

ENRICHING EUPHONIUM REPERTOIRE THROUGH A REENVISIONED
“ART OF PHRASING”

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ABSTRACT

This reenvisioning of Jean-Baptiste Arban's *Art of Phrasing* presents a collection of melodies by historically underrepresented composers, transcribed for brass instruments. It highlights works by women, people of color, and non-Western classical composers, whose contributions are often overlooked in brass pedagogy. Featuring music by Kassia, Hildegard von Bingen, Joseph Bologne, Florence Price, and others, the collection explores the composers' lives, the historical context of their music, and their pedagogical value. The importance of transcriptions in euphonium performance and pedagogy is examined, emphasizing their role in expanding repertoire, developing musicianship, and bridging historical gaps. Since the euphonium is a relatively recent instrument, much of its repertoire consists of transcriptions from other instruments and vocal works. This collection prioritizes vocal music, reinforcing the long-standing connection between brass playing and singing.

A key objective is to increase representation in standard pedagogical materials. Selected works from historically underrepresented composers expand the scope of euphonium repertoire beyond the traditional European canon. The transcriptions maintain the integrity of the original compositions while adapting phrasing, articulation, and notation to suit brass musicians. Special attention is given to translating neumatic notation and interpreting vocal nuances for euphonium performance. Additionally, the pedagogical benefits of singing and song in brass playing are explored, drawing on the philosophies of Arnold Jacobs and other influential teachers. By integrating vocal techniques and transcriptions, euphonium players gain access to diverse, expressive, and historically rich material to develop their musicality.

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CHAPTER 1: INTRODUCTION

Principles of Song in Brass Pedagogy

Brass musicianship and vocal performance have been deeply intertwined since the advent of modern brass instruments. Musicians and composers in the renaissance era noted the vocal quality of early brass instruments like the sackbut and cornett. These instruments were incorporated into church choir performances at the time to support, or occasionally replace, vocal lines. Giovanni Gabrieli, a highly influential Venetian composer, wrote music for mixed vocal and brass ensembles. As the trumpet and trombone became more prominent during the Baroque musical period, composers like Bach and Handel used these instruments to support or imitate vocal lines in operas or oratorios. This soloistic role expanded in the Classical era as brass instruments continued to develop and became more chromatic and capable of covering complete melodies. In his landmark treatise on brass performance, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter-und Paukerkunst (Instructions for the Musical-Heroic Art of Trumpet and Kettledrum-Playing)*, German classical composer and trumpeter Johann Ernst Altenberg wrote on the vocal approach to trumpet performance: “It is well known that the human voice is supposed to serve as the model for all instruments; thus should the clarino player try to imitate it as much as possible, and should seek to bring forth the so-called *cantabile* on his instrument.”¹ The term *cantabile*, an Italian word meaning “singingly”, refers to a lyrical, singing approach to playing and is often used in compositions, etudes, and methods books. Jean-Baptiste Arban, the cornet professor at the Paris Conservatoire between 1869 and 1888,

¹ Johann Ernst Altenburg, *Essay on an Introduction to the Heroic and Musical Trumpeters’ and Kettledrummers’ Art, for the Sake of a Wider Acceptance of the Same, Described Historically, Theoretically, and Practically and Illustrated with Examples*, trans. Edward H. Tarr (Nashville, TN: Brass Press, 1974).

used operatic arias, folk songs, and vocalises in his original *Art of Phrasing* section of the *Complete Conservatory Method for Cornet* to develop students' *cantabile* phrasing.

In contemporary brass pedagogy, singing remains a crucial aspect of brass playing. The concept of “song” is one of the two pillars of Chicago Symphony tubist and legendary brass teacher Arnold Jacobs’ pedagogical approach. Jacobs, a consummate musician and self-taught expert in human anatomy and neuroscience, boiled his philosophy down to “Song and Wind,” a simple phrase reflecting a straightforward, music-oriented approach to playing an instrument. In Jacobs’ pedagogy, the word “song” refers to the musician’s conceptualization of the musical line within their own mind. From acoustic, physiological, and mental standpoints, playing brass instruments and singing are quite similar. In brass playing, the player’s lips formed into an embouchure vibrate in response to airflow from the lungs in the same way that vocal cords vibrate for singers. For both brass and vocal musicians, the music begins in the player’s mind as an aural image which is sent as a message through the cranial nerves. The related muscles then respond to the message in order to create the ordered music. The more vivid and detailed the aural image is, the more control the musician will have over their performance of that music. Overt singing by the musician using their voice is a helpful practice strategy for ensuring the musician has a strong and accurate mental image. In *Blow Your Mind*, author Kristian Steenstrup recommends players to always sing their music before they play it: “If we first learn the music by singing, then, when we pick up the instrument, we are not asking a question of the lips or the metal, but instead, with conviction and authority, we are telling our musical story, putting the correct vibrations into the tube in cooperation with its interior air column, which has no other choice than to resonate.”²

² Kristian Steenstrup, *Blow Your Mind* (Aarhus, Denmark: The Royal Academy of Music, 2017), 14.

“Song,” as in the musical setting of text or poetry as lyrics, serves additional musical and pedagogical purposes for brass musicians, particularly with regard to phrasing. When teaching phrasing, Arnold Jacobs emphasized the musician’s role as a “storyteller” and uses the singer as the exemplar:

If you hear a singer, you usually hear wonderful storytelling and phrasing because she has a story to tell with her music - she has lyrics. For example, you can hear the subtleties when a singer sings a love song. When you have a story associated with the music, it’s much easier to phrase. The idea is that words have meaning. You can put lyrics to your solos and excerpts as you sing them. You can emphasize some words more than others depending on their meaning.³

The lyrics of a song set the mood for the piece and provide a strong outline for phrasing throughout the piece. The musician can easily envision the full story they are telling, and determine the highs and lows of that story and the direction of everything in between. Playing songs with lyrics already set to them is an ideal way to develop phrasing skills for musicians of all skill levels.

Associating pitches with words also serves to amplify the musician’s aural image of the pitches. In a 2020 study by McGill University, researchers found that songs with lyrics are processed simultaneously using both hemispheres of the brain: the melody is processed by the right hemisphere, while the lyrics are processed by the left hemisphere.⁴ This suggests that if a musician’s aural image includes lyrics, that musician is engaging both hemispheres of the brain. This phenomenon also explains the benefit of solmization or solfege, which with proper training can easily be applied to melodies to immediately improve the musician’s concept of pitch and ability to sight-read.

³ Luis E. Loubriel, *Brass Singers: The Teaching of Arnold Jacobs* (Chicago, IL: Scholar Publications, 2011), 180-181.

⁴ Philippe Albouy et al., “Distinct Sensitivity to Spectrotemporal Modulation Supports Brain Asymmetry for Speech and Melody,” *Science* 367, no. 6481 (February 28, 2020): 1043–47, <https://doi.org/10.1126/science.aaz3468>.

The Relationship Between Euphoniums and Transcriptions

For as long as the euphonium has existed, euphonium players have borrowed music from other instruments and voices. The modern euphonium was mainly developed between 1820 and 1845, during the industrial revolution, when brass instruments became cheaper and easier to manufacture. The earliest euphonium soloists borrowed music to perform, mostly cornet and trombone repertoire. The first piece of music considered to be specifically composed for solo euphonium, *Concerto per Flicorno Basso* by Amilcare Ponchielli, was not composed until 1872, decades after the euphonium was developed. Euphonium repertoire expanded only slightly over the following century, not reaching its true renaissance until the 1970's. Due to the euphonium being a relatively recent invention compared to other wind instruments, no repertoire exists for the euphonium from musical periods earlier than the Romantic era. Music teachers, then, have borrowed music from other instruments in order to offer their students a more well-rounded performance education. Some pieces, such as J.P. Telemann's *Sonata in F* for bassoon, Antonio Capuzzi's *Andante and Rondo* for double-bass, and J. Eduoard Barat's *Andante et Allegro* for trombone have become such established pieces in the euphonium repertoire that they may be better known as euphonium pieces than they are for their original instruments.

Transcriptions are important for euphonium players for several reasons. Firstly, transcriptions give instrumentalists virtually unlimited access to music to play. They allow musicians to study performance practice of other instruments, and can challenge them to find ways to convey certain instrumental idioms on euphoniums. Transcriptions also challenge euphonium players to overcome shortcomings of their instrument or their own technical abilities by aiming to sound like an instrument or voice which has more facility in those areas. For

students, transcriptions provide ample opportunity for problem-solving and are great for building musicianship.

Repertoire Choice and Representation

The past few decades have seen a culture shift in the tuba and euphonium community. As more women and people of color managed to gain prominence in the classical music world, a community which has traditionally excluded them, more people became aware of the impact that representation - or lack thereof - has on young musicians. Young musicians are encouraged by seeing successful adults who look like them or come from similar backgrounds. On the other hand, it can be deeply discouraging and isolating for students to realize they aren't represented in an area of music. One of the major areas in music which still suffers from homogeneity and a lack of representation is the repertoire, particularly the standard pedagogical repertoire. A euphonium player early in their studies will spend much of their time working through standard melodies and etudes such as Johannes Rochut's transcriptions of Marco Bordogni's *120 Vocalises*, H.W. Tyrell's *40 Progressive Etudes*, the Art of Phrasing section from Jean-Baptiste Arban's *Complete Method*, and Giuseppe Concone's *Complete Solfeggi* - nearly always the works of European men. Students from underrepresented communities may study for years without seeing themselves represented in the music they play.

Women, people of color, and queer people have always composed and performed music. Due to discrimination, these musicians have been left out of the musical canon, ignored or erased by history in favor of reinforcing the patriarchal view that centers European men over all other demographics. In recent years, musicologists and academics have enjoyed a renaissance of

rediscovery and research into historical music composed by underrepresented composers, but these works have generally not broken into the standard repertoire for euphonium players.

Selection of Works

The works transcribed in this project were selected with several considerations in mind. First and foremost, pieces were selected for their melodic value. This book is modeled after Jean-Baptiste Arban's *Art of Phrasing*, and the selections need to stand alone as strong, singable melodies either with or without accompaniment, so that performers have the option to either study the pieces as etudes or perform them in recitals. Pieces were selected exclusively from the public domain in order to avoid potential copyright issues. Copyright and public domain laws differ by country, but generally, pieces enter the public domain between 50-100 years following the death of the composer. A major goal of this project is to uplift the names of great composers who may have been either marginalized during their lifetime or were marginalized throughout history. As such, all composers in this project come from an historically underrepresented community. For the purpose of this project, "historically underrepresented" includes women, composers of color, composers of marginalized genders, or composers outside of Western Europe and the United States. Finally, pedagogical value and musical enrichment was considered when selecting pieces. Music was selected from a variety of time periods throughout history, from the Medieval era up to the early 20th century. Various styles and languages are also represented.

Transcribing Neumatic Notation for Euphonium Performance

Doxazomen sou Christe, the Byzantine hymn composed by Kassia, required significant study into Byzantine musical tradition in order to transcribe and interpret. As noted in the

description of the genre, medieval Byzantine music uses Greek modes which do not precisely translate to western classical scales. Additionally, the neumatic notation does not indicate precise rhythms, though they do indicate note lengths in general and provide ample ornamentation. Most euphonium players are not trained in interpreting this type of music, so it was necessary to provide at least an outline of rhythm for players to follow. The first challenge, that of pitch, was resolved with the help of Diane Touliatos' transcription of *Thirteen Hymns of Kassia* into modern Western notation. The original key, Authentic Mode IV, is most similar to the D Dorian mode which works well with the euphonium. The author transposed the entire melody down one octave to place the notes in the most suitable range for euphonium, but otherwise left the pitches intact, including the C three-quarter-sharp, which provides an interesting opportunity for problem solving for the student but is certainly achievable.

The matter of rhythm and ornamentation turned out to be far more complicated. As a medieval form of music, Byzantine hymn performance practice is primarily an oral tradition passed through generations in the Greek Orthodox Church mainly by rote. As such, interpretation of the rhythmic and ornamental notation is not completely standardized and many different interpretations apply. The author decided to model the rhythm primarily on the recordings which seemed to have the strictest rhythmic interpretation, primarily the 2009 recording by VocaMe ensemble, a vocal quintet from Germany which initially formed to create the first recordings of Kassia's music. The rhythm in this recording had a lilting compound meter feeling, mainly in 6/8 but frequently pulling into longer phrases with slightly different rhythmic pulses and a rubato approach to tempo throughout. The author modeled musical dynamic and ornamental interpretation from a mix of recordings including VocaMe, but mainly

the 2023 recording by The Song Company in Sydney, Australia, where the main melody was performed solo with only drones to accompany it. This instrumentation is what the author had in mind when transcribing for solo euphonium. This auditory-based interpretation of neumatic music was also used in the Western medieval pieces, Hildegard's *Quia ergo femina* and Comtessa de Dia's *A chantar m'er*. Both of the manuscripts for these works provide only pitch, phrase marks, and melisma. In addition to source recordings, Hildegard's music has been thoroughly analyzed by the International Society of Hildegard von Bingen studies. The insights from articles on this website provided helpful context for adding rhythm and expression. For example, the word "virgo", the most direct reference to Mary, is emphasized in the musical line with a shocking intervallic leap from E to B to E, the highest point of the piece. According to Beverly Lomer, the shifting roles of E and B as the first or last pitch in a phrase is meant to represent the idea of the sacred feminine, therefore the author decided to emphasize this moment as the climax of the piece using dynamics and tempo.⁵

Considerations when Transcribing Art Songs for Euphonium

The majority of pieces selected for this book are vocal art songs. Short vocal pieces generally tend to translate well to euphonium for several reasons. The timbre of the euphonium is often considered to be the most similar to the human voice of all brass instruments. The range of the euphonium overlaps bass, baritone, and tenor vocal ranges and songs written for "Low Voice" often transfer directly to a comfortable euphonium range. Since the voice requires air, breath placement is often taken into consideration by composers and breath marks are frequent sights in vocal music. These breath marks both assist the musician with finding appropriate

⁵ Nathaniel M. Campbell, "Quia Ergo Femina," International Society of Hildegard von Bingen Studies, September 9, 2014, <https://www.hildegard-society.org/2014/09/quia-ergo-femina-antiphon.html>.

places to breathe and with determining where phrases begin and end. Since the text was removed from the music when transcribed for euphonium, breath marks were added to show where musical sentences end.

For legibility reasons, several standard characteristics of vocal music were altered. Vocal music is beamed syllabically, with most notes shorter than a quarter note unbeamed, unless they are meant to be connected melismatically. Brass musicians are accustomed to seeing notes beamed together based on how the beats are felt in each bar. This beaming provides visual shorthand to help instrumentalists play their rhythms with more precision or to read them quickly. For this reason, rhythmic beaming was added to the transcriptions instead of maintaining the syllabic beaming. Brass musicians are also trained to read music with dynamic markings below the staff. Most vocal music has dynamic markings located above the staff, with the space below the staff occupied by text. The text was removed from the sheet music and dynamics were moved below the staff to better suit brass musician reading. The text is still provided on the page immediately preceding each transcription to ensure the musicians are still able to refer to it.

The removal of the text from the sheet music presents a few interpretive challenges. The diction of text implies the articulation for each note and articulation markings are relatively rare in vocal music. The author used a combination of the original text, a guide to the International Phonetic Alphabet, and source recordings to add articulation and slurs to the sheet music. Vocal music is also often minimalist when it comes to dynamic markings, encouraging the vocalist to rely on the text to determine dynamic contours. The author added more dynamic markings based

on the piano accompaniment, the text, and dynamic choices made by source recordings to guide brass musicians throughout these pieces.

Organization of the Book

The following chapter will present the transcriptions. The pieces are organized by time period, starting with the medieval works and ending with the most recent works. Each piece is accompanied by a biographical sketch of the composer, a short description of the style or genre of the piece, and specific context for the piece itself. The description and context sections will also include any relevant tips for performing the piece on euphonium. Any pieces with lyrics include the lyrics and translation to English. Piano scores for pieces with accompaniment will be included at the end of the book to improve ease of navigation for students working through the book in their studies.

CHAPTER II: TRANSCRIPTIONS

Kassia, also known as Kassiani, (c. 810 - c. 865) is best known as a Byzantine hymnographer, or composer of hymns. She was born into nobility in Constantinople, and received a thorough education in music, writing, and theology. Kassia's life story was recorded by Byzantine chroniclers, whose accuracy is debated and may be as much myth as fact. According to these accounts, she was a candidate for marriage to Emperor Theophilus but was not selected after she offended him during a conversation about the nature of women. According to the chronicles, Theophilus said to her, "From woman came the basest of things," a reference to Eve. Kassia replied, "From woman came the best of things," referring to the Virgin Mary and the birth of Christ.⁶ Instead of becoming royalty, Kassia entered the monastic lifestyle. Kassia later founded a convent in Constantinople and became its abbess. Kassia is believed to have composed at least 50 musical works, at least 23 of which survive to this day and are regularly performed in the Greek Orthodox Church. In addition to her music, Kassia authored both sacred and secular poetry.⁷

Byzantine Hymn is a genre of liturgical music from the Byzantine Empire (c. 330 - c. 1453) composed and performed as part of the Greek Orthodox church, believed to be derived from Hebrew liturgic musical practice. Medieval Byzantine hymns were composed with a type of neumatic notation which indicated both length and the interval relationship of each note, in addition to styles of ornamentation and melisma. This piece is a specific genre of hymn called **sticheron**. The text of a sticheron is written in hexameter, or based on six rhythmic pulses per

⁶ Diane Touliatos-Miles, "Kassia" in *New Historical Anthology of Music by Women*, James R. Briscoe, ed. (Bloomington, IN: Indiana University Press, 2004), 6.

⁷ Rachel Nicole Brashier, dissertation, *Voice of Women in Byzantine Music within the Greek Orthodox Churches in America* (OpenSIUC Theses, 2012), 14-16.

line.⁸ From a tempo standpoint, a sticheron can be performed either very slowly and expressively or quickly and rhythmic.

Doxazomen sou Christe (“We Praise You, Christ”) is the first of five hymns composed by Kassia to commemorate Saint Christina of Tyre, a female Christian martyr from the third century. According to legend, Christina converted thousands to Christianity and was eventually executed by her own father. “Doxazomen sou Christe” speaks of the early female followers of Christianity, specifically the women who anointed Christ after his death.⁹ In traditional performance practice, this piece would be performed antiphonally by two choirs: one would sing the melody, and another would sing a drone accompaniment, usually on the tonic pitch of the mode.

Pedagogical and Interpretative Suggestions. Due to several characteristics of Byzantine music, transcription into Western notation is complicated and generally cannot be completely accurate. Medieval Byzantine hymns are based on Greek modes, which do not adhere to Western tuning systems and require the use of microtones in order to work in those systems. This transcription includes a C three-quarter sharp (denoted with **##**). Due to the relatively short duration of the note in context, it is recommended that the performer experiment with alternate fingerings and lip bending. The C three-quarter sharp is exactly 50 cents between C# and D, so performers can use either “sharp” fingerings for C# or “flat” fingerings for D, or lip bend up or down. This transcription also utilizes upper mordent (**∩**) and turn (**∞**) ornaments to denote optional melismas on certain pitches. In this circumstance, these ornaments should be

⁸ Jeff Mierzejewski, Stichera, accessed January 15, 2025, <https://mci.archpitt.org/liturgy/Stichera.html>.

⁹ Diane Touliatos, ed., *Kassia: Thirteen Hymns* (Bryn Mawr, PA: Hildegard Publishing Company, 2000), ii.

interpreted using the same pitches implied by these symbols in western music tradition, but should be performed with a more free, improvisatory style to invoke the eastern melismatic style.

Stichera can be performed either slowly and expressively, or quicker with a more steady rhythmic pulse. This piece is well-suited to either approach, and a challenging pedagogical exercise would be learning and performing this piece both ways. For the slower approach, the player can take a more free and rubato approach to rhythm and base their phrasing more on melodic contour and phrase markings than the written 6/8 and 9/8 meters. For this approach, the player should pay close attention to the different phrase markings: a simple “comma” in this context denotes space between phrases for a full, out-of-time breath. The “short fermata” lengthens and emphasizes the last note of a phrase within a longer musical sentence and denotes a slightly more dramatic phrase point. The “long fermata” denotes the most dramatic lengthening of a note and end of a phrase. Performers may choose to slow down when approaching either style of fermata to build more tension leading to the end of the phrase. For the quicker, more rhythmic approach, the player should follow the large beat groupings of 3 in the 6/8 and 9/8 meters to invoke a more celebratory, dancelike feeling. In addition to placing weight on each beat, the player should more closely follow the accent and tenuto markings to properly place further weight and accent on certain notes.

Δοξάζομέν σου, Χριστέ. τήν πολλήν Εὐσπλαγχνίαν

Δοξάζομέν σου, Χριστέ, τήν πολλήν εὐσπλαγχνίαν
καὶ τήν ἀγαθότητα τήν εἰς ἡμᾶς γενομένην,
ὅτι καὶ γυναῖκες κατήργησαν τήν πλάνην τῆς εἰδωλομανίας
δυνάμει τοῦ σταυροῦ σου, φιλάνθρωπε·
τύραννον οὐκ ἐπτοήθησαν, τὸν δόλιον κατεπάτησαν,
ἴσχυσαν δὲ ὀπίσω σου ἐλθεῖν
εἰς ὁσμὴν μύρου σου ἔδραμον
πρεσρεύουσαι ὑπὲρ τῶν ψυχῶν ἡμῶν.

10

We praise your great mercy, Oh Christ,
and your goodness to us,
because even women have abandoned the error of idol-mania by the power of your cross,
friend of mankind: they were not frightened by the oppressor,
but trampled the deceiver,
they were strong to follow behind you and they quickly moved to the scent of your myrrh
interceding on behalf of our souls.

Translation by Antonia Tripolitis¹¹

¹⁰ Greek text via Diane Touliatos, ed., *Kassia: Thirteen Hymns* (Bryn Mawr, PA: Hildegard Publishing Company, 2000), ii.

¹¹ Kassia and Antonia Tripolitis, *Kassia: The Legend, the Woman, and Her Work* (New York, NY: Garland, 1992).

Hildegard von Bingen (c. 1098 - September 17, 1179) was a Benedictine mystic and spiritual teacher. Her writings contributed significantly to the fields of theology, philosophy, holistic medicine, and science, and she was also a prolific composer of liturgical music. Born in Germany at the end of the 11th century, she was sent to a monastery by her parents at age 8. According to her writings, Hildegard was formally uneducated and what knowledge she did receive came from her mentor, another uneducated woman. She claimed that her music came directly from God, and she diminished her own role in the composition process in what may have been a bid to have her work taken seriously in a society which heavily discriminated against women.¹² Her most famous collection of music is the *Symphonia armoniae celestium revelationum* (“Symphony of the Harmony of Celestial Revelations”), which includes antiphons, hymns, and sequences for religious worship. Hildegard also composed the morality play *Ordo Virtutum* (“Play of the Virtues”), considered one of the first examples of musical drama in history.

Quia ergo femina is an antiphon, or short chanted liturgical refrain, in praise of the Virgin Mary. The text, authored by Hildegard herself, explores the idea of the sacred feminine by contrasting two female Biblical figures: Eve as the bringer of death in the Garden of Eden, and Mary as the giver of life by giving birth to Christ.¹³

Pedagogical and Interpretative Suggestions. Western medieval music was composed using an early notational style called neumatic notation. These neumes indicate specific pitches, but do not indicate rhythm or tempo, which would have been taught by rote or through institutional knowledge. For this reason, the standard practice is to perform medieval chant

¹² Fiona Maddocks, *Hildegard of Bingen: The Woman of Her Age* (New York, NY: Doubleday, 2015).

¹³ Nathaniel M. Campbell, “Quia Ergo Femina,” International Society of Hildegard von Bingen Studies, September 9, 2014, <https://www.hildegard-society.org/2014/09/quia-ergo-femina-antiphon.html>.

music freely, allowing the melodic contour or text to inform the musician on how to shape phrases. The rhythm and dynamics in these arrangements are meant to be taken as guidelines only, and can be completely disregarded. In this transcription, triplets and 16th notes represent melismas and these notes should be played freely. Additional improvisation is also encouraged. Phrases are separated with fermatas and half rests. The phrases are often quite lengthy in this piece, especially if performed slowly, and the player should be careful not to let the musical line stagnate by keeping air flowing through the end of the phrase. This piece may be played unaccompanied, or with a drone or drones on the tonic or dominant of the relevant mode.

Quia ergo femina mortem instruxit, clara virgo illam interemit, et ideo est summa benedictio in feminea forma pre omni creatura, quia Deus factus est homo in dulcissima et beata virgine.	Therefore, because a woman contrived death, a resplendent virgin abolished it, and for that reason the blessing highest above all creation takes a womanly form because God was made human in a most-sweet and blessed virgin.
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Translation by Hugh McElroy¹⁴

¹⁴ Hugh McElroy, from Allison Mondel, “Quia Ergo Femina,” Eya Medieval Music, December 4, 2024, <https://eyamedievalmusic.org/quia-ergo-femina/>.

Comtessa de Dia, or Countess of Die (c. 12th-13th century), was a noblewoman and trobairitz (feminine form of *trouvere*, or troubadour, a traveling poet and musician) from Provence in southern France. She is one of the few documented female poets of the medieval period with surviving texts. Her true name is unknown, but she has often been called Beatritz or Beatriz in various writings. What is known about the mysterious Comtessa de Dia comes from her *vida*, a short biography accompanying her poetry in collections of troubadour music. In full, her *vida* reads: “The countess of Dia was the wife of Guillaume de Poitiers, a lady beautiful and good. And she fell in love with Raimbault d'Orange, and wrote many good *chansons* in his honor.”¹⁵ Unfortunately, the genre of *vida* is known to be unreliable, often based on literal readings of the poetry.

Comtessa de Dia’s surviving poems explore themes of unrequited love, longing, and the complexities of romantic relationships, often with an assertive tone of voice. Her most famous work, *A chantar m'er de so qu'eu no volria* ("I Must Sing of That Which I Would Rather Not"), is the only song by a trobairitz to survive with its original melody intact, making it the earliest known example of secular music by a female composer. Comtessa de Dia’s texts offer a rare glimpse into the lives and voices of medieval women, particularly those involved in the courtly love tradition described in Occitan poetry.

A chantar m'er de so qu'eu no volria is a *canso*, or a troubadour love song in the medieval tradition of courtly love. The text, in the Old Occitan language, speaks from the perspective of a betrayed lover, deeply confused that her beloved would have the audacity to break her heart. This song is particularly interesting because of the confidence reflected in the speaker’s voice: she notes how beautiful, intelligent, faithful, and noble she is, and demands to

¹⁵ Magda Bogin, *The Women Troubadours* (New York, NY: W.W. Norton & Company, 1980).

know why she would be treated in such a way. Only the melody for the first stanza has been found, so modern performances of the full song tend to use the same melody for all six stanzas with varying melisma and expressive tools to emphasize the different meanings of the words.

Pedagogical and Interpretative Suggestions. Like the other medieval chants in this collection, the melody of this piece was composed in neumatic notation so the rhythms are an approximation and should be interpreted freely. In this arrangement, both 16th notes and mordents indicate melismas and should be played freely and ornamentally, in a more vocal style. A great musical challenge for any performer would be performing multiple stanzas of the piece while making them as compelling as possible, conveying the meaning of the text. The player should refer to the translated text to find the basic mood for each repetition of the melody (stanza), then use various expressive tools like tempo variation, dynamics, phrasing, articulation, and ornamentation to provide expression and interest. This piece can either be performed unaccompanied or with drones.

A chantar m'er de so q'ieu no volria A chantar m'er de so q'ieu no volria, tant me rancur de lui cui sui amia, car eu l'am mais que nuilla ren que sia; vas lui no.m val merces ni cortesia ni ma beltatz ni mos pretz ni mos sens, c'atressi.m sui enganada e trahia com degr'esser s'ieu fos desavinens. D'aisso.m conort car anc non fis faillenssa, amics, vas vos per nuilla captenenssa, anz vos am mais non fetz Seguis Valenssa, e platz mi mout que eu d'amar vos venssa, lo mieus amics, car etz lo plus valens; mi faitz orgoill en digz et en parvenssa e si etz francs vas totas autras gens. Meraveill me cum vostre cors s'orgoilla, amics, vas me per q'ai razon qe.m doilla; non es ies dreitz c'autr'amors vos mi toilla per nuilla ren qe.us diga ni.us acoilla, e member vos cals fo.l comenssamens de nostr'amor, ia Dompnedieus non vuoilla q'en ma colpa sia.l departimens. Proessa grans q'el vostre cors s'aizina e lo rics pretz q'avetz m'en ataina, e'una non sai loindana ni vezina si vol amar vas vos no si aclina; mas vos, amics, ez ben tant conoissens que ben devetz conoisser la plus fina, e membre vos de nostres covinens. Valer mi deu mos pretz e mos paratges e ma beutatz e plus mos fins coratges, per q'ieu vos man lai on es vostre estatges esta chansson que me sia messatges, e voill saber, lo mieus bels amics gens, per que m'etz vos tant fers ni tant salvatges, no sai si s'es orgoills ni mals talens. Mas aitan plus vuoill li digas, messatges, q'en trop orgoill ant gran dan maintas gens.	I must sing of what I'd rather not I must sing of what I'd rather not, I'm so angry about him whose beloved I am, for I love him more than anything; mercy and courtliness don't help me with him, nor does my beauty, or my rank, or my mind; for I am every bit as betrayed and wronged as I'd deserve to be if I were ugly. It comforts me that I have done no wrong to you, my friend, through any action, indeed, I love you more than Seguis loved Valenssa, and it pleases me to outdo you in loving, friend, for you are the most valiant; you offer prideful words and looks to me, but are gracious to every other person. It amazes me how prideful your heart is towards me, friend, for which I'm right to grieve; it isn't fair that another love takes you away because of any word or welcome I might give you. And remember how it was at the beginning of our love; may the Lord God not allow our parting to be any fault of mine. The great valor that dwells in your person and the high rank you have, these trouble me, for I don't know a woman, far or near, who, if she wished to love, would not turn to you; but you, friend, are so knowing that you surely ought to know the truest one, and remember what our agreement was. My rank and lineage should be of help to me, and my beauty and, still more, my true heart, this song, let it be my messenger, therefore, I send it to you, out on your estate, and I would like to know, my fine, fair friend, why you are so fierce and cruel to me, I can't tell if it's from pride or malice. I especially want you, messenger, to tell him that too much pride brings harm to many persons.¹⁶
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¹⁶ Translation from Matilda Tomaryn Bruckner, Laurie Shepard, and Sarah White, *Songs of the Women Troubadours* (London, England: Taylor & Francis, 2005).

Francesca Caccini (September 18, 1587–1641) was born into a family of musicians in Florence, Italy. She was trained in music at an early age by her father, Giulio Caccini, a noted composer and member of the Florentine Camerata. Francesca quickly took to music and became skilled at composition, vocals, and lute playing. Her career flourished at the Florentine court, where she worked as a musician and teacher under the patronage of the prominent and noble Medici family, eventually earning her place as one of the highest-paid court musicians. As a teenager, her family visited France where she performed for Henry IV. The king offered her a large salary to keep her at his court, but she was required to return to Florence by the Medici court.¹⁷

Francesca Caccini's largest and most notable composition, *La liberazione di Ruggiero dall'isola d'Alcina* ("The liberation of Ruggiero from the Island of Alcina") (1625), is considered to be the first opera composed by a woman. It was also Caccini's only full-scale opera. The work was commissioned by the Archduchess Maria Magdalena, the widow of Cosima II de Medici and regent of Florence, a role she shared with her mother-in-law, Christine of Lorraine. These two noblewomen helped to establish a court environment supportive of female artists through their patronage, and significantly contributed to Caccini's success.¹⁸ *La liberazione* celebrates strong female leadership through the character Melissa, a sorceress who liberates the male captives of the evil sorceress Alcina with an appeal to the captives' morality. Caccini is believed to have been a prolific composer at court, frequently composing music for new stage plays. Unfortunately, only *La liberazione* and *Primo libro* are extant, with most of her music lost to time.

¹⁷ Suzanne G. Cusick, *Francesca Caccini at the Medici Court: Music and the Circulation of Power* (Chicago, IL: The University of Chicago Press, 2015).

¹⁸ Rebecca Cypress, "Francesca Caccini," in *Encyclopedia Britannica*, n.d., accessed December 11, 2024.

Per la più vaga e bella terrana stella (“For the most charming and lovely earthly star”) is an aria from *La liberazione di Ruggiero dall’isola d’Alcina*. Sometimes called the “Shepherd’s Aria”, *Per la più vaga* is sung by a shepherd character accompanied by a trio of flutes, with the flutes playing a ritornello at the beginning of the piece and between the stanzas. The text, written by librettist Ferdinando Saracinelli, speaks of the pain and beauty of love and compassion.

Pedagogical and Interpretative Suggestions. This piece is the first song in this collection written in Italian. The Italian language is noted to be ideal for singing due to its pure vowels, smooth consonants, and rhythm between long (tenuto) and short (staccato) syllables. The player should take the qualities of the language into consideration while performing this aria, approaching the consonants (articulation) smoothly and lightly while letting the vowels (tones) sing purely. This brief aria covers a full story arc for the shepherd character of the opera, so the text should be taken into consideration when making expressive decisions. In the first stanza, the shepherd speaks of being tormented and teased by love. In the second, the shepherd repents his temptation and finds peace in compassion.

The original aria features vocal trills in measures 21 and 63 on the half notes. These were removed from the transcription to prioritize tone and phrasing, but they can optionally be added back in by more advanced performers with either a valve trill or lip trill. If the trills are added back in, the performer must be careful to ensure the tone stays clear and open and the air blows through to the end of the phrase in the following bar. The tendency for brass players is to back off on air when approaching technique, so keeping the focus on the song and supporting with steady air will allow the phrase to continue to build properly.

<i>Per la più vaga e bella terrana stella</i> Ferdinando Saracinelli Per la più vaga e bella Terrena stella, Che oggi oscuri di Febo i raggi d'oro Mia core ardeva; Amor rideva, Vago di rimirare il mio martoro. Ma d'avermi schernito, Tosto pentito, Con la pietà di lei mi sana il petto. Ond' io fo fede, A chi nol crede, Che Amore è solo il dio d'ogni diletto.	<i>For the most charming and lovely earthly star</i> Ferdinando Saracinelli For the most charming and lovely Earthly star, That today hides Phoebus' golden rays, My heart once burned; Love laughed, Longing to tell of my anguish. But having been scoffed at, Deeply repentant, Your devotion healed my heart. Therefore I keep the faith With whoever does not believe That Love is the only god of all delights.¹⁹
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¹⁹ Translation via Carol Kimball, *Women Composers: A Heritage of Song* (Milwaukee, WI: Hal Leonard, 2004).

Barbara Strozzi (August 6, 1619 - November 11, 1677) née Barbara Valle, was born in Venice, Italy during a time of great artistic, musical, and intellectual innovation. She was adopted by (and is widely believed to be the biological daughter of) popular poet Giulio Strozzi, a member of the prominent Florentine Strozzi family and an active participant of Italian high society.²⁰ Giulio established an intellectual elite society group called *Accademia degli Unisoni* which met in the Strozzi household, and Barbara often sang in the salon for their meetings, a space where women were rarely permitted. Her exposure to these high society individuals provided rare opportunities for women in her time and she became celebrated for her musical talents. Barbara studied composition with leading opera composer Francesco Cavalli, and her compositions often reflected the emotional depth and drama of the Venetian Baroque style. In her lifetime, she published eight volumes of music, most of which were secular vocal arias and cantatas meant to be performed in intimate salon settings. Unusually for her time, Barbara had few courtly patrons and managed to have a musical career primarily through private support.

Che si può fare? (“What can you do?”) is a cantata for soprano vocalist and basso continuo from Strozzi’s final collection of works, her Opus 8, published in 1664. The text is attributed to Gaudenzio Brunacci and speaks of deep, hopeless heartache. The depth of desolation felt by the narrator is reflected in the text through references to Greek mythological figures like Cupid (god of desire) and Eumenides (deities of vengeance, also called Furies). Strozzi’s music masterfully demonstrates the underlying feeling of hopelessness with a constant descent in the basso continuo part.

Italian Cantata is a primarily secular musical genre from the Baroque period for voice(s) and instrumental continuo accompaniment. These pieces were meant to be performed

²⁰ Carol Kimball, *Women Composers: A Heritage of Song* (Milwaukee, WI: Hal Leonard, 2004) 157.

privately in salons or court and are characterized by alternating between aria and recitative sections. They often tell mythological stories, express deep emotions, or describe pastoral scenes.

Pedagogical and Interpretative Suggestions. This is another piece in the Italian language, so players should emphasize light, crisp legato articulation and pure tone. The text describes hopelessness and desolation, and the phrases move slowly and stretch quite long to emphasize the depth of despair. The arrangement provides ample suggestions for tasteful places to breathe during phrases, and the player should be mindful to keep the line of the phrase building through the breath. This is achieved by keeping the melody singing loud in the head throughout the full phrase, and working on quick-breathing technique away from the instrument. A performer with strong quick-breathing skills can effortlessly and intuitively place breaths throughout a phrase without disturbing the line.

Two sections of this piece are marked “freely”. Both of these moments are extended melismas on a single syllable and are meant to be performed extremely expressively. The first melisma, starting in bar 35, happens on the last syllable of the word “*penare*”, which translates to “suffering”, and the upward movement of the melody sounds like wailing. The C#’s are especially painful and should be emphasized. The second melisma, starting in bar 75, serves as word painting for the word “*piovano*”, which translates roughly to “raining down”. The descending lines of quarter notes can be played out of time, with a “free-fall” sensibility through each descent, but the player still should be mindful to return to timeliness at the peak of the phrase in bar 79, especially if played with accompaniment.

Che si può fare?*Gaudenzio Brunacci (1631-1669)*

Che si può fare?
Le stelle rubelle
Non hanno pietà.
Che s'el cielo non dà
Un influxo di pace al mio penare,
Che si può fare?

Che si può dire?
Da gl'astri disastri
Mi piovano ogn'hor;
Che le perfido amor
Un respiro diniega al mio martire,
Che si può dire?

Così va rio destin forte tiranna,
Gl'innocenti condanna:
Così l'oro più fido
Di costanza e di fè, lasso conviene,
lo raffini d'ogn'hor fuoco di pene.

Sì, sì, penar deggio,
Sì, che darei sospiri,
Deggio trarne i respiri.
In aspri guai per eternarmi
Il ciel niega mia sorte
Al periodo vital
Punto di morte.

Voi spirti dannati
Ne sete beati
S'ogni eumenide ria
Sol' è intenta a crucciar l'anima mia.

Se sono sparite
Le furie di Dite,
Voi ne gl'elisi eterni
I dì trahete io coverò gl'inferni.

Così avvien a chi tocca
Calcar l'orme d'un cieco,
Al fin trabocca.

What can you do?*Gaudenzio Brunacci (1631-1669)*

What can you do?
The stars, intractable,
have no pity.
Since the gods don't give
a measure of peace in my suffering,
what can I do?

What can you say?
From the heavens disasters
keep raining down on me;
Since that treacherous Cupid
denies respite to my torture,
what can I say?

That's how it is with cruel destiny
the powerful tyrant, it condemns the innocent:
thus the purest gold
of constancy and faithfulness, alas,
is continually refined in the fire of pain.

Yes, yes, I have to suffer,
yes, I must sigh,
I must breathe with difficulty.
In order to eternalize my trials
heaven withholds from me
the final period of death
to my lifespan

You spirits of the damned,
you're blessed,
since all the cruel Eumenides
are intent only on torturing my soul.

Since the furies of Dis
have disappeared,
you spend your days in the Elysian fields
while I molder in hell.

Thus it happens that he who follows
the shadow of a blind god
stumbles in the end.²¹

²¹ Translation by Richard Kolb via Gregory Storkan, "Che Si Può Fare, Barbara Strozzi: Translations & References," Barbara Strozzi, June 30, 2020, <https://barbarastrozzi.com/piece/che-si-puo-fare/>.

Élisabeth-Claude Jacquet de La Guerre (1665–1729) was a French Baroque composer and harpsichordist. Born in Paris into a family of musicians and instrument makers, she was recognized as a child prodigy and performed at the French court by the age of five. Her skills attracted the attention of King Louis XIV, who became her patron, providing her the rare opportunity to genuinely flourish as a woman composer in a male-dominated field.²² Jacquet de La Guerre enjoyed great praise and popularity during her lifetime, and was considered a top composer.

Jacquet de La Guerre composed in a variety of forms, producing works for solo harpsichord, instrumental sonatas, chamber music, and an opera. She was the first woman in France to compose an opera, *Céphale et Procris* (1694), though it was not received well by French audiences who did not appreciate contemporary opera and preferred tradition.²³ She was highly praised for her violin sonatas, which were composed later in her career, due to the unique blending of French and Italian musical styles.

In addition to her secular compositions, Jacquet de La Guerre also wrote a substantial body of sacred vocal music. Her *Cantates françaises* (French Cantatas) are among her most studied vocal works.²⁴ Although her fame faded quickly after her death, her contributions to the Baroque repertoire have enjoyed a more recent revival, and she is now remembered as one of the first prominent women composers in Western music history.

Sonata no. 2 in D for the Violin and the Harpsichord was composed during a time of immense bereavement in Jacquet de La Guerre's lifetime. Over the span of just a few years, she

²² Catherine Cessac, "Jacquet de La Guerre, Elisabeth," in *Grove Music Online* (Oxford, England: Oxford University Press, n.d.), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14084>.

²³ Beer, Anna. *Sounds and sweet airs. The forgotten women of classical music*. London, England: Oneworld Publications, 2020.

²⁴ Ibid.

had lost both parents, her ten-year-old son, a brother, and finally her husband, Marin, in 1704.²⁵ It seems that she processed her grief by staying highly active in music, not only by composing but also performing recitals. In 1704, Jacquet de La Guerre published two large collections of instrumental music, including her *Sonates pour le violon et pour le clavecin* collection of six violin sonatas with harpsichord. The works were dedicated to the king.

Pedagogical and Interpretative Suggestions. Instrumental soloists of the Baroque era were encouraged and expected to embellish their performances by adding ornaments such as trills, mordents, and appoggiaturas in addition to dynamics. The style indicators in this transcription are suggestions, the performer is encouraged to experiment with ornamentation as they study this piece. Ornamentations like trills and appoggiaturas are often placed over leading tones before resolving in order to build more musical tension. Listen to recordings of Baroque sonatas to develop a more instinctive understanding of where these ornamentations might be placed.

This is originally a violin piece. One of the major issues with playing violin music on a brass instrument, particularly low brass, is the placement of breaths. This arrangement includes a few suggestions for placing quick breaths, but aside from those, the performer will need to find their own places to breathe through trial and error. This piece provides ample opportunity for players to develop or practice their quick breathing skills. In the Presto section, players with less developed quick breathing abilities can experiment with placing breaths in places that disrupt the phrase as little as possible. These players can also experiment with removing notes (such as an eighth note between bars 23-26) to place a quick breath. It is also recommended that players write their breathing plan into the music so that they can focus on the song instead of the feeling

²⁵ Beer.

of running out of air. Quick breaths may be shallow and short, but they should be as relaxed as possible. A strong quick breath will allow the previous note to resonate, not add excessive sound (from tension/resistance), and be nearly imperceptible by the audience. The Adagio section is quite slow and sustained, and includes only a single written rest in the entire movement. The breath placement in this movement should be dictated partially by opportunity (the ends of longer notes) and also informed by phrasing. Try not to interrupt moments of great tension if it's avoidable. This movement especially would benefit from ample air practice, either through wind patterns or wind through the horn.

Joseph Bologne, Chevalier de Saint-Georges (December 25, 1745– June 9, 1799), was a French virtuoso violinist, classical composer, conductor, and fencer. Saint-Georges was one of the most celebrated musicians of his time, and is the first classical composer with an African background to rise to prominence in Europe.

Saint-Georges was born in the French colony of Guadeloupe in the Caribbean to a wealthy plantation owner and an enslaved Creole woman. He was sent to Paris as a child to study music, and became a prodigious violin soloist as a young adult. After premiering several concertos written for and dedicated to him, Saint-Georges began to compose his own works to showcase his abilities. He premiered his first set of violin concertos with the *Concert des Amateurs*, and his performance was well-received by the audience, who found him to be as much a showman as a musician.²⁶ Saint-Georges would later become a celebrated conductor of the same ensemble. As a composer, Saint-Georges was prolific. In addition to 14 violin concertos, he composed symphonies, operas, chamber music, and vocal works.

Aside from his musical achievements, the Chevalier de Saint-Georges was an expert swordsman, appointed the personal instructor of the French royal family. He pursued a short-lived military career in the final decade of his life, joining the National Guard at the start of the French Revolution in 1790. He was eventually arrested and imprisoned during the Reign of Terror due to his previous associations with the royal family. He was released after 11 months and rejected from rejoining the military. In the final years of his life, he lived in illness and poverty, but continued to play his violin.²⁷

²⁶ Gabriel Banat, *The Chevalier de Saint-Georges: Virtuoso of the Sword and the Bow* (Hillsdale, NY: Pendragon Press, 2008).

²⁷ Ibid.

Mamma Mia, non mi gridate is one of two surviving vocal songs composed by the Chevalier de Saint-Georges. The text is in the Italian language and contains a few elements of aria, such as appoggiatura and heavy ornamentation, hinting that Saint-Georges may have been developing his operatic composition skills while working on this piece.²⁸

Pedagogical and Interpretative Suggestions. The character of this piece is comedic and childlike, and provides a fun opportunity for playing with conveying different moods. The text shows that during the main verses of the canzonetta (labeled “Andantino” in the arrangement), the youthful singer is pleading to her mother and telling her a story. The story becomes increasingly embellished as she goes on (with musical ornamentation). The character suddenly switches to “Lively” at the end of each verse as she sings a whimsical nonsense melody (“Ta ta la, la la la la... etc.”). The player should experiment with different tempos, dynamics, and styles to convey each mood, and should also play with the transitions between each section. Much like comedic acting, sudden changes in character can be very effective if timed properly.

This piece also may introduce some euphonium players to the appoggiatura. Appoggiatura is an ornamentation common in baroque and classical music which notates a suspension and resolution. Appoggiaturas do not have the strikethrough seen in grace notes most often seen by euphonium players (acciaccaturas), and take time and emphasis away from the principal note. An appoggiatura should be played on the beat, with emphasis, and should occupy half the length of the principal note.

²⁸ Amanda Lenora Green-Turner, “William Grant Still’s Highway 1, U. S. A.: A Character Analysis of Mary; Ophelia Lieder; and Songs of the African Diaspora” (Dissertation, 2020), <https://uoregon.idm.oclc.org/login?url=https://www.proquest.com/dissertations-theses/william-grant-stills-em-highway-1-u-s-character/docview/2479880744/se-2>. 34

Mamma Mia Mamma mia non mi gridate, vi dirò la verità. Un garzon di fresca etade, Mi chiedea la carità. Ta ta la... Sempre intorno a me veniva A preghar e a sopirar Voi capite, Mamma mia Chi il dovetti consolar. Ta la la...	Mother dear My mother dear, don't yell at me. I tell you the truth. A boy, young of age Asked me for my hand. Ta ta la... He always came around me Begging and sighing You understand, my dear mother, I had to console him. Ta la la... ²⁹
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²⁹ Translation via Amanda Lenora Green-Turner, "William Grant Still's Highway 1, U. S. A.: A Character Analysis of Mary; Ophelia Lieder; and Songs of the African Diaspora" (Dissertation, 2020), <https://uoregon.idm.oclc.org/login?url=https://www.proquest.com/dissertations-theses/william-grant-stills-em-highway-1-u-s-character/docview/2479880744/se-2>.

Francis “Frank” Johnson (June 16, 1792 - April 6, 1844) was an American composer, bandleader, teacher, and virtuosic instrumental soloist. Born in Philadelphia, Pennsylvania, Johnson was a popular and prolific composer which is especially notable as a Black composer in the antebellum period, a time of considerable racial discrimination. He came to prominence in the late 1810’s and early 1820’s as he began composing dance music and established a band to perform his pieces. The Francis Johnson Band initially consisted of other well-established Black musicians and performed exclusively for the Black community of Philadelphia.³⁰ The band quickly became sought-after and hired to perform at wealthy white social events in Philadelphia, eventually being invited to major military events and even performing a tour in England, culminating in a performance for Queen Victoria in 1838. As an instrumental soloist, Johnson was most famous both for his violin and Kent bugle playing. He frequently soloed with his band in addition to conducting. Johnson composed more than 300 pieces, most of which were published. Much of Johnson’s music has been lost, or only exists in the form of reduced piano arrangements, so the true nature of his orchestration is only partially understood through published reviews and written descriptions of shows.

The **cotillion** is a type of social dance that was extremely popular in the United States and Europe in the early 19th century. It was an elaborate partner-based dance for four couples led by a caller who would announce a figure, or dance move, to be changed every 16 counts. Dance figures which could be called included circles, allemande turns, promenades, partner switching, and weaving. The music was quick, light, and folksy, typically in 2/4 time.³¹ Many of Johnson’s

³⁰ “Penn People: Francis Johnson,” University Archives and Records Center, May 11, 2023, <https://archives.upenn.edu/exhibits/penn-people/biography/francis-johnson/>.

³¹ James Wintle, “Link to the Library of Congress: Francis Johnson: An African-American Composer in Early Nineteenth-Century Philadelphia,” *Music Educators Journal* 107, no. 1 (September 2020): 17–19, <https://doi.org/10.1177/0027432120942756>.

cotillion scores included instructions for the figures, which would often be called by the bandleader.

Pedagogical and Interpretative Suggestions. This dance music, by design, is quite repetitive. The challenge for the musician is to add stylistic and dynamic contrast for each repeated section to keep the piece interesting to play and listen to, while being careful not to interrupt the lively flow of the piece. The performer could also experiment with the grace notes, only including them in the second repetition of each section. In the middle section, the melody moves into a lower tessitura. This melody could be played both as written and up an octave to provide contrast.

This is another piece that is originally instrumental, not vocal. It is transcribed from a piano reduction of what was likely originally a band piece. As such, breathing was not a consideration in the original work and the performer is responsible for finding phrase-appropriate places to breathe. Be careful in this piece to keep moments of melodic tension and release uninterrupted. Certain longer notes, like the dotted quarter notes in bars 4 and 8, should remain intact in order to lead into the following note.

Fanny Hensel (November 14, 1805 - May 14, 1847), neé Fanny Mendelssohn, was a talented pianist and composer from Germany. Born in Berlin to the wealthy Mendelssohn family, Fanny Hensel received a thorough music education starting from a young age and quickly demonstrated virtuosic musical talent. She and her younger brother Felix began taking composition lessons as teenagers, both becoming favored and celebrated pupils.³² Due to patriarchal expectations of gender roles in wealthy society, Felix's musical career was supported by his family and his popularity as a composer flourished while Fanny's music was relegated to be a mere hobby. The siblings had a close relationship and their letters to each other reveal that Felix looked to Fanny for musical advice and trusted her perspective deeply throughout their lives.³³

In 1829, Fanny married Wilhelm Hensel, an artist and the royal court painter in Berlin. Wilhelm not only supported Fanny's composing, but also encouraged her to publish her music. She would publish a few short song collections and collections of short pieces for piano before her tragic death in 1847 at the age of 41. Despite her relatively small published output, Fanny Hensel was a prolific composer who composed at least 450 pieces, primarily lieder and piano pieces but also cantatas, a piano trio, a string quartet, and an orchestral overture.

Sechs Lieder für eine Stimme mit Begleitung des Pianoforte, Op. 1 (Six Songs for one Voice with Piano Accompaniment), is the first collection of Fanny's music published under her own name (at least six of her songs had previously been published under Felix's name and two had been published in anthologies). Like most of Fanny's works, these short, simple songs were intended to be performed in intimate salon settings.

³² David Conway, *Jewry in Music: Entry to the Profession from the Enlightenment to Richard Wagner* (Cambridge: Cambridge University Press, 2017).

³³ Françoise Tillard and Camille Naish, *Fanny Mendelssohn* (Portland, OR: Amadeus Press, 1996).

Pedagogical and Interpretative Suggestions. The first selection, **Schwanenlied (Op.1, no.1)** is one of Hensel's most beloved art songs. The text, written by Heinrich Heine, reflects themes of solitude, longing, and mortality through imagery of a beautiful swan singing its final farewell on a lake. Fanny Hensel's knack for vivid word-painting is on full display here: the flowing, arpeggiated piano part resembles the rippling lake waters while the lullaby-like melody soars over the top.

This piece is short but has great potential for impressionist expression. Note that each stanza has a different mood: the first sets the scene, and focuses on the sweet and beautiful imagery of the lake. The second stanza becomes increasingly dark as the swan sings its final farewell and passes away. The piece lulls to a halt with a long fermata on the word "flutengrab," which means "watery grave." A musical challenge for the player would be to evoke the images of this storyline through style, dynamics, tempo, and phrasing.

The melody from this piece stands out due to its ample use of leaping intervals, especially octave leaps which serve as a motive. These octave leaps should be approached with a sense of connection and flow, even when both notes are articulated. The musician can practice these leaps by buzzing them on the mouthpiece with a quick, smooth glissando between both pitches, never allowing the airflow to dip during the "slide". When this is achieved, the musician can add in a light articulation to cover the sound of the slide but not stop the energy. When the musician puts this approach back on the instrument, they should be able to achieve a smooth, connected sound between the pitches.

Morgenständchen (Op.1, no.5) is a musical setting of a Joseph Karl Benedikt poem in the "dawn serenade" poetic genre. Like most other dawn serenades, the poem is from the

perspective of two lovers parting at dawn in an idyllic natural setting. Hensel's musical setting emphasizes the brightness and optimism of the morning, with a slightly more reflective and melancholic ending as the characters part at last.

The melody of *Morgenständchen* contains a few virtuosic leaps that enter the upper tessitura on the euphonium. The performer should take a gentle, *cantabile* approach to the and be careful not to rely on tension to reach these notes, which often signal the ends of phrases. Players with a less developed upper range should practice these notes or phrases in their most comfortable octave, then attempt the higher note while using the same relaxed approach from their easier range. A vivid mental image of the pitch will help the musician achieve the pitch with minimal tension. The musician should also play the melody with a light, delicate approach to evoke the sensitivity of the morning light.

Gondellied (Op.1, no.6) is a song setting of German poet Emanuel Geibel's *O komm zu mir (O come to me)*. The text is a sweet and joyful love song rich with imagery of a romantic moonlit gondola ride. The rollicking 6/8 form of the song resembles the Venetian barcarolle, a type of folksong traditionally sung by boatmen.

The 6/8 barcarolle rhythm should feel like a gentle lilt, not rigid. The performer should slightly emphasize the first beat of each bar to maintain the gentle, wavelike feeling of the gondola rolling atop the waves. While the text of this piece is German, the imagery evokes a Venetian gondolier - the performer should produce the rich *bel canto* tone of an Italian vocalist when playing this melody. To keep the fluid phrases intact, articulation should stay light and soft in the cantabile style, with no hard attacks.

Schwanenlied*Heinrich Heine (1797-1856)*

Es fällt ein Stern herunter
Aus seiner funkelnden Höh,
Das ist der Stern der Liebe,
Den ich dort fallen seh.
Es fallen vom Apfelbaume,
Der weissen Blätter so viel,
Es kommen die neckenden Lüfte,
Und treiben damit ihr Spiel.

Es singt der Schwan im Weiher,
Und rudert auf und ab,
Und immer leiser singend,
Taucht er ins Flutengrab.
Es ist so still und dunkel,
Verweht ist Blatt und Blüt',
Der Stern ist knisternd zerstoßen,
Verklungen das Schwanenlied.

Swansong*Heinrich Heine (1797-1856)*

A star falls to earth
From its glittering height,
That is the star of love
I see falling there.
The apple tree sheds
A host of white leaves,
Cajoling breezes come along
And play with them.

A swan sings on the lake,
Gliding to and fro,
And singing ever more softly
Dives into its watery grave.
It is so silent and dark,
Blossom and leaf have dispersed,
The star has guttered and gone out,
The song of the swan has faded away.³⁴

³⁴ Translation © Richard Stokes, author of: *Book of Lieder* (Faber); *The Complete Songs of Hugo Wolf* (Faber), provided via Oxford International Song Festival (www.oxfordsong.org)

Morgenständchen*Joseph Karl Benedikt (1788 - 1857)*

In den Wipfeln frische Lüfte,
Fern melod'scher Quellen Fall
Durch die Einsamkeit der Klüfte,
Waldeslaut und Vogelschall,

Scheuer Träume Spielgenossen,
Steigen all' beim Morgenschein
Auf des Weinlaubs schwanken Sprossen
Dir zum Fenster aus und ein.

Und wir nah'n noch halb in Träumen
Und wir thun in Klängen kund,
Was da draußen in den Bäumen
Singt der weite Frühlingsgrund.

Regt der Tag erst laut die Schwingen:
Sind wir Alle wieder weit --
Aber tief im Herzen klingen
Lange nach noch Lust und Leid.

Morning Serenade*Joseph Karl Benedikt (1788 - 1857)*

In the treetops, fresh breezes;
distant, melodious springs rustling
through the solitude of the ravine;
forest sounds and birdcalls.

The playmates of shy dreams
all ascend by the morning light
on the grapevine's swaying branches
in and out of your window

and we come near, half in a dream,
and we make known in our sounds
what, outside among the trees,
the wide Spring valley sings.

Once the day loudly moves its wings,
we are all once again far away;
but deep in your heart resound
joy and sorrow for a long time afterward.³⁵

³⁵ Translation copyright © by Emily Ezust, from the LiederNet Archive -- <https://www.lieder.net/>

O komm zu mir (Gondellied)*Emanuel Geibel (1815-1884)*

O komm zu mir, wenn durch die Nacht
Wandelt das Sternenheer,
Dann schwebt mit uns in Mondespracht
Die Gondel übers Meer.
Die Luft ist weich wie Liebesscherz,
Sanft spielt der goldne Schein,
Die Zither klingt und zieht dein Herz
Mit in die Lust hinein.
O komm zu mir, wenn durch die Nacht
Wandelt das Sternenheer,
Dann schwebt mit uns in Mondespracht
Die Gondel übers Meer.

Das ist für Liebende die Stund',
Liebchen, wie ich und du;
So friedlich blaut des Himmels Rund,
Es schläft das Meer in Ruh.
Und wie es schläft, da sagt der Blick,
Was keine Zunge spricht,
Die Lippe zieht sich nicht zurück,
Und wehrt dem Kusse nicht.]12
O komm zu mir, wenn durch die Nacht
Wandelt das Sternenheer,
Dann schwebt mit uns in Mondespracht
Die Gondel übers Meer.

O come to me (Gondola Song)*Emanuel Geibel (1815-1884)*

Oh come to me, when the legion of stars
wanders through the night!
Then, in the glory of moonlight,
the gondola will gently float with us over the sea!
The air is as soft as love's teasing,
the golden glow is playing gently.
The zither sounds and draws your heart
along with it into joy.
Oh come to me, when the legion of stars
wanders through the night!
Then, in the glory of moonlight,
the gondola will gently float with us over the sea!

This is the blessed hour of love!
My darling, oh come and see!
The heavenly vault is glowing so peacefully,
the blueness of the sea is sleeping!
And as it sleeps, our glances speak
what our lips never dare to say.
Our eyes do not retreat,
our souls do not shrink back.
Oh come to me, when the legion of stars
wanders through the night!
Then, in the glory of moonlight,
the gondola will gently float with us over the
sea!³⁶

³⁶ Translation from German (Deutsch) to English copyright © 2008 by Sharon Krebs via LiederNet Archives - <https://www.lieder.net/>

Clara Schumann (September 13, 1819 - May 20, 1896), née Clara Wieck, was born into a musical family in Leipzig, Germany. Her mother, Mariane, was a popular soprano vocalist and her father Friedrich was a piano teacher. Friedrich was known to be rather controlling and he was determined to make Clara a child prodigy starting at the age of 5. She had a strict music education regimen through her childhood which included daily hour-long lessons in piano performance, music theory, and composition with her father and hours of practice. She indeed became a famous child prodigy by age 11, performing across Europe and receiving praise and attention from famous artists such as Niccolò Paganini, Felix Mendelssohn, and Johann Wolfgang von Goethe. Her playing also attracted the attention of a young Robert Schumann, another student of Friedrich's. Robert proposed to Clara when she turned 18, though her father vehemently refused to consent to their marriage, believing Robert to be unworthy of his daughter. The young couple sued and eventually were legally permitted to marry when Clara was 21.

Clara's lifestyle as a familywoman was undeniably intense. While she took on the traditional role of mother and caretaker to her eight children, she continued to perform recitals, teach, and compose music, acting as the primary financial earner of her household while still assuming a subsidiary role to her husband's composing. As a performer, Clara acted as a champion of contemporary composers, programming works by Felix Mendelssohn, Frédéric Chopin, and her husband in addition to more standard Baroque and Classical virtuosic repertoire. Clara's compositions reflected her status as a piano virtuoso, with her lieder featuring incredibly involved piano parts often serving in textural roles. Following her husband's death in 1856,

Clara stopped composing altogether and focused on touring internationally and teaching for the four remaining decades of her life.

Sechs Lieder mit Begleitung des Pianoforte, Opus 13 (Six Lieder with Piano Accompaniment) is a collection of lieder published in 1844. At this point, Clara had been married to Robert for three years and seemed to express marital bliss through this collection, with each piece reflecting on themes of deep love and longing. The collection is dedicated to Queen Caroline Amalie of Denmark, whose court Clara had recently visited on a concert tour, demonstrating her international influence.

Pedagogical and Interpretative Suggestions. Sie liebten sich beide (Op. 13, no. 2) encapsulates both the restraint and deep emotions characteristic of the Romantic musical era. The very short poem tells the tragic story of two people who loved each other deeply but were never able to admit it. The piano accompaniment paints the pangs of regret through broken chords and weight on the second beat of each bar. The melody never harmonically or dynamically resolves. This song provides an opportunity for deep expression through tempo variations like rubato and stringendo. Some phrases, like bars 5-10, have rests written throughout where the tension continues to build. The performer should imagine “playing” these rests to ensure they reenter both in time and at the proper dynamic level. The performer should also be careful not to hold air still within their bodies during these rests, instead taking the time to breathe in the style of the phrase. Bars 21-24 should serve as the emotional climax of the piece with the stringendo leading to it, but a nuanced interpretation of this piece should respect the theme of love that fizzled out before it began, and work with the tension of silence and long sustained notes instead of relying on loud dynamics.

Liebeszauber (Op. 13 no. 3) is a vibrant, joyous lied celebrating the transformative power of love. The text, written by Emanuel Geibel, breathlessly describes the intoxicating feeling of love through natural imagery: a nightingale, roses, sunlight, and babbling brooks represent the pure bliss felt by the narrator. The song features extended, unbroken phrases which build with increasing dynamic intensity and higher range. The performer should be sure to blow through each phrase, taking quick breaths where needed but making sure to maintain a relaxed approach while keeping the intensity consistent. This arrangement offers several suggestions for quick breathing locations at natural phrase points, but the player can adjust, add, or remove these as needed. The player should also take note of the mood change towards the end of the song: the breathless joy of the piece dwindles to a more warm, reflective feeling at bar 42, indicated with the German term *langsamer*, meaning “slower”.

Die stille Lotosblume (Op. 13 no. 6) uses Romantic natural imagery to explore themes of purity and incomprehensibility - a lone white lotus sits in the moonlight, while a swan ponders. Clara Schumann musically bookends the song with two solemn piano chords blended together with the sustain pedal, seemingly asking a question with no answer. The song itself is bittersweet and energized, almost a little restless. The melody should be performed in a gentle *cantabile* style, with soft articulation to emulate the smoothness of an expressive vocalist. The player should pay close attention to the presence of accidentals and lean into these notes to emphasize the chromaticism or modulation throughout the melody. Eighth notes in this piece which are not slurred should be played separated, almost short, but still with a soft, light articulation.

Sie liebten sich beide <i>Heinrich Heine (1797-1856)</i> Sie liebten sich beide, doch keiner Wollt' es dem andern gestehn; Sie sahen sich an so feindlich, Und wollten vor Liebe vergehn. Sie trennten sich endlich und sah'n sich Nur noch zuweilen im Traum; Sie waren längst gestorben Und wussten es selber kaum.	They loved one another <i>Heinrich Heine (1797-1856)</i> They loved one another, but neither Wished to tell the other; They gave each other such hostile looks, Yet nearly died of love. In the end they parted and saw Each other but rarely in dreams. They died so long ago And hardly knew it themselves.³⁷
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³⁷ Translations by Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

Liebeszauber Emanuel Geibel Die Liebe saß als Nachtigall Im Rosenbusch und sang; Es flog der wunderschöne Schall Den grünen Wald entlang. Und wie er klang, - da stieg im Kreis Aus tausend Kelchen Duft, Und alle Wipfel rauschten leis', Und leiser ging die Luft; Die Bäche schwiegen, die noch kaum Geplätschert von den Höhn, Die Rehlein standen wie im Traum Und lauschten dem Getöse. Und hell und immer heller floß Der Sonne Glanz herein, Um Blumen, Wald und Schlucht ergoß Sich goldig roter Schein. Ich aber zog den Wald entlang Und hörte auch den Schall. Ach! was seit jener Stund' ich sang, War nur sein Widerhall.	Love's Magic Emanuel Geibel Love, as a nightingale, Perched on a rosebush and sang; The wondrous sound floated Along the green forest. And as it sounded, there arose a scent From a thousand calyxes, And all the treetops rustled softly, And the breeze moved softer still; The brooks fell silent, barely Having babbled from the heights, The fawns stood as if in a dream And listened to the sound. Brighter, and ever brighter The sun shone on the scene, And poured its red glow Over flowers, forest and glen. But I made my way along the path And also heard the sound. Ah! all that I've sung since that hour Was merely its echo.³⁸
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³⁸ Translations by Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

Die stille Lotosblume*Emanuel Geibel*

Die stille Lotosblume
Steigt aus dem blauen See,
Die Blätter flimmern und blitzen,
Der Kelch ist weiß wie Schnee.

Da gießt der Mond vom Himmel
All seinen gold'nen Schein,
Gießt alle seine Strahlen
In ihren Schoß hinein.

Im Wasser um die Blume
Kreiset ein weißer Schwan,
Er singt so süß, so leise
Und schaut die Blume an.

Er singt so süß, so leise
Und will im Singen vergehn.
O Blume, weiße Blume,
Kannst du das Lied verstehn?

The silent lotus flower*Emanuel Geibel*

The silent lotus flower
Rises out of the blue lake,
Its leaves glitter and glow,
Its cup is as white as snow.

The moon then pours from heaven
All its golden light,
Pours all its rays
Into the lotus flower's bosom.

In the water, round the flower,
A white swan circles,
It sings so sweetly, so quietly,
And gazes on the flower.

It sings so sweetly, so quietly,
And wishes to die as it sings.
O flower, white flower,
Can you fathom the song?³⁹

³⁹ Translations by Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

José Silvestre de los Dolores White y Lafitte (January 17, 1836 - March 15, 1918), also known as **Joseph White**, was born in Matanzas, Cuba, to a Cuban mother and a French father. White demonstrated an affinity for music very early in his life, taking violin lessons with his father at age 5. He moved to Paris at age 19 to study at the Paris Conservatoire, where he won the coveted Grand Prix in his first year of study.⁴⁰ He became a successful chamber and solo violinist in Paris, helping to found several chamber groups in addition to soloing. His talent brought him international fame. He soloed with the New York Philharmonic in 1875, then toured through Latin America and briefly worked for the Brazilian Emperor's Court. He also visited his home country of Cuba during this time, but was permanently exiled from the country due to his outspoken support of the Cuban Liberation Army. He returned to Paris in 1889, where he would live and perform for the rest of his life.

José White has a relatively small output of composed works with only 32 known compositions. His music often fused melodies and rhythms of Cuban folk music with classical forms. He mainly composed pieces for violin, including several collections of educational etudes. In addition to his career as a composer and performer, White was a violin and chamber music teacher. He eventually returned to the Paris Conservatoire as a violin professor, where he influenced generations of violinists.

Habanera, originally known in Cuba as *contradanza*, is a Cuban dance and musical form characterized by its slow, steady rhythm and distinctive African-based syncopated beat. Originating in Havana in the early 19th century, the habanera has a 2/4 time signature and a rhythmic pattern that emphasizes the first beat and syncopates the second, giving it a sensual and

⁴⁰ Samuel A. Floyd, Melanie Zeck, and Guthrie P. Ramsey, *The Transformation of Black Music: The Rhythms, the Songs, and the Ships of the African Diaspora* (Oxford: Oxford University Press, 2017).

flowing feel. This style became popular in Spain and France, where it influenced classical composers like Georges Bizet, who famously incorporated it into the opera, *Carmen*. The habanera's rhythm and melodies also laid the groundwork for later Latin American genres such as the tango, danzon, cha-cha-cha, and mambo.

Pedagogical and Interpretive Suggestions. *La Bella Cubana* is originally a violin duet with piano accompaniment in the habanera style. As a violin piece, the melody frequently features lengthy phrases with few or no written opportunities to breathe. In the slower, more lyrical sections, the player should aim to breathe as often as is needed with as little disruption to the musical line as is possible. In the "Vif" section, players with strong quick breathing skills should add frequent quick breaths after eighth notes, ensuring the release of the previous eighth note resonates well enough to cover the sound of the breath. The extended line of sixteenth notes provides an interesting challenge with regard to breathing - if this section is played rapidly and softly enough and the player has ample lung capacity, the player could play this as written without adding breaths. Most players will likely need to add breaths throughout this section, and can strategically remove sixteenth notes from the melody to breathe. The sixteenth note melody frequently features pairs of repeated notes, and the second note of these pairs can be removed to breathe and the line will remain cohesive. The player should use trial and error to find the best notes to remove for breaths.

The player should be advised that this piece features two drastically different moods: Tempo I Lento is very slow, expressive, and sensual, while Vif is quick, bouncy, and lively. To maintain the rhythmic pulse in the Lento section, the player should practice with a syncopated drum beat and internalize the physical pulse so they can "feel" it while playing long sustained

notes. Staccato notes in this section should not be as short as possible, but half the length of the written note and with a resonant release on each note. For the Vif section, staccato notes should be played light and bouncy. Some of the figures in the Vif section move through the lower tessitura of the euphonium, and the player should be careful to keep the tone full and resonant as they move from middle to low. A helpful practice technique is slurring all notes together and playing slowly to ensure each note centers before adding articulation and speed back in.

Caia Aarup Greene (August 27, 1868 - December 3, 1928) came to prominence as a music teacher and composer in New York City in the early 20th century. She was born in Copenhagen, Denmark and studied piano first with her mother, later traveling to study in Paris. She became a traveling concert pianist working and performing throughout northern Europe before moving to New York City, where she remained for the rest of her life.

Aarup Greene became a piano teacher at the Metropolitan Conservatory of Music around 1890, and began composing and publishing music for piano and voice. In addition to her teaching work, she was a sought-after professional piano accompanist, working with soloists at prestigious venues such as the Waldorf Astoria and Carnegie Hall.⁴¹ In 1910, Aarup Greene and her husband, Herbert Wilber Greene, joined an esoteric religious group called the St. Mark Group, with Caia eventually becoming leader of the New York chapter. She is well-remembered for her role in spreading the religious philosophy throughout New York in addition to her music.⁴²

Before the Dawn is a simple song setting of an English romantic poem called “Aubado” written by American author Arlo Bates. The title references the French word “aubade” which translates to “dawn serenade”, a genre of poetry and songs taking place at daybreak, usually about the parting of two lovers.

Pedagogical and Interpretive Suggestions. The mood of this song is bright and joyful, reminiscent of folksong, and the style should stay light throughout the piece regardless of dynamic level. The performer should consider a lighter touch when it comes to vibrato to keep the tone clear and expressive without moving into “operatic” territory. Interpretively, the player

⁴¹ “Caia Aarup Greene: Obituary,” *New York Sun*, January 11, 1928.

⁴² Henry Barnes, *Into the Heart's Land: A Century of Rudolf Steiner's Work in North America* (Hudson, NY: Steiner Books, 2013).

should emphasize the sense of anticipation, reflecting the gradual emergence of the dawn with a touch of whimsy through the musical gestures.

Aubado

Arlo Bates (1850-1910)

In the hush of the morn before the sun
I waken to think of thee
And all the sweet day thus begun
As hallowed sees to be.

In the holly repose the morning star
With trembling awaits the sun,
And thus my heart if near or far
Awaits thee, sweetest one.

In a golden ecstasy of bliss
The fair morning star will die
But I immortal by thy kiss
Live but when thou art nigh.

Samuel Coleridge-Taylor (1875–1912) was a British composer and conductor of African and English descent. Coleridge-Taylor showed musical promise from a young age, and his family was able to send him to the Royal College of Music to begin study at the age of 15. His best-known composition is *Hiawatha's Wedding Feast* (1898), the first part of a trilogy of cantatas based on Henry Wadsworth Longfellow's *The Song of Hiawatha*. This work achieved immense popularity in Britain and earned him acclaim from orchestral musicians as the "African Mahler."⁴³

Coleridge-Taylor was very interested in his African heritage and his compositions often referenced African elements. His *African Suite* for orchestra and *Twenty-Four Negro Melodies* for piano featured African-American spirituals and folk melodies blended with Western musical forms. He also composed orchestral works, chamber music, art songs, and anthems.

Despite facing racial prejudice, Coleridge-Taylor gained international recognition, even touring the United States and meeting Black American leaders like Booker T. Washington. Although Coleridge-Taylor sadly passed at the young age of 37, his legacy is immense. Both of his children were musicians in their own right, with his daughter Avril Coleridge-Taylor becoming a composer and conductor like her father.⁴⁴

Six Sorrow Songs (1904) is a song cycle set to romantic poems by English writer Christina Georgina Rossetti (1830-1894). Rossetti was one of the most popular female poets of the Victorian age and many of her poems were set to music by composers in the 19th and 20th centuries. In composing "Six Sorrow Songs," Coleridge-Taylor was inspired by chapter XIV of

⁴³ Jeffrey P. Green, *Samuel Coleridge-Taylor: A Musical Life* (London, England: Pickering & Chatto, 2014).

⁴⁴ Ibid.

W.E.B Du Bois' landmark book, *The Souls of Black Folk*, entitled "Of the Sorrow songs", which mused on the depth Black American music, especially spirituals:

Through all the sorrow of the Sorrow Songs there breathes a hope—a faith in the ultimate justice of things. The minor cadences of despair change often to triumph and calm confidence. Sometimes it is faith in life, sometimes a faith in death, sometimes assurance of boundless justice in some fair world beyond. But whichever it is, the meaning is always clear: that sometime, somewhere, men will judge men by their souls and not by their skins. Is such a hope justified? Do the Sorrow Songs sing true?⁴⁵

While they are not spirituals, each of Rossetti's poems selected by Coleridge-Taylor reflects the deep sense of despair described from Du Bois' "Sorrow Songs". Coleridge-Taylor's rich musicality underscores the strong emotions of the text and paints a vivid image of each vignette.

Pedagogical and Interpretive Suggestions. In the first selection, **Oh, what comes over the sea**, Coleridge-Taylor evokes a sense of fear and mystery through disjointed rhythms in the vocal line. The performer should play these rhythms accurately but not rigid nor sharp. Likewise, with the various articulation markings, the performer should still retain a light attack and full tone for each note, even if it's on the shorter side. The shorter, more fragmented phrases should have very intentional dynamic nuances to keep the expression cohesive.

For **When I am dead, my dearest**, the performer should take a lush, expressive approach to each phrase, keeping in mind that the song is meant to be sung to a beloved person. The phrases in this song tend to be long and build slowly, so the performer should be mindful to keep the line moving directionally even as they breathe or take rests. The performer should also use rubato and other tempo variations as expressive tools.

Too late for love expresses deep regret and desolation. Dynamics and rubato can enhance the piece's emotional weight, allowing moments of hesitation or sighing gestures to

⁴⁵ William Edward Burghardt Du Bois, *The Souls of Black Folk: Essays and Sketches*, Project Gutenberg (Chicago: A. C. McClurg et co, 1903), <https://www.gutenberg.org/files/408/408-h/408-h.htm>.

reflect the sense of despair described in the text. Vibrato should be used with sensitivity, adding depth without overpowering the delicate nature of the melody. Interpretatively, the player should emphasize the contrast between resignation and lingering passion, shaping each phrase to highlight the tension between love and loss.

Oh what comes over the sea

Christina Georgina Rossetti (1830-1894)

Oh what comes over the sea,
Shoals and quicksands past;
And what comes home to me,
Sailing slow, sailing fast?

A wind comes over the sea
With a moan in its blast;
But nothing comes home to me,
Sailing slow, sailing fast.

Let me be, let me be,
For my lot is cast:
Land or sea all's one to me,
And sail it slow or fast.

Let me be, let me be,
Let me be.

When I am dead, my dearest

Christina Georgina Rossetti (1830-1894)

When I am dead, my dearest,
Sing no sad songs for me;
Plant thou no roses at my head,
Nor shady cypress tree:
Be the green grass above me
With showers and dewdrops wet;
And if thou wilt, remember,
And if thou wilt, forget.

I shall not see the shadows,
I shall not feel the rain;
I shall not hear the nightingale
Sing on, as if in pain:
And dreaming through the twilight
That doth not rise nor set,
Haply I may remember,
And haply may forget.

Too late for love

Christina Georgina Rossetti (1830-1894)

Too late for love, too late for joy,
Too late, too late!
You loitered on the way too long,
You trifled at the gate:
The enchanted dove upon her branch
Died without a mate;
The enchanted princess in her tower
Slept, died, behind the grate;
Her heart was starving all this while
You made it wait.

Ten years ago, five years ago,
One year ago,
e'en then you had arrived in time,
Though somewhat slow;
Then you had known her living face
Which now you cannot know:
The frozen fountain would have leaped,
The buds gone on to blow,
The warm south wind would have awaked
To melt the snow.

You should have wept her yesterday,
Wasting upon her bed:
But wherefore should you weep to-day
That she is dead?
Lo, we who love weep not to-day,
But crown her royal head.
Let be these poppies that we strew,
Your roses are too red:
Let be these poppies, not for you
Cut down and spread.

You should have wept her yesterday.

Florence Beatrice Price (1887-1953) was born in Little Rock, Arkansas to a dentist father and music teacher mother. She was quite high-achieving even as a young person. Graduating as valedictorian of her high school at the age of 14, she later went on to study organ and piano at the New England Conservatory of Music. After graduating from the Conservatory with honors, she went on to briefly teach in Arkansas in Georgia before moving north to Chicago due to increased racial violence in the South.⁴⁶ In Chicago, she continued studying composition and began to enter competitions. Her *Symphony no. 1 in E minor* won the Rodman Wanamaker Competition in 1932, and was premiered by the Chicago Symphony Orchestra in 1933. At the time, Price was a single mother publishing music under a pen name and accompanying silent film screenings to make ends meet.⁴⁷

Price knew well that she faced extreme prejudice based on being both Black and a woman in a segregated society. As she wrote to the Boston Symphony Orchestra music director Serge Koussevitzky in a letter asking that they perform her symphony in 1943:

My dear Dr. Koussevitzky, To begin with I have two handicaps—those of sex and race. I am a woman; and I have some Negro blood in my veins. Knowing the worst, then, would you be good enough to hold in check the possible inclination to regard a woman's composition as long on emotionalism but short on virility and thought content; —until you shall have examined some of my work? As to the handicap of race, may I relieve you by saying that I neither expect nor ask any concession on that score. I should like to be judged on merit alone—the great trouble having been to get conductors, who know nothing of my work... to even consent to examine a score...⁴⁸

Koussevitzky, known as a champion of American composers, ignored Price's scores anyway.

⁴⁶ Rae Linda Brown and Guthrie P. Ramsey, *The Heart of a Woman: The Life and Music of Florence B. Price* (Urbana, IL: University of Illinois Press, 2020).

⁴⁷ Samantha Ege, "Florence Price and the Politics of Her Existence," *The Kapralova Society Journal* 16, no. 1 (2018): 1–10.

⁴⁸ Florence Beatrice Price to Serge Koussevitzky, July 5, 1943. Koussevitzky Collection, Library of Congress, Music Division, quoted in *The Heart of a Woman*, Rae Linda Brown (Urbana: University of Illinois Press, 2020), 186-187.

Price's compositional style tended towards European romanticism, with melodies and rhythms inspired by religious music, especially African-American spirituals. She composed symphonies, art songs, concertos, chamber music, church music, choral works, and piano pieces. The true extent of Florence Price's compositional work is unknown since some of her music is believed to still be lost.

Adoration is one of Price's most famous pieces, composed only two years before her death. The piece is a short, hymnlike organ piece likely meant to be performed as a prelude, offertory, or postlude in church services, though it has been arranged for several instrumental ensembles, most notably for string orchestra and wind ensemble. The piece is widely beloved because its simple forms and lush chords provide a perfect palette for musical expression.

Pedagogical and interpretive suggestions. As an organ piece, long and stable sustained notes are essential for a successful performance. A major skill for this piece is the ability to crescendo, decrescendo, and use vibrato without affecting the pitch. Usually, the tendency for brass players is to go sharp with crescendos and flat with decrescendos, so the player should play with a strong aural image of the note, or play over a drone to check their tendencies. Breath control is very important for this piece because long sustained notes should not be interrupted with a breath. The performer should be very particular about both placing breaths and breathing technique, ensuring they are able to last through the long sustains at the ends of most phrases. The simplicity of this piece makes it perfect for exploring the use of expressive tools like vibrato, dynamics, and rubato, all of which the player should play with. In addition, the repetition of this piece offers an opportunity for the performer to create expressive contrast - each repeated figure should offer something different for the listener.

CHAPTER III: CONCLUSION

Summary

The euphonium is a popular instrument found in wind and brass bands, beloved for its rich timbre and flexibility to serve many different roles in an ensemble. As a solo instrument, the euphonium is significantly lacking in diverse repertoire, primarily due to its relatively recent development and prominence compared to most other wind instruments. Since the euphonium was invented, players have relied on transcriptions to develop a deeper understanding of different musical traditions, build more technical skills, and create a more engaging program for recital performance. This project builds on the rich tradition of transcription by presenting a curated collection of works by underrepresented composers for euphonium players to learn from and enjoy.

By focusing on music from a wide variety of musical eras and styles, this collection aims to help musicians enrich their repertoire while developing essential musical skills in phrasing and technique. Providing biographical information and context encourages musicians to learn about fantastic diverse composers who have been excluded from the canon and gain appreciation by studying their music. Interpretive guides throughout the collection give additional suggestions to help euphonium players accurately perform the works. The transcriptions themselves reflect a careful consideration of the euphonium's unique qualities and typical euphonium player's developmental progression while maintaining the integrity of the composer's original vision as closely as possible. This project aims to supplement euphonium student and performers' melody collections with more diverse options.

Suggestions for Further Research

This project, above all, aims to open the door for further exploration into music by historically underrepresented composers by euphonium players. The included pieces represent the “tip of the iceberg” when it comes to Hildegard, Barbara Strozzi, Clara Schumann, Joseph Coleridge-Taylor, Florence Price, and many of the other selected composers. Many more composers not included in this collection have music equally worthy of detailed study, transcription, and performance by euphoniumists. Composers such as Ethyl Smith, Amy Beach, Cécile Chaminade, and Lili Boulanger have music in the public domain that could translate very well to euphonium for a variety of playing levels. Further collections of transcriptions could also consist of more eastern music. A detailed analysis and performance guide on various eastern performance practices translated to euphonium is an area that needs further study and could greatly enrich the euphonium repertoire. The euphonium is the instrument addressed in this project, but other brass instruments like tuba and trombone could greatly benefit with transcription collections of their own.

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