these works are in air-and-variation format and based on popular melodies. Although challenging for the performer, they were mostly destined to entertain the listener.

A similar evolution can be observed on the British brass band scene, where the euphonium's solo repertoire consisted principally of transcriptions of operatic arias, folk tunes and air-varié solos such as John Hartmann's variations on *Rule Britannia* (1886). The turning point marked Gordon Jacob when, in 1969, he composed a solo work which was more mature in musical format and content: the *Fantasia for Euphonium and Band*. The commission for this innovative type of solo came indeed from American euphonium player Michael Mamminga, which explains why an English composer chose the wind band as accompanying medium over the traditional British brass band.

As a result, the community band background of the euphonium is an indispensable part of both the instrument's historic heritage and its development as a solo voice. The central position the euphonium has held within the wind and brass band communities over the last century and a half was instrumental to its ultimate popularisation.

3. CONTEXT, COMMISSION AND COLLABORATION

At the beginning of my doctoral studies in 2018, I planned to record an album of original Luxembourgish euphonium solo-repertoire. For this purpose, I contacted various musicians, whom I was interested in collaborating with in Luxembourg. One of them appeared to be young percussionist and composer Tim Kleren. I was first exposed to Kleren's compositional style a few years before while working with the European Union Youth Wind Orchestra on one of his compositions: *Continuation* (2015). I admired the energy, the rhythmic drive and the originality of his musical language, and thus considered him as a potential valuable addition to my recording project. Kleren accepted the commission under the condition that he could delay the composition by one year.

By autumn 2019, my plans for the overall structure of my DMA had evolved and the idea of the double concerto had developed. I had chosen established cornet soloist Kathleen Gaspoz as my duet partner. Kleren agreed to the double concerto proposal, and after some initial meetings discussing the overall structure as well as the technical and lyrical aspects of both instruments and performers, the creative process began. The first draft of the concerto was completed by early March 2020. After deliberating with Ms Gaspoz, I suggested some alterations to the solo parts, mainly regarding extreme range and multiple-tonguing speeds. Furthermore, I enquired into extending the cornet part, as it took more of a secondary role compared with the euphonium, thus not true to the double concerto form. Additionally, the work's premiere performance as well as potential accompanying orchestras and venues were considered. Less than a week later, Luxembourg went in to a nation-wide lock down with the first wave of the COVID-19 pandemic, and the entire project was put on hold.

Towards the end of the heavy restrictions in late 2021, Kleren picked up the project and produced his second draft of the score. By that time, no progress had been made on the organisation of the work's premiere performance. Coincidentally, in January 2022, the Luxembourg Ministry of Culture opened up competitive funding applications for Luxembourgish composers to present projects in collaboration with local professional orchestras and ensembles. Tim Kleren applied with his double concerto, requesting for it to be accompanied by the Luxembourg Military Band, the only local professional wind orchestra. He was among the six winners of the competition and, within a few months, both the funding and the performance context were secured.

4. MUSICAL ANALYSIS

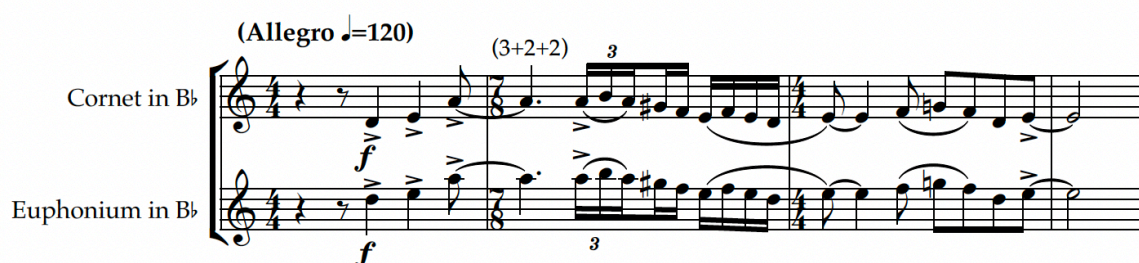
Tim Kleren entitled his double concerto for cornet, euphonium and wind orchestra *IDEAL*, and dedicated it to “Kathleen Gaspoz & Philippe Schwartz”. In his foreword, the composer explains the meaning behind the title, which defines the programmatic structure of the work. The composer considers “ideal” to be the best possible version of oneself at any given moment in time. As a percussionist in a professional orchestra, Kleren parallels this perception with the emotions a musician feels during an “ideal” live performance (T. Kleren, personal communication, May 11, 2023).

More specifically, he uses the letters of *IDEAL* to create three different words, which provide the titles to each of the movements of the concerto. Movement I is called *ID*, which stands for the identity of the performers: every individual (or soloist) has their own personality. In *IDEA*, the second movement, the two performers connect in a common idea and create a relationship. This relationship grows through time and, with the help of the outside environment (the orchestra), gets extended into an *IDEAL*, the title of movement III.

The first movement is marked *Allegro* and can be divided into three sections: an energetic opening, a legato middle and a syncopated final section. The solo writing is in pseudo unison in the outer parts and complementary in the middle section. The concerto begins with a four-bar ascending statement by the soloists, which leads into a percussion-driven tutti marked by frequent compound meter changes. The *idée fixe*, a five-note motive using the pitches C-D-A-B-G#, is first exposed by the soloists in bars 5 and 6 (Figure 4.1).

Figure 4.1

IDEAL mvt I: cornet & euphonium parts (5-8)



These five pitches are supposed to mirror the five letters of the work's title, *IDEAL*, and can be found throughout the concerto in various transpositions and inversions. Repeated *tenuto* quavers by the marimba and the lower woodwinds lead into the next section, which is a lyrical

conversation between the soloists. The melodic material is shared between the two solo voices and becomes more and more imitative and rhythmically complex. Occasionally, the solo voices coincide on a unison. At bar 85, the orchestra sets up the multiple layers of syncopation that define the final section of the movement. The soloists, once again united rhythmically, work against the contrasting material in the accompaniment, until they expose a final syncopated semi-quaver theme (Figure 4.2). The movement concludes with unison material derived from the very opening statement and ends on a long G major chord, which the composer instructs to be faded out for “8 seconds”.

Figure 4.2

IDEAL mvt I: cornet & euphonium parts (104-109)

The *Andante portato* of movement II opens with a pulsating 6/8 unison G of the lower band, before being contrasted by a duplet entry of the piccolo and the glockenspiel. The composer describes these two elements as “a heartbeat”, interrupted by “a sudden idea”. The cornet provides the first exposition of the theme, which is gentle and reflective in nature, and develops in intensity by getting increasingly rhythmically intricate. The euphonium answers initially with exactly the same material, which quickly starts to include some rhythmic variation, before transforming into a coloratura passage marked by semi-quaver triplets and demi-semi-quaver passages (Figure 4.3). A *forte* tutti erupts, utilising the same virtuosic rhythmic material, before being joined by the unison soloists. In the small coda lead by the euphonium, the solo voices

become complementary for the first time in this movement; they conclude in a long *diminuendo*.

Figure 4.3

IDEAL mvt II: euphonium part (184-198)



For the final movement, the composer finds inspiration in a brass band composition by Matthian Wehr called *Hyperdrive* (2019). It is the relentless use of a repetitive rhythmic ostinato that Kleren exploits for the opening of *IDEAL*, which starts with a two-bar motive on marimba and woodwinds. The soloists pick up a similar ostinato (Figure 4.4) and drive the music to a heroic low brass choral. This thematic material gets mirrored by the solo voices who intersperse it with ferocious semi-quavers runs.

After the exposition of a second theme by the soloists, the orchestra initiates the coda section, which sees the tutti sound growing in energy. A final theme on trumpets and upper woodwind erupts before the soloists initiate a recapitulation section. The movement ends with an enormous tutti section during which the solo voices get completely absorbed by the orchestra, thus becoming one with their surroundings, as per the composer's programmatic intention.

Figure 4.4

IDEAL mvt III: cornet & euphonium parts (256-263)

(Presto ♩=160)

Cornet in B♭

Euphonium in B♭

mf

mf

ff

ff

5. PERFORMANCE PREPARATION AND PREMIERE

The premiere performance of Tim Kleren's double concerto *IDEAL* took place at Luxembourg Conservatoire on the 22nd February 2023, as part of the Luxembourg Military Band's annual charity gala concert entitled "Concert de Bienfaisance". The orchestra was conducted by LtCol. Jean-Claude Braun.

During my personal preparation, I found the euphonium part relatively approachable when practised out of context. The main technical challenges were the sextuplet runs in the first movement, the long phrasing in the middle and some large intervals in the final one. Additionally, the frequent octave and unison writing between the two soloists would put a particular focus on intonation during those passages. Similarly, the large amount of extended *fortissimo* phrases in the upper register, especially in the final movement, would make this a test of stamina when performed in context and with the accompaniment.

The rehearsal period with the Luxembourg Military Band presented no additional difficulties, besides some occasional balance issues. The relatively thick orchestration and energy-laden compositional style of the accompaniment in the outer movements made projection of the solo voices a real challenge, especially in the larger acoustic conditions of the conservatoire's concert hall. The composer's foreword explains that, in the final movement, he wants the solo voices to be absorbed by their surroundings - the sound of the orchestra. These minor balance concerns might have ultimately been part of the programmatic intention of the composer.

Nevertheless, the concerto's intrinsically rhythmic nature, as well as its large variety of styles and moods, make it a very enjoyable work for live performance. Furthermore, the interaction with another soloist on stage, while being accompanied by a world-class ensemble, was equally as refreshing as it was rewarding.

6. CRITICAL RECEPTION AND CONCLUSION

Upon personal reflection, I consider Tim Kleren's *IDEAL* a valuable addition to the euphonium duet repertoire. The work constitutes not only the first multi-movement double concerto for euphonium with wind orchestra accompaniment, but with its duration of fourteen minutes, also the most substantial double concerto for the combination of the two instruments per se.

Prior to the premiere, the concerto received some important media attention, in particular when the composer and myself gave a live interview on the major national cultural radio station 100,7. Following the performance, an edited video recording of the premiere accompanied by the Luxembourg Military band was publicised both on YouTube (Luxembourg Military Band, 2023) and on the military band's social media accounts.

In conclusion, I ascertain that the compatibility of the cornet and euphonium timbres is well suited as the solo voice to a wind orchestra. The instruments' inherent ability to contrast their lyrical sound qualities with the acute potential for virtuosic technique perfectly suits the sound idiom of the wind band concerto.

CONCLUSION

The aim of this research was to explore the euphonium soloist's status within a variety of aspects of the classical music profession of the twenty-first century.

The instrument's relatively short history and even more recent repertoire emancipation make the euphonium a new-comer to the professional soloist role. As a result, building a successful solo career for the euphonium player is arguably more challenging since the instrument is less universally recognised than some of its longer established orchestral brass peers. This is something that I have experienced first-hand, in particular with regards to professional programming outside of the brass band idiom. There remains a certain reluctance to programme euphonium soloists in a classical music context, as the instrument does not yet possess the accessibility in order to attract extensive audience attention. Similarly, as an ensemble player, there is a market for a professional euphonium performer, but seldomly sufficient career opportunities to make it viable and sustainable.

This leads me to the conclusion that the successful euphonium performer needs to demonstrate a higher level of versatility and entrepreneurship when approaching their career, both in terms of their personal playing skills and the performance opportunities they explore. In addition, the professional euphonium player needs to consider a variety of repertoire avenues in order to help advance and equalise the instrument's position. Through the various performance projects outlined in this portfolio, I have proven that the boundaries of the euphonium's usability can be pushed far beyond traditional and established ones, such as a soloist with piano, brass band or wind orchestra accompaniment. This drive to further expand the instrument's frontiers also coincides with my role as a conservatoire professor and my duty to nurture the next generation of euphonium players.

I selected four angles of research, which I considered both historically relevant and essential for the euphonium's current and future character development. I consider all four projects a success and material innovation contributing towards expanding the somewhat underdeveloped euphonium repertoire. Furthermore, they are both testimony to the validity of the instrument's professional status and an opportunity to initiate further research on the topic. First, the saxhorn repertoire remains largely unexplored by the euphonium performer, but presents a substantial collection of contemporary pieces accessible for performance and recording. Second, the original symphonic concerto constitutes the most organic mainstream exposure for any modern soloist and should therefore be explored more extensively by future performers. Third, the involvement of brass performers in contemporary music is essential to

the instruments' longevity and relevance within the future of classical music, and the euphonium's involvement in this facet of repertoire has a lot of potential for further expansion. Finally, reinventing the euphonium's position within its natural wind/brass habitat is indispensable for the instrument's survival and growth within the genre.

Although I explored multiple facets of the euphonium repertoire throughout this research, I believe that there are opportunities to further push the boundaries of the modern soloist. One aspect of the present-day culture, which I believe would be relevant to explore in the future, is the power of social media in combination with classical music and the euphonium, specifically. Nowadays, there is arguably no more powerful medium to connect with people than social media. Its immediacy and responsiveness could certainly be leveraged to promote the exposure of the euphonium's qualities, but also to further democratise it.

In conclusion, I can affirm that the euphonium possesses all the technical, lyrical and virtuosic characteristics necessary to be a relevant, significant and leading actor in the musical profession. However, in order to be successful, the euphonium professional seems to have no choice but to be a musical chameleon with the inherent ability to inhabit all accessible environments throughout multifaceted performance opportunities.

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[https://www.wisemusicclassical.com/catalogue/works/?yearComposed=\[0,2030\]&publisher=\[%22Alphonse+Leduc%22\]](https://www.wisemusicclassical.com/catalogue/works/?yearComposed=[0,2030]&publisher=[%22Alphonse+Leduc%22])

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APPENDICES

APPENDIX I: BASS SAXHORN REPERTOIRE PRE 1972 (CHRONOLOGICAL)

Year	Title	Instrumentation	Accompagnement	Composer	Edition	Year used set piece
1950	Réminiscences de Navarre	saxhorn basse en sib; tuba en ut	Piano	Joseph Edouard Barat	Alphonse Leduc	n/a
1953	Allegro et Finale	saxhorn basse en sib; tuba en ut; trombone basse; contrebasse à cordes	Piano	Eugène Bozza	Alphonse Leduc	n/a
	Prélude et Allegro	saxhorn basse en sib; tuba en ut; trombone basse; contrebasse à cordes	Piano	Eugène Bozza	Alphonse Leduc	n/a
	Voce Nobile	saxhorn basse en sib; tuba en ut; trombone basse; contrebasse à cordes	Piano	Robert Clérisse	Alphonse Leduc	n/a
	Barcarolle et chanson bachique	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Jules Semler-Collery	Alphonse Leduc	n/a
	Grave	saxhorn basse en sib; tuba en ut	Piano	Pierre Petit	Alphonse Leduc	n/a
	Fantaisie	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Pierre Petit	Alphonse Leduc	1972
	Cortège	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Albert Beaucamps	Alphonse Leduc	n/a
1954	Carillon et Bourbon	saxhorn basse en sib; tuba en ut	Piano	Eugène Bigot	Alphonse Leduc	n/a
	Suite pour Tuba	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Henri Martelli	M.Eschig	n/a
1955	Tubaroque	saxhorn basse en sib; tuba en ut; trombone basse	Orchestra; Piano	Roger Boutry	Alphonse Leduc	n/a
1956	Tubacchanale	saxhorn basse en sib; tuba en ut	Piano	Roger Boutry	Alphonse Leduc	1956; 1983
	Concertino	saxhorn basse en sib	Piano	Edgard Leclercq	Buffet Crampon	n/a
1957	Introduction et sérénade	saxhorn basse en sib; tuba en ut	Piano	Joseph Edouard Barat	Alphonse Leduc	n/a
	Impromptu	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Marcel Bitsch	Alphonse Leduc	1957
	Theme Varié	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Eugène Bozza	Alphonse Leduc	n/a
	Piece Lyrique	saxhorn basse en sib; tuba en ut; trombone basse; contrebasse à cordes	Piano	Robert Clérisse	Alphonse Leduc	n/a
	Wagenia	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Pierre Petit	Alphonse Leduc	n/a
1958	Bravaccio	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Roger Fayeulle	Alphonse Leduc	n/a
	Andante et Allegro	saxhorn basse en sib	Piano	Elsa Barraine	Salabert	1958

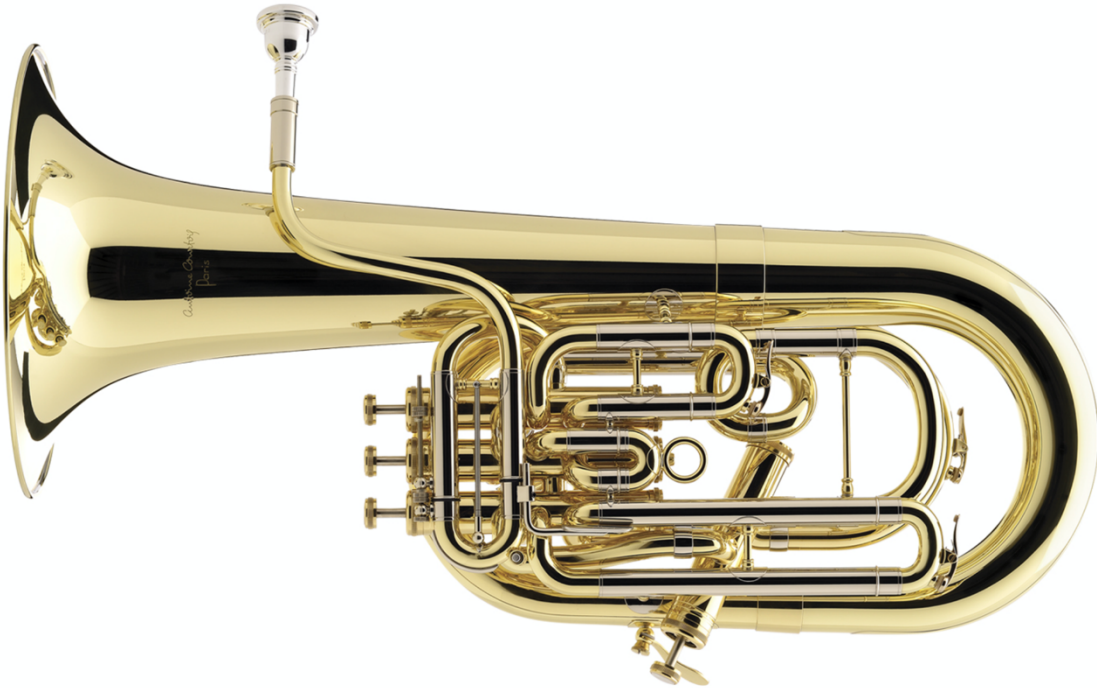
1959	Saxhornia	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Jules Semler-Collery	Alphonse Leduc	1976; 1980
	Tubabbillage	saxhorn basse en sib; tuba en ut; contrebasse à cordes	Piano	Pierre Gabaye	Alphonse Leduc	n/a
	Prélude et Allegro	saxhorn basse en sib; tuba en ut; contrebasse à cordes	Piano	Jacques Charpentier	Alphonse Leduc	1959
1960	L'enterrement de Saint-Jean	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Robert Brailier	Alphonse Leduc	n/a
	Fantaisie Concertante	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Jacques Casterède	Alphonse Leduc	n/a
	Deux Mouvements Contrastés	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Gérard Devos	Alphonse Leduc	n/a
	Dans sacrée	saxhorn basse en sib; tuba en ut; trompette en sib	Orchestra; Piano	Henri Tomasi	Alphonse Leduc	n/a
	Concertstück	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Jeannine Rueff	Alphonse Leduc	1960
1961	Hans de Schnokeloch	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Robert Brailier	Alphonse Leduc	n/a
	Récitatif, Lied et Final	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Charles Brown	Alphonse Leduc	1961
	Cornemuse	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Pierre-Max Dubois	Alphonse Leduc	n/a
	Introduction et toccata	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Marc Charles	Alphonse Leduc	n/a
1962	New Orleans	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Eugène Bozza	Alphonse Leduc	1962
	Légende	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Naohiko Kai	Alphonse Leduc	n/a
	Fantaisie Concertante	saxhorn basse en sib; tuba en ut; trombone basse; trombone ténor	Orchestra; Piano	Pierre Villette	Alphonse Leduc	n/a
	Concertstück	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Jeanine Rueff	Alphonse Leduc	n/a
	Marine	saxhorn basse en sib; tuba en ut	Piano	Robert Clérisse	Editions Combre	n/a
1963	Sonatine	saxhorn basse en sib; tuba en ut	Piano	Jacques Casterède	Alphonse Leduc	1981
	Cantabile et divertissement	saxhorn basse en sib; tuba en ut; trombone basse; contrebasse à cordes	Piano	Jules Semler-Collery	Alphonse Leduc	1963; 1971
	1ere piece de concours	saxhorn basse en sib	Piano	Julien Porret	Billaudot	n/a
1964	Après une Lecture de Goldoni	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Alain Margoni	Alphonse Leduc	n/a
	Introduction et Allegro martial	saxhorn basse en sib; trombone ténor	Piano	Willy Van Dorsellaer	M.R.Brown	n/a

	Campagnarde	saxhorn basse en sib; tuba en ut	Piano	André Lodéon	Alphonse Leduc	n/a
	Humoresque	saxhorn basse en sib; tuba en ut	Piano	Alain Bernaud	M. Eschig	1964
1965	Fantaisie	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Pierre-Max Dubois	Choudens	1966
	Theme Varié	saxhorn basse en sib; tuba en ut	Piano	Pierre Petit	Alphonse Leduc	1965
1966	Dialogue	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Henri Martelli	M. Eschig	n/a
1967	Concertino	saxhorn basse en sib; tuba en ut	Orchestra; Piano	Eugène Bozza	Alphonse Leduc	n/a
	Tubanova: Solo de concours	saxhorn basse en sib; tuba en ut; trombone basse; contrebasse à cordes	Piano	Jules Semler-Collery	Alphonse Leduc	n/a
	Sonatine in C	saxhorn basse en sib	Piano	Désiré Dondeyne	Transatlantiques	1967; 1982; 1985
1968	Intermezzo	saxhorn basse en sib; tuba en ut	Piano	Marcel Bitsch	Alphonse Leduc	1968; 1970; 1973
	Tuba Show	saxhorn basse en sib; tuba en ut	Piano	André Lodéon	Alphonse Leduc	n/a
1969	Soliloque	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Alain Weber	Alphonse Leduc	n/a
	Couleurs en mouvement	saxhorn basse en sib; tuba en ut	Piano	James Moreau	Alphonse Leduc	n/a
	Prélude, Arioso et Rondo	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Maurice Franck	Transatlantiques	1969
1970	Essai	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Odette Gartenlaub	Durand Editions	1970
	Dialogue	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Pierre Durand-Audard	Alphonse Leduc	n/a
	Intermezzo	saxhorn basse en sib; tuba en ut	Piano	Henri Challan	Alphonse Leduc	n/a
1971	Allegretto Comodo	saxhorn basse en sib	Piano	Marcel Quérat	Editions Combres	n/a
	Trois exercices de style	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Jean Lemaire	Alphonse Leduc	1971
1972	Serioso	saxhorn basse en sib	Piano	Marcel Mihalovici	Heugel	1972
	Mouvement	saxhorn basse en sib; tuba en ut; trombone basse	Piano	Jean-Claude Henry	Alphonse Leduc	n/a
	Morceau de Concours	baryton en sib	Piano	Jean Barat	Alphonse Leduc	n/a

* sources: Poullot, F. (1987). A propos du ... Tuba & <https://www.wisemusicclassical.com/publishers/editions-alphonse-leduc/> (WiseMusic Classical, n.d.)

APPENDIX II: PICTURES & TECHNICAL SPECIFICATIONS OF MODERN SAXHORN & MODERN EUPHONIUM

Antoine Courtois Elite Saxhorn 366:



TECHNICAL SPECIFICATIONS

Key :	Bb	Features :	Instrument body can be entirely dismantled
Conical bore :	.590" < .630" / 15 < 16 mm	Trigger :	Main tuning slide
Bell :	11.02" handmade bell in yellow brass / 280 mm	Finish :	Clear lacquer finish or silver plated finish
Valveblock :	Compensating (fingering identical to euphonium)	Options :	
Leadpipe :	Raised	AC366-1-0 :	Clear lacquer finish
		AC366-2-0 :	Silver plated finish

* Source: <https://www.a-courtois.com/en/instruments/saxhorns/legend/> (Buffet Crampon, saxhorn elite, n.d.)

Besson Prestige Euphonium 2051/2052:



TECHNICAL SPECIFICATIONS

Key :	Bb	Features :	Removable music lyre, removable water catcher, main tuning slide trigger, left-hand thumb action, gold-plated finger buttons, caps, trigger and waterkeys, special valve springs
Bore :	.590" / 14,98 mm		
Bell :	Hand made yellow brass 11" or 12" / 280 mm ou 304 mm		
Valves :	4 compensating valves (3+1) stainless steel		
Waterkeys :	3	Outfit :	Deluxe shaped case with cover, external pouch, Alliance mouthpiece, micro-fiber cleaning cloth, valve oil, set of additional gold plated top and bottom caps, Allen keys
Weight :	10lb 8oz / 4700g	Finish :	Clear lacquer, silver plated or gold lacquer

* Source: <https://www.besson.com/en/instruments/euphoniums/prestige-be2051-2052/>
(Buffet Crampon, Prestige euphonium, n.d.)

APPENDIX III: DISCREPANCIES BETWEEN ORCHESTRAL & PIANO SCORES OF BOZZA'S *CONCERTINO FOR SAXHORN*

	Bar number	Piano Score (Alphonse Leduc)	Orchestral Score (Alphonse Leduc)	Discrepancy	Version used
Mvt 1	1	(RH) C-F-G#-C	(ww + str) C-F#-G-C	Pitch	orchestra
	10	(RH) D in beat 2	(cl) C on beat 2	Pitch	piano
	15-16	(LH) G-C# on last quaver	(tbn) A-G on last quaver	Pitch	piano
	20	(RH) G-A	(fl) A-A	Pitch	orchestra
	33	(RH) "1.FI"	violin	Text	orchestra
	34	(RH) C \sharp	(vl2) C#	Pitch	orchestra
	39	(LH) D-A-C-F	(va) D-A-C-F#	Pitch	orchestra
	44	(RH) C \flat on 4th semi-quaver	(cl) C on 4 th semi-quaver	Pitch	piano
	52	(BH) on 2 nd + 3 rd quavers	(str) on 1 st + 2 nd quavers	Rhythm	piano
	57	(RH) D-E	(trp + hrn) E-F# + C#-D	Pitch	piano
	58-60	(RH) C-D	(vl1) A	Pitch	orchestra
	59	(BH) on 2 nd + 3 rd quavers	(str) on 1 st + 2 nd quavers	rhyth Rhythm m	piano
	62	(RH) F on 3 rd quaver	(fl) F# on 3 rd quaver	Pitch	orchestra
	65-66	(BH) G-D-F#-B F#-D-G#-D	missing	Pitch	piano
	67-68	(LH) quaver + semi material	missing	Pitch	orchestra
	71-72	(BH) fugato - 7 bars	2 syncopated unison rhythm bars	Pitch + rhythm	orchestra
	91-94	(LH) B-C#	(vla) B \flat -C#	Pitch	piano
	92	(LH) F-G	(vlc + cb) F-F	Pitch	piano
	105	(LH) A-B-C#-D	(bsn) A-B-C-D	Pitch	piano
	112-113	missing	(str) pizz A	Pitch	orchestra
	121.122.123.125	(RH) C-F-G#-C	(ww + str) C-F#-G-C	Pitch	orchestra
	125	missing	(tbn) G#	Pitch	orchestra
Mvt 2	10	(LH) B \flat -A - B \flat	(va) B \flat -B \flat -B \flat	Pitch	piano
	14	(RH) G-G-E \flat	(vl1 + vl2) G-G-E	Pitch	piano
	16	(RH) rhythm 3rd beat	(trp) rhythm 3rd beat	rhythm Rhythm	orchestra
	17	(RH) bottom part C \flat - C - D \flat	(vl1) C \flat - C \flat - C \flat	Pitch	piano
	19	(RH) chords change	(vl1, vl2 + vcl) no change	Pitch	piano

	28	(RH) A-G	(cl) A-G#	Pitch	piano
	35	(LH) C#	(va) C	Pitch	piano
	39	(LH) melody B	(hrn) melody B \flat	Pitch	piano
	48-49	(RH) melody	(trp) melody different	Pitch	piano
Mvt 3	17	(BH) E\flat	(bsn, vcl + cb) E	Pitch	orchestra
	34	(RH) A - C# - E	(str) F#- A# - C#	Pitch	piano
	40	(RH) A	A#	Pitch	piano
	59	D major	(cl) C	Pitch	piano
	79-81	(RH) F - G#	(str) F# - G#	Pitch	orchestra
	96	(RH) G#	(hrn) G	Pitch	piano
	94-110	(RH) melody starts in 94	(ww) melody starts in 95	Pitch & rhythm	piano
	103	(RH) only 2 parts	(ww) 3 parts like in bar 106	Pitch	orchestra
	110	missing	present	Pitch & rhythm	orchestra
	116	(BH) F	(hrn) F#	Pitch	piano
	122-126	(RH) not in line with orchestra	(vl + va) illegible and not in line with piano	Pitch	piano
	135	(BH) C major chord	(trp) plays F#	Pitch	orchestra
	147	(RH) F - G#	F# - G	Pitch	orchestra
	151	(RH) F - G#	F# - G	Pitch	orchestra
	155-157	(BH) C - C#	(tbn) A- B\flat	Pitch	piano

* sources: Alphonse Leduc editions: Concertino for saxhorn/tuba & piano; Concertino for saxhorn/tuba & orchestra

APPENDIX IV: ALTERATIONS TO THE ORIGINAL SOLO PART OF BOZZA'S CONCERTINO FOR SAXHORN

	Start	End	Nature of alteration	Reason for alteration	All or part of phrase
Mvt 1	13 – 3 rd quaver	17 – 1 st semi-quaver	1 octave above	Sound quality, projection, dexterity	Part
	20	21 – 1 st quaver	1 octave above	Balance of phrase	All
	22 – 3 rd quaver	22 – 4 th quaver	1 octave above	Balance of phrase	All
	23	27	1 octave above	Virtuosity, clarity	All
	38	40	1 octave above	Sound quality, projection	Part
	46	49	1 octave above	Sound quality, projection	All
	50	50	2 octaves above	Virtuosity, balance of phrase	All
	51	53 – 1 st semi-quaver	1 octave above	Sound quality, projection	Part
	55	63 – 1 st quaver	1 octave above	Sound quality, projection	Part
	69 – 2 nd quaver	71	1 octave above	Sound quality, projection	Part
	73	74 – 1 st semi-quaver	1 octave above	Sound quality, projection	Part
	Cadenza phrase 3		1 octave above	Sound quality, projection	All
	Cadenza phrase 6		1 octave above	Virtuosity, balance of phrase, clarity	Part
	Cadenza phrase 7		1 octave above	Sound quality, projection	Part
	105	109 – 1 st semi-quaver	1 octave above	Sound quality, projection	Part
	112 – quaver 4	115 – 5 th semi-quaver	1 octave above	Sound quality, projection, balance of phrase	Part
Mvt 2	122	124	Inversion of melodic line	Dexterity, projection	Part
	125 – quaver 3	126 – 1 st quaver	1 octave above	Sound quality, projection	Part
	129	130	1 octave above	Virtuosity, projection	Part
Mvt 2	Cadenza phrase 3		1 octave above	Sound quality	All
	32 – 6 th quaver	35	1 octave above	Sound quality	Part
	40	43	1 octave above	Sound quality, projection	Part
Mvt 3	47	49	1 octave above	Clarity, sound quality, projection	Part
	55 – 2 nd quaver	56	1 octave above	Sound quality, projection	Part
	64 – 4 th quaver	67 – 1 st quaver	1 octave above	Sound quality, projection, balance of phrase	All
	68	D 72	1 octave above	Sound quality, projection, balance of phrase	All
	75 – 4 th quaver	83 – 1 st quaver	1 octave above	Sound quality, projection	All

Cadenza phrase 1		1 octave above	Sound quality, projection	All
Cadenza phrase 3	Cadenza phrase 5	1 octave above	Sound quality, projection	All
139	146 – 1 st quaver	1 octave above	Sound quality, projection, dexterity	All
164	166 – 5 th quaver	1 octave above	Sound quality, projection, dexterity	Part
174	176	1 octave above	Virtuosity, projection	All

APPENDIX V: PROMOTIONAL MATERIAL & REVIEWS

1. PROJECT 2: CD COVER “MOODS”



NAXOS

MARCO PÜTZ: Moods

8.579116

Marco Pütz gained international recognition after winning awards for his compositions in the mid-1990s. Accessibility and enjoyment for both audiences and musicians are a central element in Pütz's music, and he is renowned for numerous symphonic, wind band and chamber works that have become standard repertoire throughout the world. *Euphonia's Voice* is part of an exploration of lesser-known instruments, and the virtuoso contrasts of joy and grief in *Chapters of Life* are always at the service of expressiveness – the power of love, life and the commemoration of those close to us forming a theme throughout much of this superb programme.

Luxembourg Contemporary Music • 2

Marco
PÜTZ
(b. 1958)

❶	Moods (2013)	12:32
	Chapters of Life (2010) (version for tuba and orchestra)*	16:50
❷	I. Wild Days	5:45
❸	II. Midlife (to Dana)	6:37
❹	III. A Celebration of Life	4:27
❺	Elegia (2009, rev. 2021)*	5:28
	Euphonia's Voice (2019)*	17:43
❻	I. Intrada –	7:15
❼	II. Cantilena –	4:22
❽	III. Dance	6:06
❾	Strömungen (2014)*	16:39

*WORLD PREMIERE RECORDING

Karl Berkel, Tuba ❷-❹ • Philippe Schwartz, Euphonium ❻-❽
Cottbus State Theatre Philharmonic Orchestra
Alexander Merzyn

Recorded: 11–12 June 2021 at the Staatstheater Cottbus, Germany
 Producer and engineer: Marco Battistella • Assistant engineer: Katharina Stark
 Mastering engineer: Horst Pfaffelmayer (Goldchamber Mastering) • Booklet notes: Marco Pütz
 Publisher: Edition Kunzelmann – Edition Peters • A co-production with MB-Records
 Cover photograph by Eric Engel

NAXOS

MARCO PÜTZ: Moods

8.579116

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MARCO PÜTZ: Moods

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DDD

Playing Time
69:16

7 47313 91167 7

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NAXOS

MARCO PÜTZ: Moods

8.579116

United Instruments of Lucilin présente

LUCILIN AU CARRÉ

Vendredi 10 juin 2022
20h00

Carré - 1 rue de l'Acierie
L-1112 Luxembourg



Invités:
Irene Fas Fita
Philippe Schwartz
Alan Williams
Lionel Ménard

Réservations:
hello@lucilin.lu

LUCILIN
United Instruments of





 Armée Luxembourgeoise
Musique Militaire
Grand-Ducale

Concert de Bienfaisance de l'Armée

au profit du „Comité national de défense sociale“

Direction musicale:
LtCol Jean-Claude Braun

Solistes:
Kathleen Gaspoz (Cornet), Philippe Schwartz (Euphonium)
Avec la participation des élèves des conservatoires
Création mondiale: „IDEAL“ – AdjCh Tim Kleren

22.02.2023 - 20h00

Conservatoire de Luxembourg

Tickets: www.luxembourg-ticket.lu / 470 895-1

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CONSERVATOIRE
DE LA VILLE DE LUXEMBOURG



4. PROJECT 4: PAPER INVITE "CONCERT DE BIENFAISANCE"

**L'Armée Luxembourgeoise,
la Ville de Luxembourg
et l'a.s.b.l. d'Frënn vun der Militärmusek**

vous prient de leur faire l'honneur d'assister au

Concert de Bienfaisance

organisé au profit de l'association reconnue d'utilité publique
Le Comité National de Défense Sociale (CNDS)

**Mercredi, le 22 février 2023 à 20.00 heures
à l'auditorium du Conservatoire de la Ville de Luxembourg**

Entrée: 20.- Euro · Tarif réduit <17 ans : 15.- Euro · <12 ans : entrée gratuite

la recette du concert sera versée intégralement au CNDS

Tickets disponibles aux points de vente habituels de luxembourgticket ou Tél.: 47 08 95 - 1 ou sous www.luxembourgticket.lu
Prière d'occuper vos places pour 19.45 heures.

PROGRAMME MUSICAL

**Orchestre d'harmonie de la MUSIQUE MILITAIRE GRAND-DUCALE
avec la participation exceptionnelle de jeunes musiciens des conservatoires du pays**

Direction: Lieutenant-Colonel Jean-Claude BRAUN, Chef de la Musique Militaire Grand-Ducal

IDEAL

solistes: Kathleen Gaspoz, cornet & Philippe Schwartz, euphonium

AdjCh Tim Kleren

Première mondiale, commande du Ministère de la Culture

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Victoriano Valencia Rincon

Interdependencia

Territorios Norte

Territorios Sur

Utopia

Entracte

Voyage Initiatique

Alexandre Kosmicki

Sajelbon

poème pour orchestre et sons électroniques

José Alberto Pina

5. PROJECT 2: CD REVIEW: “MOODS”

- Hubert Culot: MusicWebInternational.com
- Stephen Page: LarkReviews.co.uk
- Remy Franck: Pizzicato.lu


Hubert Culot, MusicWeb International, March 6, 2023

HOME » MARCO PÜTZ: MOODS (NAXOS)

MARCH 6, 2023

SHARE: [TWITTER](#) [FACEBOOK](#) [EMAIL](#)

Marco Pütz (b. 1958)
Moods (2013)
Chapters of Life (2010)*Elegia* (2009, rev. 2021)
Euphonia's Voice (2019)*Strömungen* (2014)
Karl Berkel (tuba), Philippe Schwartz (euphonium)
Cottbus State Theatre Philharmonic Orchestra/Alexander Merzyn
rec 2021, Stadtstheater Cottbus, Germany
Naxos 8.579116 [69]



MARCO PÜTZ
(b. 1958)
Moods
Chapters of Life · Elegia
Euphonia's Voice
Strömungen
Karl Berkel, Tuba
Philippe Schwartz, Euphonium
Cottbus State Theatre
Philharmonic Orchestra
Alexander Merzyn

Marco Pütz's orchestral work *Moods* that gives this release its collective title had been recorded ([review](#)) as part of a first programme of Luxembourg Contemporary Music. The piece is dedicated to the memory of the composer's father-in-law who had died earlier in 2013. Solistes Européens, Luxembourg who commissioned it stipulated that percussion be limited to timpani. The composer says: "The piece is built entirely using the same two intervals – tritone and major seventh, plus embellished stratified chords which end in modal clusters." The title makes it clear that the music shifts between various atmospheres eventually ending in peaceful recollection.

The genesis of *Chapters of Life* goes back to 2009 when Pütz met the American tuba player Timothy Northcut, who asked if Pütz would like to compose a concerto for him. The only request was that the piece include a slow movement in memory of Northcut's late brother Dana, a trombonist in the same orchestra, who died at the age of 50 (and a solo for alto flute, Dana's wife instrument). *Chapters of Life* is a concerto in three movements laid out in the traditional pattern. *Wild Days* is a lively, boisterous *Allegro* ending with a brilliant cadenza before the coda. There follows the heart of the concerto, the beautiful and deeply felt *Midlife (to Dana)*; the trombone and alto flute briefly dialogue in simple but quite moving terms. All sadness is brushed away in *A Celebration of Life*. The composer again notes that the movement represents the joy that can be found in life, despite all the strokes of fate that can befall a person. This is a very fine, emotional work, which deserves and repays repeated hearing. The back cover tells us that *Chapters of Life* is played here in the version for trombone and orchestra, without any further details. A quick check on the composer's website confirms: there is a version for orchestra and another for wind orchestra.

The shorter *Elegia* is dedicated to the memory of the composer's brother-in-law who died of an incurable illness at only 50. The piece is based on the theme of a Bach chorale from St Matthew Passion, *O Haupt voll Blut und Wunden* BWV 244/54. The main theme is quoted once in the course of the piece, played by the oboe. It is then heard in various permutations. For all its concision, this work, too, is a moving and sincere elegy.

The shorter *Elegia* is dedicated to the memory of the composer's brother-in-law who died of an incurable illness at only 50. The piece is based on the theme of a Bach chorale from St Matthew Passion, *O Haupt voll Blut und Wunden* BWV 244/54. The main theme is quoted once in the course of the piece, played by the oboe. It is then heard in various permutations. For all its concision, this work, too, is a moving and sincere elegy.

As may be easily guessed from the title, *Euphonia's Voice* is for euphonium and orchestra. It was commissioned by the Luxembourg Philharmonic Orchestra and the Philharmonie Luxembourg, who wanted to create a series of solo works written for lesser-known instruments. Pütz had various reasons to write a concerto for euphonium, among them his long-standing relationship with the Luxembourg euphonium player Philippe Schwartz, who performs the solo part in this recording. This is another work structured along traditional lines, although the three movements are played without a break. The *Intrada* ends with a cadenza over a pedal note of the double basses and leads into the central *Cantilena*. This is built around a fairly simple theme passed to various instruments over layered string chords and some tuned percussion; it is one of the finest things that I have ever heard. It leads into the *Dance*, in which the soloist has many opportunities for technical and musical display. *Euphonia's Voice* is a very fine work that should be eagerly seized by any euphonium player who wants to enlarge their repertoire. I for one hope that this beautiful piece will become popular.

Strömungen was commissioned by the Luxembourg Ministry of Culture for the orchestra Solistes Européens, Luxembourg. The authors writes: "The title *Strömungen* has two meanings, both of which are expressed in my composition: 1. the movement, the flow of music, the urge to move forward, and 2. the different stylistic tendencies that are united in the piece." A few basic elements govern the flow of the music throughout the piece. The introductory music builds up to a first climax which launches a more agitated section briefly cut short. The music then moves towards its greatest climax but – once again – this is briefly suspended. Later on, the introductory music returns, but played this time by a solo flute and piccolo over layered chords. From then on the music unfolds into a peaceful conclusion.

While clearly of its time, Marco Pütz's music, fairly straightforward, is likely to appeal both to professionals and amateurs. One of his comments about *Moods* might apply to his music-making in general: "My main purpose is to make the music accessible to both musicians and the audience." And so it does, wholeheartedly. This honest, sincere and strongly expressive music is well served here by soloists and orchestra, who all appear to relish what it has to offer.

In short, this is a very fine and enjoyable release with just one slight caveat. The recording is somewhat "straight in your face", perhaps due to the acoustics of the Stadtstheater Cottbus. But this should not deter anyone with some liking for the music of, say, Edward Gregson from exploring this very fine and attractive disc.

Hubert Culot

Steven Page, Lark reviews, February, 2023

MARCO PUTZ – MOODS

KARL BERKEL, tuba

PHILLIPE SCHWARTZ, euphonium

COTTBUS STATE THEATRE PHILHARMONIC ORCHESTRA

ALEXANDER MERZYN, conductor

NAXOS 8.579116 69'16

Some lesser heard timbres are to the fore here in this lovely CD of music, the 2nd volume of Naxos' Luxembourg Contemporary Music strand. With the oldest piece here dating from 2009 (and revised since then) this is certainly contemporary music. Inventive and colourful and with all but the title track being world premiere recordings, there is much to explore and enjoy here.

Brillante Orchestermusik von Marco Pütz

13/01/2023



Luxembourg Contemporary Music, Vol. 2; Marco Pütz: Moods + Chapters of Life (Tuba Concerto) + Euphonia's Voice + Elegia + Strömungen; Karl Berkel, Tuba, Philippe Schwartz, Euphonium, Philharmonisches Orchester des Staatstheaters Cottbus, Alexander Merzyn; 1 CD Naxos 8.579116; Aufnahme 06.2021, Veröffentlichung 13.01.2023 (69'16) - Rezension von Remy Franck



Der Luxemburger Komponist Marco Pütz (*1958) ist seit den Neunzigerjahren des vorigen Jahrhunderts ein erfolgreicher Komponist, dessen Werk weltweit aufgeführt werden und internationale Preise erhielten.

Moods (1913) ist eine Komposition, die einen bleibenden Eindruck hinterlässt. Es hat eine klare Struktur, es ist eminent gut orchestriert und, wie der Titel schon ankündigt, sehr stimmungsvoll. Man muss einfach nur hinhören, diese Stimmungen in sich aufnehmen und nachvollziehen, die Dramatik erleben, die aus der Musik spricht.

Chapters of Life ist ein Konzert für Tuba und Orchester und beschreibt, wie der Titel sagt, die Phasen des Lebens. Der erste Satz, Wild Days, ist rhythmisch und steht für unbeschwerte Jugend. Im zweiten, sehr schönen und stimmungsvollen Satz Midlife geht es um die Auseinandersetzung mit Tod und Trauer, aber auch « um die nie endende Liebe zu einem Menschen, dem man sehr nahe war ». Der letzte, sehr lebhafte Satz, A Celebration of Life, steht für die Freude, die man trotz aller Schicksalsschläge im Leben finden kann. Die Art und Weise, wie Pütz das Soloinstrument Tuba einsetzt, ist großartig, und so klingt auch das Spiel von Karl Berkel.

Das nächste Stück auf der CD ist Elegia (2009, rev. 2021) und es basiert auf dem Thema des Bach-Chorals O Haupt voll Blut und Wunden, BWV 244/54. Es beginnt sehr ruhig, erlebt dann ein langes Crescendo und endet wiederum sehr ruhig.

Euphonia's Voice, ein Auftragswerk des Philharmonischen Orchesters Luxemburg und der Philharmonie Luxemburg, benutzt als Soloinstrument das Euphonium. Pütz sagt: « Ich liebe den warmen, unaufdringlichen Klang und die atemberaubende Virtuosität, die man mit diesem Saxhorninstrument erreichen kann. » Und das nutzt er weidlich aus in diesem charakteristischen und äußerst gefälligen Werk, in dem der luxemburgische Euphoniumspieler Philippe Schwartz brilliert.

Strömungen (Streamings) ist, wie Moods, ein Auftragswerk des Luxemburger Kulturministeriums für das Orchester Solistes Européens Luxembourg.

Bei der Uraufführung schrieb ich: « Das brillant orchestrierte Stück beginnt mit einem meditativen langsamen Teil mit bewegend schönem Oboengesang. Es folgt eine hektischere Passage, ein Abbild der aktuellen, rastlosen Welt sozusagen, nach dem erneut eine sehr ruhige Musik erklingt, mit wiederum herrlichen Kantilenen der Holzblasinstrumente. Die hektische Welt versucht noch einmal einzudringen, wird aber machtvoll von der Ruhe unterdrückt. Marco Pütz scheint dem Hörer so zeigen zu wollen, wo die wahre Kraft des Lebens liegt, wo sich die wahren Werte befinden, nicht im hektischen Streben, sondern in der Ruhe, die in unserer Welt zu kurz kommt. »

Eine exzellente Darbietung des über das ganze Programm hinweg engagiert und auf gutem Niveau spielenden Philharmonischen Orchesters des Staatstheaters Cottbus unter Alexander Merzyn beendet diese wirklich empfehlenswerte CD.

Luxembourg composer Marco Pütz (b. 1958) has been a successful composer since the nineties of the last century, whose work has been performed worldwide and received international awards.

Moods (1913) is a composition that leaves a lasting impression. It has a clear structure, it is eminently well orchestrated and, as the title announces, very atmospheric. One simply has to listen, absorb and comprehend these moods, experience the drama that speaks from the music.

Chapters of Life is a concerto for tuba and orchestra and, as the title suggests, describes the stages of life. The first movement, Wild Days, is rhythmic and represents carefree youth, enterprise and youthful freshness. The second movement, Midlife, very beautiful and atmospheric, is about dealing with death and grief, but also « about the never-ending love for someone you were very close to. » The last, very lively movement, A Celebration of Life, represents the joy one can find in life despite all the blows of fate. The way Pütz uses the solo instrument, the tuba, is magnificent, and so sounds the playing of Karl Berkel.

The next piece on the CD is Elegia (2009, rev. 2021) and it is based on the theme of the Bach chorale O Haupt voll Blut und Wunden, BWV 244/54. It begins very quietly, then experiences a long crescendo, and again ends very quietly.

Euphonia's Voice, commissioned by the Luxembourg Philharmonic Orchestra and the Philharmonie Luxembourg, uses the euphonium as the solo instrument. Pütz says, « I love the warm, unobtrusive sound and the breathtaking virtuosity that can be achieved with this saxhorn instrument. » And he makes good use of that in this distinctive and highly pleasing work, in which Luxembourg euphonium player Philippe Schwartz shines.

Strömungen (Streamings), like Moods, was commissioned by the Luxembourg Ministry of Culture for the Orchestra Solistes Européens Luxembourg.

At the premiere, I wrote: « The brilliantly orchestrated piece opens with a meditative slow section of movingly beautiful oboe singing. This is followed by a more hectic passage, a reflection of the current, restless world, so to speak, after which very calm music is heard again, with again magnificent cantilenas of the woodwinds. The hectic world tries to penetrate once more, but is powerfully suppressed by the calm. Marco Pütz seems to want to show the listener in this way where the true power of life lies, where the true values are to be found, not in hectic striving, but in the tranquility that comes up short in our world. »

An excellent performance by the Philharmonic Orchestra of the Cottbus State Theater under Alexander Merzyn, playing with commitment and at a good level throughout the program, concludes this truly recommendable CD.



Kulturkur

Besondere Klänge
in der Philharmonie

Unter der musikalischen Leitung von Antonio Goro findet am 12., 13. und 14. Juni um 20 Uhr in der Philharmonie das große Konzert „Carmina Burana/Boléro“, zu dem der Chœur de chambre Luxembourg (CCL) einlädt, statt. Zusammen mit der Luxemburger Militärmusik, dem European Academic Orchestra und der Académie pour Jeunes Voix du Chœur de Chambre de Luxembourg bringt der CCL Maurice Ravel's „Boléro“ und „Carmina Burana“ von Carl Orff auf die Bühne des großen Auditoriums der Philharmonie. Während Ravel's Werk eine der meistbe-



kannten und meistgespielten Kompositionen des klassischen Repertoires darstellt, ist „Carmina Burana“ eigentlich eine Sammlung mittelalterlicher Gedichte die auf das benediktinische Kloster in Benediktbeuern verweisen. Beide präsentieren sich als exzeptionelle Werke, die nun sowohl von jungen Talenten wie auch von erfahrenen Sängern und Musikern dem Publikum nahegebracht werden sollen. C./nos

Karten (40 Euro, 50 Euro oder 60 Euro/erm. 24 Euro, 30 Euro oder 36 Euro) sind telefonisch unter 26 32 26 32 oder online über die Website der Philharmonie erhältlich.
► www.philharmonie.lu

Carnet culturel

Erste Kunstausstellung
im CELO

Hesperingen. Im Rahmen der HespArt laden die Kulturkommission Hesperingen und das Luxemburger Artisten Center (LAC) auf die „L'Art en marche“ ein. Die Ausstellung läuft vom 10. bis zum 19. Juni und findet im Foyer CELO der Gemeinde Hesperingen statt. Die Vernissage ist am 10. Juni um 18.30 Uhr. Zu entdecken sind Fotografien, Skulpturen, Gemälde und Zeichnungen von 16 nationalen und internationalen Künstlerinnen und Künstlern. Aus Luxemburg vertreten sind Ilana Bastin, David Di Biase, Lony Hirtz, Anna Krieps, Jean Luc Koenig, Laure Mackel, Laurent Schneider und Ann Vinck. Die Veranstaltung bietet den Ausstellenden nicht nur die Möglichkeit, sich als Gruppe auszutauschen, sondern fördert auch deren individuelle Auseinandersetzung mit Kunst. C./nos

Die Ausstellung kann montags bis freitags von 14 bis 17 Uhr und samstags und sonntags von 14 bis 19 Uhr besucht werden. Der Eintritt ist kostenlos. Mehr Informationen unter:
► www.hesperange.lu

Par Thierry Hick

Philippe Schwartz et l'euphonium, c'est déjà une longue histoire. A huit ans, il découvre les gros cuivres de l'Orchestre philharmonique du Luxembourg et prend une décision radicale: «Je vais apprendre à jouer de l'euphonium, cet instrument imposant, brillant et aux sons puissants qui fait beaucoup de bruit». La mère, obligée de transporter l'instrument pour les cours de musique du fils, aurait peut-être préféré un instrument plus maniable, s'amuse aujourd'hui le ténor.

Enfant donc, Philippe Schwartz s'inscrit au Conservatoire de Luxembourg dans la classe de Patrick Krysis. Lorsque la question du passage au tuba s'est posée, le jeune homme est resté fidèle à l'euphonium. «Je n'avais pas l'intention de changer.»

Pourquoi l'euphonium? Philippe Schwartz est catégorique. «Appelé aussi souvent tuba ténor, cet instrument possède des qualités mélodiques incroyables. Il permet des vibratos, il chante. Dans les brass bands, alors que le cornet peut être assimilé au rôle du premier violon ou Konzertmeister, mon instrument correspond au premier violoncelle d'un orchestre symphonique.»

Philippe Schwartz a, après le Conservatoire de Luxembourg, étudié au Royal Northern College of Music de Manchester. C'est donc au Royaume-Uni que le musicien a découvert de multiples autres facettes de son instrument, qui dans nos fanfares et harmonies est souvent cantonné aux parties de basse et de contre-chants. «En Angleterre, les brass bands sont très largement développés. Ces formations offrent à l'euphonium des rôles des solistes inédits. L'instrument permet des parties techniques de grande virtuosité», se réjouit le musicien.

Côté répertoire, l'euphonium est bien loti. Ce qui permet à l'instrument de se distancer de ses collègues. «Le répertoire s'est vraiment développé dans les années 1990. Les pièces sont de par leurs écritures souvent très virtuoses.» Peu présent dans le domaine symphonique – «The Planets» de Gustav Holst, «Ein Heldenleben» de Richard Strauss et quelques autres rares compositions font figure d'exception – c'est bien davantage avec la musique pour fanfares et harmonies et tout particulièrement les brass bands, que l'instrument de Philippe Schwartz peut s'imposer.

Retour au Conservatoire

Agé de 36 ans, dans quelques semaines de 37 ans, le musicien enseigne désormais au Conservatoire de la capitale, là où il fait ses premières gammes. Titulaire de la classe d'euphonium, il ne peut se plaindre d'un manque d'intérêt des élèves. Bien au contraire. «Pour la rentrée, cinq nouveaux jeunes se sont déjà manifestés», indique le chargé de cours qui vient de passer l'examen pratique pour le professeur. Avec une anecdote à la clef. «Pour mon examen devant le jury, je devais donner un cours à un jeune qui n'avait encore jamais tou-

Le caméléon de l'euphonium

Le soliste Philippe Schwartz retrouve demain soir l'ensemble de musique contemporaine Lucilin



Philippe Schwartz n'est pas prêt de lâcher son instrument, qu'il a découvert à l'âge de huit ans.

Photos: Guy Jallay

premier concert inaugural, a freiné l'ardeur de tous. Plusieurs nouveaux rendez-vous sont d'ores et déjà programmés dans les semaines à venir.

Aujourd'hui donc enseignant, le musicien, membre de l'Harmonie municipale de Dudelange jusqu'en 2004, aime varier les plaisirs et aborder des domaines musicaux les plus divers. «Je me sens comme un vrai caméléon», ironise celui qui passe d'un registre à l'autre sans aucune appréhension.

Une création autobiographique

A l'image du répertoire purement contemporain, qu'il abordera demain soir au Carré Hollerich avec la création de «A Horse's End» spécialement écrite pour lui par Alan Williams. «Je prépare actuellement mon doctorat à l'Universi-

En Angleterre, les brass bands sont développés. Ces formations offrent à l'euphonium des rôles des solistes inédits et de grande virtuosité.

Philippe Schwartz

ty Salford de Manchester avec mon professeur Alan Williams. Cette partition est quelque peu une satire politique sur le Brexit, auquel vient se greffer la crise sanitaire. Elle s'inspire de mon parcours, j'ai vécu au Royaume-Uni jusqu'en 2019, tout juste avant le Brexit et la Covid. Cette pièce est donc quelque peu autobiographique.»

Autre particularité de cette pièce centrale de la soirée de demain: le compositeur, en plus de la partie purement musicale, a de plus prévu le jeu d'une actrice avec une mise en scène adaptée.

La soirée de demain soir aura aussi un goût de presque nostalgie, puisque les jours de Lucilin au Carré Hollerich sont désormais comptés.

Last Call au Carré

Le dernier concert «Lucilin au Carré» aura lieu demain 10 juin à 20 heures au Carré d'Hollerich. L'ensemble Lucilin, dirigé par Pit Brosius, présentera divers œuvres de Pauline Oliveros, Marco Pitz, Florent Carron-Darras, Klaus Huber. Philippe Schwartz créera la pièce «A Horse's End», composée

pour l'occasion par Alan Williams. La soirée verra aussi la participation de l'actrice Irene Fas Fia, dans une mise en scène de Lionel Ménard.

Annulée de longue date, la réaffectation du site de Paul Wurth, situé la Rue de l'Académie, se précise. Lucilin, après de long mois de répit en atten-

dant la date fatidique, devra libérer les lieux à la rentrée, certains autres locataires sont déjà partis.

Pour l'ensemble de musique contemporaine, l'avenir reste à l'heure actuelle incertaine. Les musiciens sont à la recherche d'un lieu adapté à leurs besoins comprenant salles de concert, de répétition, de stockage et d'archivage.

Avant de plier définitivement bagages, Lucilin organisera dans les semaines, avant les congés scolaires à venir un dernier rendez-vous festif sur le site. th

Concert «Lucilin au Carré», demain vendredi 10 juin à 20 heures au Carré, 1, rue de l'Académie, L-1112 Luxembourg-Hollerich. Tarifs: 10, 5 euro (Kulturpas: 15). Places limitées Réservations: helo@lucilin.lu. Informations supplémentaires: www.lucilin.lu



Installé de longue date à Hollerich, Lucilin va devoir déménager.

7. PROJECT 3: LUXEMBURGER WORT – NEWSPAPER COVER

Luxemburger Wort: June 9, 2023, cover page header



APPENDIX VI: SEPARATE DATA FILES OF FULL SCORES

Project 1:

Concertino for Euphonium & Brass Ensemble – full score PDF

Project 2:

Euphonia's Voice – full score PDF

Project 3:

A Horse's End – full score PDF

Project 4:

IDEAL – full score PDF

APPENDIX VII: AUDIO/VIDEO RECORDINGS

Project 1:

Audio recording of the *Concertino for Euphonium and Brass Ensemble* by Eugène BOZZA arr. Philippe SCHWARTZ

Recorded in Nendaz, Switzerland on May 29, 2023.

<https://www.dropbox.com/scl/fo/ncvqbqm0xip43vcdry59q/h?dl=0&rlkey=r86j171h825tj7hf7hef7brmu>

Project 2:

Audio recording of *Euphonia's Voice* by Marco Pütz

Recorded with the Cottbus State Theatre Philharmonic Orchestra by Naxos in Cottbus, Germany on June 12, 2021.

<https://www.naxos.com/CatalogueDetail/?id=8.579116>

<https://open.spotify.com/album/2HQUJutmHgbclPkZqOcJZR>

<https://music.apple.com/us/album/moods/1664146954?i=1664146955>

Project 3:

Live video recording of *A Horse's End* by Alan Williams

Recorded with *United Instruments of Lucilin* in Luxembourg on June 10, 2022.

https://salford.figshare.com/articles/media/A_Horse_s_End/20161571

Project 4:

Live video recording of *IDEAL* by Tim Kleren.

Recorded with Kathleen Gaspoz (cornet) and the Musique Militaire Grand-Ducale Luxembourg in Luxembourg on February 22, 2023.

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