

BRAZILIAN EUPHONIUM: BRIEF HISTORICAL BACKGROUND AND ANNOTATED  
BIBLIOGRAPHY OF SELECTED SOLO AND CHAMBER WORKS

By

FERNANDO D. R. DOS SANTOS (DEDDOS)

(Under the Direction of David Zerkel)

ABSTRACT

This research illustrates the development of the euphonium in Brazil. The document consists of a timeline of the euphonium in the country, and an annotated bibliography of selected solo and chamber works that employ the instrument, written by Brazilian composers. Both the timeline and the bibliography present original research. The instrument is an essential part of traditional Brazilian music such as the wind bands and popular genres. The euphonium is already considered as unique in institutions and music festivals, and concert music composers are increasing their interest in the multiple facets of this sweet-voiced instrument. However, there is no research that has been dedicated to the history of the instrument in Brazil, its participation in ensembles and genres, and its collaborative performers and composers. Also, the improvement and variety of the original repertoire after the 2000s deserves documentation, through the creation of an annotated bibliography. This document will provide a foundation for further

studies by euphonium scholars, and benefit the music academy in Brazil, due to the newness of the research.

INDEX WORDS: euphonium, music history, bibliography, Brazil

BRAZILIAN EUPHONIUM: BRIEF HISTORICAL BACKGROUND AND ANNOTATED  
BIBLIOGRAPHY OF SELECTED SOLO AND CHAMBER WORKS

By

FERNANDO D. R. DOS SANTOS (DEDDOS)

B. MUS., School of Music and Fine Arts of Parana State, Brazil, 2009

M.M., Duquesne University, 2013

A Dissertation Submitted to the Graduate Faculty  
of The University of Georgia in Partial Fulfillment  
of the

Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2016

© 2016

Fernando D. Rodrigues dos Santos (Deddos)

All Rights Reserved



BRAZILIAN EUPHONIUM: BRIEF HISTORICAL BACKGROUND AND ANNOTATED  
BIBLIOGRAPHY OF SELECTED SOLO AND CHAMBER WORKS

By

FERNANDO D. R. DOS SANTOS (DEDDOS)

Major Professor: David Zerkel

Committee: David Haas  
Joshua Bynum

Electronic Version Approved:  
Suzane Barbour  
Dean of the Graduate School  
The University of Georgia  
May 2016

## ACKNOWLEDGEMENTS

To my family (Olinda, Rodrigues, Maureen), especially to my dear wife Mariana Batista (and family), who is a great dance artist and the person that inspires my life. To all of my professors: Étienne Kürten, Margareth Ribas, Marcelo Storck, Robson Santos, Alessandro Koslowsky, Anderson Fabricio, Vande/Guaraná/Marcão/Elói and night-music friends in general, Silvio Spolaore, Harry Crawl, Carlos Assis. A special thanks to my mentors in the United States: my masters professor Lance Laduke and my doctoral professor David Zerkel, plus the inspirational support by James Gourlay (and Lea Havas). To my friends and incredible musicians: Koichiro Suzuki, Artur Ponte, Carlos Domingues, Amandy Bandeira, Pedro Alliprandini and Moisés Bonella (the last three, my partners at *Quarteto Ateniense*). All euphoniumists and collaborators: Wilson Dias, Marco Antônio Bitoca, Rafael Mendes, Caio César, Lucheu Igor, Osmário Estevam Júnior, Abner Jorge, Carlos Schmidt, Otoniel dos Santos (my beloved student). To the tuba scholars and professors Albert Khattar and Renato Pinto. To my childhood friends: Daniel Yabu, Fernando Perazolli, George Soares, Alex Rovaris, Fernando Pereira, Yussef Pacheco, Marcos Rovaris (Kinho), Eduardo Tito and others. My great “first” chamber music partners, eternal friends, and awesome musicians Guilherme Efrom and Danilo Koch (my cousin from Duo Primo). To my partner at the *Duo Corpo de Lata*, Rodrigo Capistrano. Thanks to everyone that somehow collaborated with this milestone step in my life. Thanks to the world. Thanks to the new times, the philosophy, the arts, the technology and the internet. Thanks to the makers of good cachaça, it’s all music.

## TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	iv
LIST OF FIGURES.....	vii
CHAPTER 1	
Introduction.....	1
Methodology - Historiography.....	3
Methodology – Annotated Bibliography.....	4
Review of Literature .....	5
CHAPTER 2	
General Euphonium History .....	6
Brazilian Euphonium Timeline .....	12
CHAPTER 3	
Annotated Bibliography of Selected Solo and Chamber Works .....	43
Unaccompanied.....	46
Euphonium and Piano.....	52
Euphonium and Large Ensemble.....	60
Euphonium and Mixed Ensemble - Duos.....	64
Euphonium and Mixed Ensemble .....	74
Euphonium and Tuba Quartet.....	82

## CHAPTER 4

CONCLUSIONS.....	87
BIBLIOGRAPHY .....	91
APPENDIX A .....	98
APPENDIX B .....	99

## LIST OF FIGURES

	Page
Figure 1: The Paraná State Military Guard Band.....	14
Figure 2: <i>Banda Euterpe</i> .....	14
Figure 3: <i>Bouquet (Score)</i> .....	18
Figure 4: The “Casa Edison” Band .....	20
Figure 5: German Immigrants .....	20
Figure 6: <i>Banda Euterpe (São Bento do Sul)</i> .....	21
Figure 7: The “Novo Século” Band .....	22
Figure 8: The “Orquestra Ideal” .....	24
Figure 9: The city of Pirenópolis Orchestra.....	25
Figure 10: The “Velhos Camaradas” Jazz Band .....	26
Figure 11: The ensemble “Bola Vermelha” .....	26
Figure 12: Jonas Cordeiro .....	30
Figure 13: Sonata by Michael S. Kelly .....	34
Figure 14: Hermeto Pascoal.....	35
Figure 15: Wilson Dias .....	37

## CHAPTER 1

### Introduction

It was only recently that the euphonium literature and practice in Brazil started to flourish. Since Francisco Braga's *Diálogo Sonoro ao Luar* for alto sax and euphonium was published by Francisco Curt Lange in 1946,<sup>1</sup> only a small quantity of original works were written for the instrument during the 20<sup>th</sup> century, but many more works have been written in the last fifteen years. The use of the instrument is seen in a variety of genres through the Brazilian music history. Although, until recently, its role is generally secondary, and the performers are mostly attached to other's groups instead of leading their own projects. Thus, this most recent and meaningful development of the original repertoire naturally requires new research. My study covers the evolution of the euphonium in Brazil through the creation of a timeline and an annotated bibliography of selected works by Brazilian composers.

Currently, the Brazilian musical academy still does not recognize the euphonium as an instrument that deserves an exclusive chair and studio. There are only few options for those who wish to pursue a higher education degree in music with a concentration in the instrument, for example at the *Faculdade Mozarteum* in São Paulo city,<sup>2</sup> and at the Federal University of

---

<sup>1</sup> The date of the composition is still unknown. The piece was published after the death of the composer in 1945. Francisco Braga, *Diálogo Sonoro ao Luar, Seresta, for Alto Sax and Euphonium*. Ed. by Francisco C. Lange. *Boletín Latino Americano*, year 6. (Rio de Janeiro: Instituto Interamericano de Musicologia, 1946).

<sup>2</sup> The euphonium is listed between the instruments that are pertinent to the bachelors in music program – classical music instrument. Faculdade Mozarteum de São Paulo, "Faculdade Mozarteum De São Paulo ::", *Mozarteum.Br*, last modified 2016, accessed January 5, 2016, [http://www.mozarteum.br/famosp08/web/new\\_site/web/proc\\_seletivo\\_detalhes\\_curso.asp?curso=11](http://www.mozarteum.br/famosp08/web/new_site/web/proc_seletivo_detalhes_curso.asp?curso=11).

Campina Grande in the state of Paraíba.<sup>3</sup> A graduate degree with a specific concentration is still nonexistent in the country. Since the early development of the euphonium and its first appearances in early 19<sup>th</sup> century Europe, Great Britain became the leader in developing the study of the instrument, primarily through the brass band medium. In the second half of 20<sup>th</sup> century in the United States, the instrument was finally included in a graduate level of studies and research. In Brazil, the process of implementing the euphonium in the university system is recent, and there is a significant lack of information about the instrument in academia, both in research and practice.

Despite the lack of educational opportunities, the euphonium is an important instrument in Brazilian music culture. Practically every single town in the country has a traditional municipal wind band, and the instrument is an indispensable part of it. The euphonium also assumed a prominent role in the development of important traditional music genres such as the *choro* and the *frevo*.<sup>4</sup> Because of the lack of resources at the university level, most players do not pursue a career as a professional euphoniumist. Unfortunately, most chamber music projects and interdisciplinary projects do not include the instrument, and that might come from the lack of academic opportunities. Therefore, even though the euphonium is important in traditional Brazilian music, the instrument has been largely ignored in academic circles. Consequently, there is a lack of documentation of the instrument at the university level, as well as lost opportunities to explore the euphonium beyond the limitations of the wind band medium.

This research provides a necessary foundation for further exploration of the role of the euphonium in Brazil. It gives a brief historiography of the euphonium in Brazil, followed by an

---

<sup>3</sup> The euphonium major is offered in the bachelors of music program. The professor is a general low brass teacher. Universidade Federal de Campina Grande, "Música UFCG", *Musica.Ufcg.Edu.Br*, last modified 2016, accessed January 5, 2016, <http://www.musica.ufcg.edu.br/bachar.html>.

<sup>4</sup> Both genres are discussed in chapter two.

annotated bibliography of selected works originally composed for the euphonium by Brazilian composers. It is also important for those outside of Brazil, as there is no English-language study of these resources. The selected repertoire is diverse and has influence from a variety of Brazilian music genres that are still unknown in the international scene. It is my hope that my research will also allow the international low brass community to be aware of the importance of the instrument in Brazilian music, and also have access to the variety of repertoire that has been written for the euphonium in Brazil.

The study is divided in two parts. The first part briefly describes the general history of the euphonium followed by a timeline of the evolution of the instrument in Brazil. The second part is an annotated bibliography of selected solo and chamber works for euphonium by Brazilian composers.

### Methodology - Historiography

A brief description of the general history of the instrument comprises the first portion of the historiography. The main reference for this discussion (among others)<sup>5</sup> is the *Guide to the Euphonium Repertoire: The Euphonium Source Book*, published by the Indiana University Press.<sup>6</sup> The second part of the historiography focuses on the role of the euphonium in Brazil. The sources include research on Brazilian music history, specifically the history of wind bands and traditional genres that include the euphonium. Other supporting documents are music dictionaries, newspapers, iconographies, music scores and electronic sources.

---

<sup>5</sup> Other sources include *The Tuba Family* by Clifford Bevan, and *The Art of Tuba and Euphonium* by Harvey Phillips. Clifford Bevan, *The Tuba Family*, 2<sup>nd</sup> ed. (Winchester, England: Piccolo Press, 2000). Harvey Phillips and William Winkle, *The Art Of Tuba And Euphonium* (New Jersey: Summy-Birchard, 1992).

<sup>6</sup> The *Guide to the Euphonium Repertoire* is an extensive book with over 600 pages, divided in an euphonium historiography, annotated bibliography, multiple articles, biographies and discography. Lloyd E. Bone Jr., Eric Paull and R. Winston Morris, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Bloomington: Indiana University Press, 2007).



## Methodology – Annotated Bibliography

There is only one bibliography to date that includes a section on the euphonium in Brazil. Due to the lack of research, my search for original works was primarily based on recommendations by important Brazilian euphonium players,<sup>7</sup> by composers who have written for the euphonium in the country, and on my own experience as a Brazilian performer and composer.<sup>8</sup>

In selecting the works, I took the following concerns into consideration.

- a) The pieces included were originally written for the euphonium by a Brazilian composer involved with concert music
- b) The work has been premiered in an official concert/performance
- c) The piece is written by a well-established composer in the national scene
- d) The piece has been awarded a composition prize
- e) The work carries some type of historical significance or unique properties, for example, the **first** sonata for 2by a Brazilian composer.

Generally, each piece included fulfills at least two of these criteria.

The selected works are divided into two main categories: works for solo euphonium (unaccompanied or accompanied) and chamber works (duos, mixed ensemble and tuba and euphonium quartet).<sup>9</sup> Each selected work includes an outline of key characteristics of the piece, followed by an annotation. The model of reference for the outline for each piece is extracted

---

<sup>7</sup> The importance of the selected euphonium players come from the status of the institution/ensemble they work, their academic level, the amount of production in collaboration to the euphonium medium and the area of inhabitation since the country has an extensive territory. It also depends on the access obtained with each one.

<sup>8</sup> This study is the first graduate-level paper written specifically about the euphonium by a Brazilian scholar. In both my academic life and active career as a performer and teacher since 2008, I have studied the issues of the euphonium in Brazil. Since the release of my first solo album *EuFonium Brasileiro* in 2009, most of my performances are based in repertoire by Brazilian composers, including the commission and premiere of several original works for euphonium. Also, since my undergraduate degree is in composition, part of my career is dedicated to composition. Two of my compositions won prizes from the International Tuba Euphonium Association, and due to this recognition, I am also including my own pieces in this catalog.

<sup>9</sup> Appendix B shows an alphabetical list of annotated works, 101.

from the *Guide to the Euphonium Repertoire*.<sup>10</sup> The annotations include information on history, style, compositional techniques and performance considerations.

### Review of Literature

In Brazil, there are only two graduate level academic studies on the tuba, by scholars and tubists Albert Khattar and Renato Pinto. Both studies were produced for a master's degree, and explain the history of the tuba and its relatives, including an annotated bibliography of selected works.

Khattar explores works for the tuba as a soloist. His project is the only one that dedicates a whole page specifically to the euphonium, tenor tuba and baritone. His annotated bibliography is specifically on solo works for tuba.<sup>11</sup> Renato Pinto produced an annotated bibliography for both tuba and euphonium. However, overall, the euphonium is here considered only as a member of the tuba family, and only a small portion of Pinto's research focuses on the euphonium.<sup>12</sup> Pinto's work covers an interesting collection of Brazilian pieces for euphonium that deserves attention and will serve as a base for my research. My research fills a gap left by these and other international studies through its concentration on the euphonium itself in Brazil.

---

<sup>10</sup> Ibid., Appendix C, 102.

<sup>11</sup> Albert Khattar, "Tuba : Sua História, O Panorama Histórico No Brasil, O Repertório Solo Brasileiro, Incluindo Catálogo E Sugestões Interpretativas De Três Obras [Tuba : Its History, the Historical Overview in Brazil, the Brazilian Solo Repertoire, including Catalog and Interpretative Suggestions of Three Works]" (Master's thesis, University of Campinas, 2014).

<sup>12</sup> Renato C. Pinto, "A Tuba Na Música Brasileira: Catalogação De Obras, Análise e Sugestões Interpretativas da Fantasia Sul América Para Tuba e Orquestra de Cláudio Santoro." [The Tuba in Brazilian Music: Bibliography of Works, Analysis and Interpretative Suggestions for the Fantasia Sul América for Tuba and Orchestra by Cláudio Santoro]" (Master's thesis, Federal University of Bahia, 2013).

## CHAPTER 2

### General Euphonium History

This section summarizes the general history of the euphonium through description of the development of its shape, its manufacturers, performers, and repertoire. This discussion provides a necessary background to the timeline of the euphonium in Brazil presented in the following section.

According to low brass scholar Clifford Bevan, the euphonium is defined as:

A valved brass instrument of widely conical profile, essentially a tenor tuba in 9' B-flat. The mouthpiece is cup-shaped and generally somewhat deeper than that preferred by trombonists playing instruments of similar pitch. The instrument was invented by Sommer of Weimar about 1843 as the 'euphonion'. Its name is derived from the Greek *euphonos* ('sweet-voiced'), appearing in Italian and Spanish as *eufonio*.<sup>13</sup>

Euphonium predecessors include the serpent (c. 1590), the vertical serpent and bass horn from late 18<sup>th</sup> century, the keyed bugle<sup>14</sup> (1810), and the ophicleide (c. 1817). The ophicleide is a keyed, low brass instrument that received attention by composers such as Mendelssohn, Berlioz, Verdi, Schumann and Wagner, and became part of the wind band culture. With the development of upright bell-valved bugles (euphonium-like instruments) superior in intonation and dynamic control, European composers ceased scoring for the instrument after 1870.<sup>15</sup> The ophicleide survived until the early 20<sup>th</sup> century in some Spanish churches, Italian village bands, and Brazilian wind bands and popular music groups. In the present, ophicleide specialists and

---

<sup>13</sup> Clifford Bevan, "Euphonium," in *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2016), 417.

<sup>14</sup> Early brass instruments and their predecessors were essentially "bugles," limited to producing tonal pitches of the overtone series. Harvey Phillips and William Winkle, *The Art of Tuba and Euphonium* (New Jersey: Summy-Birchard, 1992). 2.

<sup>15</sup> Reginald Morley-Pegge, Philip Bate, Stephen J. Weston and Arnold Myers. *Grove Music Online*, s.v. "Ophicleide," accessed December 25, 2015, [http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/40954?q=ophicleide&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/40954?q=ophicleide&search=quick&pos=1&_start=1#firsthit).

euphonium soloists (due to the similarity between the instruments) are reediting and recording original pieces.<sup>16</sup>

The development of brass instruments is connected with the creation of the chromatic valve system. In 1818, the Prussian horn player and instrument technician Heinrich Stölzel, in partnership with fellow Prussian Friedrich Blühmel, patented the first successful valve system in Berlin. Another Prussian, the bandmaster Wilhelm Wieprecht, devised an improved valve system called *berlin* in 1833. As stated by Bevan, Wieprecht's *Trompeten-Corps* included an instrument similar to a euphonium, but probably with a wider bore called a tenorbasshorn in B-flat in its 1829 inventory.<sup>17</sup> In 1838, also in Berlin, Carl Moritz built a new tenorbasshorn with a wider bore and four valves, also similar to the modern euphonium. Finally in 1843, an instrument initially called a sommerophone and later patented as *euphonion* in 1844, was developed by Ferdinand Sommer (fl. 1840-1859), who is credited as the inventor of the euphonium. Sommer is also the first euphonium soloist, appearing as sommerophone soloist in 1849 within Louis Jullien's ensemble in London. He also received honorable mention for recitals with organ accompaniment at the London Great Exhibition of 1851.<sup>18</sup>

Other manufacturers have made euphonium-like instruments at the same period. Around 1835, Giuseppe Pelitti produced the euphonium-like *bombardino* in Italy. Pelitti attempted to call his instruments *pelittone*, but the name adopted by other 19<sup>th</sup> century Italian manufacturers was *flicorni*. The tenors of the family were divided in two versions: *flicorno bombardino* (with three

---

<sup>16</sup> For example, the world renowned euphonium soloist Steven Mead (1962- ), recorded the G. Kummer's *Variations for Ophicleide* in his album called *World of the Euphonium No.1*. published by Polyphonic in England, 1994.

<sup>17</sup> Clifford Bevan, *The Tuba Family*, 2<sup>nd</sup> ed. (Winchester, England: Piccolo Press, 2000) 222.

<sup>18</sup> Clifford Bevan, "Sommerophone," *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2011), 670.

valves) and the *flicorno basso* (four valves).<sup>19</sup> The composer Amilcare Ponchielli, while directing the Cremona band, favored the instrument with his *Concerto per Flicorno Basso Op. 155*, the first concerto for the euphonium (1872).<sup>20</sup>

The Belgian Adolph Sax was a seminal figure in the development of wind instruments in the 19<sup>th</sup> century. Mr. Sax adopted a modified version of Wilhelm's *berlin* valve system for the creation of his *Saxhorn* family from 1843 to 1845. The project focused on the creation of a homogeneous family of brass instruments (between conical and cylindrical) that covers most of the pitches in a conception of alternation between E-flat and B-flat chromatic instruments, from the high E-flat saxhorn soprano to the low B-flat saxhorn bass.<sup>21</sup> Sax's instruments became the main reference for the British style brass bands and a strong reference for brass instruments in general.

In central and eastern European countries, the euphonium is seen as the *kaiserbaryton*, part of the "Kaiser" series of instruments, designed by the Czech Václav F. Červený. Structured by rotary valves, the upright bell oval *kaiserbaryton* was preceded by Červený's four-valve *Baroxyton* (1848).<sup>22</sup> These instruments are most commonly seen today in German traditional music groups and Balkan brass ensembles.

The English euphoniumist Alfred Phasey (1834-1888) enlarged the bore of an 1857 French tenor saxhorn by Antoine Courtois Company, and distinguished the euphonium from other tenor horns. Phasey was the promoter of the nomenclature "euphonium" and an important contributor to the instrument. He wrote the *Instruction Book for Euphonium* (1858) and

---

<sup>19</sup> Renato Meucci, *The Pelitti Firm: Makers of Brass Instruments in Nineteenth Century in Milan* (*Historic Brass Society Journal* 6 (1994), 304-333.

<sup>20</sup> Amilcare Ponchielli. *Concerto Per Flicorno Basso, Opus 155*. Edited by Henry Howey. US: Tuba-Euphonium Press, 1996.

<sup>21</sup> Evgenia Mitroulia, "Adolphe Sax's Brasswind Production with a Focus on Saxhorns and Related Instruments" (Ph.D. diss., University of Edinburgh, 2011). <http://www.era.lib.ed.ac.uk/handle/1842/5490>.

<sup>22</sup> Bone Jr., Paull, and Morris, *Guide To The Euphonium Repertoire*, 10-11.

composed original fantasies for the instrument.<sup>23</sup> The automatic compensated system was patented in 1878 by David J. Blaikley, in England. The system is completely triggered by the fourth valve, and its design remains standard on most modern euphoniums.<sup>24</sup>

In the second half of the 19<sup>th</sup> century, the tenor and bass brasses spread around the world, mainly in regions directly connected and colonized by Europeans, including the Americas, Australia, and Japan.<sup>25</sup> Around 1880, Charles G. Conn introduced the *Double-bell euphonium*, a duplex instrument that offers to executants the ability to alternate between two different bells.<sup>26</sup> The great euphonium and trombone soloist at the time Simone Mantia from John Phillip Sousa's band adopted the model, which became a fad for a while. The Sousa band period was also important for the appearance of some of the standard virtuoso solos such as *Fantasia di Concerto* by Eduardo Boccalari (1906), *Fantasie Originale* by Simone Mantia, and *Beautiful Colorado* by Joseph Deluca (1924).

The four brass quintets by Russian composer Victor Ewald (1860-1935), written between 1890 and 1912, can be considered the earliest significant chamber works to include the euphonium. Ewald chose a tenor horn instead of a trombone<sup>27</sup> as shown in the first publication (1912) of his *Quintet no. 1 in B flat minor Op. 5* (written in 1890).<sup>28</sup> During the same period, the euphonium was finally attached to the symphony orchestra. Richard Strauss calls for important parts for tenor tuba in his symphonic poems *Don Quixote* (1897) and *Ein Heldenleben* (1898).

---

<sup>23</sup> James D. Brown and Stephen S. Stratton, "Alfred Phasey." In *British Musical Bibliography: A Dictionary Of Musical Artists, Authors and Composers Born in Britain and its Colonies* (Birmingham: Chadfield and Son, 1897), 318.

<sup>24</sup> Bone, Paull and Morris, *Guide To The Euphonium Repertoire*, 6.

<sup>25</sup> The Meiji Period in Japan introduced western music and the military wind bands. *Encyclopedia Britannica Online*, s. v. "Japanese music", accessed December 25, 2015, <http://www.britannica.com/art/Japanese-music/The-Meiji-period-and-subsequent-music>.

<sup>26</sup> Bone, Paull and Morris, *Guide To The Euphonium Repertoire*, 11.

<sup>27</sup> Modern brass quintets use usually a trombone for the medium-low parts.

<sup>28</sup> Victor Ewald, "Quintet no. 1 in B flat minor Op. 5." Leipzig: M.P. Belaieff, 1912.

Gustav Mahler's 7<sup>th</sup> Symphony (1908) starts with an expressive tenor horn solo. Gustav Holst provides a good amount of solos in *The Planets* (1916), not to mention his Suite No. 1 and 2 for Military Band (1911-13). Following, several lyrical solos appear in symphonic band pieces by Percy Grainger and Ralph Vaughan Williams in the 1920s and 1930s. Between the 1920s and 1940s, other compositions contributed to the repertoire. In 1926, Leoš Janáček wrote tenor tuba parts in his *Sinfonietta* and the *Capriccio* for piano left-hand and chamber ensemble. In France, the conservatoire contest pieces generation<sup>29</sup> created standard brass works such as the *Andante et Allegro* and *Introduction and Dance* by J. Edouard Barat.

In 1921, a conference of music directors of the British Military (London, Kneller Hall) solved the problem of standardizing the instrument.<sup>30</sup> It established a pattern of two types of instruments: the *Baritone* (B-flat tenor basses with a smaller bore) and the *Euphonium* (B-flat baritone basses with a larger bore). During the 1950s, the British compensating euphoniums supplanted the double bell instruments in the United States, due to the US Navy Band euphonium soloist Harold Brasch (1916-1984). Brasch promoted and wrote an innovative method for the compensated euphonium, *The Euphonium and 4-Valve Brasses*.<sup>31</sup>

The period from the 1960s onwards can be considered as the instrument's "Renaissance." A foment to create new music came through developments such as the change from the high to low pitch in the British brass band movement (A=452.5hz to 440.0hz),<sup>32</sup> the development of the tuba and euphonium in academia, and the founding of the International Tuba and Euphonium

---

<sup>29</sup> In the first-half of 20<sup>th</sup> century.

<sup>30</sup> Stephen P. Winslow. "Historical Comparisons of the Euphonium and Baritone Horn, T.U.B.A." *Journal* 5, no. 3. (Spring/Summer, 1978):8. Cited in David W. Stern, "The Use of the Euphonium in Selected Wind Band Repertoire Since 1980." Ph.D diss., Texas Tech University, 2002.

<sup>31</sup> Harold T. Brasch, *The Euphonium and 4-Valve Brasses* ([Arlington, Va]: [H.T. Brasch], 1971).

<sup>32</sup> "A further development took place in 1964 when the brass band movement changed from high-pitch (A452.5 vibrations per second) to low-pitch (A= 440 vibrations per second). This was an important development in terms of the euphonium becoming a recital instrument and it allowed it to experiment more accurately with alternative ensembles to the brass band. David Childs Website, *The History & Development of the Euphonium*, accessed December 26, <http://www.davechilds.com/reviews-and-articles/article=the-history>.

Association in 1973.<sup>33</sup> Important works from the period are Thom Ritter George's *Sonata for Euphonium and Piano* (US, 1962), Warner Hutchison's *Sonatina* (US, 1966), Nicholas Falcone's *Mazurka* (US, 1966), Gordon Jacob's *Fantasia* (UK, 1969), Donald White's *Lyric Suite* (US, 1970), John Boda's *Sonatina for Euphonium and Tape* (US, 1970), Joseph Horovitz's *Euphonium Concerto* (UK, 1972), Samuel Adler's *Four Dialogues for Euphonium and Marimba* (US, 1974), Edward Gregson's *Symphonic Rhapsody* (UK, 1976), and Jan Bach's *Concert Variations* (US, 1978). Revolutionary euphoniumists from the 1970s to the 1990s include Brian Bowman (US), Earle Louder (US, first to achieve the doctoral degree in euphonium), Trevor Groom (UK), Leonard Falcone (US), Steven Mead (UK), Toru Miura (Japan), Nicholas Childs (UK), Robert Childs (UK), David Werden (US), and Neal Corwell (US).

In recent years, the quantity of euphonium players and musical genres that include the euphonium are increasing, and the instrument is obtaining a deserved recognition as an “individual” in the musical world. Its status in the music academy is more defined, and the euphonium is positioned side by side with all other brass instruments.

---

<sup>33</sup> Founded as the Tubists Universal Brotherhood Association in the United States (TUBA). *ITEA Website*, accessed December 28, 2015, <http://www.iteaonline.org>.



### Brazilian Euphonium Timeline

This is the first research that brings a historiography exclusively dedicated to the euphonium in Brazil. The goal was to make it as detailed as possible, since it is an unprecedented study. In order to create a panoramic view of the euphonium development in Brazil, we looked for types of groups in which the euphonium is a part, important musicians that played the instrument, and the genres of music that include the euphonium.

This research had no fieldwork at all. The empirical elements come from my own research and experience as a performer, composer and commissioner of new works. The timeline is divided in chunks of periods.

#### 1835- 1840

In Italy, Giuseppe Pelitti invented the four-valve *bombardino* (1835) as a substitute for the *bombardone*, a type of keyed bass ophicleide. Through these years, Pelitti developed the *flicorni* family. He called his conical instruments *flicorno soprano* (similar to a modern flugelhorn), *fliscorno bombardino* (3 valves) and *flicorno basso* (4 valves, corresponding to a modern euphonium).<sup>34</sup> The fact that most Latin language countries continue to use the name *bombardino* (such as in Brazil) instead of euphonium, probably comes from this instrument developed by Pelitti; many other instrument makers in Italy started to make and disseminate similar models. These instruments gained important role in wind bands, and were also used by composers such as Verdi, who employed them in his operas.

---

<sup>34</sup> Meucci, *The Pelitti Firm*, 304-333.

Currently in Brazil, a bombardino is occasionally but not generally understood to be different from the baritone, made with a wider bore and bell as the euphonium. However, because of the absence of the instrument in the academy and the lack of original repertoire written for it, the term is ambiguous and could refer either to a wide-bore euphonium or small-bore baritone. In this research, we opt for the name euphonium. Most Brazilian music history books use the term “bombardino,” to refer to any euphonium-like instrument, including a small-bore baritone. Also, most of the pieces in Chapter 3 (annotated bibliography) already include the up-to-date nomenclature euphonium, which shows an awareness by the new generation of composers on the organology of the modern euphonium and baritone.

#### 1840s

During this period, the medium-low instruments in Brazilian wind bands were still the bassoon and the ophicleide (euphonium and tuba predecessor), according to scholars Fernando Binder<sup>35</sup> and Khattar.<sup>36</sup>

#### 1850-1870s

The arrival of euphonium-like instruments in Brazil occurred between the 1850s and 1860s. This 1868 picture from the Paraná State Military Guard Band displays clearly the presence of euphonium-like instruments in the band:

---

<sup>35</sup> Binder displays a list of instruments used in Brazilian military bands by 1848. Fernando P. Binder, “Bandas Militares no Brasil: Difusão e Organização entre 1808- 1889” [Military Bands in Brazil: Diffusion and Organization between 1808-1889], V .1 (Master’s thesis, São Paulo State University (UNESP), 2006), 122.

<sup>36</sup> Khattar, “Tuba,” 55.

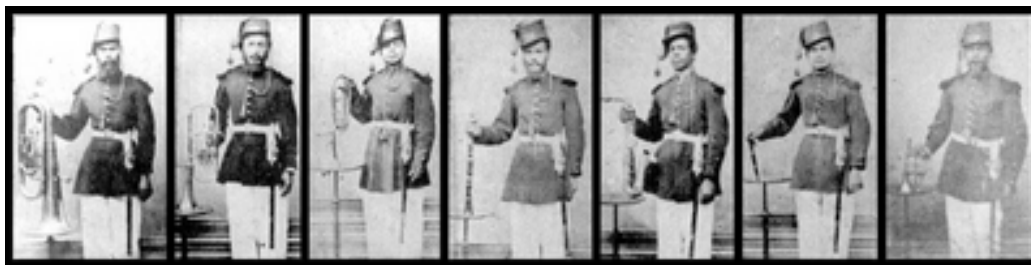


Figure 1. The Paraná State Military Guard Band was founded in 1857. The picture was taken by João de Almeida Barbosa, in 1868. From left to right, the first instrument is a tuba-like and the second is a euphonium-like instrument (most probably a baritone).<sup>37</sup>

The instrument is also seen in civic bands at the same period:



Figure 2. The picture is from 1868 and displays the “Banda Euterpe” from the state of Goiás. Note that the band includes two euphoniums (blue arrow) and a baritone (red arrow).<sup>38</sup>

By 1870s, the euphonium was used all over the country. Its presence is most seen in the wind band medium, reflecting general trends in the history of the instrument. In the last quarter of the nineteenth century, the wind bands were either civic or military. Their repertoire ranged from classical pieces to religious and popular music, and their instruments were usually imported from Europe (Paris, Rome or Lisbon) as described by Horst Karl Schwebel in his research about

<sup>37</sup> Parana State Military Guard Website. *The History of the Parana State Military Guard Band*, accessed December 30, 2015, <http://www.pmpr.pr.gov.br/modules/conteudo/conteudo.php?conteudo=586>.

<sup>38</sup> Carneiro de Mendonça, *A Música Em Goiás* [Music in Goiás], 2nd ed. (Goiânia: Editora UFG, 1981). 128.

civic bands in the Bahia state.<sup>39</sup> Schwebel distinguishes the euphonium (bombardino) from the baritone, and notes the principal euphonium in the bands as the “irreplaceable grand-soloist of the philharmonics.”<sup>40</sup>

As an example of the presence of the instrument in several areas of the country, the musicologist Vitor Salles cites an important musician from the region of Grão-Pará in the North of Brazil. In 1877, Temístocles dos Santos Bruce from Santarém played euphonium for the bandmaster Lavor’s ensemble. Later, Temístocles became a known conductor, composer and founder member of the Centro Musical Paraense (*Para’s Musical Center*).<sup>41</sup>

In his dissertation, Albert Khattar discusses original works for the ophicleide in the second half of the nineteenth century. The prolific composer Miguel dos Anjos de Sant’Anna Torres (1837-1906) from Bahia state apparently composed three themes with variations for ophicleide (lost works).<sup>42</sup> The information suggests that original solo pieces were being composed for wind-brass basses such as the euphonium at the time, and there are possibly several manuscripts of original works for the euphonium as a soloist that remain to be found, since it was a prominent solo instrument in wind bands.

---

<sup>39</sup> In his book about wind bands in Bahia State, Horst Karl Schwebel describes a typical civic band program and instrumentation by 1865. The program includes an Overture by Donizetti, an original march by the Brazilian José Lourenço de Aragão and a waltz. Horst Karl Schwebel, *Bandas, Filarmônicas e Mestres Da Bahia* (Salvador-Bahia: Universidade Federal da Bahia, 1987),. 30-32.

<sup>40</sup> “Philharmonics” is a generic term to call civic or community bands all over the country.

<sup>41</sup> Vicente Salles, *Santarém: Uma Oferenda Musical* [Santarém: A Musical Offering] (Santarém, Federal University of Pará State, 1981),26.

<sup>42</sup> Khattar, “Tuba,” 56.

## 1880 – 1900s

In the 1870s, a new music genre called the “choro” was achieving a defined place in Brazilian culture.<sup>43</sup> The entry in the Cravo Albin dictionary classifies the euphonium as one of the first instruments to be added to the choro movement after 1870s:

Next to the inaugural Calado’s choro instruments,<sup>44</sup> in the ‘70s of the nineteenth century – flute, guitar, and *cavaquinho* (four-string, small, guitar-like), the euphonium was one of the first to enter on the choro. It was part of the so called *ternos* (“suits”): trumpet, saxophone, and euphonium.<sup>45</sup> [my translation]

Therefore, the choro appears to be the first typical music movement besides the wind band to incorporate the euphonium.

In 1888, slavery was officially abolished, and in 1889, the military coup against the empire created the First Republic of Brazil. The emergence of a new social class and the structure of the new military government influenced cultural movements and music. During this time, the instrument was used both in wind band repertoire as well as other new popular music movements. The musicologist José Ramos Tinhorão comments about the Floriano Peixoto period, the second military president of the republic, “The republican ardor of Floriano Peixoto would serve for the expansion of the bands.”<sup>46</sup>

---

<sup>43</sup> It has been a difficult task for scholars to describe the origin of the genre and its name. Gerard Béhague describes it as: “A term with various meanings in Brazilian popular music. Generically *choro* denotes urban instrumental ensemble music, often with one group member as a soloist. Specifically it refers to an ensemble of *chorões* (musician serenaders) that developed in Rio de Janeiro around 1870.” Gerard Béhague. *Grove Music Online*, s.v. “Choro,” accessed January 5, 2016, [http://www.oxfordmusiconline.com.proxyremote.galib.uga.edu/subscriber/article/grove/music/05679?q=Choro&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxyremote.galib.uga.edu/subscriber/article/grove/music/05679?q=Choro&search=quick&pos=1&_start=1#firsthit)

<sup>44</sup> Joaquim Calado is a flutist and composer credited with the creation of the first official *choro* group in the 1870s.

<sup>45</sup> “Bombardino”, *Dicionário Cravo Albin Da Música Popular Brasileira* [Cravo Albin Dictionary of Popular Brazilian Music, 2002, accessed January 5, 2016, <http://www.dicionariompb.com.br/bombardino/dados-artisticos>.

<sup>46</sup> José Ramos Tinhorão, *Pequena História da Música Popular: Da Modinha ao Tropicalismo* [Brief History of Popular Music]. 5<sup>th</sup> ed. (São Paulo: Art Editora, 1986). 106.

From 1890s onwards, the participation of wind instruments in the choro increases. In his book from 1936, the post office agent and “chorão”<sup>47</sup> Alexandre Gonçalves Pinto includes short biographies of 285 choro musicians, from about 1870 to the 1920s (reedited in 1978).<sup>48</sup> Among the intriguing descriptions of those musicians, their instruments and style of life, he cites twelve euphonium players: Gilberto Bombardino, Ismael Brasil, Irineu Batina, Henrique Martins, Mondego, Juca Marques, Felipe Trombone, Geraldino, Nhonhô Soares, João Mulatinho, Balduino, and Pedro da Mota. Gonçalves Pinto also talks about Candinho Silva several times, but only as a trombone player and prolific composer. Known as “Candinho Trombone,” Candinho also played euphonium-like instruments, as described by low brass scholar Osmário Estevam Júnior in his master’s thesis.<sup>49</sup> According to Gonçalves Pinto, most choro players either had military band positions or worked for municipal or federal departments such as the “Correios e Telégrafos” (*post office*).

In 1896, bandmaster and composer Anacleto de Medeiros (1866-1907) founded the Military Fire Brigade Band in Rio de Janeiro. The ensemble soon became a representative ensemble. Under Anacleto’s baton, the band participated in the first recordings of Brazilian music in 1902 at the Casa Edison.<sup>50</sup> Estevam Júnior discusses the importance of the innovative style of Anacleto’s writing and his vision of connecting musicians instructed for playing civic

---

<sup>47</sup> “Chorão” (*big crier*) is the term often used to describe a musician who lives the choro and its bohemian style of living, not just as a player of choro music.

<sup>48</sup> Alexandre Gonçalves Pinto, *O Choro: Reminiscências Dos Chorões Antigos [The Choro: Old “Chorões” Reminiscences]* 2nd ed. (Rio de Janeiro: Funarte, 1978).

<sup>49</sup> Osmário Estevam Júnior, “Cândido Pereira Da Silva - “Chorão,” Compositor E Trombonista Brasileiro [Cândido Pereira Da Silva - “Chorão,” Composer and Brazilian Trombonist” (Master’s thesis, Federal University of Rio de Janeiro, 2014), 20.

<sup>50</sup> Casa Edison is one of the first recording studios in Brazil and the first to produce recordings of Brazilian music from 1902. Cravo Albin, Ricardo. *Dicionário Cravo Albin da Música Popular Brasileira*, “Casa Edison - Dados Artísticos - Dicionário Cravo Albin da Música Popular Brasileira” [Casa Edison – Artistic Profile – Cravo Albin Dictionary of Brazilian Popular Music], last modified 2016, accessed January 7, 2016, <http://www.dicionariompb.com.br/casa-edison/dados-artisticos>.

and cultural-social events with the world of choro.<sup>51</sup> It is interesting to observe the first page of Anacleto's polka *Bouquet*, from 1898. The euphonium (bombardino) is distinguished from the baritones:

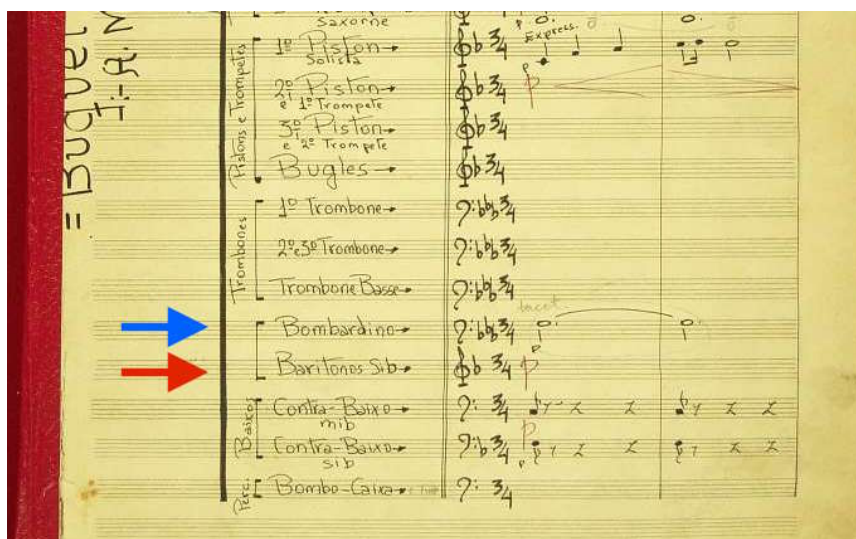


Figure 3. Note that the euphonium part (bombardino, blue arrow) is written in bass clef, different from the B-flat baritones that are written in treble clef. The observation suggests that by the time, in specific regions of the country, the “bombardino” was understood as the modern euphonium in relationship with a small-bore baritone.<sup>52</sup>

Two important euphoniumists that participated in the Fire Brigade band are Irineu de Almeida (c. 1873-1916) and Candinho Silva (1879-1960). As described by Gonçalves Pinto, professor Irineu de Almeida (known as Irineu “Batina”) “enjoyed playing ophicleide in choro groups, trombone for the lyrical companies and would play euphonium for the Fire Brigade band.”<sup>53</sup> Irineu Batina was also a composer, and towards the end of his life participated in the first recordings of the great Pixinguinha.<sup>54</sup> Pixinguinha was a prodigy at the time and Irineu was

<sup>51</sup> Estevam Júnior, “Cândido Pereira Da Silva - “Chorão,” Compositor E Trombonista Brasileiro,” 19.

<sup>52</sup> There is a website called Musical Memories that provides old scores and parts from the band’s archive. Memória Musical, “Banda Sinfônica Do Corpo De Bombeiros Militar Do Estado Do Rio De Janeiro”, *Memoriamusical.Com.Br*, last modified 2016, accessed January 7, 2016, <http://www.memoriamusical.com.br/bombeiros/>.

<sup>53</sup> Pinto, *O Choro: Reminiscências Dos Chorões Antigos*, 103.

<sup>54</sup> Pixinguinha is a stage name. The real name is Alfredo da Rocha Vianna, Jr.

one of the professors. Pixinguinha later became the most important composer, developer and promoter of choro.<sup>55</sup>

Candinho Silva or Candinho “trombone,” appears in several recordings and images playing the euphonium in his mid-career. Estevam Júnior discusses: “Candinho stands out as a soloist and developer of counterpoints, recording on the euphonium several albums with the Faulhaber Quartet by Favourite Records.”<sup>56</sup> The Faulhaber quartet had the following instrumentation: e-flat clarinet, baritone, euphonium and tuba. “The bombardão (tuba-like) plays the basses, the alto saxhorn defines the harmony, and the euphonium fills with the counterpoint. Above this base, the e-flat clarinet plays the principal melody.”<sup>57</sup> Estevam Júnior’s research is recent (2014), and it is appropriate to observe that the scholar clearly defines the nomenclature “bombardino” in Brazil as used for either a baritone or a euphonium, medium-low instruments that would usually perform the contrapuntal voices in wind band repertoire (marches, polkas and derived genres). He also relates the name “bombardino *Gautrot*” (a French brand that exported instruments to Brazil at the time) to both the alto (E-flat) and the baritone (B-flat) saxhorns.<sup>58</sup>

---

<sup>55</sup> Sérgio Cabral, *Pixinguinha: Vida e Obra* [Pixinguinha – Life and Works] (Rio de Janeiro: Lumiar Editora, 1997), 210-211.

<sup>56</sup> Estevam Júnior, “Cândido Pereira Da Silva - “Chorão,” Compositor E Trombonista Brasileiro,” 22.

<sup>57</sup> *Ibid.*, 22.

<sup>58</sup> *Ibid.*, 64-6.





Figure 4. The “Casa Edison” band (record label). Candinho stands in front with a baritone, in the left. To his right side in front, an unknown musician holds a 4-valve euphonium.<sup>59</sup>

Parallel to choro, other manifestations were also proceeding around the country at the turn of century. From 1824 onwards (up to the 1960s), a great quantity of Germans and Italians emigrated to Brazil. The euphonium and its relatives are part of traditional ensembles in these areas. In Figure 5, euphonium-like instruments are displayed by this small group of German immigrants in the state of Rio Grande do Sul. The repertoire was most probably marches and polkas.



<sup>59</sup> Estevam Júnior, "Cândido Pereira Da Silva - "Chorão," Compositor E Trombonista Brasileiro,"., 20.

Figure 5. The picture was part of an exhibition commemorating 190 years of German immigration to the state of Rio Grande do Sul, held on July 25, 2014. The image was found by euphoniumist Luchéu Igor da Silva, professor of several brass and percussion groups in the area. It belongs to the Historic Museum of Dois Irmãos City, one of the first German colonies in Brasil, founded in 1826.

The style of the bands in the south was apparently a mixture between German traditional bands and Brazilian wind bands. By the end of 19<sup>th</sup> century, most varieties of euphoniums were present in Brazil, as described in the general history of the instrument in the previous section of this chapter. Also in the southern state of Santa Catarina, this 1902 picture (Figure 6) of a German Brazilian band from São Bento do Sul city shows rotor-valved euphoniums and baritones (such as the *kaiserbaryton*), most commonly used in Germany and Prussia at the time.



Figure 6. The rotor-valved euphonium-like instruments (blue arrows) from the “Banda Euterpe”, city of São Bento do Sul in Santa Catarina State, 1902.<sup>60</sup>

In the Northeastern state of Pernambuco, another genre was established: the frevo.<sup>61</sup> The frevo developed from a variety of dances and social manifestations. Tinhorão (1986) describes

<sup>60</sup> Marcelo Hübel and Visualizar completo, "Marcelo Hübel: Música - Bandas - Bandinhas – São Bento do Sul no Passado – Santa Catarina - Brasil" [Marcelo Hübel: Music – Bands – Little Bands – São Bento do Sul – Santa Catarina State – Brazil], [marcelohubel.blogspot.com](http://marcelohubel.blogspot.com), last modified 2014, accessed January 8, 2016, <http://marcelohubel.blogspot.com/2014/08/musica-bandas-bandinhas-sao-bento-do.html>.

that the development of the genre comes from a mixture of military marches with urban popular music such as polkas and Brazilian tangos, performed initially exclusively by military bands and later by people's street-wind bands called "fanfares," which brought more creative spontaneity into the music.<sup>62</sup> The frevo scholar Valdemar de Oliveira, affirms that the euphonium was responsible for the counterpoints in the first frevo fanfares, "Look at the composition of the first fanfares: clarinet, E-flat clarinet, 2 trombones, 2 trumpets, 2 basses, and a euphonium for the flourishing counterpoints."<sup>63</sup>

The fact that the frevo emerged from traditional band marches and popular music that contained complex rhythms, suggests the need of an efficient euphonium technique at the time. In the frevo movement of the first half of the 20<sup>th</sup> century, there were no identified euphonium musicians in the sources used for this research. The following picture is another evidence of the early presence of the euphonium in the state of Pernambuco:



---

<sup>61</sup> The word comes from "ferver", translated as "to boil." Valdemar de Oliveira, *Frevo, Capoeira e Passo* [Frevo, Capoeira and Steps] (Recife: Companhia Editora de Pernambuco, 1971), 12.

<sup>62</sup> Tinhorão, *Pequena História da Música Popular*, 140.

<sup>63</sup> Oliveira, *Frevo, Capoeira e Passo*, 27.

Figure 7. The “Novo Século” band, in the inauguration of its new site in early 20<sup>th</sup> century. The band is still in activity and it was founded in 1900.<sup>64</sup>

It is only in 1909 that the first wind instrument manufacturer was founded in Brazil, currently the company Weril Musical Instruments. The company was established in the city of São Paulo by Pedro Weingrill, an Austro-Italian immigrant. Pedro inherited the tradition of making wind instruments from his father Franz Weingrill. Currently, Weril is the main wind instrument company and exporter in South America, with five euphonium models in its catalog.<sup>65</sup>

#### 1910 – 1940s

By the 1910s, the euphonium was attached to a variety of ensembles around the country in addition to its traditional usage in military and civic bands. In 1914, the pianist Maria Angélica da Costa Brandão created the first orchestra of the city of Goiás, which is the old capital of the current state of Goiás. The ensemble was connected to the cinema Luso-Brasileiro (Luso-Brazilian movie theater). The instruments used in the orchestra, as listed by scholar Belkiss de Mendonça in his research about music in the state of Goiás were piano, violins, violoncellos, double-bass, flute, clarinets and euphoniums.<sup>66</sup> The idea was to substitute the use of military bands for a new style of orchestra, and the concerts were divided in two parts: a normal orchestral concert, and the exhibition of movies with live soundtrack. Since the euphonium was the only brass instrument, it is presumed that the instrument worked as a hybrid between low-reed instruments and brass parts. Mendonça also describes the creation of other orchestras with

---

<sup>64</sup> Sociedade Musical Novo Século, "Blog Sociedade Musical Novo Século: História", *blogdanovoseculo.com*, last modified 2016, accessed January 8, 2016, <http://www.blogdanovoseculo.com/p/historia.html>.

<sup>65</sup> Weril, "Weril", last modified 2016, accessed January 8, 2016, <http://www.weril.com.br/>.

<sup>66</sup> Carneiro de Mendonça, *A Música Em Goiás*, 65.



similar instrumentation at the time in Goiás: the Cinema Goyano Orchestra and the Cine-Iris Orchestra (later designated The Ideal Orchestra).



Figure 8. The “Orquestra Ideal” (*Ideal Orchestra*), city of Goiás, in February of 1927. The euphonium stands as the only brass instrument in the left.<sup>67</sup>

Due to its capabilities and versatility (range, agility and projection), the euphonium appears to be commonly used as a low-wind representative in several ensembles around the state of Goiás, such as in the city of Pirenópolis orchestra, founded in 1923. The scholar notes the instruments as “bombardinos”, although, it is clear in the following image that one musician holds a euphonium and the other a baritone:

---

<sup>67</sup> Carneiro de Mendonça, *A Música Em Goiás*, 72.



Figure 9. The city of Pirenópolis Orchestra, picture from 1927.<sup>68</sup> The euphoniumist Benedito Conceição (blue arrow), and the baritonist is Sebastião Brandão (red arrow).

By the 1920s, American music influenced Brazilian music-making. The so called *jazz bands*<sup>69</sup> became an enormous trend, and little by little the trombone started to take over the euphonium functions in popular music groups.<sup>70</sup> However, some groups continued to employ the euphonium. The influence of the *jazz bands* ranges from music style to fashion trends. In a discussion about Pixinguinha's first *jazz band*, Sérgio Cabral describes the repertoire as a mixture of North American, international and Brazilian music.<sup>71</sup>

In research about jazz in the southern state of Paraná from 1920 to 1940s, the pianist and musicologist Marília Giller presents a photograph of a jazz band from the city of Ponta Grossa, which includes a euphonium in its instrumentation:

<sup>68</sup> Carneiro de Mendonça, *A Música Em Goiás*, 159.

<sup>69</sup> The ensembles were actually called “jazz bands,” in English.

<sup>70</sup> I am referring to the term “popular music” specifically to the music being played in places such as cabarets and theaters, having in mind that the euphonium has never been surpassed in the wind band traditions and its repertoire.

<sup>71</sup> Cabral, *Pixinguinha: Vida e Obra*, 97.



Figure 10. “Velhos Camaradas” jazz band, c. 1930. The city of Ponta Grossa was the second most important region in the state of Paraná by the time, following the capital Curitiba.<sup>72</sup>

The euphonium is also seen in carnival bands of the same period:



Figure 11. The ensemble “Bola Vermelha” (Red Ball). Picture from 1926, Goiás.<sup>73</sup>

The first known piece for euphonium solo in Brazil was written in 1926. The *Fantasia Ibotirama País das Flores* by Tertuliano Santos is an original work for euphonium and band. The

<sup>72</sup> Recently, the scholars Thiago Portella and Marília Giller researched the works by José da Cruz. Marília Giller, "O Jazz No Paraná Entre 1920 E 1940: Um Estudo Da Obra O Sabiá, Fox Trot Shimmy De José Da Cruz [The Jazz in Curitiba from 1920 to 1940S: A Study to the Work O Sabiá, by José Da Cruz]" (Master's thesis, Federal University of Paraná State, 2013)., 106.

<sup>73</sup> Carneiro de Mendonça, *A Música Em Goiás*. 40.

piece is part of the catalog of works for tuba and euphonium by Renato Pinto.<sup>74</sup> In this period, a variety of fantasy-like works were composed featuring the “bombardino” as the soloist, in the state of Bahia. In his annotated bibliography, Pinto includes eleven unpublished pieces for euphonium and band, composed between 1926 and 1935. Some of the works have no exact date of composition. As previously observed, the euphonium is one of the main soloists in wind band repertoire since the 19<sup>th</sup> century, and it is very likely that there are a number of works yet to be discovered composed originally for solo euphonium in different regions of the country. For example, in a catalog of works from Dom Oscar’s collection, coordinated by the musicologist Paulo Castagna for the Music Museum of Mariana in Minas Gerais, the euphonium appears in several manuscripts of liturgical music and band music, from the 19<sup>th</sup> century to the first half of 20<sup>th</sup> century. One of the works is called *Variações de Bombardino* (Euphonium Variations). The manuscript is from 1942 and the author is unknown.<sup>75</sup>

Heitor Villa-Lobos (1887-1959) is the major figure in Brazilian classical music. In his works for symphony orchestra, the composer includes the euphonium in his Symphonies No. 3 and 4.<sup>76</sup> However, the euphonium is part of the external band, and does not play any important role in the orchestra. Villa-Lobos includes the euphonium in around twenty original compositions and arrangements for band.<sup>77</sup> There are controversies in the known chronology of works by Villa-Lobos. In an article about transcriptions and the “works in progress” by Villa-

---

<sup>74</sup> Pinto, “A Tuba Na Música Brasileira: Catalogação De Obras, Análise E Sugestões Interpretativas Da Fantasia Sul América Para Tuba E Orquestra De Cláudio Santoro,” 78.

<sup>75</sup> Paulo Castagna et al., “Inventário Da Coleção Dom Oscar [Mariana Music Museum. Inventory Of Dom Oscar's Collection]”, *Museu da Música de Mariana*. PDF (Mariana, 2007), [http://www.mmmariana.com.br/site/mostrapesquisa.asp?id\\_pesquisa=2](http://www.mmmariana.com.br/site/mostrapesquisa.asp?id_pesquisa=2). p. 1176

<sup>76</sup> Seen in the catalog of *Criadores do Brasil*, a publishing branch of the São Paulo Symphony Orchestra.

<sup>77</sup> Heitor Villa-Lobos, “Villa-Lobos Sua Obra,” Versão 1.0[Villa-Lobos and His Works, Version 1.0]”, *Villa-Lobos Museum*, last modified 2009, accessed January 9, 2016, [http://museuvillalobos.org.br/ingles/bancodad/VLSO\\_1.0.pdf](http://museuvillalobos.org.br/ingles/bancodad/VLSO_1.0.pdf). pp. 129-30



Lobos in the 1930s and 1940s, the scholar Manoel Correa Lago discusses the possibility of a different version and instrumentation for *Choros No. 6*. The piece is a major work in Villa-Lobos repertoire, scored for symphony orchestra, premiered in 1942. However, in a 1929 interview, Villa-Lobos describes his *Choros No. 6* as a composition for clarinet, trumpet, euphonium and guitar.<sup>78</sup> Yet, this possible first version of the *Choros No. 6* is still lost.

Also in the 1930s, the famous composer and instrumentalist Radamés Gnattalli (1906-1988) included one euphonium in the fourth version of his “Fantasia no. 1 para Piano e Orquestra” (Fantasy no. 1 for Piano and Orchestra, 1936). It is curious that Gnattalli made four versions of the piece, adding a new instrument to each version. In the second version he attaches saxophones, and the fourth version is made only for including a single euphonium in the symphony orchestra.<sup>79</sup> Gnattalli was involved with the National Radio orchestra (founded in 1936) for about thirty years. In a note from the magazine *Realidade*, in July of 1972, only a single euphonium is listed in this huge symphony orchestra.<sup>80</sup>

One year after the death of the composer Francisco Braga (1868-1945), the German-Uruguayan musicologist Francisco Curt Lange published the milestone piece *Diálogo Sonoro ao Luar – Seresta para Sax Alto e Bombardino* (Moonlight Sonorous Dialogue – Serenade for Alto Sax and Euphonium) by Braga in a volume of the *Revista Latinoamericana de Música* (Latin American Music Magazine). With a suggestive name and a peculiar instrumentation, the chamber piece contains lyrical and rhythmic influences from the choro. It stands as one of the

---

<sup>78</sup> Manoel A. Correa do Lago, "Notes about Transcriptions and “Work-In-Progress” by Villa-Lobos during the 1930s And 1940s", *Anais do Segundo Simpósio Villa-Lobos* (São Paulo: ECA/USP, 2012), 22.

<sup>79</sup> Radamés Gnattalli, "Catálogo De Obras" [Catalog Of Works], *Radamesgnattali.Com.Br*, last modified 2016, accessed January 10, 2016, <http://www.radamesgnattali.com.br/>.

<sup>80</sup> Sérgio Cabral, "A Rádio Nacional, Lembra-Se?" [The National Radio, Do You Remember?], *Realidade* (1972),: p. 102.

first original chamber works ever written for the euphonium. In 1976, the composer and scholar Bruno Kiefer states that the work has the potential to become a standard of Brazilian music repertoire:

It will be a task to the future generation of Brazilian musicologists to revise the works by Francisco Braga... it is possible to be found in his vast musical experience, one or another piece that has the condition to remain in the Brazilian music repertoire, such as the *Diálogo Sonoro ao Luar* for alto saxophone and euphonium, a piece that possesses into its polyphonic writing, a typical Brazilian serenade mood.”<sup>81</sup> [My translation]

### 1950 – 1980s

Not many original compositions are known from the period of the 1950s to the 2000s. The creative use of the euphonium in the second half of the 20<sup>th</sup> century took place mainly in the popular music scene. Since these arrangements and pieces were usually not published, this section mainly focuses on musicians who participated in important recordings, as well as notable performance groups.

From the state of Pernambuco, Jonas Cordeiro (1912- unknown) is a prolific composer of popular music (especially frevos), a music director and a virtuoso euphoniumist. Jonas recorded his debut track in 1954, titled *Bombardino no Salão – Jonas Cordeiro e Regional* (Euphonium in the Saloon – Jonas Cordeiro and “Regional”).<sup>82</sup> This is probably the first Brazilian recording to include the euphonium in a soloist role since the ensembles in Rio de Janeiro in the early 20<sup>th</sup> century. The piece is a polka with both frevo and choro characteristics. As a soloist, he brings all

---

<sup>81</sup> Bruno Kiefer, *História Da Música Brasileira Dos Primórdios Ao Início Do Século XX* (Porto Alegre: Editora Movimento, 1976), 134.

<sup>82</sup> Jonas Cordeiro, *O Bombardino no Salão*, 78 rpm (Rio de Janeiro: Odeon, 1958).

the “sixteenth note” essence of the Brazilian style of euphonium counterpoint to the front of a popular group. The euphonium is accompanied by a *regional*,<sup>83</sup> composed of flute, accordion, plucked strings, double-bass, and percussion. His main technical characteristics are clear articulation and energetic rhythmic flow, combined with consistent tone quality. A note from a 1961 edition of the newspaper *Correio da Manhã* describes Jonas as “one of the most expressive names of the popular carnival music from Pernambuco.”<sup>84</sup> Later in his career, Jonas Cordeiro acts as a frevo *maestro* and composer. Cordeiro does not play the euphonium in his late recordings.



Figure 12. Jonas Cordeiro. The image is from a 1961 edition of the newspaper *Correio da Manhã*.<sup>85</sup>

Another recording project that includes the euphonium in an important role is *Coletânea São João*, released by the label Mocambo in 1958. The euphonium appears in two pieces: *Bombardino do Vavá*<sup>86</sup> and *Espanta Coió*.<sup>87</sup> Both pieces were composed by Jair Pimentel and

<sup>83</sup> A popular term for a standard ensemble of plucked strings, percussion, soloists, and sometimes instruments such as the accordion (most applicable to the choro medium).

<sup>84</sup> Claribalte Passos, "Discoteca", *Correio da Manhã*, (December 24, 1961): 8.

<sup>85</sup> Claribalte Passos, "Discoteca", *Correio da Manhã*, (December 24, 1961): 8.

<sup>86</sup> Jair Pimentel and Nivaldo Cruz, *Coletânea São João - O Bombardino Do Vavá*, LP (Pernambuco: Mocambo, 1958).

<sup>87</sup> Jair Pimentel and Nivaldo Cruz, *Coletânea São João – Espanta o Coió*, LP (Pernambuco: Mocambo, 1958).

Nivaldo Cruz. The interpreter is Jair Pimentel and his *regional*. Pimentel displays extreme control of his clarinet, which he performs alongside an unidentified and talented euphonium player. The euphonium musician heard in the recordings was not found by this author.<sup>88</sup>

Paulo da Silva, the “Paulo Bombardino,” played the euphonium for Pixinguinha’s band in the 1950s. In Pixinguinha’s LP *Assim é Que é...* (1957),<sup>89</sup> Paulo displays total control of the euphonium in polkas, choros and maxixes as he performs challenging solos and counterpoints. In 1958, Paulo Bombardino and his band released the recording of the maxixe *As Cadeirudas*.<sup>90</sup> The piece was also recorded later, in 1983, by the Fire Brigade Band in Rio de Janeiro.<sup>91</sup>

The euphonium is part of the essence of the genre of frevo. The first euphoniumist to be remembered is Emiliano do Bombardino (Memorialized). The *Bloco da Saudade* was founded in 1974 and is one of the most traditional groups in the *frevo de bloco*<sup>92</sup> (group frevo); the euphonium is included in their ensemble.<sup>93</sup> In his autobiography, the composer Getúlio Cavalcanti cites the lyrics of his song-frevo “Salve, Salve Emiliano!,” composed in homage to Emiliano do Bombardino. Cavalcanti also describes his memories of Emiliano and his beloved bombardino:

Emiliano was a perfect musician with his inseparable euphonium. I met him in the *Bloco da Saudade* and together we participated in several parades. His improvisation answering the group’s interpretation was perfect. He would create variations that would take the

---

<sup>88</sup> The qualities of the euphonium player are similar to Jonas Cordeiro’s. This is a supposition that Jonas Cordeiro might be the musician playing along with Jair Pimentel, since they are from the same region (Pernambuco) and were active musicians by the time. I found no clear evidence.

<sup>89</sup> *Assim É Que É...*, LP (Sinter, 1957).

<sup>90</sup> Paulo Da Silva, *As Cadeirudas* LP (Polydor, 1958).

<sup>91</sup> Banda do Corpo de Bombeiros do Distrito Federal, Getúlio Macedo, “Retreta”, LP, 1983, *Banda.Cbmerj.Rj.Gov.Br*, accessed January 6, 2016, <http://banda.cbmerj.rj.gov.br/index.php/187-retreta>.

<sup>92</sup> The instruments usually used for the *frevo de bloco* orchestra are plucked strings, few wind instruments and percussion. The repertoire is basically made of carnival marches.

<sup>93</sup> Bloco da Saudade, “Música”, last modified 2016, accessed January 11, 2016, <http://www.blocodasaudade.org.br/#!music/c10tw>.

string players to an ecstasy.” “...On a certain day he was robbed. They took his watch and a small quantity of money. Resigned, he confessed that it would be worst if they had taken his euphonium, the only relic of his economic belongings.”<sup>94</sup> [my translation]

Another euphoniumist from Pernambuco during this time was Américo Ferreira da Silva, who performed with the traditional City of Recife Symphony Band. The band was founded in 1958 and Américo joined the group in 1964. Since then, he has participated in several recording projects along with names such as the maestro *Bozó 7 Cordas*. The prolific composer Inaldo Moreira (1937- ), also from Pernambuco state, wrote two pieces for euphonium, *Bombardino Malandro* and *Américo no Bombardino é um Desatino*, the second one dedicated to Américo.<sup>95</sup>

Geraldo Auriene, the “Felpudo” (c. 1922- ), appears in several projects playing trumpet, trombone and euphonium. In 1977, the group *Choro Paulistano* released its first LP in São Paulo, called *Na Glória do Choro* (In Choro’s Glory). The instrumentation was a *regional* plus trumpet, trombones, and euphoniums, and the album presents three compositions by Felpudo. The piece *Bombardinando* was recorded by two euphoniumists: Felpudo and Galhardo. Galhardo was the vice-president of the Brazilian musicians union and trombonist at the São Paulo Symphony at the time. The piece impressed the press, as seen in this comment about the album, from a 1977 edition of the newspaper *Diário de Pernambuco*, “Between this mixture of sounds and rhythms, there is a particularity that makes me absorbed: a euphonium’s duel (listen to *Bombardinando*). I believe it is the first time that the choro was recorded in this manner.”<sup>96</sup> [My translation]

---

<sup>94</sup> Getúlio Cavalcanti, *Por Quem Os Blocos Cantam* (São Paulo, SP: Irmãos Vitale, 2004)., 107-108.

<sup>95</sup> All information about Américo Ferreira da Silva was obtained from the current euphoniumist at the City of Recife Symphony Band, Caio César.

<sup>96</sup> Sergio Nona, “Na Glória Do Choro”, *Diário de Pernambuco*, (November 10, 1977): 32.

In the same article, Felpudo is still cited as “one of the best wind instrumentalist in the country.” Felpudo’s euphonium skills are well displayed in the albums *Evocação IV – Anacleto de Medeiros* (1980) by Rogério Duprat<sup>97</sup> and *Inéditos de Jacob do Bandolim* (1980) by Déo Rian and *Choros Cariocas* group.<sup>98</sup>

### 1980 – 2000

From the 1980s, the euphonium starts again to appear in original compositions. The instrument is still included in new popular music projects, but its most important developments are connected with the formation of new concert music ensembles, its improvement in the academy, and the independent initiative of euphoniumists.

The nomenclature “eufônio”<sup>99</sup> first appears in a published work in 1980, on Michael Kelly’s *Sonata for Euphonium and Tuba*, published by Novas Metas.<sup>100</sup> An American trombonist and composer, Kelly was active in the São Paulo State Symphony, along with the American tubist Donald Smith, who came to Brazil in the 1970s. Smith (*in memoriam*) was connected with the international tuba and euphonium association and fomented the tuba scene in Brazil, as pointed out by scholar Khattar.<sup>101</sup> Because Kelly and Smith were used to the English term “euphonium,” the *Sonata* received a Portuguese version of the nomenclature.

---

<sup>97</sup> Rogério Duprat, *Evocação IV - Anacleto De Medeiros*, LP (São Paulo: Eldorado, 1980)

<sup>98</sup> Déo Rian, *Inéditos De Jacob Do Bandolim*, LP (São Paulo: Eldorado, 1980)

<sup>99</sup> The current term used in Brazil, in modern Portuguese.

<sup>100</sup> Michael S. Kelly. “Sonata para Eufônio e Tuba.” São Paulo: Novas Metas, 1980.

<sup>101</sup> Khattar, “Tuba,” 62.



prolific as a composer that he released a book called the *Calendar of Sound*, where he composed nearly a song per day for an entire year.<sup>108</sup> Before starting his own group, he participated in several innovative groups of Brazilian instrumental music such as the *Quarteto Novo* in the 1960s, and recording with artists such as Miles Davis.<sup>109</sup> Hermeto makes music with a variety of instruments (or objects), including the euphonium, and never had any type of formal training, which makes his style and technique unique. On the euphonium, he has a medium-dark tone, a soft articulation and a non-vibrato quality. Two albums in which he plays euphonium are *Hermeto Pascoal & Grupo* (1982)<sup>110</sup> and *Só não Toca Quem não Quer* (1987).<sup>111</sup> An example of his unique use of the euphonium is heard on the piece *Cores* (Colors) from the album *Hermeto Pascoal e Grupo* (1982). He also plays counterpoints in a “kettle” with a euphonium mouthpiece in his version of *Flor Amorosa*, in a collection of discs that pay tribute to the father of choro Joaquim Callado.<sup>112</sup>



Figure 14. Hermeto Pascoal and his euphonium.<sup>113</sup>

<sup>108</sup> Hermeto Pascoal, *Calendário Do Som* [The Sound Calendar] (São Paulo: Ed. Senac [u.a.], 2004)

<sup>109</sup> Miles Davis, *Live-Evil*, LP (New York: Columbia, 1971)

<sup>110</sup> Hermeto Pascoal, *Cores*, LP, Hermeto Pascoal & Grupo (Rio de Janeiro: Som da Gente, 1982)

<sup>111</sup> Hermeto Pascoal, *Só Não Toca Quem Não Quer*, LP (Rio de Janeiro: Som da Gente, 1987).

<sup>112</sup> Joaquim Callado and Hermeto Pascoal, *Joaquim Callado - O Pai Dos Chorões, Vol. 04*, CD (Rio de Janeiro: Acari, 2004)

<sup>113</sup> Hermeto Pascoal, biografia. “Pró-TV - Associação Dos Pioneiros, Profissionais e Incentivadores Da TV Brasileira” [Pro-TV – Association of Pioneers, Professional and Supporters Of Brazilian TV], *Museudatv.Com.Br*, last modified 2016, accessed January 6, 2016, <http://www.museudatv.com.br/biografias/Hermeto%20Pascoal.htm>.



The São Paulo State Symphony Band was established in 1989 as a government agency. Its first director was Roberto Farias,<sup>114</sup> and the structure of the ensemble was based on modern wind bands such as the American Wind Symphony and the Tokyo Kosei Orchestra. The purpose was to bring the wind band repertoire up to date, and also to motivate the production of new original compositions for the symphonic wind band in Brazil. The band soon became well known in the country and obtained international recognition, being the first Brazilian group to perform in the Eighth World Association for Symphonic Bands and Ensembles Conference.<sup>115</sup> Two of the first compositions by renowned Brazilian composers that were commissioned by the São Paulo State Band are the *Suíte Tropical* (1990) by Roberto Miranda (1948- ) and Sinfonia No. 1 (1990-2) by Harry Crowl (1958- ). Both works include important parts for the euphonium. *Suíte Tropical* is a four-movement work, and gives the euphonium an important solo part, in on the third movement (“Crepúsculo”). Crowl’s Sinfonia No. 1 demonstrates the euphonium’s potential in a chamber ensemble in a section for oboe, euphonium, tuba, harp, and piano. From that time onwards, the euphonium achieves a defined role in the modern Brazilian wind band repertoire. In 2014, São Paulo band commissioned Hudson Nogueira (1968- ) to create the work *Jubileu de Prata*. The piece celebrates the euphonium with a solo with “bravura,” as described by maestro Roberto Farias.

Wilson Domingos Dias (1968- ), a founding member of the São Paulo State Symphony Band, stayed in the group as the principal euphonium for fifteen years. Wilson is from the city of Campinas in the state of São Paulo. As a virtuoso in all low-brass instruments, Wilson assumed the euphonium as his main instrument. In 1997, Wilson Dias became the first to obtain the

---

<sup>114</sup> Roberto Farias is the composer of *Sin Misura*, which is an original unaccompanied work for euphonium composed in 2011. Some of the information about the band was obtained via email exchange with the maestro.

<sup>115</sup> Information from the band website. [Bandasinfonica.org.br](http://bandasinfonica.org.br), "Nossa História: Banda Sinfônica.", last modified 2016, accessed January 12, 2016, <http://www.bandasinfonica.org.br/historia/>.

degree of Bachelors of Music in Performance (Euphonium) in Brazil, at the *Faculdade Mozarteum de São Paulo*. By the 2000s, Wilson Dias became the most requested euphonium player in the country, teaching and organizing important music festivals, and playing as a guest with several professional orchestras. Wilson Dias is currently the principal trombonist at the Campinas Symphony Orchestra, and holds the chair of euphonium professor at the State of São Paulo Music School.<sup>116</sup>



Figure 15. Wilson Dias.

A composer who wrote many collaborative works for the euphonium in the 1990s is Dimas Sedícias (1930-2001), from Pernambuco state. Sedícias was a prolific composer that experimented with all kinds of instrumentations and genres. His music frequently reflected characteristics of regional music. He lived for twelve years in France, and published several works in Europe. As a performer, he played (mainly percussion) with several important Brazilian popular music groups and worked as a timpanist for the Recife Symphony Orchestra until his retirement in 2000.<sup>117</sup> Sedícias composed four works that includes the euphonium:<sup>118</sup> *Cascavel e*

---

<sup>116</sup> The information and the picture were obtained directly with Wilson Dias (a personal friend).

<sup>117</sup> In 2002, the scholar and percussionist Germanna França da Cunha researched the life and works of Dimas Sedícias for her master's thesis. Germanna F. da Cunha, "De Bom Jardim A Paris: A Obra Do Compositor Dimas

*Chique-Chique* for mixed ensemble (1990); *Bate Papo Divertimento* for euphonium, tuba, and band (1994); *Donaldeando* for mixed ensemble (1995); *Luar de Lua Nova* for euphonium and tuba (1998).<sup>119</sup>

The American tubist Donald Smith continued creating collaborative works for tuba and euphonium in Brazil, and in 1996 led the creation of the ATEBS (Association of Tubists, Euphoniumists, Bombardinists, and Sousaphonists of Brazil). The association reached mostly the southeastern region. Donald Smith acted also as the president of the association, which promoted festivals until its termination in 2002, the year of Smith's death.<sup>120</sup>

### 2000 Onwards and Considerations

The new euphonium era in Brazil is in a constant state of innovation. The first decade of the 21<sup>st</sup> century has resulted in the formation of new groups, the participation of the euphonium in important music festivals and competitions, and in the expansion of the original repertoire.

In 2000, Whilton Matos and the students from Carlos Gomes Conservatoire created the *Grupo de Tubas da Amazônia* (Amazonia's Tuba Ensemble), in Belém, Pará State. The tuba and euphonium ensemble performed in several festivals and was guest in recordings with artists from Belém. The innovation of the group comes from its repertoire, which blend popular and regional northern music. The group is still active.

---

Sedícias [From Bom Jardim to Paris: The Works by the Composer Dimas Sedícias]" (Master's thesis, State University of Campinas, 2002).

<sup>118</sup> From Renato Pinto's catalog. Pinto, "A Tuba Na Música Brasileira: Catalogação De Obras, Análise E Sugestões Interpretativas Da Fantasia Sul América Para Tuba E Orquestra De Cláudio Santoro," 161.

<sup>119</sup> Recorded at the CD *Prisma: The Music of Dimas Sedícias*, by Radegundis Feitosa (euphonium) and Estevem Vieira (tuba). Dimas Sedícias, *Prisma: A Música De Dimas Sedícias*, CD (Recife, PE: Estúdio Estação do Som, 2000).

<sup>120</sup> As discussed by Khattar. Khattar, "Tuba," 62-63.

In 2006, Wilson Dias managed the creation of the first all-euphonium chamber group in Brazil, the euphonium quartet *Euphonismo*. In this quartet, Wilson was joined by some of his prodigy students: Rafael Mendes (1985- ), Marco Antônio de Almeida Júnior (1988-, known as “Bitoca”) and Thyago Caires (1989- ). The purpose of the group was to play a mixture between international and Brazilian repertoire. The quartet has appeared in several important music festivals, such as the *IV Encuentro de Tubas y Eufonios da Argentina* in 2008,<sup>121</sup> and in the 29<sup>th</sup> Brasília Music Festival (2007).

With the instrument becoming more popular from the 2000s onwards, several euphoniumists have won prizes at national competitions for soloists. First prizes were given to Rafael Mendes, who won the competition of the national TV show *Prelúdio*, in 2008.<sup>122</sup> Fernando Deddos (1983-, this author) won prizes at national Furnas<sup>123</sup> Musical Generation competitions: in 2006 as soloist and in 2009 in chamber music with the *Duo Primo*, along with his partner Danilo Koch (percussion). In 2012, at age 17, the southern Otoniel dos Santos won the national competition of the TV show *Pré-Estrela*,<sup>124</sup> and the second prize at the young artist division/solo euphonium at the International Tuba and Euphonium Conference competition in Linz, Austria.

Since 2005, the list of historical “firsts” is vastly increasing: *Tubauá*, the first unaccompanied piece was written by Raul do Valle (2004); *Solidões de Pedra* was the first sonata for euphonium and piano, by Marcos Cohen (2009); The first work for euphonium and

---

<sup>121</sup> This was the first time that the most active euphonium soloist in the world, the Briton Steven Mead, came to South America.

<sup>122</sup> Rafael Mendes is from the city of Nova Odessa, São Paulo State. He is currently a Besson euphonium artist and one of the most active soloists in the country.

<sup>123</sup> Furnas is a mixed economy company that generates and transmits electricity, a subsidiary of *Centrais Elétricas Brasileiras S.A. - Eletrobras*, associated with the Ministry of Mines and Energy. [Furnas.com.br](http://www.furnas.com.br), "Furnas", last modified 2016, accessed January 12, 2016, <http://www.furnas.com.br/Ingles/fmTCWhoWeAre.aspx>.

<sup>124</sup> The TV shows *Prelúdio* and *Pré-Estrela* were produced by *TV Cultura*, sharing a similar format.

string orchestra was written by Beetholven Cunha (*Concerto Breve*, 2008); Fernando Deddos released the first album entirely dedicated to Brazilian music for euphonium (2009),<sup>125</sup> this recording received the Roger Bobo Award for Excellence in Recording, by the International Tuba and Euphonium Association (ITEA, AZ, USA, 2010).

In 2014, in Florianópolis, Carlos Schmidt's (1983- ) debuted the album *Bombardino no Choro*,<sup>126</sup> bringing back the connection between the euphonium and the genre of choro. The innovative project employs original compositions by talented composer and seven-string guitarist Luiz Sebastião Juttel (1976- ). With several guest performers Schmidt uses the euphonium as the main soloist, and combines traditional choro idioms with modern euphonium technique.<sup>127</sup>

Another recent project in Rio de Janeiro also retraced the importance of the ophicleide and euphonium in the choro. Everson Moraes (1986- ) is an accomplished low-brass musician. Primarily a trombonist, he is now performing as a specialist on the ophicleide. Moraes brings back the prominent role that the ophicleide had in the genre one hundred years ago.<sup>128</sup> In July of 2015 , Moraes and Thiago Osório (1982- ) (on euphonium and tuba), performed the show *Choro Carioca – Música do Brasil* used the ophicleide, the euphonium, and the tuba as solo instruments, accompanied by a guitar, a *cavaquinho* and a *pandeiro*. The program consisted of traditional choros written by Brazilian composers born prior to the 1920s.<sup>129</sup> In 2016, Everson Moraes releases an album called *Irineu de Almeida and the Ophicleide, 100 Years Later*,

---

<sup>125</sup> Fernando Deddos, *Eufonium Brasileiro*, CD (Curitiba: Estúdio Trilhas Urbanas, 2009).

<sup>126</sup> Carlos Schmidt, *Bombardino no Choro*, CD (Florianópolis: Samburá Sonoro, 2014).

<sup>127</sup> Carlos Schmidt is also partner of Fernando Deddos and the tubist of the Porto Alegre Symphony Wilton Mathos, in the organization of three Southern Brazilian Tuba and Euphonium Conferences, between 2009 and 2012.

<sup>128</sup> The popular news center "O Globo" made an exclusive interview about Everson's project. Bruno Calixto, "Everson Moraes, Músico: 'O Sax É Um Instrumento Que Nasceu Para Dar Certo'", *O Globo - Sociedade*, last modified 2015, accessed January 12, 2016, <http://oglobo.globo.com/sociedade/conte-algo-que-nao-sei/everson-moraes-musico-sax-um-instrumento-que-nasceu-para-dar-certo-15935412>.

<sup>129</sup> The *cavaquinho* is a guitar-like small instrument with four strings. The *pandeiro* is a Brazilian tambourine. This researcher had the opportunity to be present in the live concert. The shows were realized between 20 and 24 of July of 2015, in the Casa do Choro, Rio de Janeiro.

dedicated to the great Irineu de Almeida, who also played euphonium.<sup>130</sup>

Currently, the euphonium is being established in institutionalized music schools. The largest music conservatory in the country, the *Conservatório Dramático e Musical Dr. Carlos de Campos* (known as “Tatuí Conservatoire”) employs Marco Antônio de Almeida Júnior (Bitoca) as the euphonium professor chair.<sup>131</sup> As previously mentioned, Wilson Dias is the euphonium professor at the São Paulo State School of Music. However, neither institution offers a higher education degree. The only option for obtaining a bachelor’s degree studying with a euphonium specialist is at the *Faculdade Mozarteum de São Paulo*.<sup>132</sup> Little by little, the music festivals are also employing the instrument. Important festivals such as the Brasília Music Festival (since 2005) and the SESC International Music Festival (since 2011)<sup>133</sup> engage professors that are euphonium specialists. It is important to note the current euphonium players of the influential São Paulo Symphony Band: Rafael Mendes, Ricardo Camargo (1984- )<sup>134</sup> and Marco Antônio de Almeida Júnior.

Finally, a national euphonium class is being structured. The internet is allowing euphoniumists from all over the country to connect. The new generation is aware of international trends, with access to standard repertoire and contact with the main proponents of the euphonium. Composers are also responsive to the euphonium as a unique instrument, and 21<sup>st</sup>-century works explore the most up-to-date euphonium technique. The achievements made by the new generation of euphonium specialists include commissioning new works, organizing specific

---

<sup>130</sup> Information obtained directly from Everson Moraes, via Internet.

<sup>131</sup> Marco Antônio Bitoca is also the conductor of the conservatoire’s young wind bands. The conservatory also holds an international brass festival that includes euphonium specialists as professors.

<sup>132</sup> This is the same institution that Wilson Dias had the opportunity to become the first euphonium bachelor in Brazil.

<sup>133</sup> In 2016, The SESC International Music Festival is in its 6<sup>th</sup> edition, at the city of Pelotas in the southern state of Rio Grande do Sul. Sesc-rs.com.br, "Festival Internacional SESC De Música", last modified 2016, accessed January 13, 2016, <https://www.sesc-rs.com.br/festival/>.

<sup>134</sup> Just as Mendes and Bitoca, Camargo is an active musician, often performing as a guest musician with the São Paulo Symphony Orchestra.

low-brass music festivals and conferences, releasing chamber music projects, and acting as soloists and professors, as well as preserving the traditional practices of the instrument. They are also advocating for the development and the stabilization of the euphonium in academic and professional worlds.

## CHAPTER 3

### ANNOTATED BIBLIOGRAPHY OF SELECTED SOLO AND CHAMBER WORKS

The following bibliography presents selected solo and chamber works for euphonium composed by Brazilian composers. The first catalog of works for euphonium by Brazilian composers is recent, found in the research about tuba and its relatives by scholar Renato Pinto (2013).<sup>135</sup> Pinto discussed eleven pieces for euphonium and wind band apparently written between 1926 and 1945, in the state of Bahia (four of the works have no date of composition).<sup>136</sup> I am not including those eleven pieces in this bibliography due to the fact they are unpublished, and I did not have access to the manuscripts. In addition to these eleven works, Pinto has catalogued fourteen other pieces that include the euphonium, and I have included these as part of my bibliography, although, discussing the works from my own perspective as a euphonium specialist. My bibliography presents a total of forty-three pieces. Therefore, the following bibliography has fourteen works that coincides with Pinto's research, and twenty-nine works that have yet to be included in a catalog of Brazilian works for euphonium.

The bibliography has been organized by the following categories: unaccompanied, euphonium and piano, euphonium and large ensemble, duos, mixed ensemble, and, euphonium and tuba quartet. Within each category, the pieces are organized alphabetically by title. The categories of the outline were based in the list found in the *Guide for the Euphonium Repertoire*.<sup>137</sup>

---

<sup>135</sup> Renato C. Pinto, "A Tuba Na Música Brasileira."

<sup>136</sup> Ibid., 70-82.

<sup>137</sup> Bone Jr., Paull, and Morris, eds., *Guide to the Euphonium Repertoire*, xi-xii.



1. **COMPOSER NAME.** (last name first)
2. **COMPLETE TITLE.** (as it appears on the music)
3. **ARRANGER (Arr.) / TRANSCRIBER (Trans.) / EDITOR (Ed.).** (first name first)
4. **PUBLISHER / SOURCE.** (see Appendix A: Composers', Publishers', and Manufacturers' Addresses for the complete address for all sources)
5. **INSTRUMENTATION.**
6. **DATE.** (copyright date for published works, date of composition for manuscript works, no information when no date is available)
7. **PRICE.** (publisher's recommended/suggested retail price, generally expressed in dollars, when possible)
8. **DURATION.** (SOLOS, expressed in minutes as indicated on the printed music or actually timed. COLLECTIONS/COMPILATIONS, etc., expressed in number of pages)
9. **LEVEL**

I—Beginner (up to one year)

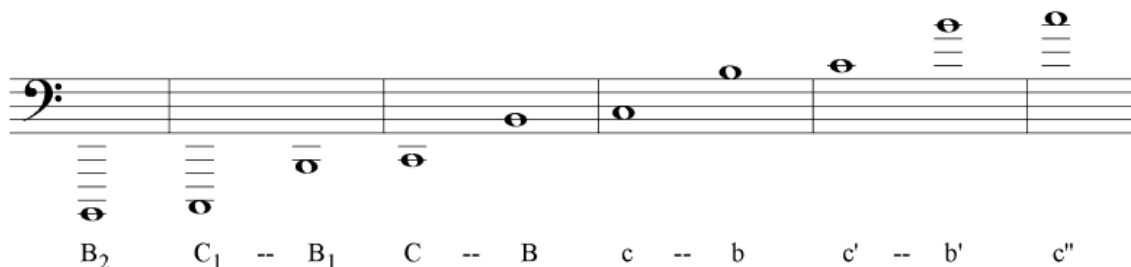
II—Intermediate (two to three years)

III—High School

IV—University

V—Professional

Combinations: I–II. II–III. III–IV. IV–V. These are general guidelines and recognized as quite subjective. Level indications describe attributes and requirements of the music more so than the expected skills of the player.



LEVEL I (Beginner): Limited range, approximately one octave: B-flat – b-flat. One year of instruction.

Limited rhythmic/technical requirements.

No note values greater than eighth notes, no syncopated rhythms. Music of a tonal nature.

LEVEL II (Intermediate): Two/three years of instruction. Range approximately F – f. Rhythmic/technical requirements involve simple sixteenth note patterns. Simple, limited syncopated patterns.

LEVEL III (High School, Secondary School, Pre-college): Range approximately F – b2. Moderate tessitura. More rhythmic complexity. Extended syncopations, sixteenth note patterns, triplets, and so on. Moderate amount of multiple tonguing.

LEVEL IV (University/College): Range approximately B-flat – c2. Higher advanced tessitura. Increased rhythmic complexity/multimetric. Angular melodic lines. Dissonant harmonies/contemporary harmonies. Endurance factors. Introduction to avant-garde techniques (flutter tongue, multiphonics, etc.). Multiple tonguing. Dynamic control and extremes.

LEVEL V (Professional): Total range: C2– f2. Extended high tessitura. Rhythmic/technical complexity of highest order. Angular lines/large skips in melody. Advanced twentieth-century techniques. Extreme dynamic contrasts.

**10. RANGE.** Every note starting with and including B $\flat$  downward may be referred to as a “pedal tone.” To the extent that optional pitches (as encountered in ossia parts) impact the overall range of a composition, such pitches will be presented in parentheses.

**11. MOVEMENTS.** (specific names and/or numbers)

**12. COMMISSION.** (name of commissioning party if commissioned)

**13. DEDICATION.** (name of party to whom the composition is dedicated)

**14. ANNOTATION.** (short, concise, annotative comments concerning the general nature and style of a composition. Any outstanding technical problems or other pertinent information will be noted)

**15. RECORDINGS.** (when a particular composition has been recorded, reference will be made to the artist[s] responsible for the recording, and the reader should refer to the Discography chapter section Euphonium Recordings by Artist for complete information.

**16. PRE-RECORDED TAPE/ELECTRONIC ACCOMPANIMENTS.** (reference will be made for those few works that have taped/ electronic accompaniments)

**17.** A final reference is made when a particular entry is included in more than one chapter of the ESB. For example, works for solo euphonium and orchestra almost inevitably are also available with piano reduction.

## Unaccompanied

### **1. HAJA DEDDOS! by Fernando Morais**

**Composer Name:** Morais, Fernando (1966- )

**Complete Title:** *Haja Deddos!*

**Publisher / Source:** Euphonium.com, USA

**Instrumentation:** Solo euphonium

**Date:** July, 2012

**Duration:** 2:00 min.

**Level:** V

**Range:** version 1: B2 – f”; version 2: B2 – e”

**Movements:** One

**Dedication:** “To the euphoniumist and friend Fernando Deddos”

**Annotation:** According to the composer, the inspiration comes from a conversation that happened during a bus trip in a music festival in 2012, between him and the performer to whom the piece was dedicated. There are two versions of the work in different key signatures despite the fact that the composer does not specify a key signature, the work has tonal and modal characteristics. This ABA form short work is extremely challenging. The performer needs quick fingers due to its chromaticism, highly advanced range control, and a clear distinction between expressing the contrasts between fast/rhythmic and slow/freely moods. Another feature to be noted is the use of multiphonics in the middle section (low notes). Overall, this is a great showpiece that alternates frenetic passages reminiscent of the frevo, with lyric “Iberian”-like free passages.

## **2. RABECANDO by Fernando Deddos**

**Composer:** Deddos, Fernando (1983- )

**Complete Title:** *Rabecando* for Solo Euphonium

**Publisher / Source:** Potenza Music, USA

**Instrumentation:** Solo euphonium

**Date:** 2008

**Duration:** c. 4:30 min.

**Level:** V

**Range:** D-flat – e”

**Movements:** One

**Recordings:** *Eufonium Brasileiro*, CD (Curitiba: Trilhas Urbanas, 2009). Fernando Deddos (euphonium).

**Annotation:** Rabecando is inspired by soloists of the Brazilian folk music: the “violeiro,” a “trovador,” or a “rabequeiro,” “Rabecando” evolves a spirit of introspection that blossoms in evolution and finally shares its intentions. The name of the piece comes from a type of Brazilian "folk violin" or the *Rabeca*, and the whole piece is based on an E-flat pedal. Individual phrases suggest changes of modes. The piece demands theatrical abilities from the interpreter, utilizing extended techniques from multiphonics to sonorities extracted from corporal movements such as strong steps. The piece asks for advanced double-tonguing technique and distant leaps. The piece received the Harvey Phillips Award for Excellence in Composition from the International Tuba and Euphonium Association during the International Tuba and Euphonium Conference in Tucson, AZ, USA (2010).

### **3. SIN MISURA by Roberto Farias**

**Composer Name:** Farias, Roberto (1954- )

**Complete Title:** *Sin Misura*

**Publisher / Source:** unpublished; digital copy

**Instrumentation:** Solo euphonium

**Date:** 2013

**Duration:** c. 4:30 min.

**Level:** IV

**Range:** E – a’

**Movements:** One

**Dedication:** “Version for euphonium dedicated to Wilson Dias”

**Annotation:** The most intriguing factor of the score is that it consists of a double-system (the top in tenor clef and the bottom in bass clef). The work is originally written for double-bass. The composer recommends that it be performed in a resonant hall. That could be compensated for, if necessary, with concentration on the long notes and connections between phrases, as well as extension of the long notes in the bass clef. This is a great piece for showing individual expression. Careful control of large leaps, trills and other ornamentation is needed.

Harmonically, the piece starts on E, and after a complex development, it moves to an a’, an extended cadential movement that takes place over the entire piece.

The composer says:

Sin Misura is an original work for double-bass, and from the interpretative point of view, it was inspired in the celebrated J.S. Bach cellos suites. The title, in Spanish, refers to the period I lived in Argentina, as the director of the Córdoba State Symphony Band. The versions for various instruments were motivated by musicians that listened to the original version, for double-bass, asking if it could be played by other instrument. I decided to create other versions, adapting each one to the characteristics of those instruments,

including the alteration of the tonality. The idea for some moments is to have the sensation of two instruments playing at the same time, then, the pedals (in string instruments having the continuous sound of the open strings: E in the bass, and C in the cello and viola). The versions for wind instruments (tuba, euphonium, and bassoon) are indicated for rooms with great reverberation, such as cathedrals. The writing style in two systems is important for the exact understanding of the work (thinking of the manuals of an organ).<sup>138</sup> [my translation]

#### **4. TIO “I” NO MAXIXE by Fernando Deddos**

**Composer Name:** Deddos, Fernando (1983- )

**Complete Title:** *Tio “i” no Maxixe (Rondó)*

**Publisher / Source:** unpublished; digital copy

**Instrumentation:** Solo euphonium

**Date:** 2013

**Duration:** c. 2:30 min.

**Level:** III

**Range:** G – a’

**Movements:** One

**Dedication:** to Koichiro Suzuki

**Annotation:** The name of the piece is a word-play on the nickname of the Japanese euphonium player Koichiro Suzuki (personal friend of the composer), to whom the piece was dedicated. In Portuguese, his nickname “chewy,” which sounds like the junction between the word uncle (“tio”) plus the letter “i” (the “e” sound). “Maxixe” is a rhythm derived from the polka, which is often played in the genre of choro. The work is an unaccompanied etude-like piece, suitable for an intermediate level. What is most needed from the performer is rhythmic consistency and focus on defined articulation in order to express the characteristic of the choro.

---

<sup>138</sup> Information from the composer, via internet. The composer is a colleague.

## **5. TUBAUÁ by Raul do Valle**

**Composer Name:** Do Valle, Raul (1936- )

**Complete Title:** *Tubauá* (euphonium solo version)

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Solo euphonium

**Date:** 2004

**Duration:** c. 4:45 min.

**Level:** V

**Range:** F1 – b'

**Movements:** One

**Dedication:** “To Wilson Dias, with admiration”

**Annotation:** The work is the first unaccompanied piece for euphonium in Brazil. It is interesting to observe the freedom of pace, since the composer does not mark any metronome tempi, which allows the interpreter an opportunity to bring his own voice. The composer gives precise indications for dynamics and articulation, which should be observed by the performer. The first *Con Moto* is the most difficult section (rehearsal E); an entire lyrical section uses pedal tones, a difficult register for playing legato lines on the euphonium.

## **6. YELLOWISH MIST by Carlos Stasi**

**Composer Name:** Stasi, Carlos (1963- )

**Complete Title:** *Yellowish Mist*

**Publisher / Source:** Unpublished; manuscript

**Instrumentation:** Solo euphonium

**Date:** 2015

**Duration:** c. 6:00 min.

**Level:** IV

**Range:** b flat – f

**Movements:** One

**Annotation:** This piece is innovative in its use of only four notes on the instrument. Stasi is a percussion professor and researcher of new sounds. It is basically a percussion piece for “four drums.” It is certainly challenging to bring consistency to this piece and transmit to the audience the percussive idea of the piece. What makes the work hard to interpret is its complex rhythms, since the piece has no defined meter and changes measure by measure. Carlos Stasi is known as an experimental musician; therefore, the performer should think out of the box for playing this work, such as using different positions for the bell, or a specific color of light.



## Euphonium and Piano

### **7. CONCERT PIECE by Fernando Morais**

**Composer Name:** Morais, Fernando (1966- )

**Complete Title:** *Concert Piece* for Euphonium and Piano

**Publisher / Source:** Euphonium.com, USA

**Instrumentation:** Euphonium and piano

**Date:** May, 2012

**Duration:** c. 5:30 min.

**Level:** V

**Range:** G1 – b'

**Movements:** One

**Annotation:** This piece was written originally for French horn and adapted for euphonium, as listed on his website.<sup>139</sup> Morais has several pieces, with versions for more than one instrumentation. Since he is a brass player himself, his writing for brass is quite idiomatic. A five-note motive is a dominant figure in the piece, and the performer should be aware of clarifying all the appearances and fragments of the motive. The complex and syncopated rhythm reveals the influence of popular Brazilian music. The difficulty of this work appears in its atonality, and its use of fast and disjunct leaps.

---

<sup>139</sup> Fernando Morais, "Fernando Morais - Info", *Fernando Morais*, last modified 2016, accessed January 13, 2016, <http://www.fernandomorais.net/#!/info/c161y>.

## **8. DIÁLOGO SONORO SOB AS ESTRELAS by Harry Crowl**

**Composer:** Crowl, Harry (1958- )

**Complete Title:** *Diálogo Sonoro Sob as Estrelas – après Francisco Braga* (Sonorous Dialogue Under the Stars)

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Euphonium and piano

**Date:** 2008

**Duration:** c. 13:30 min.

**Level:** V

**Range:** D-flat – e''

**Movements:** One

**Dedication:** Fernando Deddos

**Recordings:** *Eufonium Brasileiro*, CD (Curitiba: Trilhas Urbanas, 2009). Fernando Deddos (euphonium), Carlos Assis (piano).

**Annotation:** This is one the most challenging works in the Brazilian euphonium repertoire. It is a *tour de force* through all its thirteen and a half minutes. It is also a true chamber piece, as suggested in its title, a “dialogue.” Both piano and euphonium have the same importance and difficulty. The interpretational challenges are complex, since the piece is atonal and constantly changes moods. The work uses traditional notation. The technical level demands an advanced player, in order to bring out the expression and diversity of moods found in this marvelous work.

The composer states,

It has always intrigued me the fact of how the bombardino, or euphonium, is not as valued an instrument for a solo player as it should be. Often used to play counterpoint in marches and other works of the Brazilian tradition for military bands, the euphonium also stands out in some orchestral works as an exotic instrument. However, we can observe

that this instrument is as effective as a French horn and has more technical possibilities than a trombone. I had composed for the euphonium before. In the 6<sup>th</sup> movement of my Symphony no.1 for symphonic band, I introduced a euphonium solo, followed by oboe, tuba and harp. In the course of the movement, the timbre of the instrument grows stronger supported by a second euphonium and four tubas. From then on, I wanted to write a work for this instrument as a soloist. That was how the idea was born last year. Considering the wide technical opportunities of the instrument and the musician, I wrote an intense dialogue between the soloist and the piano, which interposes an equally challenging part. The title of the work is a provocation in tribute to Brazilian composer Francisco Braga, who wrote the duo “Dialogo Sonoro ao Luar”, for saxophone and bombardino. Unlike Braga’s work, which is nostalgic and contemplative, rural and bucolic, “Dialogo sonoro sob as Estrelas” is an urban, agitated and interactive work. It is a dialogue that becomes a heated and polemic discussion, in spite of some agreement in the end. The work was specifically composed for Fernando Deddos.<sup>140</sup> [my translation]

## **9. FANTASIA FANDANGO by Fernando Deddos**

**Composer:** Deddos, Fernando (1983- )

**Complete Title:** *Fantasia Fandango* for Euphonium and Piano

**Publisher / Source:** Potenza Music, USA

**Instrumentation:** Euphonium and piano (there is also an unpublished version for euphonium and symphony orchestra)

**Date:** 2008

**Duration:** c. 8:10 min.

**Level:** IV - V

**Range:** D-flat – f”

**Movements:** One

**Recordings:** *Eufonium Brasileiro*, CD (Curitiba: Trilhas Urbanas, 2009). Fernando Deddos (euphonium), Carlos Assis (piano).

---

<sup>140</sup> Text extracted from the liner notes of the album *Eufonium Brasileiro*. *Eufonium Brasileiro*, CD (Curitiba: Trilhas Urbanas, 2009).

**Annotation:** Fantasia Fandango incorporates rhythms of the south of Brazil, where the composer was born and raised. The piano represents the percussion mixed with the typical playing of guitars and accordion. The euphonium bears the lyricism of singing and poetry. It is interesting to note that the work is composed in a palindrome-like structure (ABCBA). The only fact that classifies this piece as a “V” level is the last note, a high f,” which if needed can be played one octave down (which brings the work to the level IV).

#### **10. FREVO DO BESOURO by Fernando Deddos**

**Composer:** Deddos, Fernando (1983- )

**Complete Title:** *Frevo do Besouro* for Euphonium and Piano

**Publisher / Source:** Potenza Music, USA

**Instrumentation:** Euphonium and piano (there is also an unpublished version for euphonium and symphony orchestra)

**Date:** 2008

**Duration:** c. 2:00 min.

**Level:** V

**Range:** E-flat – e-flat”

**Movements:** One

**Recordings:** *Eufonium Brasileiro*, CD (Curitiba: Trilhas Urbanas, 2009). Fernando Deddos (euphonium), Davi Sartori (piano).

**Annotation:** The piece is reminiscent of a Brazilian frevo, inspired by Rimsky Korsakov’s “Flight of the Bumblebee.” In other words, it is a chromatic frevo. This work displays all of the euphonium’s virtuosity through extreme agility and use of the range. Fast chromatic (and clear)

scales and arpeggios are the most challenging techniques; although, technique is not everything for this frevo. The most important element is the syncopated rhythm, where the attention should be directed to the off beats.

## **11. IRERÊ by Raul do Valle**

**Composer Name:** Do Valle, Raul (1936- )

**Complete Title:** *Irerê* (Choro)

**Publisher / Source:** Manuscript

**Instrumentation:** Euphonium and piano

**Date:** 2004

**Duration:** c. 2:00 min.

**Level:** III

**Range:** c – a flat'

**Movements:** One

**Annotation:** Despite the fact that “Irerê” is called as a choro, it does not display a typical choro form, which would be a rondo, or at least binary form. Since the piece is more like a song-choro, the work can be used as a vocalise exercise and definitely be included as the lyrical portion of a recital. Due to its short length and limited use of range, the work is a great option for most levels of players. In the beginning of the work, the composer marks “dolente,” which can be read as the “feeling of suffering.”

## 12. SOLIDÕES DE PEDRA by Marcos Cohen

**Composer:** Cohen, Marcos (1977- )

**Complete Title:** *Solidões de Pedra (Sonata)*

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Euphonium and piano

**Date:** 2008

**Duration:** c. 13:30 min.

**Level:** V

**Range:** D-flat – e”

**Movements:** One

**Dedication:** Fernando Deddos

**Annotation:** This piece was written in 2009 for a recording project that did not happen. After a couple of years inside the drawer, the work was premiered in 2013. *Solidões de Pedra* is a challenging sonata in three movements, with a very peculiar plot: the “loneliness of a stone,” as its title translates. Each movement is a reflection on different images: *Perfeição Incólume* or “unachievable perfection”; *Ser Mineral* or “mineral being”; *Solidão Perene* or “perennial loneliness.” The piece demands time for preparation, due to its technical difficulty and complex poetic expression. The first movement is a modern reading of the sonata form, with a straightforward pace, between rhythmic and lyrical connotations. The second movement is mysterious, slow, and features the use of mute. The most challenging and energetic is the third movement. The fingering and intervals can present unusual challenges for the euphoniumist. It is also not a piece for an amateur pianist, since both parts share the same level of difficulty.

Undoubtedly, the piece is one of the most complex and difficult original Brazilian works for the euphonium. The composer writes:

Solidões de e Pedra was finished in 2009 and its structure follows the traditional pattern of movements: fast – slow – fast. The first movement is constructed upon five structures of thematic material; it is intended to be joyful and almost completely focused on the horizontal work of the euphonium and piano lines. The second is in ternary form with a little “cadenza”; it is more meditative, but resembles the first movement on the development of some melodies; the piano part, however, presents accompaniment-like figures in more traditional sense. The last movement is a rhythmic celebration; the euphonium line is very intense while the piano alternates homophonic and polyphonic gestures.<sup>141</sup>

### **13. TEMA E VARIAÇÕES SOBRE: O CRAVO E A ROSA by Fernando Moraes**

**Composer:** Moraes, Fernando (1966- )

**Complete Title:** *Tema e Variações sobre: O Cravo e a Rosa* (Theme and Variations on the: “O Cravo e a Rosa”)

**Publisher / Source:** Euphonium.com , USA (published as “Variations on a Folk Song”)

**Instrumentation:** Euphonium and piano

**Date:** 2007 (euphonium.com edition); 2010 (composer’s website)

**Duration:** c. 5:40 min.

**Level:** III - IV

**Range:** F – B-flat’

**Movements:** One

**Recordings:** Adam Frey and Patricio Cosentino, *Sudamérica Vibra*, CD (Atlanta: Allgood Studios, 2015). Adam Frey (euphonium), Caryl Conger (piano).

---

<sup>141</sup> This piece was premiered in my Masters recital in 2013, in the city of Pittsburgh, PA, USA. The composer’s comments were used in the program notes of the cited recital.

**Annotation:** This is a typical theme and variations tonal work, composed on a traditional childhood's Brazilian song, the "Cravo e a Rosa" ("The Carnation and the Rose"). The piece is a good vehicle for an intermediate player seeking a theme and variations type of piece. The composer's creativity brings interesting "tricky" ideas (such as sudden breaks) for the listener towards the end of the piece, which are unusual in traditional tonal theme and variation works.

#### **14. XAXANDO NO CERRADO by Fernando Moraes**

**Composer:** Moraes, Fernando (1966- )

**Complete Title:** *Xaxando no Cerrado*

**Publisher / Source:** Euphonium.com , USA (published as "Brazilian Dance")

**Instrumentation:** Euphonium and piano

**Date:** 2009 (euphonium.com edition); 2010 (composer's website)

**Duration:** c. 5:40 min.

**Level:** IV

**Range:** F – B-flat'

**Movements:** One

**Recordings:** The version for tuba is recorded on: Adam Frey and Patricio Cosentino, *Sudamérica Vibra*, CD (Atlanta: Allgood Studios, 2015). Patricio Cosentino (tuba), Caryl Conger (piano).

**Annotation:** This is a fantasy-like piece based on Brazilian dances, associated with northeastern region. Two indications of traditional rhythms are marked. "Tempo de Baião maracatú," which suggests a mixture between the rhythms of *baião* and *maracatú*. The *baião* is more of a polka-derived rhythm (with all the Brazilian "swing"). The *maracatú* is a dramatic dance interpreted by



massive “nations”<sup>142</sup> with large ensembles of unique percussion instruments, usually played in the streets. The second indication says “Tempo de côco.” *Côco* is indeed the Portuguese name for coconut, but in this case, the composer is talking about the rhythm/movement of *côco*, which is also a complex northeastern dance and rhythm, influenced by African-Brazilian and indigenous culture. Between the energetic dancing sections, there is a short Adagio which is in a more somber style. The range of the euphonium stays basically from medium to high. The accents and slurs are the most important ornaments, and the piece is a good choice for advanced high school or college euphoniumists.

### Euphonium and Large Ensemble

#### **15. BATE PAPO by Dimas Sedícias**

**Composer:** Sedícias, Dimas (1930-2001)

**Complete Title:** *Bate Papo – Divertimento for Tuba and Euphonium*

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Euphonium, tuba, and wind band

**Date:** 1994

**Duration:** c. 9:00 min.

**Range:** B-flat 1 – c’

**Movements:** One

**Annotation:** I did not have access to this piece, but, it is important to include the work in this bibliography due to the importance of the composer, as stated in the historiography of this document. In his research about the tuba in Brazil, the scholar Renato Pinto states:

---

<sup>142</sup> “Nations” is the term used by maracatú groups to define themselves as distinct community.

This piece brings the euphonium and the tuba as solo instruments, in a dialogue that reflects the title of the piece, “Bate Papo” (meaning dialogue). One of the characteristics is to have the band as an accompaniment, assisting both instruments in this musical dialogue.<sup>143</sup> [my translation]

## **16. BRINCANDO COM O BOMBARDINO by Edmael Santos**

**Composer:** Santos, Edmael (1961- )

**Complete Title:** *Brincando com o Bombardino* (“playing with the bombardino”)

**Publisher / Source:** Unpublished, digital copy

**Instrumentation:** Euphonium and wind band

**Date:** 1999

**Duration:** c. 5:00 min.

**Level:** IV

**Range:** F – B-flat<sup>7</sup>

**Movements:** Single

**Dedication:** Gerardo

**Recordings:** According to the composer, there are two recordings of the piece: The band of the 28th Hunters Battalion in Aracajú city, and the God of Assembly church’s band, in the same city.

I had no access to the official recordings.

**Annotation:** This is a march, but the “bombardino” is not playing the usual counterpoint. Even with counterpointing characteristics (continuous 16th notes), the euphonium performs the main role in this work. The work has a constant changing of thematic ideas, alternating between major and minor keys.

The composer comments:

---

<sup>143</sup> Pinto, “A Tuba Na Música Brasileira.” 79.

I wrote this piece in 1999, in the city of Boa Vista, state of Roraima. At the time, I was a sergeant in the army. I dedicated it to a friend called Gerardo, who was in the military with me.”<sup>144</sup> [my translation]

## **17. CONCERTO BREVE by Beetholven Cunha**

**Composer:** Cunha, Beetholven (1961- )

**Complete Title:** *Concerto Breve*

**Publisher / Source:** Unpublished, digital copy

**Instrumentation:** Euphonium and string orchestra

**Date:** 1999

**Duration:** c. 8:00 min.

**Level:** V

**Range:** F – d-sharp”

**Movements:** I. “Enigmático”; II. Andante; III. Allegro Disturbato

**Dedication:** “To the euphoniumist Fernando Deddos”

**Annotation:** In this work, Beetholven Cunha successfully captures the euphonium’s lyrical, agile, range, and colorful capabilities, along with an orchestration that is rich in textures. The soloist is constantly in dialogue with the strings. Security in the high-range is required throughout the piece, along with extended techniques such as flutter tongue and microtones. Other challenging passages contain distant leaps, occasionally reaching the space of two octaves in fast motion. Beetholven describes:

In the Concerto Breve, I search for synthesizing and diluting various melodies that I probably played in my period as “euphoniumist.” I take advantage of cells, semi-steps, and musical phrases with counterpointing techniques (re-expositions, augmentation, and diminution of the consequents, sonic imitations and rhythm, etc.). I also try to be focused to just one musical idea. Some current music techniques are used in unorthodox forms. In

---

<sup>144</sup> Obtained directly from the composer, via internet. I did not have access to the recordings that were mentioned.

order to say I have a consistency, we see repeated in the work, intervals of 4ths and 5ths and disjunctive octaves, etc. [my translation]<sup>145</sup>

## **18. PONTEIO by Ricardo Alves da Silva**

**Composer:** Da Silva, Ricardo Alves (1961- )

**Complete Title:** *Ponteio for Euphonium, Iguatemi Rio Sinuoso*

**Publisher / Source:** Unpublished, digital copy

**Instrumentation:** Euphonium and wind band


**Date:** 2013

**Duration:** c. 9:00 min.

**Range:** C1 – d-sharp”

**Movements:** One

**Dedication:** “To the eminent Marcelo Maganha”

**Annotation:** *Ponteio* was originally written in three movements. The composer later revised the third movement<sup>146</sup> and turned it into a single movement work. Without key signature, the piece brings motives that are characteristics of Brazilian popular music, such as the short-long-short pattern: , known as the Brazilian music “fork.” This is a very challenging piece, making it inaccessible for most performers due to its wide range, distant leaps, complex fingering and endurance (since the wind band is fully orchestrated). The composer writes:

Ponteio for Euphonium was commissioned by conductor Marcelo Maganha, for a participation in the competition of the 5<sup>th</sup> Iberian-American Congress of Composers, Directors and Arrangers of Wind Band and Ensembles... The piece has Brazilian rhythms

---

<sup>145</sup> In his teenage years, Beetholven played trombone and euphonium. The information was obtained directly from the composer.

<sup>146</sup> Suggested by the soloist Rafael Mendes, who premiered the piece in 2015.

such as the *maracatu*, *baião*, *choro* and has a theme in the end which brings the idea of a tribal dance.<sup>147</sup>

## Euphonium and Mixed Ensemble

### Duos

#### **19. CORPO DE LATA by Dimitri Cervo**

**Composer:** Cervo, Dimitri (1968- )

**Complete Title:** *Corpo de Lata (Remendado de Sol)*, Op. 35

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Alto saxophone and euphonium

**Date:** 2011

**Duration:** c. 5:00 min.

**Level:** IV

**Range:** E – c

**Movements:** One

**Dedication:** To Duo Corpo de Lata.

**Annotation:** This work is an important addition to the repertoire, as one of the few original works for the euphonium to feature minimalistic influence. The two instruments are homorhythmically connected throughout the work. The colors of the piece are guided by dynamic changes. The pace is somewhat erratic for the listener, which makes the piece even more interesting. Overall, the use of the range is limited, which makes the work accessible for

---

<sup>147</sup> Information via email exchange, directly with the composer. Ricardo Alves also has written a version of a Concerto for Euphonium, which I did not have access to until the end of this research.

most euphoniumists. A short lyrical middle section features the use of mute. The composer states:

Corpo de Lata (Body of Tin) is a piece that was created for the specificity of this original and excellent duo by Deddos and Capistrano. The piece is based on a pattern of 15 irregular beats, that through gradual mutations, articulate and develop the musical speech. The subtitle “Remendado de Sol” (Sun Mended) connects to the title with an allusion and homage to the poet Manoel de Barros, the author of the poem “The Tin’s Man.” Although it is a “tin” piece, within the brassy timbre of the instruments, it is “sun mended” in the phantasy and vicissitudes rhythmic-motivic. From the initial unison silence gradually drains, and the ending is marked through iron and fire by the wind of the euphonium and the sax in a new unison. [my translation]

## **20. DIÁLOGO SONOR AO LUAR by Francisco Braga**

**Composer:** Braga, Francisco (1868-1945)

**Complete Title:** *Diálogo Sonoro ao Luar – Seresta para Sax Alto e Bombardino* (Moonlight Sonorous Dialogue – Serenade for Alto Saxophone and Euphonium)

**Publisher / Source:** Revista Latino Americana de Música

**Instrumentation:** Alto saxophone and euphonium

**Date:** c. 1946

**Duration:** c. 3:30 min.

**Level:** III

**Range:** E-flat – g’

**Movements:** One

**Recordings:** *Recordações De Um Sarau Artístico*, LP (three volumes) (Brasília: Fenabb, 1984).

Luiz Gonzaga Carneiro (alto sax) and Abenaias Xavier Padilha (euphonium).

*Eufonium Brasileiro*, CD (Curitiba: Trilhas Urbanas, 2009). Rodrigo Capistrano (Alto saxophone), Fernando Deddos (Euphonium).

**Annotation:** Francisco Braga is one of the most celebrated Brazilian composers. Surely his time studying in Europe (mainly in France with Jules Massenet), made him hear the saxophone and the euphonium with different “ears,” since in Brazil, the instruments were mostly used in civic and military bands and popular music ensembles. The inspiration for the piece comes from the popular choro serenades, as its name suggests, a “dialogue under the moonlight.” Both parts have the same importance and this lyrical piece is quite accessible for an intermediate euphonium player. A curious fact is the inclusion of the pedal note E-flat. This note was not commonly used in most pieces and arrangements at the time in the country, even though the presence of the 4-valve euphoniums, which enabled easier access to the lower register, was well known.

## **21. DUO DIVERTIMENTO No. 2 by Fernando Deddos**

**Composer:** Deddos, Fernando (1983- )

**Complete Title:** *Duo Divertimento No. 2*

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Euphonium and tuba

**Date:** 2012

**Duration:** c. 7:00 min.

**Level:** V

**Range:** E – d flat”

**Movements:** One

**Dedication:** Patricio Cosentino

**Recordings:** Lance Laduke and Andrew Hitz, *The Low Brass Stylings Of Andrew Hitz And Lance Laduke*, CD (USA: Hitz Records, 2012).

**Annotation:** The piece reflects sounds from the birthplace of the author, União da Vitória, in the southern state of Paraná. The rhythmic influence comes from a mixture between African-Brazilian music and the role of the tuba and euphonium in marches. The work has a variety of moods, from comic to reflective. The structure is a macro ABA fast-slow-fast, and the main characteristic is the use of short motives that are repeated and altered through the entire work. The fast sections of the piece demand extremely energetic playing and advanced tonguing techniques. A characteristic of the composer is to use a few experimental elements such as the voice of the musicians, and the creation of a percussion instrument in the euphonium part.

## **22. EXPERIÊNCIA I by Leticia Lass**

**Composer:** Lass, Leticia (1986- )

**Complete Title:** *Experiência I*

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Euphonium and snare drum

**Date:** 2010

**Duration:** c. 7:00 min.

**Level:** IV - V

**Range:** E-flat1 – d-flat2

**Movements:** One

**Annotation:** Leticia Lass composed the piece for her graduation recital. Except for a specific measure (m. 50), where Lass asks for a higher octave, the piece is very accessible for an intermediate to advanced player. The main characteristics are the constant movement, the martial touch of the snare drum, and the contrast between percussive and lyrical phrases on the



euphonium. The composer states: “I started the work oriented by professor João José, and Deddos’s incentive, who explained quickly several characteristics of his instrument, while we had some coffee. The purpose is ‘minimalistic’ from the beginning to the end.”<sup>148</sup>

### **23. LUAR DE LUA NOVA by Dimas Sedícias**

**Composer:** Sedícias, Dimas (1930-2001)

**Complete Title:** *Luar de Lua Nova – Dueto de Tuba e Euphonium*<sup>149</sup>

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Euphonium and tuba

**Date:** 1998

**Duration:** c. 4:00 min.

**Level:** III

**Range:** B – g’

**Movements:** One

**Annotation:** This short and lyrical piece in E minor reflects the true spirit of a sad nostalgic Brazilian waltz. The piece is appropriate for intermediate players who want to perform an original lyrical piece. Also, it serves as a fine etude in E minor. The composer clarifies the style through the use of slurs.

---

<sup>148</sup> From the program notes of Leticia Lass’ graduation recital in 2010. Leticia Lass, "Graduation Recital," 2010.

<sup>149</sup> It is actually written in English on the original.

#### **24. MANDANDO VENTO by Julião Boêmio**

**Composer:** Boêmio, Julião (1979- )

**Complete Title:** *Mandando Vento*

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Soprano saxophone and euphonium

**Date:** 2010

**Duration:** c. 4:30 min.

**Level:** IV

**Range:** B – a'

**Movements:** One

**Dedication:** Rodrigo Capistrano

**Annotation:** The piece is a legitimate choro. The composer Julião Boêmio is an accomplished *cavaquinho* player and composer of the choro genre. His modern style merges traditional choro with new harmonic ideas. The work shows a brilliant contrapuntal euphonium line.

#### **25. MÚSICA NOTURNA URBANA by Harry Crawl**

**Composer:** Crawl, Harry (1958- )

**Complete Title:** *Música Noturna Urbana – Sons da noite enquanto uma grande cidade dorme*  
(Urban Night Music – Sound of the night, while a big city sleeps)

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Euphonium and percussion (vibraphone, tom-toms, cymbals, and tam-tam)

**Date:** 2010

**Duration:** c. 11:00 min.

**Level:** IV - V

**Range:** E – d flat”

**Movements:** One

**Dedication:** “To the Duo Primo”

**Annotation:** This atonal piece brings the euphonium to a unique world of euphonium and percussion, still uncommon in the national scene. This “urban nocturne” displays a muted euphonium throughout the entire work. For the most part, the euphonium creates a continuous texture through the use of long notes, occasionally punctuating short-note passages. The percussionist produces several timbres, The composer states:

The intense low noise produced by the night of the mega cities was the starting point for this piece. Especially in the night of São Paulo city, which gives the impression of an incognito world, along with its mysterious rumors, and over all the nights through an incessant year. An anonymous mass, which is not perceived by the native population, awakes the curiosity and the fears of visitors. The euphonium maintains an almost static muted melody, and the percussion is used sometimes with dry drums, and in other moments with metallic sounds that reinforce the harmonics.

## **26. PERNA DE PAU by Abner Jorge**

**Composer:** Jorge, Abner (1982- )

**Complete Title:** *Perna de Pau*

**Publisher / Source:** SESC Partituras

**Instrumentation:** Euphonium and clarinet

**Date:** 2013

**Duration:** c. 2:15 min.

**Level:** II - III

**Range:** c – f”

**Movements:** One

**Annotation:** According to the composer, the intention was to build a choro that was inspired by both fast and slow (serenade) styles.<sup>150</sup> The piece has rich popular melodies, solid “grooves” and counterpoints. It is a worthwhile addition to the repertoire, since the work is not complex in technique, which makes it accessible also for young players who desire to perform original euphonium pieces.

## **27. RATATÁ! by Fernando Deddos**

**Composer:** Deddos, Fernando (1983- )

**Complete Title:** *Ratatá!*

**Publisher / Source:** Potenza Music, USA

**Instrumentation:** Euphonium and snare drum

**Date:** 2007

**Duration:** c. 3:30 min.

**Level:** V

**Range:** A1 – a”

**Movements:** One

**Dedication:** Duo Primo

**Recordings:** *Eufonium Brasileiro*, CD (Curitiba: Trilhas Urbanas, 2009). Danilo Koch (Percussion), Fernando Deddos (Euphonium).

**Annotation:** The first intention was to create a music exercise/etude based on syllables (“ra-ta-ta-tá”) exploring a rhythmic and scenic functional language for the Duo’s future works. The idea evolved, and the piece was completed. The work portrays the image of two bodies moving in the

---

<sup>150</sup> Abner Jorge, through email exchange with the author.

same direction, talking about the same subject. What tend to oscillate are the distinct characteristics of each instrument, but what prevails is the will to exchange information. The use of accents and slurs define the connection between the euphonium and the snare drum. The introduction demands theatrical creativity from both performers, since it has a spoken percussive section.

## **28. SOPRO DO MINUANO by Fernando Deddos**

**Composer:** Deddos, Fernando (1983- )

**Complete Title:** *Sopro do Minuano* – Chamber Poem for Alto Saxophone and Euphonium

**Publisher / Source:** Unpublished; Digital copy

**Instrumentation:** Euphonium and alto saxophone

**Date:** 2011

**Duration:** c. 3:30 min.

**Level:** V

**Range:** G1 – f-sharp'

**Movements:** One

**Dedication:** “For the Duo Corpo de Lata”

**Recordings:** SESC Paraná, *Femucic - Ano 33*, CD (Maring, PR: Estúdio Trilhas Urbanas, 2011).

**Annotation:** Sopro do Minuano (“Minuano wind”) is a descriptive chamber poem about the

legend of the first “gaúcho” (people from the cultures of south of Brazil, Argentina and

Uruguay). The text is from the *Illustrated Anthology of Brazilian Folklore* by Barbosa Lessa.<sup>151</sup>

The legend chronicles the first gaúcho being born from the union of a Brazilian white man and a

---

<sup>151</sup> Luís Carlos Barbosa Lessa, *Estórias e Lendas Do Rio Grande Do Sul* ([São Paulo]: Literart, 1960).

native Brazilian woman. The piece is influenced by southern Brazilian rhythmic figures. The harmonic movement develops from motivic material, related to the situations and characters of Lessa's legend, in a sort of association with Wagnerian leitmotifs. The highlights for the performers are music-theatrical inferences such as foot stomping and the use of an actual part of the original poem, which is read by the saxophonist.

## **29. SUÍTE MINIATURA by Beetholven Cunha**

**Composer:** Cunha, Beetholven (1961- )

**Complete Title:** *Suíte Miniatura*

**Publisher / Source:** Unpublished; digital Copy

**Instrumentation:** Two euphoniums

**Date:** July, 2009

**Duration:** c. 3:00 min.

**Level:** IV

**Range:** Euphonium 1: A-flat – b-flat'; Euphonium 2: G – a'

**Movements:** Four movements without names. (I, II, III, and IV)

**Dedication:** Steven Mead and Fernando Deddos

**Annotation:** This piece was written during Cunha's residency at the Carlos Gomes International Festival in Campinas.<sup>152</sup> It is a short combination of four miniatures that features twelve-tone compositional technique. The work is recommended for those seeking an atonal piece written in an easier level of technique, a fact that does not alter the quality of the work.

---

<sup>152</sup> Organized by Wilson Dias in 2009.

### **30. VALSINHA PRA ELES by Fernando Moraes**

**Composer:** Moraes, Fernando (1966- )

**Complete Title:** *Valsinha pra Eles* (Little Waltz for Them)

**Publisher / Source:** Unpublished; digital Copy

**Instrumentation:** Euphonium and soprano saxophone

**Date:** July, 2009

**Duration:** c. 3:00 min.

**Level:** IV

**Range:** E – b flat'

**Movements:** One

**Dedication:** “Revised and orchestrated for my friend Fernando Deddos”

**Annotation:** The piece was originally written for clarinet and bassoon in 2007, and revised for soprano saxophone and euphonium in 2010. The characteristics of the piece are related to its name, a “little Brazilian waltz.” The composer brings a diversity of styles, connecting sophisticated harmony (though still tonal) and alternation of tempo, using the connotations of a waltz. Both instrumental parts are very active and contain many challenging technical passages.

#### Mixed Ensemble

### **31. CASCABEL E CHIQUE-CHIQUE by Dimas Sedícias**

**Composer:** Sedícias, Dimas (1930-2001)

**Complete Title:** *Cascavel e Chique-Chique*

**Instrumentation:** Solo euphonium, two tubas, and percussion.

**Date:** May, 1990

**Annotation:** Since I did not have access to the manuscript. The provided information comes from Renato Pinto's research.<sup>153</sup>

### **32. DONALDEANDO by Dimas Sedícias**

**Composer:** Sedícias, Dimas (1930-2001)

**Complete Title:** *Donaldeando*

**Instrumentation:** Euphonium, two tubas, and reco-reco (Brazilian percussion)

**Date:** 1995

**Dedication:** Donald Smith

**Annotation:** I did not have access to the manuscript. The provided information comes from Renato Pinto's research.<sup>154</sup> Pinto states that the piece is a *baião*, which is a popular rhythm from the northeastern region.

### **33. FERME LES YEUX by Carlos da Costa Coelho**

**Composer:** Coelho, Carlos da Costa (1961- )

**Complete Title:** *Ferme Les Yeux* (Close your Eyes)

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Euphonium, cello, and marimba

**Date:** 2008

**Duration:** c. 3:30 min.

**Level:** II-III

---

<sup>153</sup> Pinto, "A Tuba Na Música Brasileira."105.

<sup>154</sup> Ibid., 105.



**Range:** A – f-sharp’

**Movements:** One

**Recordings:** Fernando Deddos, *Eufonium Brasileiro*, CD (Curitiba: Estúdio Trilhas Urbanas, 2009). Danilo Koch (Marimba), Rafael Buratto (Cello), and Fernando Deddos (Euphonium).

**Annotation:** The work was originally written for two cellos and marimba. This is a song-like piece, in which the complexity relies in its simplicity, just as its title “Close your eyes”. It is accessible for young players, allowing them the opportunity to play outside the “euphonium and piano” standard setup. Since his adolescence, Carlos da Costa Coelho felt allured by the world, by the will to travel abroad and, above all, by the variety of music found in different national cultures. He lived in some Eastern countries and also in Europe. He has recently been living between Brazil and Italy. The composer writes:

*Ferme les Yeux*, “Close your Eyes” in French, invites the listener to close his or her eyes and with the marimba let himself or herself go, feeling touched by the euphonium’s wide melody. No tension or hurry, as a rest in a canoe that spontaneously goes its way through the stream of a river.

### **34. INSPIRAÇÃO BACHIANA by Abner Jorge**

**Composer:** Jorge, Abner (1982- )

**Complete Title:** *Inspiração Bachiana*

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Euphonium, tenor saxophone, clarinet and flute

**Date:** 2014

**Duration:** c. 3:30 min.

**Level:** II

**Range:** B – c’

**Movements:** One

**Annotation:** As suggested by its name “Bachian Inspirations,” the piece has characteristics of Baroque music, such as a repeated bass (passacaglia-like) and contrapuntal lines. The instrumentation is unusual. This Andante is an appropriate selection for an intermediate player.

### **35. INVASIONS AND MYTHS by Fernando Deddos**

**Composer:** Deddos, Fernando (1983- )

**Complete Title:** *Invasions and Myths – Small Piece for Trumpet, Euphonium and Piano*

**Publisher / Source:** Euphonium.com, USA

**Instrumentation:** Euphonium, trumpet, and piano

**Date:** 2011

**Duration:** c. 3:30 min.

**Level:** IV

**Range:** E-flat – a

**Movements:** One

**Dedication:** Adam Frey, commissioned by the 2011 Euphonium Foundation Consortium

**Annotation:** *Invasions and Myths* was commissioned with the idea of having new chamber works for euphonium that could be accessible for early college students. There is a contrast between Brazilian song-marches (lyricism) and “tribal” effects such as percussive accents. The piece does not keep a defined pattern or structure, but tries to create a subjective reflection through the sounds and, in this case, with a suggestive title. The title has inspiration in some mythological creatures that are protectors of Mother Nature in Brazil. These characters are called by names like *curupira*, *boitatá*, among others.

### **36. MODINHA by Fernando Deddos**

**Composer:** Deddos, Fernando (1983- )

**Complete Title:** *Modinha for Two Euphoniums and Piano*

**Publisher / Source:** Euphonium.com, USA

**Instrumentation:** Two euphoniums and piano

**Date:** 2014

**Duration:** c. 5:00 min.

**Level:** III - IV

**Range:** Euphonium 1: G – b flat'; Euphonium 2: c - g flat'

**Movements:** One

**Dedication:** "For the International Euphonium and Tuba Festival and Martin Cochran"

**Annotation:** This piece is part of a long-term project with the intention to write new Brazilian repertoire for less advanced levels. The work displays characteristics of 19<sup>th</sup> century Brazilian art songs, minimalistic and canonic gestures, and Afro-Brazilian rhythms.

### **37. MOMENTUMS by Fernando Deddos**

**Composer:** Deddos, Fernando (1983- )

**Complete Title:** *Momentums* for Two Euphoniums, Tuba and Piano

**Publisher / Source:** Potenza Music, USA

**Instrumentation:** Two euphoniums, tuba, and piano

**Date:** 2010

**Duration:** c. 12:00 min.

**Level:** V

**Range:** Euphonium 1 (A): F – f<sup>°</sup>; Euphonium 2 (B): E-flat – f<sup>°</sup>

**Movements:** I. Maracatuba (Allegro Linear); II. Milonga Mística (Mystic Milonga, Andante Espressivo); III. Frevonium (Allegro Vivace)

**Dedication:** “Dedicated to Steven Mead and Shoichiro Hokazono”

**Annotation:** “Momentums” was awarded the Harvey Phillips Award for Excellence in Composition at the International Tuba and Euphonium Conference, organized by the International Tuba and Euphonium Association, in Linz, Austria (2012). The following text is the same found on the publication by Potenza Music, written by myself:

‘Momentums’ is a work commissioned by euphonium soloists Steven Mead (UK) and Shoichiro Hokazono (JP). The piece was written in 2010 in Brazil, and the world premiere was at the Ishibashi Memorial Hall in Tokyo (Japan) on September 23<sup>rd</sup> of the same year. This is a piece divided into three different movements that are connected by the concept of linear movement, inspired by (without relevant intentions) Isaac Newton’s ‘Law of Inertia,’ which states “the velocity of a body remains constant unless the body is acted upon by an external force.

‘Maracatuba’ (Allegro Linear) introduces the principal motives of the piece, the minimalistic expression of a body in constant motion that is then affected by new elements that appear and change the shape very slightly. The rhythmic influence of this movement is the *maracatú*, a cultural expression from the northeast of Brazil, which also inspired the movement’s title. Rhythmic and dynamic precision are necessary to give the proper feeling to the movement. The accents define the Brazilian influences, and the use of the sustain pedal is very important.

‘Milonga Mística’ (Andante espressivo). The surreality of this reflexive milonga (from music in southern Brazil, Uruguay and Argentina) tries to communicate to the audience a deep and quiet nostalgia, the emotions of missing a faraway home, or any similar feelings about distance.

‘Frevonium’ (Allegro vivace). Returning to an agitated rhythm, the last movement of the piece is based in elements of *frevo*, the most frenetic music of northeastern Brazil. This movement is influenced by the frevo, but does not claim to represent the genre. This is new music to be played as concert music, but of course trying to embody the feeling would be really collaborative for the performance. The title is a combination of the words frevo and euphonium. The beginning of this movement asks the piano player to use a whistle. Feel free to select any really loud and high whistle, because this is the ‘call’ for

the *cortejo* (a kind of frevo parade). The response of the brass performers to the calling of whistle must be really energetic and show a celebration coming up for the audience. The piano part has to be played without sustain and the accents are very important. Tempo support is indispensable.<sup>155</sup>

### **38. PRAXIS by Fernando Deddos**

**Composer:** Deddos, Fernando (1983- )

**Complete Title:** *Praxis* – Percussion Ensemble and Euphonium

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Euphonium and percussion (marimba, vibraphone, suspended cymbal, timpani, tam tam, wood-block, floor Drum, triangle, gran cassa, snare drum, and pieces of wood)

**Date:** 2012

**Duration:** c. 7:00 min.

**Level:** V

**Range:** C – d''

**Movements:** One

**Dedication:** “For Brian Meixner”

**Recordings:** Brian Meixner and Nathan Daughtrey, *Praxis*, CD (Greensboro, NC: Potenza Music, 2013).

**Annotation:** “Praxis” is about existence in everyday life, its routine and the applying of experience. The piece is divided in three parts, just like a day. A reflexive and constructive *Recitativo* awakes the spirited and intentioned organization of a sunrise. In the *Allegretto Circular*, the continuous movement of the rhythm and the texture between the mallet percussion and the euphonium comes in an effort to represent the development and flowing of an

---

<sup>155</sup> Fernando Deddos, “Momentums” (USA: Potenza Music, 2011).

individual's day. The subsequent *Presto Agitato* explores the posterior reflection of a night, it may be a Beethovenian revolution, a meditative conclusion, or a bohemian reflection. The work is mainly influenced by Brazilian folksongs from the coast of the Parana State in Brazil. The “wood-shoes” sound appears in the middle of the work, which is characteristic of that region's traditional music.

### **39. THEMES AND VARIATIONS by Fernando Deddos**

**Composer:** Deddos, Fernando (1983- )

**Complete Title:** *Themes and Variations (a long discussion)*

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Euphonium, bass clarinet, clarinet, and violin

**Date:** 2015

**Duration:** c. 10:00 min.

**Level:** IV - V

**Range:** G1 – b flat

**Movements:** One.

**Dedication:** “To the friends of Ateniense quartet – Amandy Bandeira, Moisés Bonella and Pedro Alliprandini”

**Annotation:** This work was originally written for my last doctoral recital in November of 2015.

The dedication refers to my great friends and incredible musicians who I had the opportunity to live with during a period of my doctoral program. “Themes and Variations” was inspired by a variety of moments from my doctoral period, mainly in the so-called “Ateniense house.” The themes are basically “drunk songs” that I composed for Moisés Bonella and Amandy Bandeira, due to the contrast and distance between northeast (Amandy's area) and the deep South

(Moisés's region). Therefore, the entire piece is composed of motives extracted from those songs. Moisés's song is a southern "milonga" and stands as the first theme. Amandy's theme is influenced by northeastern scales (mixolodian-like). The rhythms are also pertinent to the regions. The blending comes through Pedro Alliprandini's homage, with the use of the genre of choro (his favorite), which is also, intrinsically connected with the euphonium development and history in Brazil. Finally, the work is a mixture of Brazilian music from all regions, and displays the form of theme and variations, with many tempos. The piece features spoken parts, acting moments, and the use of extended techniques such as flutter tongue and glissandi.

#### Euphonium and Tuba Quartet

### **40. EIGHT SHORT POPULAR PIECES FOR EUPHONIUM AND TUBA QUARTET**

**by Fernando Deddos**

**Composer:** Deddos, Fernando (1983- )

**Complete Title:** *Eight Short Popular Pieces for Euphonium and Tuba Quartet* (Book)

**Publisher / Source:** Lisegraff, Curitiba, Paraná State, Brazil

**Instrumentation:** Two euphoniums, and two tubas

**Date:** 2015

**Level:** Various. Each piece specifies the level in an introductory text.

**Range:** Euphonium 1: G - g<sup>2</sup>; Euphonium 2: G - b-flat<sup>156</sup>

**Movements:** Eight pieces without names, from I to VIII (in roman numerals).

**Annotation:** The book is divided into eight small popular pieces for euphonium and tuba quartet. Each piece contains a brief introductory text and a chart for instructional purposes with

---

<sup>156</sup> Only euphoniums were listed due to the focus of this research.

performance notes. Each piece bears distinct options that relate to the work of chamber music, for instance: timbre, phrasing, dialogue, and rhythmic dynamics. Varied rhythm is a strong element of Brazilian regionalism, and it becomes essential that the musician/teacher seek the maximum attention and references for the interpretation. Each of the pieces contains unique characteristics and may be performed separately. However, there is a recommendation below that the works be interpreted as suites, that is, connected movements. The recommended sequences as interpreted in movements are such:

Suite 1: I. Like a Choro/Maxixe, II. Like a Valsinha, III. Like a Baião.

Suite 2: IV. Like a Afoxé, V. Like a Acalanto, VI. Like a Frevo.

Suite 3: VII. Like a Milonga Pampeana, VIII. Like a Milonga/Vaneira.

The titles used above also serve as a reference for the production of concert programs. For example, it is recommended that if the quartet "VI." will be performed, the written text in the program will be: *VI. Like a Frevo*.<sup>157</sup>

#### **41. QUADRADO EM TRÊS PARTES by Beetholven Cunha**

**Composer:** Cunha, Beetholven (1961- )

**Complete Title:** *Quadrado em Três Partes para Quarteto de Euphoniums* (Three Part Squares for Euphonium Quartet)

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Four euphoniums

**Date:** 2009

**Duration:** c. 4:00 min.

---

<sup>157</sup> Fernando Deddos, *Eight Short Popular Pieces for Euphonium and Tuba Quartet* (Curitiba: Lisegraff, 2014).



**Level:** V

**Range:** Euphonium 1: F – c”; Euphonium 2: F – b’; Euphonium 3: F – a’; Euphonium 4: F – b’

**Movements:** I. Part 1; II. Part 2; III. Part 3

**Dedication:** “To Wilson Dias and the group Euphonismo”

**Annotation:** This is an exclusive work in this bibliography, since it is the only quartet for four euphoniums. The main characteristic is the dialogue between the voices. Besides the fact that the first euphonium is indeed in the higher range, all instruments have the same voice (which requires conscientious preparation from all performers). Cunha’s complex rhythms (and silences) present considerable challenges for each performer. In this atonal piece, the composer features extended techniques such as multiphonics.

#### **42. SCHERZO REDONDO by Fernando Deddos**

**Composer:** Deddos, Fernando (1983- )

**Complete Title:** *Scherzo Redondo*

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Euphonium, three tubas

**Date:** 2014

**Duration:** c. 5:00 min.

**Level:** V

**Range:** G – e flat”

**Movements:** One

**Dedication:** “Dedicated to the 15<sup>th</sup> anniversary of Trombonanza – Argentina (2014)”

**Annotation:** “Redondo” means round, just as a euphonium or a tuba bell, its shape and sound.

The Scherzo follows its traditional sense of “playing” with rhythms and fragments. The parts are

actually written without indication of instruments, in order to suggest equivalence in importance. Since the piece was composed for the opening concert of a low-brass festival in Argentina, in the city of Santa Fé, it uses the Brazilian genre of “marcha rancho” (ranch march) as an inspiration. Marchas rancho are part of the foundation of Brazilian carnival culture, and usually written in minor mode.

#### **43. UMA MANHÃ DE JANEIRO by Beetholven Cunha**

**Composer:** Cunha, Beetholven (1961- )

**Complete Title:** *Uma Manhã de Janeiro* (A January’s Morning)

**Publisher / Source:** Unpublished; digital copy

**Instrumentation:** Three euphoniums and tuba

**Date:** 2000

**Duration:** c. 2:00 min.

**Level:** IV

**Range:** Euphonium 1: b flat – c-sharp<sup>158</sup>; Euphonium 2: d – a’; Euphonium 3: d – d’<sup>158</sup>

**Movements:** One

**Annotation:** This piece is extremely different from all other Beetholven Cunha’s pieces presented in this bibliography. This piece was composed almost ten years before his new style, from 2008 with his *Concerto Breve for Euphonium and String Orchestra*. This is the only one that has a constant popular music movement, without as many meter changes as found in his other works. The piece also has no experimentation with extended techniques, a usual characteristic of his recent pieces. The work is considerably innovative, since at the time there weren’t many references to euphoniumists and tubists in the country. Finally, the piece is written

---

<sup>158</sup> Only euphoniums were listed due to the focus of this research.

at an accessible level (despite the ending of the euphonium 1 part). It might be an appropriate work for short recitals and chamber music study.

## CHAPTER 4

### CONCLUSIONS

This document provided a general history of the euphonium, the Brazilian euphonium timeline, and an annotated bibliography of selected solo and chamber works originally composed for the euphonium in Brazil.

Although the main goal of this research was to discuss the history and literature of the euphonium in Brazil, the historiography began with a summary of the general history of the euphonium. The summary described the origins of the instrument (organology), the countries that led the instrument's development, the formation of its standard repertoire, and collaborative euphoniumists from all around the world. The section explained important developments of the euphonium, and gave a foundation for the comparison with the Brazilian timeline, which demonstrated a certain "independence" from the general history.

Since the timeline of the euphonium in Brazil is the first ever produced, I tried to create a panoramic view of the development of the instrument in the country, including as much information as possible from different regions of Brazil. The arrival of the instrument in the 19<sup>th</sup> century is connected to the wind band medium. Throughout the timeline, the wind band stood as the place where the euphonium was most seen. Most of the other genres discussed are somehow connected with the wind band scene, due to the fact that the foundation of the genres had connections with the bands, and the majority of the euphoniumists started and developed their careers in wind bands.<sup>159</sup> Besides its traditional use in civic and military bands (highlighting the marches), the euphonium in Brazil has participated in genres such as the choro, the frevo, the

---

<sup>159</sup> The military and civic band jobs are one of the few mediums that offer positions for euphonium players.

jazz bands, carnival groups, orchestras, chamber music, recordings of several styles of popular music such as baião and samba, experimental jazz, and symphonic bands. The recent production involves the formation of new groups and expands the original repertoire.

The annotated bibliography discussed a total of forty-three selected solo and chamber works that include the euphonium. The pieces are original compositions divided in the following categories: unaccompanied euphonium (6 pieces), euphonium and piano (8 pieces), euphonium and large ensemble (3), duos (13), mixed chamber ensembles (9), and the euphonium and tuba quartet (4). From all forty-three pieces, only six were composed before the 2000s.

The unaccompanied works generally demand a high technical level, due to the fact they were written for professional euphoniumists. The works for euphonium and piano include the first sonata by Marcos Cohen, the deep dialogue by Harry Crawl, plus fantasy-like pieces and theme and variations works, revealing that the standard melodic-plus-piano setup has a great potential for further exploration of the instrumentation. The limited quantity of solos for euphonium and large ensemble mirrors the absence of the instrument in the symphony orchestra, and the lack of commissions of solo repertoire by wind bands in Brazil. Further musicological work will bring to life the old band solos, such as the ones discussed in Renato Pinto's research. It will also inspire the performers to commission new original works for euphonium and large ensemble.<sup>160</sup>

The majority of the selected pieces are chamber music works. This is due to the fact that in order to stimulate the augmentation of the repertoire, the euphoniumists act independently, creating unusual groups and commissioning pieces based in its projects. Another reason is that composers see the euphonium as a “non-traditional” instrument in the concert music medium,

---

<sup>160</sup> Related to the solo pieces that were found in old manuscripts in the state of Bahia. Renato Pinto, “A Tuba na Música Brasileira.”

what generically brings the idea that the euphonium's variety and technical capabilities are worthy of "experimenting." The traditional euphonium and tuba quartet also deserves attention by composers in order to expand its repertoire.

A comparison between the Brazilian euphonium timeline and the annotated bibliography shows that the vast majority of the original repertoire was written after the 2000s. Yet it is not exclusively the most recent generation that is collaborating with the euphonium. In the past century, several euphoniumists collaborated in the establishment of the instrument through the participation in important Brazilian music groups and recordings. The recent production for the euphonium is a reflection of the formation of new groups, the restructuring of wind bands, the inclusion of the instrument in music festivals, and the influence of the globalization and the internet.

This research demonstrated that the euphonium is undoubtedly an important instrument in the Brazilian music culture. The intention was to create an initial account that could serve as a basis for further studies. As seen in the research, the use of the euphonium in specific genres and groups, the quantity of musicians who played/play the euphonium, and the variety of pieces presented in the bibliography, create areas of study for future euphonium scholars in Brazil.

While the euphonium culture in Brazil is filled with great instrumentalists, the euphonium in the academy is extremely undeveloped, with almost no opportunities and research. Likewise, there is still a limited (but significant) quantity of independent and creative projects that incorporate the instrument. Universities could support the development and stabilization of new euphonium projects through advisement and shared knowledge.

The next step is the development of a national association that would promote the instrument. Nowadays, with easy access to the exchange of information and materials, future

euphonium professionals in Brazil will certainly find extra room for this upright-medium-low-conical-brass, which displays a broad, a sweet, and a singular voice.

## BIBLIOGRAPHY

### Books - General Sources

- Bevan, Clifford. *The Tuba Family*, 2<sup>nd</sup> ed. Winchester, England: Piccolo Press, 2000.
- Bone Jr., Lloyd E., Eric Paull, and R. Winston Morris, eds. *Guide to the Euphonium Repertoire: The Euphonium Source Book*. Bloomington: Indiana University Press, 2007.
- Brasch, Harold T., *The Euphonium and 4-Valve Brasses* ([Arlington, Va]: [H.T. Brasch], 1971).
- Lessa, Luís Carlos Barbosa. *Estórias E Lendas Do Rio Grande Do Sul*. [ Stories and Legends from Rio Grande do Sul ]. São Paulo: Literart, 1960.
- Morris, R. Winston, and Daniel Perantoni. *Guide to the Tuba Repertoire: The New Tuba Source Book*. Bloomington: Indiana University Press, 2006.
- Phillips, Harvey, and William Winkle. *The Art of Tuba and Euphonium*. New Jersey: Summy-Birchard, 1992.
- Ray, Sonia. *Catálogo de Obras Brasileiras Eruditas para Contrabaixo* [Annotated Bibliography of Brazilian Repertoire for Double Bass]. São Paulo: Annablume, 1996.

### Books - Brazilian Music

- Andrade, Mário de. *Dicionário Musical Brasileiro* [Brazilian Musical Dictionary]. Belo Horizonte: Editora Itatiaia, 1989.
- Cabral, Sérgio. *Pixinguinha: Vida e Obra*. Rio de Janeiro: Lumiar Editora, 1997.
- Carneiro de Mendonça, Belkiss S. *A Música Em Goiás*. 2nd ed. Goiânia: Editora UFG, 1981.
- Cavalcanti, Getúlio. *Por Quem Os Blocos Cantam*. São Paulo, SP: Irmãos Vitale, 2004.
- Kiefer, Bruno. *História da Música Brasileira: Dos Primórdios ao Início do Séc. XX* [History of Brazilian Music: From the Beginnings to the XX Century]. Porto Alegre: Movimento, 1976.
- Magaldi, Cristina. *Music in Imperial Rio De Janeiro: European Culture in a Tropical Milieu*. Lanham, Md.: Scarecrow Press, 2004.



- Mariz, Vasco. *História da Música no Brasil* [History of Music in Brazil]. 2<sup>nd</sup> ed. Rio de Janeiro: Civilização Brasileira Press, 1983.
- Mohana, João. *A Grande Música do Maranhão* [The Great Music of Maranhão State]. Rio de Janeiro: Agir, 1974.
- Oliveira, Valdemar de. *Frevo, Capoeira e Passo* [Frevo, Capoeira, and Steps]. Recife: Companhia Editora de Pernambuco, 1971.
- Pascoal, Hermeto. *Calendário Do Som*. São Paulo: Ed. Senac [u.a.], 2004.
- Pinto, Alexandre Gonçalves. *O Choro: Reminiscências dos Chorões Antigos* [The Choro: Old “Chorões” Reminiscences]. 2<sup>nd</sup> ed. Rio de Janeiro: Funarte, 1978.
- Salles, Vicente. *Música e Músicos do Pará* [Music and Musicians from Pará]. Belém, Pará: State Council of Culture, 1970.
- Salles, Vicente. *Santarém: Uma Oferenda Musical* [Santarém: A Musical Offering]. Santarém, Pará: Federal University of Pará State, 1981.
- Schic, Anna Stella. *Villa Lobos*. Arles: Actes Sud, 1987.
- Schwebel, Hosrt Karl. *Bandas, Filarmônicas e Mestres da Bahia* [Bands, Philharmonics and Bahia State Masters]. Bahia: Federal University of Bahia Press, 1987.
- Tinhorão, José Ramos. *Pequena História da Música Popular: Da Modinha ao Tropicalismo* [Brief History of Popular Music: from the *modinha* to the *tropicalismo*]. 5<sup>th</sup> ed. São Paulo: Art Editora, 1986.
- Vicente, Ana Valéria. *Entre A Ponta de Pé e o Calcanhar: Reflexões sobre como o Frevo Encena o Povo, a Nação e a Dança no Recife* [Between the Toes Tip and the Heel: Reflections on How the Frevo Plays the People, the Nation and the Dance in Recife]. Recife, PE: Ed. Universitária da UFPE, 2009.

#### Articles

- Béhague, Gerard. “Brazil.” In *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., edited by Stanley Sadie, 4:268-97. London: Macmillan, 2001.
- Bevan, Clifford. “Euphonium.” *The New Grove Dictionary of Music and Musicians*. London: Macmillan, 2001.
- Bevan, Clifford. “Sommerophone.” *The New Grove Dictionary of Music and Musicians*. London: Macmillan, 2001.
- Brown, James D. and Stephen S. Stratton, “Alfred Phasey.” *British Musical Bibliography: A*

*Dictionary Of Musical Artists, Authors and Composers Born in Britain and its Colonies*, 318. Birmingham: Chadfield and Son, 1897.

Cabral, Sérgio. "A Rádio Nacional, Lembra-Se?"[The National Radio, Do You Remember?]. *Realidade*, 1972.

De Souza, Tárík. "Contraponto". *Jornal Do Brasil* (September 7,1980).

Dantas, Carlos. "Som Brasileiro Bem Documentado". *Tribuna Da Imprensa - Rio De Janeiro* (January 10, 1985).

Manoel A. Correa do Lago. "Notes about Transcriptions and "Work-In-Progress" by Villa-Lobos during the 1930'S And 40'S", *Anais do Segundo Simpósio Villa-Lobos* (2012).

Meucci, Renato. "The Pelitti Firm: Makers of Brass Instruments in Nineteenth Century in Milan ." *Historic Brass Society*,Journal 6, 304-333 (1994)

Nona, Sergio. ""Na Glória Do Choro"". *Diário De Pernambuco*, (November 10, 1977).

Passos, Claribalte. "Discoteca". *Correio Da Manhã* (December 24, 1961).

Winslow, Stephen P. "Historical Comparisons of the Euphonium and Baritone Horn." *T.U.B.A. Journal* 5, no. 3. (Spring/Summer 1978): 8.

#### Theses and Dissertations

Binder, Fernando P. "Bandas Militares no Brasil: Difusão e Organização entre 1808- 1889." [Military Bands in Brazil: Diffusion and Organization between 1808-1889]. Master's thesis São Paulo State University (UNESP), 2006.

Boone, Bradley Bryant. "The Evolution of the Tuba Quartet and its Repertoire." Doctoral diss., Louisiana State University and Agricultural and Mechanical College, 2011.

Cunha, Germanna F. da. "De Bom Jardim A Paris: A Obra Do Compositor Dimas Sedícias [From Bom Jardim to Paris: The Works by the Composer Dimas Sedícias]." Master's thesis, State University of Campinas, 2002.

Estevam Júnior, Osmário. "Cândido Pereira Da Silva - "Chorão," Compositor E Trombonista Brasileiro [Cândido Pereira Da Silva - "Chorão," Composer and Brazilian Trombonist". Master's thesis, Federal University of Rio de Janeiro, 2014.

Giller, Marília. "O Jazz No Paraná Entre 1920 E 1940: Um Estudo Da Obra O Sabiá, Fox Trot Shimmy De José Da Cruz" [The Jazz in Curitiba from 1920 to 1940S: A Study to the

- Work O Sabiá, by José Da Cruz]. Master's thesis, Federal University of Paraná State, 2013.
- Khattar, Albert. "Tuba: Sua História, O Panorama Histórico No Brasil, O Repertório Solo Brasileiro, Incluindo Catálogo E Sugestões Interpretativas De Três Obras." [Tuba: Its History, the Historical Overview in Brazil, the Brazilian Solo Repertoire, including Catalog and Interpretative Suggestions of Three Works] Master's thesis, University of Campinas, 2014.
- Meixner, Brian. "A Pedagogical Study and Practice Guide for Significant Original Euphonium Solo Compositions for the Undergraduate Level of Study." Doctoral diss., University of North Texas, 2007.
- Mitroulia, Evgenia. "Adolphe Sax's Brasswind Production with a Focus on Saxhorns and Related Instruments." Ph.D. diss., University of Edinburgh, 2010.
- Pinto, Renato C. "A Tuba Na Música Brasileira: Catalogação De Obras, Análise E Sugestões Interpretativas Da Fantasia Sul América Para Tuba E Orquestra De Cláudio Santoro." [The Tuba in Brazilian Music: Bibliography of Works, Analysis and Interpretative Suggestions for the Fantasia Sul América for Tuba and Orchestra by Cláudio Santoro]". Master's thesis, Federal University of Bahia, 2013.
- Stern, David W. "The Use of the Euphonium in Selected Wind Band Repertoire Since 1980." Ph.D diss., Texas Tech University, 2002.
- Electronic Sources
- Banda Sinfônica do Estado de São Paulo. Last modified 2016. Accessed January 5, 2016. <http://www.bandasinfonica.org.br>.
- Béhague, Gerard. "Choro." *Grove Music Online*, s.v., accessed January 5, 2016, [http://www.oxfordmusiconline.com.proxyremote.galib.uga.edu/subscriber/article/grove/music/05679?q=Choro&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxyremote.galib.uga.edu/subscriber/article/grove/music/05679?q=Choro&search=quick&pos=1&_start=1#firsthit)
- Bloco da Saudade, "Música", last modified 2016, accessed January 11, 2016, <http://www.blocodasaudade.org.br/#!/music/c10tw>.
- Calixto, Bruno. "Everson Moraes, Músico: 'O Sax É Um Instrumento Que Nasceu Para Dar Certo'", *O Globo - Sociedade*, last modified 2015, accessed January 12, 2016, <http://oglobo.globo.com/sociedade/conte-algo-que-nao-sei/everson-moraes-musico-sax-um-instrumento-que-nasceu-para-dar-certo-15935412>.
- Castagna, Paulo, et al., "Inventário Da Coleção Dom Oscar [Mariana Music Museum. Inventory Of Dom Oscar's Collection]", *Museu da Música de Mariana*. PDF (Mariana, 2007), [http://www.mmmariana.com.br/site/mostrapesquisa.asp?id\\_pesquisa=2](http://www.mmmariana.com.br/site/mostrapesquisa.asp?id_pesquisa=2). p. 1176

- Childs, David. "The History & Development of the Euphonium," accessed December 26, <http://www.davechilds.com/reviews-and-articles/article=the-history>.
- Cravo Albin, Ricardo. "Dicionário Cravo Albin Da Música Popular Brasileira," *Dicionário Cravo Albin Da Música Popular Brasileira*. Last modified 2016, accessed January 5, 2016. <http://www.dicionariompb.com.br/>.
- Encyclopedia Britannica. "Japanese music," *Encyclopedia Britannica Online*, s. v accessed December 25, 2015, <http://www.britannica.com/art/Japanese-music/The-Meiji-period-and-subsequent-music>.
- Furnas.com.br, "Furnas", last modified 2016, accessed January 12, 2016, <http://www.furnas.com.br/Ingles/frmTCWhoWeAre.aspx>.
- Gnattalli, Radamés. "Catálogo De Obras" [Catalog Of Works], *Radamesgnattali.Com.Br*, last modified 2016, accessed January 10, 2016, <http://www.radamesgnattali.com.br/>.
- Hübel, Marcelo. "Música - Bandas - Bandinhas – São Bento do Sul no Passado – Santa Catarina - Brasil" [Marcelo Hübel: Music – Bands – Little Bands – São Bento do Sul – Santa Catarina State – Brazil], *Marcelohubel.blogspot.com*, last modified 2014, accessed January 8, 2016, <http://marcelohubel.blogspot.com/2014/08/musica-bandas-bandinhas-sao-bento-do.html>.
- Kfourri, Maria L. "Discos do Brasil" [Brazilian Albums] (2005). <http://www.discosdobrasil.com.br/discosdobrasil/>.
- Memória Musical, "Banda Sinfônica Do Corpo De Bombeiros Militar Do Estado Do Rio De Janeiro," *Memoriamusical.com.br*, last modified 2016, accessed January 7, 2016, <http://www.memoriamusical.com.br/bombeiros/>.
- Morais, Fernando. "Fernando Moraes - Info", *Fernando Moraes*, last modified 2016, accessed January 13, 2016, <http://www.fernandomorais.net/#!info/c161y>.
- Morley-Pegge, Reginald, Bate, Philip, Weston, Stephen J. and Arnold Myers. "Ophicleide," *Grove Music Online*, s.v. accessed December 25, 2015, [http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/40954?q=ophicleide&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/40954?q=ophicleide&search=quick&pos=1&_start=1#firsthit).
- Novo Século, Sociedade Musical. "Blog Sociedade Musical Novo Século: História, " *Blogdanovoseculo.com*, last modified 2016, accessed January 8, 2016, <http://www.blogdanovoseculo.com/p/historia.html>.
- Parana State Military Guard, Website. *The History of the Parana State Military Guard Band*, accessed December 30, 2015,

<http://www.pmpr.pr.gov.br/modules/conteudo/conteudo.php?conteudo=586>.

Pascoal, Hermeto .Biografia. "Pró-TV - Associação Dos Pioneiros, Profissionais e Incentivadores Da TV Brasileira" [Pro-TV – Association of Pioneers, Professional and Supporters Of Brazilian TV], *Museudatv.Com.Br*, last modified 2016, accessed January 6, 2016, <http://www.museudatv.com.br/biografias/Hermeto%20Pascoal.htm>.

Sesc – RS. "Festival Internacional SESC De Música". Last modified 2016. Accessed January 05, 2016. <https://www.sesc-rs.com.br/festival/>.

Villa-Lobos, Museum. "Villa-Lobos Sua Obra," Versão 1.0[Villa-Lobos and His Works, Version 1.0]", *Villa-Lobos Museum*, last modified 2009, accessed January 9, 2016, [http://museuvillalobos.org.br/ingles/bancodad/VLSO\\_1.0.pdf](http://museuvillalobos.org.br/ingles/bancodad/VLSO_1.0.pdf).

Weril, "Weril," last modified 2016, accessed January 8, 2016, <http://www.weril.com.br/>.

#### Music Scores (Historiography and Footnotes for the Annotated Bibliography)

Ewald, Victor. Quintet no. 1 in B flat minor, Op. 5. Leipzig: M.P. Belaieff, 1912.

Deddos, Fernando. *Eight Short Popular Pieces for Euphonium and Tuba Quartet*. Curitiba: Lisegraff, 2014.

Deddos, Fernando. *Momentums*. USA: Potenza Music, 2011.

Kelly, Michael S. *Sonata para Eufônio e Tuba*. São Paulo: Novas Metas, 1980.

Ponchielli, Amilcare. *Concerto Per Flicorno Basso, Opus 155*. Edited by Henry Howey. US: Tuba-Euphonium Press, 1996.

#### Discography

Braga, Francisco. *Diálogo Sonoro Ao Luar - Recordações De Um Sarau Artístico*. LP (three volumes). Brasília: Fenabb, 1984.

Callado, Joaquim, and Hermeto Pascoal. *Joaquim Callado - O Pai Dos Chorões, Vol. 04*. CD. Rio de Janeiro: Acari, 2004.

Banda do Corpo de Bombeiros do Distrito Federal. *Retreta*. LP. Rio de Janeiro: Beverly, 1983.

Da Silva, Paulo. *As Cadeirudas*. Polydor, 1958.

Davis, Miles. *Live-Evil*. LP. New York: Columbia, 1971.

Deddos, Fernando. *Eufonium Brasileiro*. CD. Curitiba: Estúdio Trilhas Urbanas, 2009.

Duprat, Rogério. *Evocação IV - Anacleto De Medeiros*. LP. São Paulo: Eldorado, 1980.

Frey, Adam, and Patricio Cosentino. *Sudamérica Vibra*. CD. Atlanta: Allgood Studios, 2015.

Laduke, Lance, and Andrew Hitz. *The Low Brass Stylings Of Andrew Hitz And Lance Laduke*. CD. USA: Hitz Records, 2012.

Meixner, Brian, and Nathan Daughtrey. *Praxis*. CD. Greensboro, NC: Potenza Music, 2013.

Pascoal, Hermeto. *Cores*. LP, Hermeto Pascoal & Grupo. Rio de Janeiro: Som da Gente, 1982.

Pascoal, Hermeto. *Só Não Toca Quem Não Quer*. LP. Rio de Janeiro: Som da Gente, 1987.

Paraná, SESC. *Femucic - Ano 33*. CD. Maringá, PR: Estúdio Trilhas Urbanas, 2011.

Pimentel, Jair, and Nivaldo Cruz. *Coletânea São João*. LP. Pernambuco: Mocambo, 1958.

Pixinguinha. *Assim É Que É....* LP. Sinter, 1957.

Pixinguinha. *Carnaval Da Velha Guarda*. LP. Rio de Janeiro: Sinter, 1954.

Rian, Déo. *Inéditos De Jacob Do Bandolim*. LP. São Paulo: Eldorado, 1980.

Schmidt, Carlos. *Bombardino No Choro*. CD. Florianópolis: Samburá Sonoro, 2014.

Sedícias, Dimas. *Prisma: A Música De Dimas Sedícias*. CD. Recife, PE: Estúdio Estação do Som, 2000.

## APPENDIX A

The music included in the *Guide for The Euphonium Repertoire: The Euphonium Source Book*, generally falls into one or other of the following categories:<sup>161</sup>

1. PUBLISHED—includes all music that is currently available through commercial outlets (this could be anything from the largest established publisher to smaller private-based publishers).
2. OUT OF PRINT—includes music that was previously “published” (distributed) but is now listed as “out of print” or not listed at all. If the music could possibly exist in the holdings of a large music retail dealer or even be accessed through libraries (such as the International Tuba-Euphonium Association [ITEA] Resource Library or other major private, university, or municipal library), then it has been included.
3. MANUSCRIPT—includes music in manuscript form that is generally being made available by “professional” composers/arrangers. If the composer ever copyrighted and distributed music but it is currently unavailable, it would, for ESB purposes, be considered “published” but out of print. For the most part, manuscripts by students and relatively unknown composers/arrangers that have never generally been made available are not included.

---

<sup>161</sup> Bone Jr., Paull, and Morris, eds., *Guide to the Euphonium Repertoire*, xi-xiii.

## APPENDIX B

### ALPHABETICAL LIST OF PIECES BY COMPOSER

Order: Composer. Piece. Instrumentation. Date.

1. Boêmio, Julião. *Mandando Vento*. Soprano Saxophone and Euphonium. 2010
2. Braga, Francisco. *Diálogo Sonoro ao Luar*. Euphonium and Alto Saxophone. 1946.
3. Cervo, Dimitri. *Corpo de Lata (Remendado de Sol)*, Op.35. Euphonium and Alto Sax. 2011.
4. Coelho, Carlos da Costa. *Ferme les Yeux*. Euphonium, Cello, and Marimba. 2008
5. Cohen, Marcos. *Solidões de Pedra (Sonata)*. Euphonium and Piano. 2008.
6. Cowl, Harry. *Diálogo Sonoro Sob as Estrelas*. Euphonium and Piano. 2008.
7. Cowl Harry. *Música Noturna Urbana*. Euphonium and Percussion. 2010.
8. Cunha, Beetholven. *Concerto Breve*. Euphonium and String Orchestra. 2010.
9. Cunha, Beetholven. *Quadrado em Três Grades e Partes*. Euphonium Quartet. 2009.
10. Cunha, Beetholven. *Suíte Miniatura*. Two Euphoniums. 2009.
11. Cunha, Beetholven. *Uma Manhã de Janeiro*. Tuba and Euphonium quartet. 2000.
12. Da Silva, Ricardo Alves. *Ponteio para Eufônio*. Euphonium and Symphony Band. 2014.
13. Deddos, Fernando. *Duo Divertimento No. 2*. Euphonium and Tuba. 2011.
14. Deddos, Fernando. *Fantasia Fandango*. Euphonium and Piano. 2008.
15. Deddos, Fernando. *Frevo do Besouro*. Euphonium and Piano. 2008.
16. Deddos, Fernando. *Modinha for Two Euphoniums and Piano*. 2014.
17. Deddos, Fernando. *Invasions and Myths*. Euphonium, Trumpet and Piano. 2010.
18. Deddos, Fernando. *Momentums*. Two Euphoniums, Tuba, and Piano. 2012



19. Deddos, Fernando. *Eight Short Popular Pieces for Euphonium and Tuba Quartet*. Book. Euphonium and Tuba Quartet. 2014.
20. Deddos, Fernando. *Praxis*. Euphonium e Percussion Quartet. 2014.
21. Deddos, Fernando. *Rabecando*. Unaccompanied. 2008.
22. Deddos, Fernando. *Ratatá!*. Euphonium and Snare Drum. 2008.
23. Deddos, Fernando. *Scherzo Redondo*. Euphonium and Three Tubas. 2014.
24. Deddos, Fernando. *Sopro do Minuano*. Euphonium and Alto Sax. 2011.
25. Deddos, Fernando. *Themes and Variations*. Euphonium, Clarinet, Bass Clarinet, and Violin. 2015.
26. Deddos, Fernando. *Tio "Í" no Maxixe*. Unaccompanied Euphonium. 2012.
27. Farias, Roberto. *Sin Misura*. Unaccompanied Euphonium. 2011.
28. Jorge, Abner. *Inspiração Bachiana*. Euphonium, Flute, Clarinet and Saxophone. 2014.
29. Jorge, Abner. *Perna de Pau*. Euphonium and Clarinet. 2013.
30. Lass, Leticia. *Experiência I*. Euphonium and Snare Drum. 2011.
31. Moraes, Fernando. *Concert Piece*. Euphonium and Piano. 2009
32. Moraes, Fernando. *Haja Deddos!*. Unaccompanied Euphonium. 2012.
33. Moraes, Fernando. *Valsinha pra Eles*. Euphonium and Soprano Sax. 2010.
34. Moraes, Fernando. *Variações sobre o Cravo e a Rosa*. Euphonium and Piano. 2010.
35. Moraes, Fernando. *Xaxando no Cerrado*. Euphonium and Piano. 2010.
36. Santos, Edmael. *Brincando com o Bombardino*. Euphonium and Wind Band. 1999.
37. Seidias, Dimas. *Bate Papo*. Euphonium, Tuba, and Band. 1994.
38. Seidias, Dimas. *Cascavel e Chique-Chique*. Mixed ensemble. 1995.
39. Seidias, Dimas. *Luar de Lua Nova*. Euphonium and Tuba. 1998.

40. Sedícias, Dimas. *Donaldeando*. Mixed Ensemble. 1995.
41. Stasi, Carlos. *Yellowish Mist*. Unaccompanied Euphonium. 2015.
42. Valle, Raul do. *Irerê*. 2004.
43. Valle, Raul do. *Tubauá*. Unaccompanied Euphonium. 2005.