



Concertino for Euphonium

J. Scott Irvine

Instrumentation

SOLO EUPHONIUM

Soprano Cornet

Solo Cornet

Repiano Cornet

Cornet 2, 3

Flugelhorn

Solo Tenor Horn

Tenor Horn 1, 2

Baritone 1, 2

Trombone 1, 2

Bass Trombone

E \flat Tuba

B \flat Tuba

Percussion 1, 2

(Cymbals, Bass Drum, Bell Tree, Vibraphone, Glockenspiel, Timpani,
Snare Drum, Tam-Tam, Tambourine, Xylophone, Bongos/Tom-Toms)

Duration: ca. 14 min.

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Scott Irvine (b. 1953) is a Canadian composer, arranger, and tuba player based in Toronto. An associate of the Canadian Music Centre and a member of the Canadian League of Composers, he has been commissioned to compose works by numerous organizations, including the Canadian Broadcasting Corporation, the Laidlaw Foundation, and the Ontario Arts Council. Irvine is a graduate of The Royal Conservatory of Music where he studied music composition with Samuel Dolin. He has been the principal tubist for the Canadian Opera Company Orchestra since 1984 and currently holds the same post with

the Esprit Orchestra. In 1997 he co-founded True North Brass with whom he has released four CDs, all of which feature some of his own compositions. He is a former member of the Hannaford Street Silver Band with whom he performed, composed, and recorded for more than 20 years.

CONCERTINO FOR EUPHONIUM & BRASS BAND was composed in 1987-1988 and premiered on May 12, 1988. It was subsequently performed at the Guelph Spring Festival on May 23, 1988. The work is dedicated to the soloist, Curtis Metcalf, who later recorded it on *Canadian Impressions*, (CBC SMCD 5136); the playing of Curtis Metcalf was definitely an inspiration behind the creation of this work, but Scott also had – in the back of his mind – his maternal Grandfather, who was quite a good amateur euphonium player and resided in Barrie, Ontario through the early 20th century. This commission was made possible through a generous grant from the Laidlaw Foundation for the Hannaford Street Silver Band.

The Concertino is in the "Copland" form: specifically, two movements (slow and fast) played without a break, but linked by an extended cadenza. Celebrated American composer Aaron Copland developed this form in both of his concertos, the one for piano from 1926, and the one for clarinet from 1948. In this work, several ruminating themes are developed out of the moody introductory material, and after an extended euphonium cadenza, these themes return, albeit slightly transformed, in the joyous, rondo-like fast section.