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Euphonium performance of cello literature

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This thesis is dedicated to my late grandparents, Charles Rogers Gredler and Eloise Proper Gredler, who always stressed to me the importance of asking questions and learning.

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Introduction

Invented in the nineteenth century, the euphonium is an instrument that has endured times of popularity and obscurity. In the second half of the nineteenth century, euphonium soloists with military bands were considered celebrities. However, after World War I the euphonium became much less widely known, used only in a few orchestral works, military bands, and school wind ensembles, of which the latter two also declined in popularity. Though the euphonium has enjoyed a resurgence in the past forty years, and new works for the euphonium are currently being commissioned at a high rate, the amount of literature that has been written originally for the euphonium is dwarfed by the collections of works for other instruments.

This dearth of solo euphonium works, particularly from earlier periods, often leads euphonium players to seek out approachable literature originally composed for other instruments, including the violincello. This thesis is meant to be a guide for euphonium players to select and prepare cello literature from the Baroque and Classical eras, specifically works by Johann Sebastian Bach (1685-1750) and Luigi Boccherini (1743-1805). I chose these two composers because their cello works raise a number of issues that need to be addressed in euphonium performance, but are well within the abilities of an intermediate or advanced euphonium player. The two works that will serve as my primary focus are Bach's *Cello Suite No. 1 in G Major,* BWV 1007 and Boccherini's *Sonata for Violincello in B-flat Major,* G. 12. The principles discussed in this thesis may be applied to any of the other similar works by these two composers, such as the remaining five Bach cello suites and Boccherini's collection of cello sonatas.

I. Bach's Cello Suites: The Problem of Editions

Johann Sebastian Bach composed his collection of six cello suites in Cöthen, Germany, while in the employ of Prince Leopold of Anhalt, between the years of 1717 and 1723. Bach composed many of his other secular works during this period, such as his *Sonatas and Partitas for Solo Violin* and his *Brandenburg* concertos. There is no surviving original manuscript of the Suites; Bach's second wife, Anna Magdalena, and an acquaintance and frequent copyist of Bach's works, Johann Peter Kellner, are credited with creating the two period manuscripts that are referenced most today. Wampler (1998) states that the Anna Magdalena manuscript is considered to be the more reliable of the two; while it contains some note and rhythm errors and careless phrase markings, the handwriting indicates that Anna Magdalena was mimicking Bach's handwriting, and therefore most likely copying from his original score.

In the 18th and 19th centuries, anonymous copyists made various manuscripts of the Suites that ended up in libraries across Europe. Some of these early manuscripts were used to create the editions of the Suites found in two complete collections of Bach's works: the *Neue Bach-Ausgabe* and the *Bach-Gesellschaft*. Wampler surmises that the editors of these collections compared all available sources and averaged the placement of the bowings to try and get as close as they could to Bach's original intent. Upon closer inspection of these collected works editions, Wampler also points out that there seem to be trills and other ornaments that are not included in any of the sources. However, these ornaments are consistent with practices of the period, and are often performed today.

After the notable cellist Pablo Casals brought the Suites back to popularity in the early twentieth century, there was a resurgence in the publication of new editions. Many of these twentieth-century editions include tempo markings, dynamics, and other expressive markings that were added according to the editors' tastes. These twentieth-century editions also intensified the scholarly debate about being faithful to Bach's original intent. For example, Wampler mentions the 1950 Wenzinger edition, which indicated bowings that were items of contention among musicologists using dotted slurs. One of the most contentious issues among Bach scholars and performers is the use of détaché bowing as opposed to legato bowing. The Anna Magdalena manuscript, as well as many of the earlier manuscripts, indicates very few bowings or phrase markings, which by default precludes the use of détaché bowing throughout, with a single smooth, yet separated bow stroke for each note. Wampler points out, however, that the bows of Bach's time were shaped differently than modern bows, with the stick curved outward and a taper to the tip, therefore making détaché bowing more idiomatic at that time. Modern editors tend to include longer bowings that allow the modern cellist to emphasize the shape of each line more. Wampler quotes Wilkimorski (1977), an editor who preferred longer phrases with each bow to bowing each note: "The music of the Suites becomes impoverished, pallid, and grey[,] and loses lots of its emotional intensity and expressive power when it is forced into the mold of a banal "academic" bowing style." (40) Other scholars insist upon a faithful interpretation of Bach's bowings; Wampler quotes Boyden (1965) in his *The History of Violin Playing* as saying "Bach's bowings to the unaccompanied violin sonatas, generally disregarded by modern violinists as 'impractical,' should be studied carefully and adhered to as far as possible." (41)

Kurtz (1984) attempts to bring these two camps together in his edition, in which he admits that he makes departures from the Anna Magdalena manuscript, but includes a copy of the manuscript with his edition for comparison. Wampler explains Kurtz's process in creating his edition: "Kurtz does in fact use Anna Magdalena's bowings, plus he extrapolates that information to measures where there are no indicated bowings, by borrowing from a measure with similar melodic material (as if he may be filling out from Bach's 'shorthand')." (48) Editions created by modern cellists seem to lean toward modern interpretation as well. Cellists Janos Starker and Pierre Fournier accept the near impossibility of fully realizing Bach's intention, and therefore are comfortable with editing the Suites by taking into account modern cello technique and their own performance experience to create their own personal edition. Donington (1982) also subscribes to this approach, and considers it to be essential to the nature of Baroque music. Wampler quotes him as saying:

> "One of the most striking features which gives its characteristic quality to [B]aroque music is the freedom it grants to the performer in improvising the greater part of the expression as he goes along, and even quite a substantial part of the notes. Nothing is regarded as entirely fixed. Everything is just that much more open to the mood of the moment. It is possible to be inconsistent, wayward, imaginative, and unpredictable, and if you are sufficiently in touch with the style of your piece, no harm need come of it, but rather all the enjoyment of a spontaneous liberty within bounds." (51)

It is this freedom that allows makes the works suitable for performance by brass players through application of their experience and knowledge of brass technique in interpreting Bach's suites for performance and enjoyment.

Given all of this information regarding cello editions of the Suites, it is challenging for euphonium players to select an edition from which to perform. Due to the large number of editions of the Suites that are available, I have found there is no single one that is best for euphonium players to use. Lusk (1997) has published an edition of the Suites, specifically for trombonists, that has corrected notes and rhythms from the Anna Magdalena manuscript, but contains no other markings. Lusk suggests using these blank editions as a starting point "from which to formulate ones [sic] own effective transcription." (5) I believe it is ideal for the euphonium player who seeks to perform any part of the Suites to start with Lusk's blank edition and create their own edition based on multiple published transcriptions and recordings. When I prepared my personal edition of *Suite No. 1 in G Major*, I consulted trombone transcriptions by Marsteller (1963) and Brown (1972), a cello transcription by Gaillard (1970), the aforementioned Kurtz edition, and recordings by cellists Queyras (2007), Harrell (1985), Casals (1936), Ma (1998), Isserlis (2006), and Harnoncourt (1965), as well as a bass trombone recording by Pollard (2009). I believe it is also important to continue revising personal editions as musicians go through the process of learning to prepare and perform the music. Each performance and listening of the Cello Suites may bring out a new detail that had not previously been noticed. The level of nuanced detail present in the Suites is one of the reasons many musicians have spent countless hours with them.

II. Bach's Cello Suites: Performance Practices for the Euphonium Player

When performing music originally written for string instruments, brass players must be conscious of a number of technical issues that may arise. Respiration, articulation, approach to multiple stops, ornaments, and phrasing should all be taken into consideration when approaching Bach's suites. In order to make educated decisions about such issues, Wampler suggests performing basic Schenkerian analysis on the Suites to make the brass performer aware of the contrapuntal lines Bach implied. However, it is not necessary to perform a full written Schenkerian analysis of the Suites to have an informed interpretation; instead, Wampler suggests awareness of a few elements of Schenker's "recomposing" method is sufficient to "[show] contrapuntal implications as well as any inherent or resulting harmonic structure." (60) These elements include recognizing arpeggiated triads and seventh chords, discovering hidden 4-3 suspensions, recognizing pitches important to the harmonic structure that are implied, extracting the bassline, and indicating important motivic fragments. Using these tools to discover the harmony and line created by Bach allows brass players to make informed interpretive decisions.

Once the harmonic and contrapuntal implications of the music are discovered, how do we as euphonium players bring them to the attention of the listener? Wampler describes in detail the phrasing analysis of Alexanian (1929) while coming up with this solution: rather than audibly accenting to delineate harmony, melodic fragments, etc., brass players need only to be aware of such features in order for them to come across to the listener. Any more emphasis than simple awareness will cause the music to become disjunct, losing the unity of Bach's musical construction. In other words, only the slightest of inflections is necessary to bring out these elements. Written articulations, such as accents, staccatos, and tenutos, should be applied in a light and reserved style, rather than with the heaviness that is often present when they are applied in band and orchestra literature. Wampler also points out that some cello editions have markings that are string-specific, such as arrows that indicate bow speed and letters that indicate the part of the bow to be used. Brass players should be aware of the difference in sound that these markings cause, and apply them as such. Wampler explains how to achieve this: “The air stream may be thought of as correlative to the bow stroke, with many bowing nuances directly parallel to subtle breath control and articulation gestures.” (87)

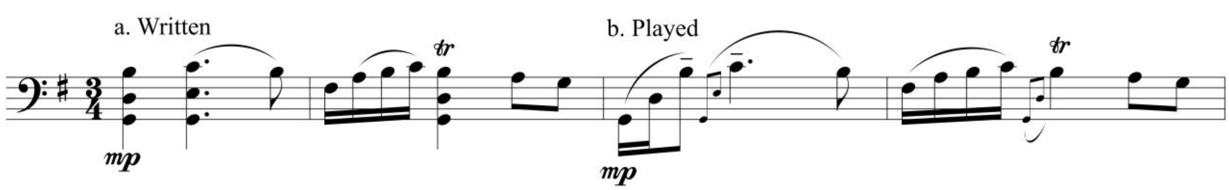
Probably the most consistent problem with performing the Suites on euphonium or any other brass instrument is establishing appropriate places to breathe. The Suites often feature long melodic lines that cellists can perform without developing excessive fatigue; brass players, however, have limited air capacity and therefore must find ways to perform the line with minimal interruption and consistent musical flow. Lusk identifies certain points at which it is essential to get a full breath. He specifies, “Careful and patient phrasing should be employed at all cadential areas, especially at the end of each section in the dance movements.” (15) Lusk also stresses the importance of identifying “incomplete groups of notes,” such as a dotted eighth-sixteenth rhythm in simple meter, and using those points as an opportunity to use slight rubato and take a breath. He also recommends quick breaths after tied notes, with the intent of replacing just enough air to be able to get to the cadence, without sacrificing the flow of the line. Figures 1 and 2 show two instances that illustrate Lusk’s breathing suggestions.

Fig. 1: Bach, ed. Gredler: *Suite No. 1 – Allemande*, mm. 6

Fig. 2: Bach, ed. Gredler: *Suite No. 1 – Courante*, mm. 25-26

Fry (1990) and Wampler both advocate increasing tempi slightly beyond what most cello players choose, so as to reduce the number of problem areas for breathing. Fry recommends that tubists and euphonium players leave out one or two notes if necessary to get a full breath; however, he mentions that establishing a pattern that leaves out the same note or two every time the motive returns will ensure the change will not be noticed by most of the audience. Wampler discourages this practice, however, and stresses that it should only be used as a last resort. Wampler and Fry both mention that taking quick nose breaths will help to top off the air, as a sort of quasi-circular breathing. Fry cautions, however, that “one may become hyperventilated by not expelling bad air from the lungs,” (22) and suggests exhaling as much as possible when using this technique. Finally, Wampler points out that brass performers of the Suites can use room acoustics to their advantage by letting a note ring while sneaking a breath, making it seem as if there was not a pause. He suggests the first sixteenth note of a line as a possible place to use this technique, noting that Casals often leaned heavily into each of these first sixteenths, allowing them to resonate fully. In my opinion, I agree that tempos can be adjusted upward slightly to accommodate for respiration problems, but care must be taken not to increase the tempo so much that the character of the specific dance style is lost. I also agree that leaving notes out is a possibility, but should be used judiciously. The best solution that I have found to combat respiration issues in *Suite No. 1* is to breathe early and often, taking a full, unhurried breath at every opportunity necessary, rather than a series of smaller breaths as Wampler and Fry suggest. This technique will allow the performer to stay relaxed and will preserve the natural flow of the music.

Another string-specific problem that arises when performing the suites is the approach to multiple stops: the simultaneous bowing of two or more pitches. Advanced brass players may see these chords and be tempted to use multiphonics to create the illusion of sustaining two pitches at once. Both Wampler and Fry strongly discourage the use of this technique, because the sound it creates is not idiomatic to music of this period; however, multiphonics may be considered when performing twentieth-century cello works that feature multiple stops. Instead, they both encourage arpeggiating the multiple stop, playing the notes as ascending grace notes and landing on the top pitch. This approach is very similar to the way that cellists would perform multiple stops, particularly ones that involve more than two pitches. Figures 3a and 3b show how this technique can be applied in the *Sarabande* from *Suite No. 1*.



Figs. 3a/3b: Bach, ed. Gredler: *Suite No. 1 – Sarabande,* mm. 1-2

Wampler goes even further with this approach, stressing that the player should land on the melody pitch, which may or may not be the top pitch; understanding of the melodic material before and after the chord is needed to make this decision. However, in my analysis of *Suite No. 1* I have yet to find an instance where landing on the top pitch was not the best way to convey the melodic line. As for the placement of the "grace notes," Wampler says they can be played before the beat or on the beat, whichever the performer prefers; I agree that performers should listen to others' interpretation of grace notes and decide what feels right for them. On the other hand, Lusk takes a different approach to multiple stops. While he acknowledges there are some situations in the Suites where multiple stops are appropriate, he advocates omitting most or all of the notes in a chord, often leaving only the melody note. In my opinion, eliminating notes should be avoided unless the performer feels that the multiple stop significantly interrupts the musical statement; all notes of the chord contribute to the harmonic and melodic structure of the line. Figure 4 shows one example of how eliminating a note can be beneficial to a brass performer. Figure 4a shows the original version of this measure, while Figure 4b indicates that the performer can eliminate the E-natural on beat 4 so as to not interrupt the ascending line.

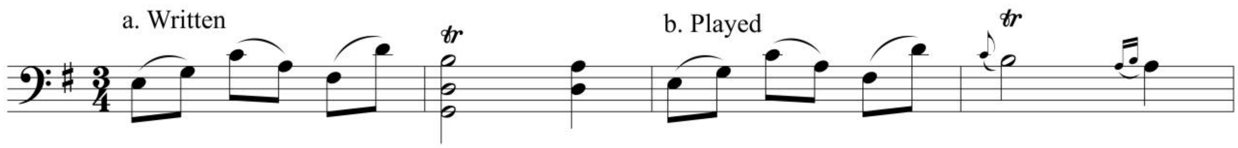
Figs. 4a/4b: Bach, ed. Gredler: *Suite No. 1 – Allemande*, mm. 23

I have found that any of these approaches are practical in creating a transcription of the Suites; however, the euphonium performer who uses any of these techniques must first and foremost take into account the flow of the melodic line. Preference for one technique over the other must not cause the performer to use the same technique in every situation; each situation is different and should be approached as such.

The next issue I will explore is that of ornamentation, specifically trills. Compared to other works of the period, ornamentation in the Suites is fairly limited, but there are a few instances at which performers often add trills. There is no definitive way of knowing how Bach wanted his ornamentation to be interpreted, therefore much like the debate about bowing styles, there is ongoing scholarly debate about whether trills should begin on the upper diatonic neighbor or the principal note, and whether they should begin on the beat or before the beat. Wampler indicates that one opinion is that of Donington (1989), who advocates always starting on the upper neighbor (also referred to as an appoggiatura) and on the other is that of Neumann (1978), who believes that this practice did not take hold until after Bach's death in 1750 and therefore is inappropriate. Donington goes on to say that trills may start before or on the beat; he refers to trills that have a long upper diatonic before the trill as "prepared" and trills that start immediately on the beat as unprepared. Regardless, both trills begin with the upper diatonic note. Donington and others who advocate this approach point to Bach's *Explication* ornament chart as a source, which is found in a collection of keyboard works he wrote for his oldest son. Efrati (1979) also subscribes to this line of thinking, pointing out that Bach wrote trills that were marked only with a trill sign in the Anna Magdalena manuscript of *Suite No. 5* as appoggiaturas in the lute transcription of the same work. Efrati also quotes a mid-eighteenth century treatise by Quantz (1752) on the approach to trills:

"Each trill will start with a Vorschlag (acciaccatura). Its termination consists of two little notes which are tied to it and played with the same speed. They are called the Nachschlag (lit. afterbeat), which is sometimes written out. But if only the principal note is written, one has to add the Vorschlag and the Nachschlag, as without them the trill would not be complete and brilliant enough." (53)

Figures 5a and 5b illustrate how Quantz's description of a trill might be applied in the first *Menuet* of *Suite No. 1*. Notice that this passage provides another example of how eliminating notes in a double-stop can prevent interruption of the musical line.



Figs. 5a/5b: Bach, ed. Gredler: *Suite No. 1 – Menuet I*, mm. 3-4

Wampler points out that Neumann (1993) disagrees with the literal use of ornament tables, as their overuse creates monotony in the music. Neumann also argues that the Quantz treatise, as well as others by his contemporaries, reflects tastes of a later period and not those of Bach at the time that he wrote the Suites. Wampler concludes, and I am inclined to agree, that since there is not a definitive answer regarding the use of trills in Bach's music, the brass performer must use their ear do determine the approach that allows for the best flow in the musical context. Depending on tempo, style, and other parameters, the execution of a trill may be completely different from one situation to the next. Experimentation and variation are necessary in the preparation process, and a fresh approach to each new situation will ensure that the performer's interpretation will not become predictable or monotonous.

The practice of over-dotting is most often associated with French composer Jean-Baptiste Lully and his seventeenth-century contemporaries, and has since been referred to as the French Overture style. It is achieved by lengthening dotted notes beyond their mathematical value, then quickly playing the succeeding note or notes immediately before the next beat. However, Bach was a German composer, so why consider over-dotting in performance practice of Bach's suites?

To answer this, we turn again to Bach's lute transcription of *Suite No. 5*. According to Wampler, in this transcription, confirmed to be in Bach's own hand, the *Allemande* has dotted rhythms that have the over-dotting written out. Wampler suggests that the rhythm Bach notated in the lute transcription is what he meant for cellists to play when he originally wrote the work, making the lute transcription a clarification of sorts, since German performers may have been unfamiliar with over-dotting and therefore had played the rhythms incorrectly. Wampler references Collins' (1973) article that shows similar changes were made in revised editions of Lully's works, as well as some of Bach's keyboard suites, all around the time of the French Overture style's popularity. Neumann again provides a counter-argument against the use of over-dotting. Wampler quotes Neumann's argument: "Whenever we find notational deviations in second versions of a piece, the simplest explanation is that the second version represents a second thought." (141) Yet again, there is no definitive answer about which side is correct. Wampler quotes Pont (1978), who sums up nicely the fact that there are no completely correct interpretations: "[T]he characteristic dotted rhythms of French overtures were sometimes both *conventionally specified in notation and conventionally varied in performance* [author's italics]." (143) In other words, despite what is written on the page, over-dotting the dotted rhythms can be used in some situations when performing the Suites as a brass player, particularly the movements based on French dances such as allemandes, courantes, sarabandes, gigues, and the like. However, it is not necessary to apply over-dotting to all dotted rhythms, but only when it fits the affect of the piece.

The final problem we will explore is another French technique popular around the time Bach composed the Suites: *notes inégales*. This technique is the practice of playing notes on the beat slightly longer than those off the beat in eighth-note passages, therefore creating a slight unevenness in the line. Efrati quotes a treatise by Couperin (1717) explaining the use of *notes inégales*:

"The Italians write their music in its true time-values, but we [the French] do not. They play a diatonic succession of eighth-note evenly, whereas we always make the first of each pair a little longer than the second. This inequality should be more pronounced in a gay piece than in a sad one, but there are places where it must not be used. For example where there is a slur over each pair, the second note being dotted [meaning staccato]. This means that the second note must be longer than the first. Another instance occurs when every note is dotted. This does not mean that the notes are to be played staccato, but that they are to be played perfectly equal." (37)

The issue here is not about the existence of *notes inégales*, but rather whether it should be applied to the French-influenced music of non-French composers such as Bach. Wampler and Efrati both recommend applying it in Bach's French-influenced dance movements, often along with over-dotting. Casals uses *notes inégales* often in his interpretation of the suites, and should the brass performer want to include this technique, I believe that Casals' model is a good one to follow. Care must be taken to not lengthen the notes on the beat too much at faster tempos, so as to avoid a "swing feel" associated with twentieth century jazz; the slower the tempo, the longer the first of each pair of notes can be. As with all of the contentious issues that we have discussed, it is important to have a sound musical reason for applying this technique, and to use it judiciously.

III. Boccherini's Cello Sonatas: Performing in the Classical Style

Luigi Boccherini's cello sonatas, while many cellists and musicologists now know of them, live in relative obscurity compared to Bach's cello suites. Known primarily as a composer of string chamber music, and famous among musicians for a single minuet from one of his string quartets, Boccherini was important not only as a composer, but as a cello performer. Born in Lucca, Italy and first taught by his father, a double bass player, he went to Rome to study cello at the age of thirteen and soon was performing throughout Europe along with his father. The majority of his career was spent in the employ of Infante Don Luis of Spain, performing in the royal court and composing at his own pace for a stipend. According to Speck (2005), Boccherini set a high standard for himself when it came to composition: "Boccherini shows himself as a representative of a demanding modern style when it was highly important to present himself to the music world at large." (197) This modern approach, however, is present only in his published works, such as his cello concertos and chamber music. His sonatas, on the other hand, were intended for his own use only, which is why he did not assign them opus numbers or publish them himself. There was one set of six sonatas published in London in 1772, and Speck suggests that this may have been done without Boccherini's authorization. Speck explains that the sonatas were composed as academic exercises: "Study of Boccherini's other chamber music reveals that his cello sonatas all conform to one type of sonata, which can be considered retrospective in style. They fulfil [sic] their function primarily on the level of practical considerations." (197) Despite Boccherini's academic perception of his sonatas, they offer the euphonium player a fine opportunity to perform in the classical *galant*, or elegant, style.

The term "sonata" has been associated with a variety of works with different forms, intended for soloists or small groups, from the early Italian trio sonatas to twentieth-century pieces for solo instrument and pianoforte. Newman (1983) quotes Schulz's 1775 definition of a sonata, which is the definition most applicable to Boccherini's sonatas: "Sonata. An instrumental piece [consisting] of two, three, or four successive movements of different character, which has one or more melody parts, with only one player to a part." (23) Smith (1977) explains that Boccherini's cello sonatas are mostly representative of Italian overture structure, with three movements, the outer fast movements framing the middle slow movement. Smith describes other forms that Boccherini used within this structure: "A few [sonatas] utilize forms such as variation, quasi-fugal, minuet, and rondo. On the other hand, some works are based on the binary form which resembles the plan used extensively in Domenico Scarlatti's keyboard sonatas." (21) Smith also points out that Boccherini's sonatas carried on the Classical tradition of not stringing movements together through common themes; instead, they are through-composed.

All of Boccherini's cello sonatas were written with two parts: the solo part and a basso part. The basso parts were not written with figured bass, which seems to indicate that the bass parts were not meant to be realized on a keyboard instrument in the way they often were in the century previous to this composition. Speck indicates that the basso was actually intended for a stringed instrument, most likely the cello. However, he does not rule out the possibility of the addition of a keyboard instrument, and realizations have been created to accompany some of the sonatas, such as Bacon's (1970) edition of *Sonata in B-flat Major*, G.12. Speck provides a few pieces of evidence that show that the basso part was meant to be for a stringed instrument such as the cello. Some of the basso parts have string-specific markings and instructions that reference the bow and the bridge. Also, accompaniment lines sometimes split into two parts, which is uncharacteristic for a basso continuo but easily performed as a double stop on a string instrument. The *Minuetto* from *Sonata in B-flat Major* illustrates one of these instances. Some of

Speck's evidence shows that the cello was more likely to be used than the double bass, even though double bass would be a logical choice considering Boccherini's history of performing with his father. Speck points out that slurred sixteenth notes between two pitches, or "rotating basses," permeate many of the accompaniments of the sonatas. These lines often lie better for a cellist's hand position than that of a double bass. Also, a few basso parts, such as the *Minuet* from *Sonata in E-flat Major,* G.16, switch from bass to tenor clef, which is often used for cello but rarely, if ever, used for double bass in the time of Boccherini.

Since it seems that Boccherini's sonatas were originally intended for performance by two cellos, how can they be adapted for performance on two euphoniums? Euphonium players wishing to perform these sonatas can play them with realized piano accompaniment if available; however, performing them with two euphoniums offers an opportunity to perform classical chamber music in a way that I believe is closer to the composer's intent. I propose that there are three techniques that can be applied to the Boccherini sonatas to make them more idiomatic for the euphonium. These are: elimination of repeats, trading the solo and basso lines between the two players, and changing the octave of certain sections. I will illustrate how each of these techniques can be applied using the *Sonata in B-flat Major* as an example.

Repeats are an integral part of music that contribute to the form and development of the piece. They are often especially used in music with dance forms, such as the aforementioned Bach *Cello Suites*. However, when transcribing Boccherini's sonatas for euphonium, performers should consider their justification for including all of the written repeats. The reason for this is simple: endurance. These sonatas have no extended rests, which leads to constant playing that can cause a brass player to become fatigued. Therefore, euphonium players who are performing these sonatas should eliminate the repeats unless they believe that they are integral to the development of the music. In applying this principle to the *Sonata in B-flat Major*, some of the repeats are necessary, while some others could be eliminated. In the first movement, there are two sections, and both of them are repeated. The second section shares no melodic material with the first section, and there is no *da capo* indicated. Therefore, it would be acceptable for a euphonium player to play both sections without a repeat. I have chosen to repeat the first section, which is shorter than the second, for the purpose of developing the ideas within through increased ornamentation and dynamic change. The second movement has no repeats marked, and follows a simple A-B-A ternary form. The third movement is a *Minuetto*, and almost every phrase has a repeat indicated. As in the first movement, these repeats can be used to change musical parameters such as ornamentation and dynamics. However, they also can function as a way to involve both euphonium players in the melodic conversation of the duet, rather than simply having a soloist and an accompanying player.

The *Minuetto* from the *Sonata in B-flat Major* consists of seven sections, all of which are repeated in both the edition by Bacon and the edition by Storck and Ewerhart (1966), as well as a *da capo fine*. However, in the recordings by Bloemendal (1982) and Puxeddu (2010), neither cellist takes this approach. Bloemendal chooses to only repeat the first section, while Puxeddu chooses not to repeat the third and seventh sections, while observing the other marked repeats. Both players do take the *da capo* at the end. As with many of the musical parameters that we have discussed in which there are inconsistencies, the decision of which repeats to take lies with the performers and their musical interpretation. However, it is my belief that this movement, when using Puxeddu's or another similar interpretation of the repeats, can be performed in such a way that the two euphonium players switch between the basso line and the solo line, so that the players can interact and make the music a true duet through different interpretations of ornamentation and articulation, as well as other factors. This can be accomplished by the first player performing the melody as written, but with some ornamentation, while the second plays the basso part. When the section repeats, the two players switch, and the second player plays the melody with different, and often more active ornamentation, so as to build the interest of the listener. An example of this is shown in Figure 6.

Fig. 6: Boccherini, ed. Gredler: *Sonata in B-flat Major – Minuetto*, mm. 1-16

To achieve this performance strategy, both performers must have carefully studied ornamentation of the period by listening to a variety of sources, including recordings of the piece they are interpreting. This approach turns a simple minuet into a "call-and-response" that will further engage both performers, as well as the audience. Another benefit that results from this approach is the rest that it gives to the player who has been serving as the primary soloist throughout the piece, by allowing him or her to accompany in the low register of the euphonium while the second player takes over. Balance is critical, so both players must be cognizant of when they are melody and when they are accompaniment, and adjust their dynamic accordingly. If the performers are performing all three movements of the work, it would be acceptable to have one performer play the melody on the first movement, then have the second performer play the melody on the second, followed by the aforementioned "trading" approach in the third movement. This is the way that I chose to structure my arrangement of *Sonata in B-flat Major*, so as to feature both players and avoid fatigue issues.

When performing cello literature on euphonium, the differences in range between the two instruments can pose some problems. The cello range goes up to A5, which is possible on the euphonium but outside the typical solo register that often tops out at F5 in the most difficult virtuosic literature. Furthermore, the euphonium has an extended bottom range beyond that of the cello. The euphonium has the ability to go as low as D1, but often will not go below B♭1; the cello cannot go below C2. The differences in range are shown in Figure 7.

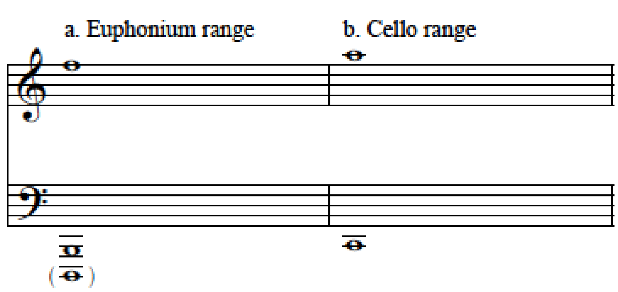


Fig. 7: Ranges of the euphonium and the cello

The Boccherini is well within the solo register of the euphonium, as it goes no higher than C5. However, there are portions of the piece, particularly in the second and third movements that stay in the upper register for an extended amount of time. While playing in this register is not much different from playing in lower registers for cellists in terms of technique, euphonium players most likely will have fatigue issues when performing this piece. Changing the key of the entire piece is an option to make the piece more playable; however, this short section is the only part that poses a problem, and the fix could be less drastic than changing the key. I believe that taking portions of the piece down an octave is acceptable, as long as the performer carefully selects these sections so as not to disturb the listener or interfere with the spacing between the melody and the bass.

In preparing the first movement of this sonata, I decided to take part of the second section down an octave for a few reasons. The passage I chose is the most technically challenging passage of the movement, and playing it all in the upper register of the euphonium can sound forced, making it harder to emulate the ease with which a cello might perform the piece. To make this section sound more natural and idiomatic to the cello, I also added a slur to the first two sixteenth notes of each grouping of four. Furthermore, playing this passage in the middle register does not greatly disturb the melodic contour of the movement, since there are other passages in which the upper register is explored. In choosing where exactly to change the octave, I based my decision on making the line sound more continuous to the listener. Therefore, I eliminated the written leap of a tenth and made it only a third. The player then continues one octave below what is written for fifteen measures. In measure 70, there is a descending dominant chord on beat two that leaps up to the tonic of the key area it is outlining. Rather than keeping the descending arpeggio, I changed it to two descending thirds separated by a fourth, which still outlines the dominant function while putting the player back into the written octave without any awkward leaps. After examining how this would affect the spacing with the basso part, I found that they were now too close together, which muddies the texture and makes it harder to distinguish the parts, particularly when played on two identical instruments. This is a situation in which the low range of the euphonium becomes helpful. The lowest note in the basso part of this section is a B♭2, and the range extends up only to B♭3. Therefore, I lowered the octave of the basso part as well, which causes the second euphonium player to play as low as B♭1. While these decisions to change octaves do affect the contour of the piece, only a discerning musician familiar with the original would notice if the change is executed well. Figures 8 and 9 show the cello version and my edited euphonium version of this passage respectively.

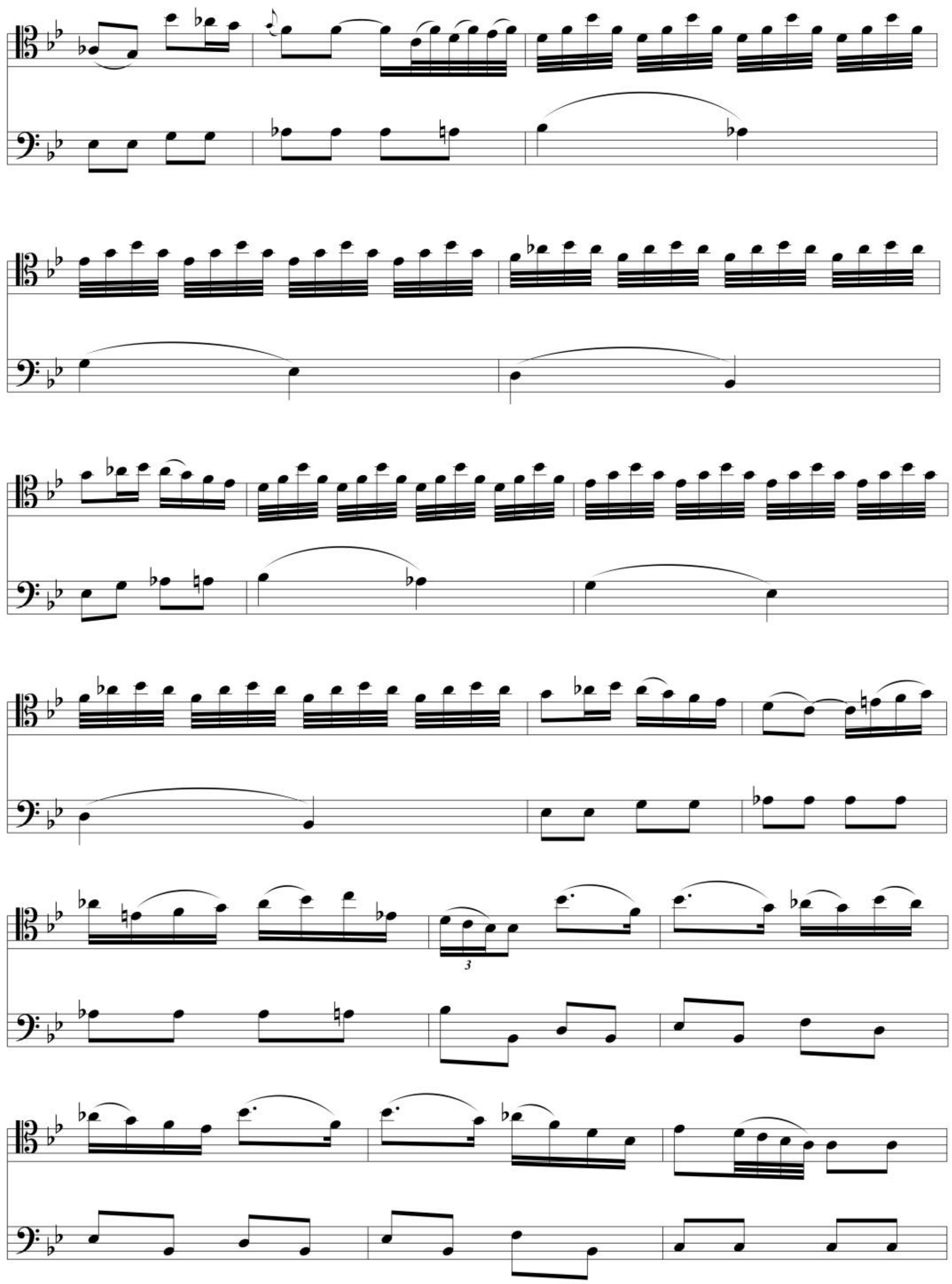


Fig. 8: Boccherini, ed. Ewerhart/Storck: *Sonata in B-flat Major – Allegro Moderato*, mm. 55-71

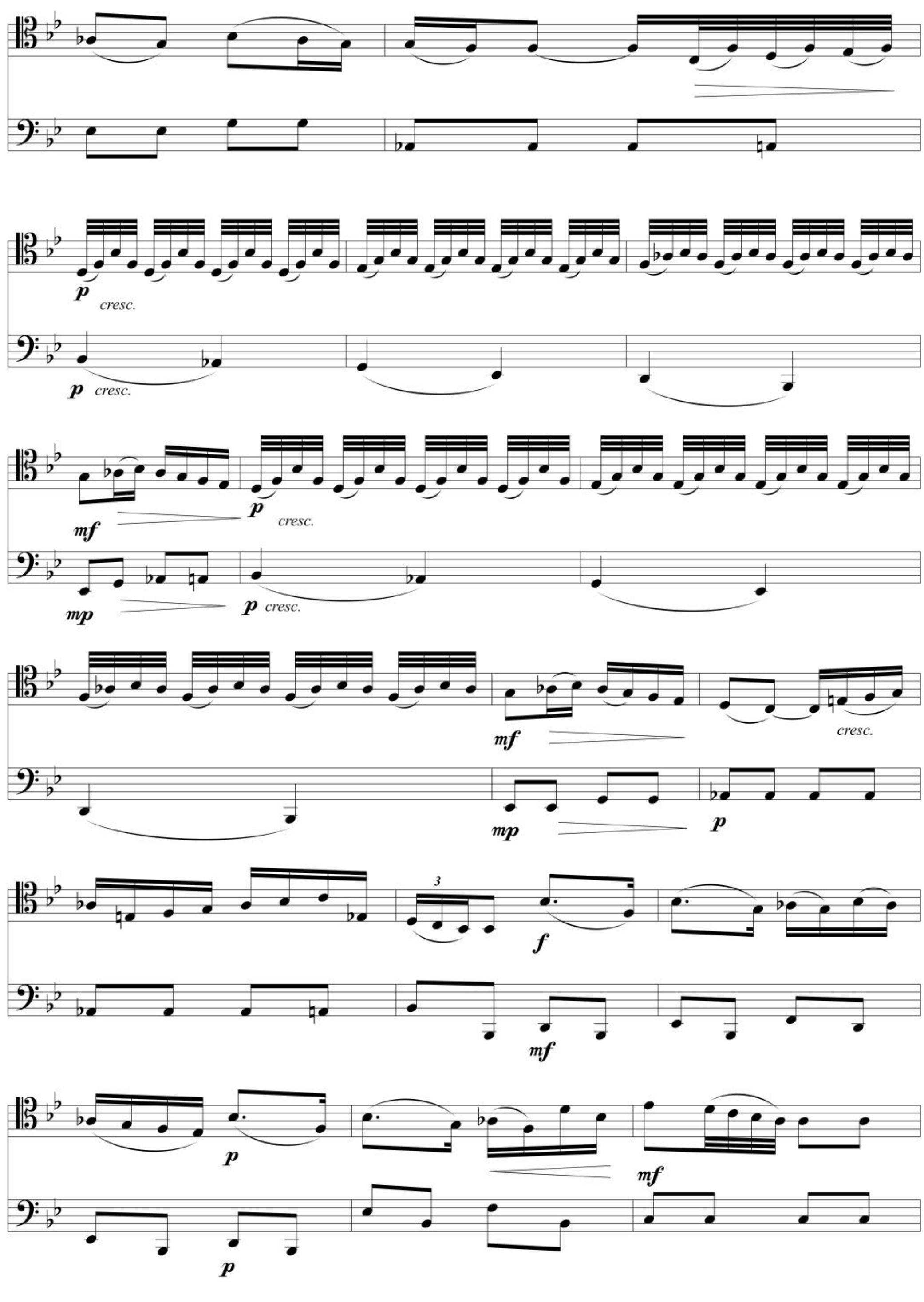


Fig. 9: Boccherini, ed. Gredler: *Sonata in B-flat Major – Allegro Moderato*, mm. 55-71

Finally, there is one more technical issue that must be addressed when performing the *Sonata in B-flat Major*. There are a few instances of multiple stops throughout the piece, and each must be considered on an individual basis so as to provide as much harmonic structure as possible. The first instance is the last note of the first movement, in which the basso part has a B♭2 and the solo part has a triple stop between B♭2, F3, and B♭3. Rather than arpeggiate this multiple stop as we might have in the Bach, this cadence can be achieved by having the solo player play B♭3, which is set up by the leading tone in the previous bar, and the basso player playing an F3, which is the same as the previous note. (Figures 10a and 10b)

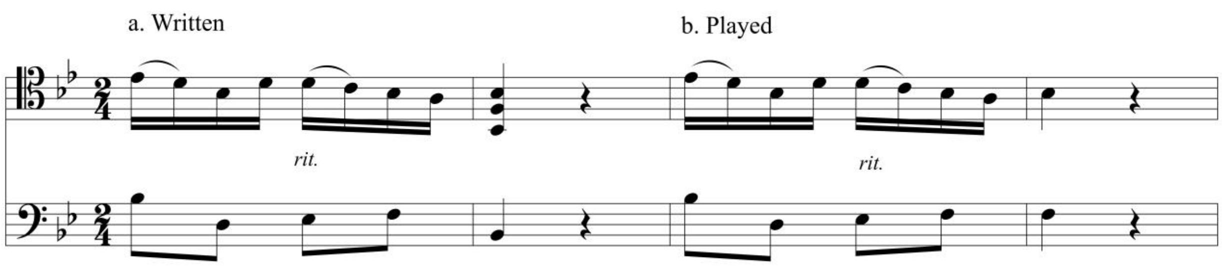


Fig. 10a/10b: Boccherini, ed. Gredler: *Sonata in B-Flat Major – Allegro Moderato*, mm. 92-93

Not only do these note choices maintain the continuity of the line, but also they provide a sense of finality in the movement while avoiding a perfect fifth, which sounds less like a classical duet and more like a medieval one when resolving to the tonic. The second instance of multiple stops occurs in the second movement, in which the opening melody in the solo part is played along with a drone E-flat for three measures, followed by a drone B-flat for three measures. The basso part has an accompaniment that is parallel to the main melody. (Figure 11) Despite the harmonic interest that these drone notes add, it is my opinion that there is no way to include these drone notes in euphonium performance without disrupting the continuity of the melody or the accompaniment; therefore they should be eliminated.

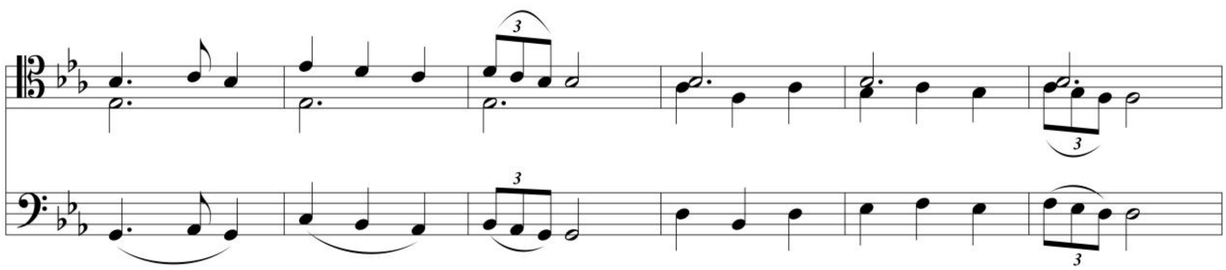


Fig. 11: Boccherini, ed. Ewerhart/Storck: *Sonata in B-flat Major – Grave*, mm. 1-6

Finally, as shown is Figure 12, the third movement has an eight-measure section that has double stops in the basso part, which result from placing a pedal A-flat under the accompaniment that is parallel to the melody.

Fig. 12: Boccherini, ed. Ewerhart/Storck: *Sonata in B-flat Major – Minuetto*, mm. 51-58

There are a few approaches that can be taken in this situation. First, the pedal A-flat can be eliminated completely to leave only the parallel melody and accompaniment, much like the previously mentioned situation in the second movement. Second, since this section is repeated, the player can play the parallel line the first time and the pedal A-flat the second time. If coupled with a dynamic change, this method can be particularly effective in building tension toward the climax of the movement. Kevin Stees, professor of tuba and euphonium at James Madison University, suggested the third and final way that this line can be approached in the course of my preparation to perform this movement. The pedal A-flat and the parallel line can be combined to create a bass line, as shown in Figure 13.

Fig. 13: Boccherini, ed. Gredler: *Sonata in B-flat Major – Minuetto*, mm. 51-58

If the performer elects to repeat this section, performing the parallel line the first time and a bass line the second time provides contrast and builds the music toward climax while still driving it forward, which is an advantage that simply holding the pedal A-flat does not provide. The performers should explore all three of these approaches so as to determine which is most in line with their interpretation.

Conclusion

The myriad of issues discussed in this paper only begins to scratch the surface of the performance practice implications of this music. The approach to performance practice is different for every instrument and every player, and it is my hope that this paper will inspire not only euphonium players, but all wind performers, to explore the music of Bach and Boccherini and what it can offer them. There are many other musical parameters that can be explored in future research, such as brass performance of Bach's other string works and Boccherini's chamber music. Furthermore, few cellists have written about the adaptation of cello music for other instruments, and their perspective would be welcome in the musical community. Using this project as a model, I encourage euphonium players to explore repertoire of other instruments and to think about the possibilities of performing this repertoire. The versatility of the euphonium has been wonderfully demonstrated by the increase in virtuoso soloists and commissions of new works in recent years, and exploring music from the composers of earlier eras can only serve to expand the repertoire and further the cause of euphonium players throughout the world.

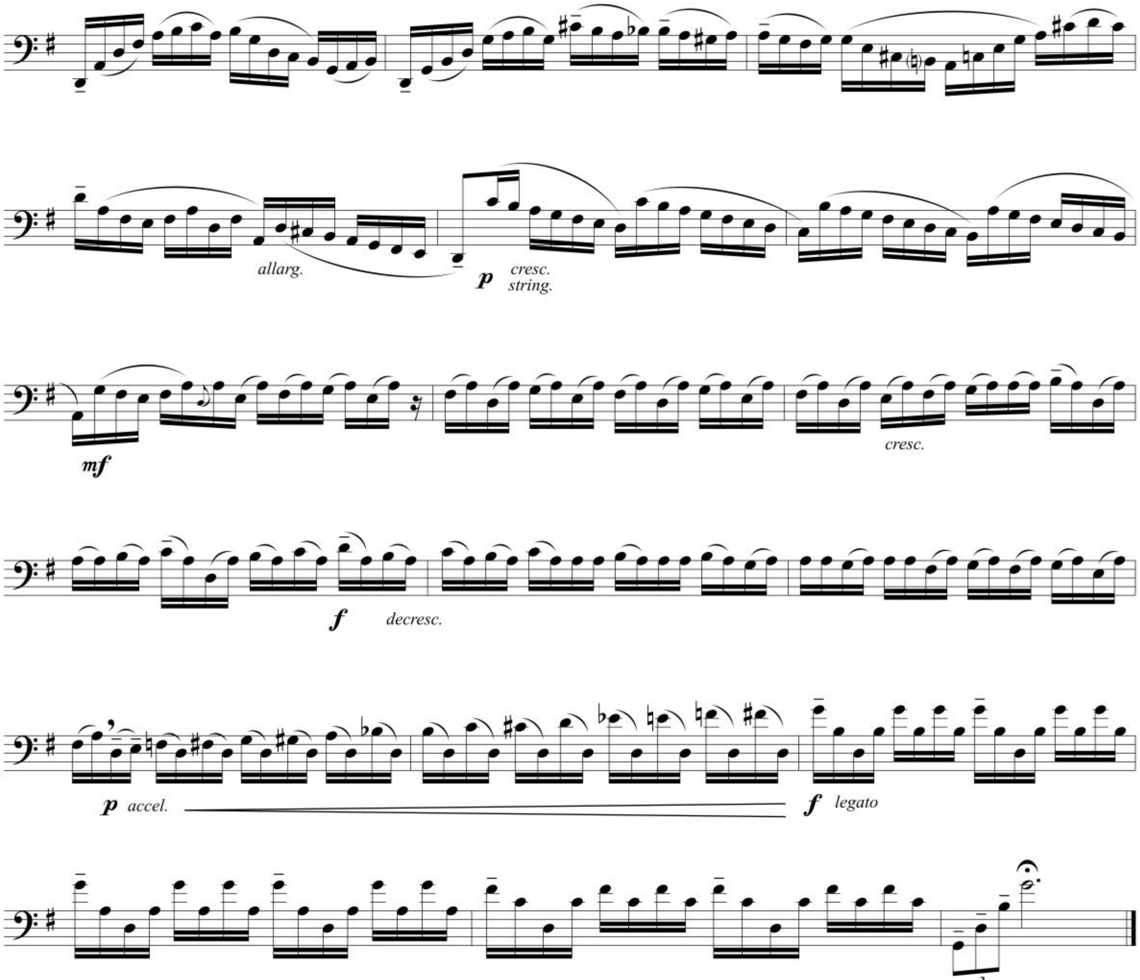
Appendix A: Johann Sebastian Bach, ed. Gredler: *Suite No. 1 in G Major*, BWV 1007

Suite No. 1 in G Major

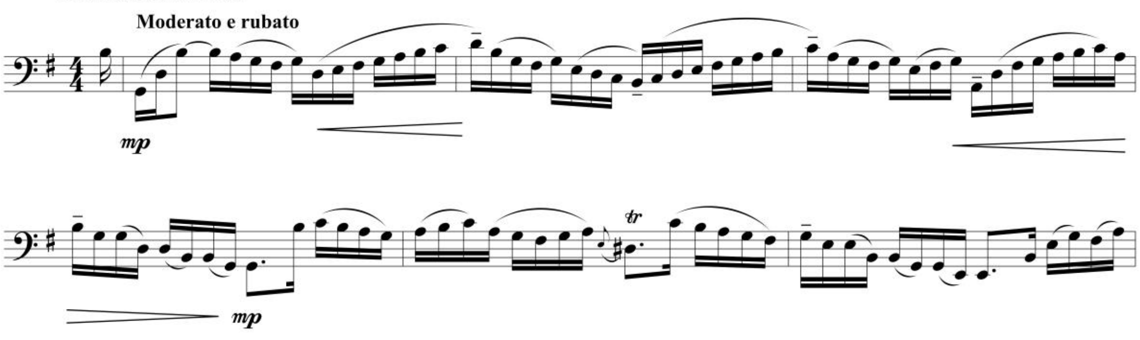
BWV 1007

I. Prelude

Johann Sebastian Bach
ed. Gredler

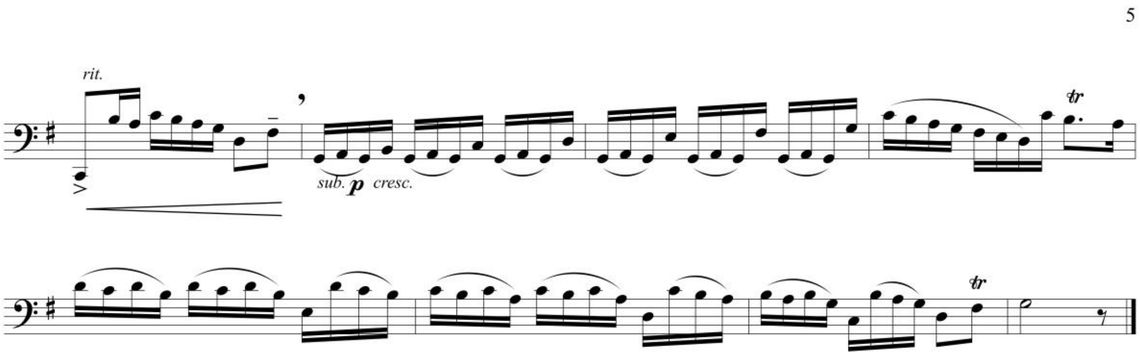


II. Allemande




cresc.
mf
rit.
string.
f
poco rit. 2nd time
p
mf
rit.

III. Courante



IV. Sarabande

Molto Lento

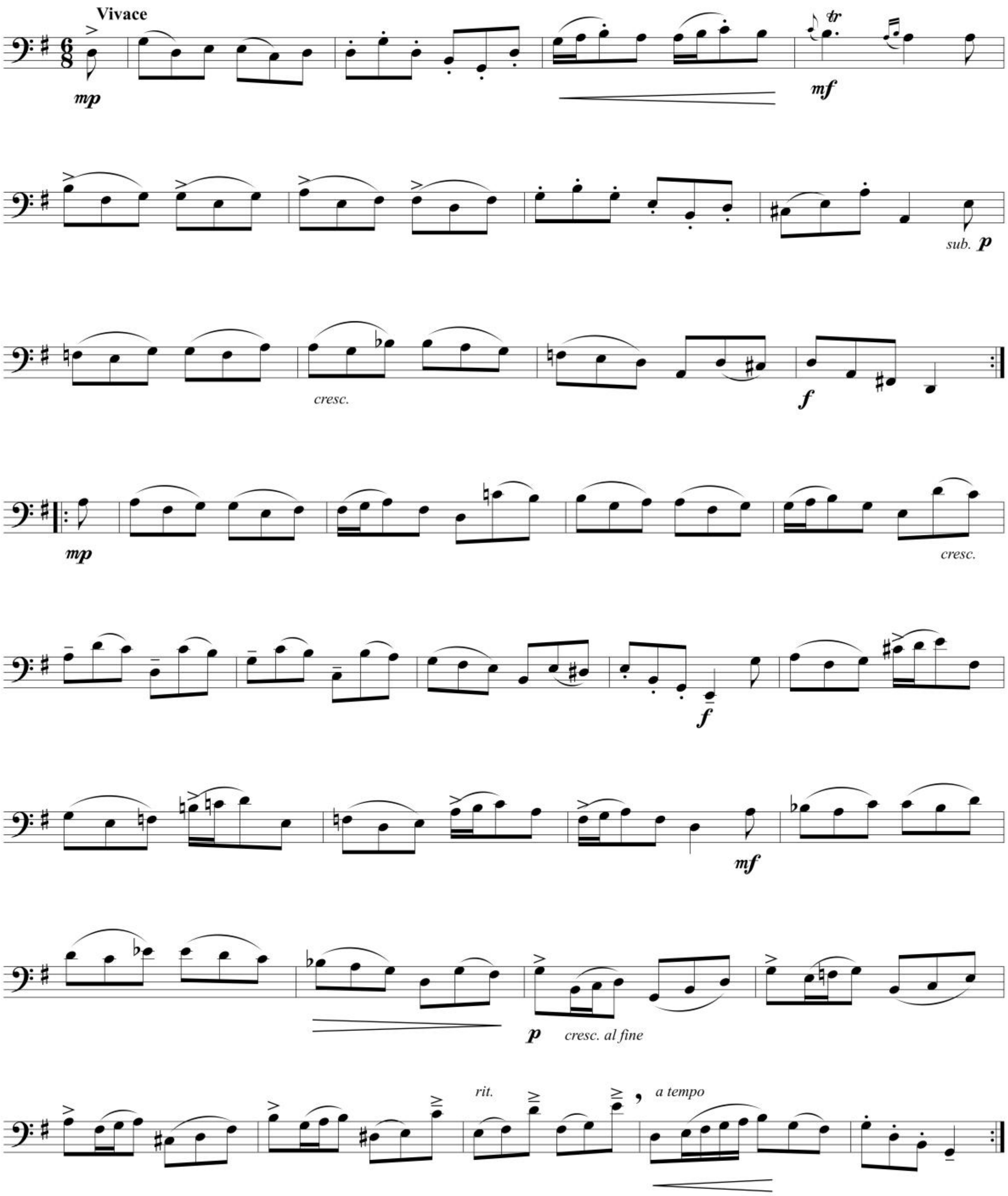
V. Menuet I

Moderato

VI. Menuet II

Poco meno mosso e rubato

VII. Gigue


Vivace
mp
mf
sub. p
cresc.
f
mp
cresc.
f
mf
p
cresc. al fine
rit.
a tempo

Appendix B: Luigi Boccherini, ed. Gredler: *Sonata in B-flat Major*, G.12

Sonata in B-flat major, G. 12

Score

I. Allegro Moderato

Luigi Boccherini
arr. Nathan Gredler


Euph. 1
Euph. 2
20
mf
mp
23
tr
27
f
p
pp
30
33
mf
p
3
rit.


B
39
Euph. 1
Euph. 2
mp a tempo
pp
43
cresc.
cresc.
rit.
47
f
a tempo
mp
mp
pp
cresc.
cresc.
3
52
55
C
f
mp
p cresc.
p cresc.


58
Euph. 1
Euph. 2
mf
mp
61
p cresc.
p cresc.
64
mf
mp
p
cresc.
3
f
mf
68
p
p
mf
D
72
3
3
tr
subito p cresc.
subito pp cresc.


76
Euph. 1
Euph. 2
mf
mp
80
mp
p
83
cresc.
cresc. poco a poco
86
ff
mf
90
decresc.
rit.
decresc.

II. Grave

2012


19
Euph. 1
Euph. 2
espress.
23
mf
poco cresc.
poco string. e cresc.
27
rit.
B
a tempo
mf
mf
31
36
subito mp
f
subito mp


41
poco rit.
Euph. 1
Euph. 2
mf
mp
3
mp
45
Euph. 1
Euph. 2
tr
ad lib.

III. Minuetto


21
Euph. 1
Euph. 2
f
25
p
mf
30
B
mp espress.
p
tr
35
mp
41
p

Sonata in B-flat Major, G. 12


76
Euph. 1
Euph. 2
mp
p
3
3
80
Euph. 1
Euph. 2
3
E
83
Euph. 1
Euph. 2
f
mp
f
mp
89
Euph. 1
Euph. 2
pp cresc. (to F)
p cresc. (to F)
F
95
Euph. 1
Euph. 2
f
f

Sonata in B-flat Major, G. 12

Appendix C: Recital Documentation

JAMES MADISON UNIVERSITY

School of Music

presents the Honors Lecture Recital of

Nathan Gredler, *euphonium*

with

Tracey Reed, *piano*
Sean Macomber, *euphonium*

Saturday, April 14th, 2012
8:00 p.m.
Anthony-Seeger Auditorium

ALL STEINWAY SCHOOL · STEINWAY & SONS ·

Program

Suite No. 1 for Unaccompanied Cello, BWV 1007 — J. S. Bach (1685–1750), ed. Gredler

Allemande
Sarabande
Menuets I and II
Gigue

Mr. Gredler

Sonata in B-flat Major, G. 12 — Luigi Boccherini (1743–1805), ed. Gredler

Allegro Moderato
Grave
Minuetto

Mr. Gredler and Mr. Macomber

Sonata for Cello and Piano, Op. 65 — Frederic Chopin (1810–1849)

III. Largo

Mr. Gredler and Mrs. Reed

Nocturne et Scherzo for Cello and Piano — Claude Debussy (1862–1918)

Mr. Gredler and Mrs. Reed

This recital is given in partial fulfillment of degree requirements for the Honors Program.
Nathan Gredler is from the studio of Prof. Kevin Stees.

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