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## The Evolution of the Tuba Concerto: Significance and Musical Growth Beyond Tubby

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FLORIDA STATE UNIVERSITY  
COLLEGE OF MUSIC

THE EVOLUTION OF THE TUBA CONCERTO:  
SIGNIFICANCE AND MUSICAL GROWTH BEYOND *TUBBY*

By  
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To Kelly Gene Thomas

An inspirational musician, teacher, and person.

The world lost you too soon, rest in peace, KT.

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## ABSTRACT

This treatise examines the evolution of the tuba concerto. The goals of this study are to show how the tuba concerto began, to illustrate the musical significance, and to provide an increased awareness of the positive attributes and importance of the tuba concerto genre.

This discussion provides a clear, chronological look at different aspects of tuba concertos to show the progress the genre has made over time. The discussion begins with a selection of the early tuba concertos, from the late nineteenth century through to the 1950s, and their characteristics. Following is an overview of general characteristics and trends in tuba concertos in each decade, starting in the 1960s. One concerto from each decade is examined in detail, emphasizing some of the interesting facets of each work, followed by a brief formal analysis. Review of specific concertos from each decade shows the growth of the tuba concerto over time. The appendices will then provide an index of tuba concertos.

While the genre began as almost a novelty, tuba concertos have evolved into works that are substantial in their artistry and musical value. Today, tuba concertos are performed, composed, and commissioned by major artists and groups worldwide. The findings of this paper support this thesis and documents evolution of the tuba concerto into a form of serious and well-respected composition.

## CHAPTER ONE

### BRIEF HISTORY OF THE TUBA

#### **Importance to the Treatise**

This chapter provides a brief history of the tuba to establish a background for the emergence and evolution of tuba concertos. An exploration of the invention, early uses, literature, and increasingly positive reception of the instrument is helpful in understanding the context in which tuba concertos emerged.

There is a lack of tuba solo literature from the nineteenth century and early twentieth century. This is due, in part, to the tuba's relative young age compared to other instruments. The tuba patent is dated 1835, and interest in the solo tuba repertoire did not develop until late in the nineteenth century. Some of the reasons for this delay are: the varying rates in which countries adopted the tuba into use, the initial perception of the tuba solely as an instrument for wind band, the lack of knowledge of the instrument, and lack of performance skill.

#### **The Serpent and Ophicleide**

One reason for the invention of the tuba was to solve the intonation problems of its predecessors: the serpent and the ophicleide. These instruments were not without their merits, and a large portion of Western Europe continued to use ophicleide in the orchestra after the tuba was invented. Both of these predecessors had the same problems in common: a lack of chromaticism, poor intonation, and the inability to produce louder volumes.

The serpent was invented at the end of the sixteenth century. It was made of wood, usually covered in leather, and was shaped like a large "S." The tone holes were on the side, much like woodwind instruments. However, it was played with a cup-shaped mouthpiece, much like brass instruments. Originally, the serpent was used in churches to support the choir during

plainsong. This instrument was first popular in England, France, and countries west of Germany. Outside of the church, military bands used the serpent. In France, the serpent was used in military bands, as early as the 1770s. By 1795, there were two professors of serpent at the Paris Conservatory. The use of serpents in military bands eventually spread to England and some German states. Several symphonic works by major composers also call for the serpent.

Bands usually included the serpent because there was a need for a strong bass part in ensembles without cellos and double basses. There were five main types of upright serpents found in different countries: the Russian bassoon, English bass horn, French military serpent, French serpent Forveille, and the Italian cimbasso.<sup>1</sup> Even the performers were sometimes confused about the name of their instrument.

The serpent had several limitations, particularly intonation. The curve of the instrument was designed not to achieve the best intonation possible, but for the fingers to reach the tone holes with ease. The addition of keys did help this problem, but did not resolve it entirely. Volume was another problem with serpents: the lack of dynamics combined with a meek timbre required the use of more than one serpent. Multiple serpents also increased the tuning difficulties.

After the serpent, the ophicleide came into prominence. Halary (Jean Hilaire Asté) invented the ophicleide in 1817 in Paris. This was the first instrument used in the eventual role of the tuba: the bass to the trombone section. Although made of metal, this instrument still did not possess the traditional brass sound known today. It originally had keys, used a cup mouthpiece, and sounded akin to a bassoon.

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<sup>1</sup> Clifford Bevan, *The Tuba Family* (Winchester: Piccolo Press, 2000), 83.

It was widely used by performers in France, England, Italy, Spain, and the United States in all settings. Orchestras, operas, and wind bands all used the ophicleide. In the nineteenth century, musicians in France and Spain used it to replace the serpent in church but the musicians in England and the United States used them in conjunction. There was solo literature from this time. However, these parts were usually for ophicleide or for bassoon, not for the ophicleide specifically. Also, these solo pieces were more idiomatic to bassoon. Germany did not have widespread use of the ophicleide, as performers preferred to use the serpent as the bass wind voice until the invention of the tuba.

The shortcomings of the ophicleide were similar to those of the serpent. These included poor intonation, lack of volume, and an unfavorable timbre. Unclear articulation was also a problem. The large conical bore provided little to no resistance, meaning the instrument required exuberant amounts of air.<sup>2</sup> Improvements to the ophicleide continued after the invention of the tuba as well.

### **The Invention of the Valve**

During the Industrial Revolution, there were advancements made in all realms of life, and this included enhancements to musical instruments. Instruments were improving in manufacturing quality to meet the demands of more challenging literature and increasing ability of performers. Bugle horns of all sizes were already well established in the nineteenth century and the invention of the valve made chromaticism possible on these instruments. This was a necessary innovation and congruent with other musical events of the Industrial Revolution. For brass instruments, the addition of valves to bugles rid them of crooks and they became truly

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<sup>2</sup> Bevan, 142.

chromatic instruments. This led to a larger range of notes with a more even timbre throughout these registers.

The two main types of valves that survive today are the piston valve and the rotary valve. The first true valve was a piston valve design, made by Heinrich Stölzel around 1813 in modern-day Poland.<sup>3</sup> Stölzel later moved to Berlin and worked with Frederick Bluhmel. Historical records are inconclusive about which of these makers is the true inventor, however there is a joint patent from 1818 for the valve. In addition, in Berlin, the inventors of the first tuba, Wilhelm Wieprecht and Johann Moritz, were developing their own version of the valve. In 1833, they patented the *Berliner-pumpe*, which was the first “serious improvement to the piston valve.”<sup>4</sup> This valve possessed a larger bore than Stölzel’s valve, which allowed for more curved wind ways that are necessary for lower-pitched instruments. This type of valve aided in the creation of the tuba two years later.

In France, valves and valved brass instruments underwent different changes, and testing new ideas and innovations started in the late 1800s. Around 1826, manufacturers in Paris copied valved instruments sent from Eastern Europe. In 1839, Étienne Francois Périnet made an improved version of Stölzel’s tubular valve. Périnet’s design is essentially the piston valve that is in use today. A more renowned instrument maker, Adolphe Sax, made improvements to the *Berliner-pumpe* in 1843, which he used on his saxhorns. By 1870, Périnet’s piston-valve had gained popularity among performers in France, Belgium, and Britain whereas the *Berliner-pumpe* was still the standard for people in German-speaking countries.<sup>5</sup>

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<sup>3</sup> Bevan, 182.

<sup>4</sup> R. Morely Pegge, “The Horn, and the Later Brass,” in *Musical Instruments Through the Ages*, ed. Anthony Baines (Baltimore: Penguin Books, 1961), 309.

<sup>5</sup> Bevan, 189.

Rotary valves were Eastern European by design, although there were instrument makers elsewhere who experimented with these valves. Bluhmel had started to work with rotary valves as early as 1811. In Vienna, Josef Kail had made an improved rotary in 1832. By 1835, Kail and Joseph Riedl had patented their *Drehventil* (twist valve). The *Drehventil* is, in essence the rotary valve in use today.

### **The Tuba**

After its invention and refinement, instrument makers added the valve to existing instruments and used it with new families of instruments. Chromaticism enabled the assessment of intonation problems in the bass brass instruments. This led to innovations in many instruments, but as Pegge noted in *Musical Instruments Through the Ages*, simply adding valves to lower-pitched instruments did not solve of their problems. “If the provision of valves to soprano instruments was fairly straightforward, the same cannot be said of the replacement of serpents, bass horns, etc., by valved equivalents.”<sup>6</sup> The tuba became this replacement, though it was not a linear process.

The bombardon was the next step toward the tuba. Pegge gives a brief description of the bombardon’s origins. “The term bombardon was first applied to a species of bass ophicleide with twelve keys brought out in the early 1820s by Wenzel Riedl, of Vienna.”<sup>7</sup> This instrument, like many others of this time, did not survive long. However, the usage of the name bombardon continued as a generic name for valved bass horns.

Wilhelm Wieprecht and Johann Moritz took out a Prussian patent on September 12, 1835 in Berlin for a type of bombardon called the bass tuba. Pitched in F, this instrument had five *Berliner-pumpen* valves. These valves were positioned like the keys of an ophicleide but the

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<sup>6</sup> Pegge, 311.

<sup>7</sup> Pegge, 314.

shape more similar to the keyed bugle. Other instrument makers started making bombardons in this shape, and simply used a different number of valves, or employed other slight differences, to avoid infringement on the patent.

Vaclav Cerveny was most likely the first instrument maker to make a contrabass tuba. Cerveny founded his company in 1842 in modern day Czech Republic. He exported his tubas to Russia and established a factory in Kiev in 1867. By 1875, Russian orchestras used Cerveny's large-bore BB-flat rotary valve tubas almost exclusively.

There was still the need for improvement on all the valved brasses and the valve itself. Intonation especially was still an issue on these instruments. Experiments led to some standardization, such as the three-valve standard on most instruments, which helped tuning immensely. A growing demand for brass instruments required the mass production of instruments, and because of the Industrial Revolution, the ability to develop this type of procedure was finally possible. Amongst these innovations, national traditions emerged.

### **Tuba Usage in Different Regions**

The slow progress of widespread tuba use was one of the major reasons for the lack of solo literature during the nineteenth and early-twentieth century. Each country used different low brass instruments for particular settings. Bands and orchestras in the nineteenth-century used ophicleides, serpents, bombardons, tubas, and other variations of instruments. It has only been recently that national preferences started to merge, which led to more universal concepts of tuba practice. However, the different regional low brass practices in the nineteenth century directly affected the music and literature that was available for the tuba.

There was a clear east/west divide of tuba usage in Europe. Both the bass tuba and contrabass tuba were invented in eastern countries. Performers in Germany, Austria, Russia, and

the rest of Eastern Europe had never favored the ophicleide and the tuba was able to gain popularity in these areas. However, performers in Western Europe preferred the ophicleide, and consequently, other bass brass instruments developed in these regions.

Acceptance of the tuba and integration into orchestras throughout Europe and America was gradual. Within the east and west, there were several further divisions in instrumentation in certain regions. Outlined below is the progression of the tuba's adoption in several places. This establishes the context into which tuba concertos eventually emerged. The following will mainly discuss the tuba in orchestras, with some discussion of tuba use in bands.

### **Eastern Europe**

In Germany, Wieprecht was involved with the Prussian military bands. He incorporated valved instruments in the Prussian Dragoon Guards TrompetenCorps for the first time in 1828. After the invention of the tuba, he reorganized the military bands and included two of his bass tubas into every ensemble. This was obviously a good marketing scheme, but this standardization also helped further popularization of the tuba. By 1844, the Berlin and Dresden Court Operas were using a tuba. Operas and orchestras continued to adopt the tuba and its use was widespread in German states by mid-nineteenth century.

In Austria, the tuba was also favored. However, a slightly different tuba was developed. A Viennese instrument maker, Daniel Fuchs, altered an F tuba from Berlin. This six-valve instrument with unconventional fingerings became the Viennese Concert Tuba. Performers in the Vienna Opera and Philharmonic used this instrument until the early 1960s.

Romantic composers in the Austria-Germany area used the tuba frequently. Many of the standard orchestral excerpts for tuba are from German or Austrian composers. One of the first was Richard Wagner. His early works used the ophicleide, as he hoped for debuts at the Paris

Opera. This is true for *Eine Faust Overture* (1840); Wagner most likely added the tuba to this score in a revision before 1855. Wagner specified contrabass tuba in his works from *Das Rheingold* forward (1853-1854).

In Russia and the rest of Eastern Europe, the tuba was also being included in orchestral literature. Cervený's invention of the contrabass tuba in this region helped influence this addition. Most of the notable composers of the day included the tuba frequently in their scores. One exception is Igor Stravinsky. Although he was Russian by birth, he wrote most of his works for the Ballet Russe in Paris. Thus, most of his pieces follow French tuba practices.

### **Western Europe**

In the west, France and Britain had been using the ophicleide in orchestra, and continued this practice until the late nineteenth century. Both countries developed their own orchestral tuba, akin to the development of the Viennese Tuba. French orchestras used the small French C tuba (*petit tuba Français*). This instrument most likely developed from the saxhorn, but the exact origins are unknown.<sup>8</sup> It is similar to the modern euphonium, but pitched in C with four to six valves. There is documented use of the *petit tuba Français* by performers in dance orchestras as early as 1845. In 1874, a four-valve tuba was in use at the Paris Opera, and by 1880, a five-valve tuba was used. In 1892, French orchestras used the six-valve *petit tuba Français*. This instrument was difficult to play; the six-valve configuration caused excess resistance and the fingerings were not standardized.<sup>9</sup>

Hector Berlioz originally used one serpent and one ophicleide in his *Dies Irae*, which would have been appropriate, considering the serpent's deep roots in sacred music. When he

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<sup>8</sup> Christopher J. Vivio, "The Concours: A Guide to Tuba Solo Literature from the Paris Conservatoire from 1987 to 2007" (DMA diss., University of Memphis, 2008), 6.

<sup>9</sup> Vivio, 8.

visited Germany, he observed Wieprecht's military bands that utilized tubas instead of ophicleides. He then altered his scores to replace ophicleide parts with the tuba. Berlioz's fondness for the tuba was unusual among French composers. It would be toward the end of the century before French composers would use the tuba with any frequency. Even then, much of the French orchestral repertoire was written for the *petit tuba Français*.

Britain used the ophicleide in orchestras until 1863 when the E-flat bombardon and euphonium replaced it in the Royal Artillery Orchestra. In 1884, this group used the euphonium only, and by 1926 used the tuba exclusively. In civilian groups, tuba use began in the late nineteenth century as well. This led to the rise of E-flat tubas in orchestras, because tubists from wind bands were hired for orchestras when needed. A tuba was in use at the London Orchestra in 1887 and ten years later, the tuba replaced the ophicleide and euphonium in the Manchester Halle Orchestra.

Orchestras in Britain slowly transitioned to using the F tuba instead of E-flat band instruments. Most likely, the model for the English F tuba was an E-flat saxhorn that was altered for use in the orchestra. John Fletcher reignited the trend of using his band instrument in the orchestra in 1964 when he used his EE-flat tuba in the BBC Symphony Orchestra. He switched to a CC contrabass tuba in 1970 with the London Symphony Orchestra, which was more consistent with the newly emerging universal tuba practices. Regardless of which tuba was preferred, English composers wrote more frequently for the tuba than French composers.

## **Italy**

Italy did not readily adopt the tuba, but instead favored the cimbasso and ophicleide. Performers at La Scala used the cimbasso as early as 1816 and this instrument was popular for much of the century. However, the cimbasso was not the only bass instrument used; performers

frequently played the ophicleide in orchestras as well. In 1881, the Congresso dei Musicisti Italiani made a decision regarding orchestral instrumentation. As in France, Italy had been using three tenor trombones and an ophicleide. After 1881, the standard low brass section became an alto trombone, tenor trombone, F bass trombone, and a contrabass tuba. By 1920, performers in Italian orchestras regularly used tubas.

Given how late performers in Italy transitioned from ophicleide to tuba, it is no surprise that nineteenth century Italian composers did not utilize the tuba frequently. Verdi preferred a low brass section of four trombones and this influenced other Italian composers. However, Rossini was living in Paris and would have likely included ophicleide instead for these audiences.

### **United States**

Unlike Italy, the United States musicians and ensembles used the tuba frequently. There were few orchestras in the U.S. in the nineteenth century, but there were many wind bands. Since the tuba had the reputation as a band instrument, the quantity of bands helps explain the quicker adoption of the tuba. American orchestral composers did not gain prominence until the twentieth century their works usually included the tuba.

Tubists in the mid-nineteenth century U.S. preferred the narrow, upright French style of tuba. By the end of the century, German immigrants had heavily influenced tuba choices and instrument manufacturers. In the mid-twentieth century, orchestral tubists played large bore CC and BB-flat tubas. Today, there is a preference for CC tuba.

### **Lack of Tuba Solo Literature**

The tuba was still in its infancy in the nineteenth-century. As previously discussed, there was reluctance in many countries to adopt the tuba into the orchestra. The plethora of bass wind

instruments, both valved and keyed, led to confusion amongst performers, conductors, and composers, who often referred to instruments by incorrect names.

However, this was not the only reason for a lack of solo literature. Harvey Phillips, a major advocate for the tuba, indicates: “Throughout the nineteenth and into the twentieth century, solo repertoire for all brass instruments, not just the tuba, suffered from lack of both composer and player awareness of solo and chamber music potential.”<sup>10</sup> Phillips also suggests perhaps the most important reason for a lack of solo literature: “My research supports the concept that no important solos were written for tuba primarily because few tubists believed enough in their own instrument.”<sup>11</sup> He admits frustration that tubists in the nineteenth century did not approach the composers who were aware of the tuba and already including it in the orchestra.

It may have obtained a permanent spot in the symphony orchestra, but the tuba was originally conceived as a band instrument. This was still its predominant use at the end of the nineteenth century and into the twentieth century. There were more traditions in orchestras than in bands, and it is likely that prejudices about the tuba hindered its acceptance into orchestras. For these reasons, the first tuba concertos originated in the band world.

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<sup>10</sup> Harvey Phillips, *Mr. Tuba* (Bloomington: Indiana University Press, 2012), 78.

<sup>11</sup> Phillips, 80.

## CHAPTER TWO

### EARLY TUBA CONCERTOS

#### **Military Bands and the Tuba**

Almost from its inception, the tuba was for use in military bands. Much like the orchestra, the military band started differently in every country. The first record of infantry bands is from France; Louis XIV had a band of mainly reed instruments.<sup>12</sup> In eighteenth century Prussia, Frederick the Great had bands with horns, clarinets, bassoons, oboes, and drums. In 1762, the Royal Artillery Band formed in England, and is one of the oldest military bands still in existence. Late in the eighteenth century, the French Revolution saw the development of several bands, including the National Guard Band in 1789. Though the band dissolved in 1792, this group led to the creation of the Paris Conservatory. In 1798, the United States Marine Band was formed and was the first service band in the country. The instrumentation in this group was mostly woodwinds, like the bands under Frederick the Great in Prussia. Civilian town bands would include brass instruments, and this practice eventually became common in the U.S. military bands as well.

Wieprecht found that most military bands followed the strict needs of the armed service, whereas town bands provided popular music for the people.<sup>13</sup> As previously discussed, Wieprecht restructured the Prussian army bands as brass cavalry, and this included his bass tubas. This was a welcome change. The ophicleide had never been popular in Germany and the tuba was easier to march with than the double bassoon. Before the tuba, “any and all instruments capable of playing the deepest notes were included in the hopes of producing sufficient volume

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<sup>12</sup> Frederick Fennell, *Time and the Winds: a Short History of the Use of Wind Instruments in the Orchestra, Band and Wind Ensemble* (Kenosha: G. Leblanc Company, 1954), 20.

<sup>13</sup> Fennell, 7.

and fullness of tone.”<sup>14</sup> The invention of the tuba solved the problem of “[a] satisfactory bass for band.”<sup>15</sup> This practice spread to other countries gradually.

In France, there was a different instrument developed for bands. In the 1840s, instrument maker Adolphe Sax made a family of valved brasses similar to the tuba, known as saxhorns. He coordinated the family of instruments like the saxophone family; each horn pitched in either B-flat or E-flat. Many contested his patents but Sax had the appropriate influence to make these instruments successful. The reorganized French army bands in 1845 used his saxhorns. Sax also made a set of his saxhorns for the famed Distin family of Britain. The instrument then spread to the UK and influenced the early brass bands there.

In Britain, the tuba first came to the Royal Artillery Band from France in 1846. Before this, they marched with serpents, bass horns, ophicleides, and other bombardons. By 1950, the Royal Artillery Band had eight BB-flat tubas and one EE-flat. Outside of the military, brass bands were becoming popular. In industrial counties in Northern England, employers formed bands as a type of recreation. These began as woodwind or mixed ensembles, but the brass-only band was prevalent by the 1830s. The invention of the valve and valved instruments caught on in these areas.

The Distin family especially helped to propagate these instruments; they toured throughout Britain, performing on their saxhorns, and eventually were distributors for Sax in London. British brass bands started to participate in contests in mid- to late-nineteenth century. This raised standard of playing, created a demand for brass instrument manufacturing, and eventually standardized the instrumentation in these groups.

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<sup>14</sup> Bevan, 210.

<sup>15</sup> Bevan, 210.

The use of tuba in military bands helped to spread the use of tuba into other areas, but the bands in the U.S. were key in the emergence of the tuba as a solo instrument. The British developed brass bands that were essential in spreading the use of the tuba, but did not directly lead to concertos for tuba. The recordings of British brass bands from 1903-1960 have no instances of a tuba solo.<sup>16</sup> In the U.S., concert bands were developing at the same time as the British brass band movement. American civilian bands and military bands had similar instrumentation, but these groups performed under different circumstances.

### **Wind Bands in the United States**

U.S. bands first used ophicleide or bass horn as the bass voice, with brass-only bands starting in the 1830s. Performers predominantly used E-flat instruments from 1835 into the 1890s. Eventually, mixed bands of woodwinds and brass became more popular in the second half of the nineteenth century, but the standardization of instrumentation came later.

When the tuba arrived in the U.S., it was used in military bands, as well as the bands of Gilmore and Sousa. Patrick Gilmore was a bandmaster of several bands in the U.S. including military bands and his self-titled civilian bands. Gilmore's bands toured throughout the U.S. and Europe. They performed for the public in places where large crowds already gathered, such as amusement parks. This is in contrast to an orchestra, where the public goes to the concert hall. John Philip Sousa furthered Gilmore's work with wind bands. Sousa was the leader of the U.S. Marine Band from 1880-1892, when he resigned to form his own band. He met great success. As Fennell best explains, "[Sousa] and his band were known to more people than any concert organization before or since."<sup>17</sup>

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<sup>16</sup> Bevan, 236.

<sup>17</sup> Fennell, 39.

Gilmore and Sousa's bands were readily accessible to the public and their primary goal was to entertain. There were far fewer precedents and rules for the wind band as there was upon a symphony orchestra. This enabled greater flexibility and influenced the choice of literature and solo instruments.

Members of the Gilmore and Sousa bands were often featured soloists. The inspiration for this practice was the great European virtuosos, such as violinist Niccolò Paganini and pianist Franz Liszt. The literature played by these musicians was written and performed in a style to entertain and excite audiences. Herbert Clarke (cornet) and Arthur Pryor (trombone) were renowned musicians playing literature that is still popular today. A few compositions that featured tuba had emerged for band, but these works never gained the prominence that the cornet and trombone solos did.

Sousa was a fan of the tuba. He once said, "Bass tuba does all and more than a string bass can do, is richer, gives fuller and rounder harmonic basis for the volume of tone, and can be played on the march."<sup>18</sup> With Sousa such an advocate for the tuba, it is no surprise that other bands welcomed tuba solos.

The professional wind band, pioneered by Sousa and others, eventually fell out of popularity. Other forms of entertainment such as the phonograph, radio, movies with spoken word, and television became American pastimes instead. Jazz bands became another popular form of musical entertainment, which often included a tubist, but this eventually fell out of fashion as well. Fortunately for the tuba, concert bands survived due to public schools. After the First World War, instrument makers marketed their instruments to the increasing number of bands in public schools. Instrument manufacturers organized school band contests to stimulate

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<sup>18</sup> Bevan, 419.

instrument sales. Much like the British brass band contests, these competitions further established a tradition of wind bands in the United States.

### **Early Tuba Features in Band**

Concert bands were essential in fulfilling the potential of the tuba. Band music provided a more challenging repertoire for the tuba than many orchestra parts. This was true of original works for band as well as orchestral transcriptions. The latter gives the tuba material from the bassoon, cello, and double bass parts, which are often more technically demanding. In the orchestra, a large foundation of sound was required from the tuba and this left little room for soloistic writing.

The earliest listings in the *New Tuba Source Book (NTSB)* of pieces for tuba and band accompaniment are two solos from 1881. These solos are: the *Thunder Polka* by L.C. Read and *Quickstep (Fun for the Basses)* by George Southwell. Southwell was a prominent figure in band culture in the U.S. in the late-nineteenth century. He was a conductor and composer, and he started his own publishing firm. He composed predominantly for band: his writing responded to the demand for music for amateur town bands.<sup>19</sup> He is known for the above work and he also wrote four other tuba features during this time.

From 1881-1937, the *NTSB* lists 33 original works for tuba and band. These pieces are all between one and six minutes in length and rated easy to intermediate. There is a piano reduction listed for a third of these pieces. More information about these pieces is difficult to find as they are all out of print. Southwell was the largest contributor to tuba solos with band from this 50-year period. These short pieces were almost all theme and variations. Phillips describes these

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<sup>19</sup> Lavern John Wagner, "Southwell, George," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/A2087613> (accessed February 15, 2015).

tuba works to be, “characteristic novelties,” and, “at best a curiosity, an entertaining feature, a light distraction from the ‘real’ band selections on the program.”<sup>20</sup>

After these short tuba pieces is a more substantial work from 1937, Ernest Williams’s *Second Concerto* with band or piano accompaniment. This piece is seventeen minutes long, a large increase from previous works, and has three movements. It follows a predictable classical concerto form. Williams specifies that the solo part can be for trumpet, cornet, or tuba. Publishing a work with different solo instrument options was a popular tactic to help sell more copies of a piece. However, for Williams, this marketing strategy was not effective, and the piece did not sell well.<sup>21</sup>

### **Early Tuba Concertos with Orchestra**

After these early works of tuba and wind band, a greater interest for works with tuba solo and orchestra started to appear. These works began showing developments in length, difficulty, and variety. Some are still popular today, or at least still in print, while others may not have seen more than one performance. Regardless, the first pieces with tuba and orchestra are further developments for the tuba concerto.

In 1938, Arnold Jacobs performed Arcady Dubensky’s *Fantasy on a Popular Folk Song for Tuba and Symphony Orchestra* with the Indianapolis Symphony Orchestra. Dubensky was a violinist in the New York Philharmonic, and he composed another tuba feature, *Concerto Grosso for Three Trombones and Tuba* in 1949. Dubensky wrote the latter work for the New York Philharmonic and their low brass section: Bill Bell, Allen Ostrander, Gordon Pulis, and Lewis

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<sup>20</sup> Phillips, 397.

<sup>21</sup> L. Richmond Sparks, “An Annotated Bibliography of Tuba Solos with Band Accompaniment” (DMA diss., Arizona State University, 1990), page number.

Van Haney.<sup>22</sup> Bevan remarks that, “Neither work seems to have become firmly established in the repertoire – a characteristic fate of low brass features with orchestra.”<sup>23</sup>

### ***Tubby the Tuba***

George Kleinsinger wrote *Tubby the Tuba* in 1945, between Dubensky’s two works listed above. This piece for tuba and orchestra uses a narrator to tell the story of a tuba wanting a solo in the orchestra. Paul Tripp wrote the text for *Tubby* and George Kleinsinger composed the music. George Pal also made an accompanying puppetoon two years later.

There are two versions of the origination of *Tubby*. According to the official website for *Tubby the Tuba* says that after a performance of another piece by Tripp and Kleinsinger, an unnamed tubist said to them, “You know tubas can sing too.”<sup>24</sup> Tripp then wrote the story of Tubby and had Kleinsinger compose the music for it. A slightly different version from Harvey Phillips’s autobiography states that Herb Jenkel, tubist with the Cincinnati Symphony during this time, was the inspiration for *Tubby*. He told Kleinsinger backstage that, “tubas don’t play a lot.”<sup>25</sup>

Regardless of the exact origin, this piece brought the tuba to the public in more ways than ever before. Often, *Tubby* is not considered a true concerto because of the cartoon and the whimsical story, but this work is popular and continues to be performed by several major orchestras worldwide. There is a transcription for band and translations in over 30 languages.

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<sup>22</sup> Ronald Gene Smith, “The Life and Work of the Orchestral Bass Trombonist, Allen Ostrander, and the Development of his Bass Trombone Methods and Solos” (DMA diss., Louisiana State University, 1992), 52 and 59.

<sup>23</sup> Bevan, 437.

<sup>24</sup> Tubby the Tuba Official Website, “The History of Tubby the Tuba,” 2009, accessed March 2014, <http://www.tubbythetuba.com/history.html>.

<sup>25</sup> Phillips, 101.

## More Early Tuba and Orchestra Concertos

In 1946, Florian Mueller, former principal oboist with the Chicago Symphony Orchestra,<sup>26</sup> wrote a short piece for Arnold Jacobs entitled *Concert Music for Bass Tuba*. The piece was published in 1961, and it is for tuba and orchestra, with a piano reduction available. There is an arrangement with band accompaniment from 2003. The piece is lyrical, featuring few technical difficulties until a quasi cadenza.

Russian tubist and pedagogue Alexei Lebedev was one of the first performer-composers for the tuba. He started his career in the military band during World War II and then attended the Moscow Tchaikovsky Conservatory from 1945-1953. He played with the Bolshoi Theater from 1950-1966 and taught at the Conservatory until his death in 1993. As a performer and teacher, Lebedev saw a need for original solos and etudes for tuba. His works include two concertos, other solos, an etude book, and over sixty songs.<sup>27</sup>

Written in 1947, *Concerto No. 1* has an alternate, well-known title of *Concerto in One Movement*. Performances of this piece are frequent. It has several pedagogical aspects while still being a musically worthwhile piece. The melody is conjunct, but rhythmic and ensemble challenges exist. The range is in the middle register, with some outlying notes in the cadenza.

This piece was not widely known in the Western world until the 1960 edition arranged by Allen Ostrander. This is most likely due to a lack of communication during the Cold War between the U.S. and Russia. Reportedly, Ostrander came across the piece in a music store, and adapted it to work well on bass trombone.<sup>28</sup> This is the edition that most tubists study today.

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<sup>26</sup> Fred. J. Marzan, *20<sup>th</sup> Century Literature for Tuba* (Lake Geneva: DEG Music Products Inc., 1972), 2.

<sup>27</sup> Windsong Press, "Alexey Lebedev Biography," Windsong Press Limited, <http://www.windsongpress.com/brass%20players/tuba/Lebedev.pdf> (accessed January 17, 2016).

<sup>28</sup> Smith, 136.

Although Ostrander's version with piano is the most popular, the unedited version is still in print. The Hofmeister-Musikverlag website lists *Concerto No. 1*, *Concerto No. 2* (1986), and the rest of Lebedev's tuba works. The orchestral parts to both concertos are available for rental and the scores available for purchase.<sup>29</sup>

The 1950s introduced several works for tuba and band and, as in the preceding decades, these were often short entertainment features. Harold L. Walters wrote several short works, and in this same decade, Art Dedrick's *A Touch of Tuba* was dedicated to Walters. However, more substantial works emerged during this decade for tuba than any previous time period. Ralph Vaughan Williams wrote one of the first tuba concertos during this era.

### **Ralph Vaughan Williams's *Concerto for Bass Tuba***

Considered to be the paramount tuba standard, the *Concerto for Bass Tuba* by Ralph Vaughan Williams was composed for the London Symphony Orchestra's 50<sup>th</sup> anniversary jubilee concerts. In 1954, soloist Philip Catelinet gave the premiere of this concerto. It is one of the most well-known pieces of tuba literature, especially to non-tubists, perhaps because of Vaughan Williams's fame as a composer.

There is extensive writing about Vaughan Williams's contribution to the tuba world. There are at least two papers providing information on this concerto including detailed analysis, genesis, reception of the work, and biographies of the composer and Philip Catelinet, the concerto's first soloist. The genesis of this concerto is especially important because a tubist did not advocate for this work, as was the case with *Tubby*.

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<sup>29</sup> Friedrich Hofmeister Musikverlag, "Lebedjew, Alexej (1924-1993)," Friedrich Hofmeister Musikverlag Online Store, <http://www.hofmeister-musikverlag.com/authors/k-1/lebedjew-alexej-1924-1993.html> (accessed January 17, 2016).

Several things led to Vaughan Williams writing his tuba concerto. First was his affinity for instruments which are not often considered virtuosic. Before his tuba concerto, he also wrote concertos for viola and harmonica. As Sbalcio notes of Vaughan Williams, “These various works reveal a pattern of writing for instruments and circumstances that not only provided a compositional challenge, but also helped create or bolster a repertoire for instruments infrequently used as soloists, including the tuba.”<sup>30</sup>

Another factor that led to his tuba concerto was Vaughan Williams’s opinion of brass instruments. He encountered brass bands during his military service and gained further knowledge of these instruments. Many of his works include prominent brass parts, in particular the euphonium part in *English Folk Song Suite*. This is important because euphonium players were usually the tubists in English orchestras, which affected how English composers wrote for the tuba. “It was the dexterity of euphonium players turned orchestral tuba players that had inspired the technically demanding orchestral tuba parts of Elgar and later Vaughan Williams, Walton, Britten, and others.”<sup>31</sup>

Lastly, Vaughan Williams strove to bring nationalism back to England with his music and this aided in the creation of his tuba concerto. Music from other countries dominated in England for much of the previous century, and this overshadowed local music traditions. The British brass band movement was unique at the time. Other countries had military bands, cavalry bands, and local town bands, but there was nothing comparable to the competitions of the brass bands in England. It is reasonable to conclude that Vaughan Williams’s desire to promote

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<sup>30</sup> Matthew Joseph Sbalcio, “Ralph Vaughan Williams’s Tuba Concerto: Its Conception, Performance, and Significance to the Tuba Repertoire” (Master’s thesis, Arizona State University, 2010), 1.

<sup>31</sup> Clifford Bevan, “Vaughan Williams’s Tuba Concerto: Composition and First Performance,” *ITEA Journal* 35, no. 2 (2008): 62-63.

English music, his predilection for the euphonium, and fondness for often-neglected instruments resulted in his *Concerto for Bass Tuba and Orchestra* for the 50<sup>th</sup> anniversary of the London Symphony Orchestra. The tuba may be an Eastern Europe invention but Vaughan Williams wrote his concerto for the English F tuba, which aided this nationalist agenda.

### **The Role of the Concours at the Paris Conservatory**

The Concours at the Paris Conservatory led to several saxhorn and *petit tuba Français* solos and concertos. The Concours is an annual event, dating back to 1793, and is a fundamental part of the education at the Conservatory. In this contest, students memorize two required pieces and one of these is usually a commissioned work. These works are of a high quality by notable French composers. This approach to learning an instrument and its literature eventually extended to the tuba.

In 1944, there was an unofficial class at the Conservatory, which included bass saxhorn, *petit tuba Français*, and bass trombone. Paul Bernard taught this class and the school officially recognized it in 1955. Even when students started using larger tubas in the 1960s, students were still required to perform on the *petit tuba Français*. As Vivio explains: “The result has been the development of a large body of solo literature for the smaller tubas, but little for the larger ones.”<sup>32</sup> Regardless of which tuba works were written for, there are several tuba and bass saxhorn concertos in Lemke and Thompson’s book that are included in this paper. This contest influenced French composers; most of these works are of the same caliber as contest pieces regardless of their inclusion in the Concours. Many of these concertos are frequently performed today.

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<sup>32</sup> J. Mark Thompson and Jeffrey Jon Lemke, *French Music for Low Brass Instruments an Annotated Bibliography* (Bloomington and Indianapolis: Indiana University Press, 1994), 2.

Chris Vivio summarizes the influence of the *petit tuba Français* on literature and tuba concertos: “The French tuba has faded from standard use in France and around the world, leaving behind very rich solo literature, as well as various orchestral scores that originally called for French tuba.”<sup>33</sup>

### **Other Concertos from the 1950s**

In 1955, Roger Boutry wrote *Tubaroque* for Paul Bernard. Written for *petit tuba Français*, bass saxhorn, or bass trombone, it includes an accompaniment for piano or orchestra. A short piece in length, this work has several contrasting sections and provides some challenges for the soloist. The title, *Tubaroque*, is misleading: this piece has no explicit connections to Baroque music and the form and style are similar to a fantasy.<sup>34</sup>

Vernon Martin wrote *Concerto for Tuba and Strings* in 1956. Fred Marzan claims in his book that the piece is atonal and chordal.<sup>35</sup> This piece is out of print, with little other information available.

*Piccolo Suite* by Pierre Max Dubois was one of the required pieces in the Concours in 1957 and 1971.<sup>36</sup> There are three movements, and the final movement, *Polka*, has an orchestral accompaniment. Like other French pieces from this era, the largest challenges to the performer are large leaps and fast chromatic passages.

Ionel Dumitru was a Romanian tubist and composer who wrote a tuba concerto during this decade. Dumitru, like Lebedev, seems to have written his works as pedagogical materials and to generate original solo literature for the tuba. There are reports of an orchestral accompaniment to his *Concerto No. 1* from 1958, but only the piano accompaniment is currently

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<sup>33</sup> Vivio, 7.

<sup>34</sup> Thompson and Lemke, 89.

<sup>35</sup> Marzan, 6.

<sup>36</sup> Vivio, 16.

in print. Written two years after his concerto, *Konzerstück* is another of his works that suffered the same fate: some sources list a string orchestra version, but only the piano accompaniment is currently in print. These are the only two of his pieces that the *NTSB* lists as having accompaniments other than piano.<sup>37</sup>

In contrast to the *NTSB*, Hermann Haug's literature guide lists several more of Dumitru's works written with strings or orchestra. Haug labels these pieces as unpublished manuscripts.<sup>38</sup> Similar to Lebedev, the political climate in Romania has affected Dumitru's legacy. Fortunately, several of his works are in print from Editions BIM. These are mostly for tuba and piano, but there is a recent arrangement of *Romanian Dance No. 2* for tuba and orchestra.

In the 1950s, composers were writing more seriously for the tuba, which paved the way for more growth in the tuba concerto genre. An article from *The Instrumentalist* in 1954 by tubist Mary Rasmussen highlights the need for further improvement: "The published literature for tuba is insufficient at all levels from beginning to virtuoso." She further emphasizes that, "musical tuba players are just as necessary as musical players on any other wind instrument."<sup>39</sup>

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<sup>37</sup> *New Tuba Source Book*

<sup>38</sup> Hermann Haug, *Bibliography and Discography for Solo Wind Instruments and Orchestra: Volume 3: Horn, Trumpet, Trombone, Tuba* (Wiesbaden: Breitkopf & Härtel, 2004), 187.

<sup>39</sup> Mary Rasmussen, "Building a Repertoire for Tuba" (*The Instrumentalist* 8, no. 5 (1954): 36-37), 36.

## CHAPTER THREE

### CHARACTERISTICS AND GROWTH OF CONCERTOS BY DECADE

#### **Chapter Purpose and Method**

This chapter provides an overview of tuba concertos by decade and discusses noteworthy elements and the progress of these pieces. The intention is not to provide an exhaustive list of concertos, but rather to highlight milestones for the genre. The assessment of progress in tuba concertos included these aspects: quantity, length, orchestration, technical difficulty, and most importantly, origins and catalysts for works.

#### **Tuba Concerto Defined**

For this study, the tuba concerto is defined as an original work for the tuba with accompaniments consisting of string orchestra, symphony orchestra, or wind band. The reason for this discussion is that the tuba concerto has evolved into a prominent genre that has proved its legitimacy and is a worthwhile musical venture.

There are other considerations for inclusion in this paper. Double or triple concertos with tuba are included. In my research, I have found that the names of pieces are often misleading. There are pieces titled *Concerto* that only have piano accompaniment and pieces titled *Sonata* that have ensemble accompaniment. The definition stated in the previous paragraph supersedes all other considerations for inclusion of concertos in this paper.

#### **Different Aspects of Tuba Concertos**

The following are the different aspects of concertos compared and a short explanation of how each aspect shows growth in this genre.

Further discussed in this chapter is quantity. The presentation of concerto quantities includes all the decades at once, unlike the other aspects of concerto growth. The length of

concertos is another aspect compared; this includes the total duration of the work and the number of movements. In this aspect, bigger is not always better but just one factor to be considered when evaluating growth. Technical difficulty includes challenges to the performer such as range, tempo, style, extended techniques, idiomatic considerations, and other musical elements. For ease of rating, there are three degrees of difficulty: easy, intermediate, and advanced.

Orchestration includes not only the accompaniment ensemble but the solo as well. Changes in orchestration can show growth in compositional motivations: commissions for a tuba concerto by major performing ensembles is clear progress from the tuba concerto's humble beginnings. In addition, pieces that specify the solo part as only for tuba, rather than tuba or another instrument, are another indicator of legitimacy for this genre. Double and triple concertos can also indicate this. The tuba being a solo instrument alongside other instruments that are more frequently solo instruments helps elevate the tuba to the same level as these other instruments.

The last aspect of concerto growth is in compositional origins and catalysts. This is vital in showing progress for the tuba concerto. The next section is a detailed explanation of the importance of this aspect.

### **Origins and Catalysts for Compositions**

Major proponents for the creation of tuba concertos predominantly include performers, composers, and ensembles. This is important because the tuba required advocates for obtaining solo literature and the tuba has faced a greater difficulty in the quest for literature and legitimacy than most other instruments. New concertos are written for many reasons including: performers commissioning composers, composers approaching performers, performing ensembles commissioning composers, other types of groups commissioning composers, or a performer

writing their own works. There are several key players in the quest for quality tuba concertos that helped this genre gain momentum, and many continue this mission.

New tuba literature hinges heavily on the composer-performer relationship. Most tubists seek out new works to increase the literature available to all tubists. Often, the tubist approaches the composer to write a work, whether it is a commission or a favor. Performers of other instruments often prefer older works because they have earned a definite spot in the standard repertoire. It is also a required part of any musician's education to be familiar with works from different periods. Tubists are often more receptive to newer works; they have a shallower pool of standard repertoire and do not have original works from earlier periods.

Once tubists started approaching composers in the twentieth century, the tuba's capabilities as a solo instrument were more visible. Composers would even approach tubists to write tuba literature, instead of the tubist approaching them. Eventually major performing organizations would commission works for tuba as well. Commercial recordings became an essential part of the further exposure of the tuba's potential as a solo instrument.

Another important event for the tuba and its literature was the 1957 album *Bill Bell and His Tuba*. William Bell was the first tubist to transcribe masterworks for tuba<sup>40</sup> and he recorded these songs for his LP. There is no evidence suggesting Bell's album contained original works for tuba; all these works appear to be transcriptions. Even the song *When Yuba Plays the Rumba on the Tuba* was originally from Herman Hupfeld's 1931 musical revue *The Third Little Show*.<sup>41</sup> Despite the lack of original pieces, Bell's LP helped to bring more awareness to the tuba's capabilities. This awareness was crucial in gaining more literature for the tuba.

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<sup>40</sup> Phillips, 79.

<sup>41</sup> WorldCat, "When Yuba Plays the Rumba on the Tuba," WorldCat Online Library Catalog, [http://www.worldcat.org/title/when-yuba-plays-the-rumba-on-the-tuba/oclc/26004539&referer=brief\\_results](http://www.worldcat.org/title/when-yuba-plays-the-rumba-on-the-tuba/oclc/26004539&referer=brief_results) (accessed January 17, 2016).

## Proponents for Tuba Literature

Harvey Phillips was the greatest catalyst for the growth in tuba solo literature. It is difficult to measure fully the enormous impact that Phillips had on the tuba and the classical music world. He was a student of Bell's and studied under Bell at Juilliard. Phillips helped found the New York Brass Quintet in 1954. He freelanced in New York City from 1950-1971, taught at Indiana University from 1971-1994, and in 1975, he performed five recitals at Carnegie Hall in nine days. In 2007, Phillips was inducted into the American Classical Music Hall of Fame. He is the only wind instrument player ever to receive this honor.

While Phillips was at Juilliard, he was frustrated about the solo works that existed for tuba. He arranged a meeting with composer Vincent Persichetti to discuss this matter. Part of Persichetti's response was this advice: "you're the one who wants better music for the tuba, so you're the one who has to do something about it."<sup>42</sup> Phillips says he then began his "lifelong goal to generate, acquire, and perform music of every genre for the tuba."<sup>43</sup> Phillips also says that, "I commissioned, inspired, coerced, or did whatever it took to generate new works for the tuba."<sup>44</sup> Many other proponents for tuba literature have helped further the evolution of the tuba concerto. Some of these include R. Winston Morris, Roger Bobo, Daniel Perantoni, and Øystein Baadsvik.

Commissioning literature for tuba is an increasing trend. Many of the tubists in orchestras throughout the world have had concertos commissioned and premiered with their group. Tubists teaching at colleges and universities are also commissioning new works more than ever before and these pieces are often concertos. Performing ensembles are also commissioning works for

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<sup>42</sup> Phillips, 75.

<sup>43</sup> Phillips, 75.

<sup>44</sup> Phillips, 399.

the tuba. The director or board members or an ensemble desiring a new work for tuba is another substantial step forward for tuba concertos.

The performer-composer, such as Lebedev, is also imperative to new tuba literature. Many performers write their own works instead of, or in addition to, persuading others to write for them. Prime examples of this are tubists John Stevens and Roland Szentpáli.

### **Quantity and Literature Guides**

Different literature guides from the past and present that are available can measure increases in quantity. Bevan remarks about tuba literature in *The Tuba Family* that, “Solo music did not begin to appear in any quantity until the late 1960s.”<sup>45</sup> Congruent with this statement, the first literature guides for tuba appear in the 1960s.

The most substantial tuba literature guides are those by R. Winston Morris, with various co-editors. The four different guides he has helped to write comprise the most comprehensive list of tuba literature available in each respective publication year. There are other literature guides available, but the authors are not always tubists. These guides are perhaps less complete, but are still valuable resources. Several dissertations exist that are literature guides; these are often on a specific topic, for example Sparks’s dissertation on works for tuba and band accompaniment. The table below is a list of literature guides for tuba that shows the amount of tuba concertos in each guide.

The general trend is an increase in quantity of tuba concertos. Continued increase is an essential step in advancement for the tuba concerto genre because it gives tubists a wider variety of concertos to perform and allows for assessments on literature quality. In the appendices of this

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<sup>45</sup> Bevan, 437.

paper is a directory of tuba concertos. The section that organizes this list chronologically will also show an exponential growth in concertos each decade.

The rest of this chapter will detail the other aspects of growth in tuba concertos by decade. Investigation of each of these variables includes an overview of general trends and specific examples.

**Table 1 - List of Tuba Concertos in Selected Literature Guides**

<b>Author</b>	<b>Title</b>	<b>Year</b>	<b>Band</b>	<b>Orchestra</b>	<b>Both</b>	<b>Total</b>
Henke, Keith A.	The Selective Analysis of Baritone, Trombone, and Tuba Solos	1964	2	1	-	3
Rasmussen, Mary	A Teacher's Guide to the Literature of Brass Instruments	1964	-	1	-	1
Bell, William J. and R. Winston Morris	Encyclopedia of Literature for the Tuba	1967	19	9	2	30
Marzan, Fred J.	20 <sup>th</sup> Century Literature for Tuba	1972	37	17	4	58
Morris, R. Winston	Tuba Music Guide	1973	39	26	5	70
Anderson, Paul G.	Brass Solo and Study Material Music Guide	1976	21	10	3	34
Bühler, Josef	Tuba-Bibliographie	1986	82	54	10	146
Sparks, L. Richmond	An Annotated Bibliography of Tuba Solos with Band Accompaniment	1990	115	-	-	115
Preinsperger, Ewald	Solo-Tuba und Blasorchester	1992	76	4	11	91
Thompson, J. Mark and Jeffrey Jon Lemke	French Music for Low Brass Instruments	1994	-	5	1	6
Gray, Harold	Music for Solo Tuba with Orchestra	1994	-	102	-	102
Morris, R. Winston	Tuba Source Book	1996	148	91	16	255
Haug, Hermann	Bibliography and Discography on Music for Solo Wind Instruments and Orchestra	2004	10	186	18	214
Morris, R. Winston	New Tuba Source Book	2006	179	140	33	352

## **Tuba Concertos in the 1960s**

### **Length**

Tuba concertos from the 1960s are short. The longest pieces are *A Center Harbor Holiday* by Eric Stokes and *Helix* by Warren Benson, both of which last fourteen minutes. The shortest piece is one minute in length, aptly named *Short Stuff* by Jerry Lackey. The average length of a work from this decade is eight and a half minutes.

### **Orchestration**

The ensemble accompanying tuba concertos during the 1960s is predominantly band. The pieces with band by prominent composers are longer and more difficult than other band concertos from previous decades. Pieces by Alec Wilder, Warren Benson, Frank Bencriscutto, Walter S. Hartley, and Rule Beasley are all over five minutes in length and provide substantial challenge to the tubist.

There are also several concertos for tuba and orchestra from the 1960s. Eugene Bozza, Henri Tomasi, Gunther Schuller, Ionel Dumitru, and Arthur Frackenpohl all wrote for either strings or symphony orchestra.

Most of these pieces are specifically for the tuba, but a few exceptions exist. Some of the shorter band pieces are for tuba or other instruments such as baritone, bass clarinet, saxophone, or bass trombone. One piece by Jerry Lackey features three tubas and band. Jurrian Andriessen wrote *Concertino* for E-flat sousaphone and orchestra. Works by French composers, such as Bozza and Tomasi, list their pieces for tuba or bass saxhorn.

### **Technical Difficulty**

Several of the pieces from this decade are technically easy, mainly characterizing the tuba in a comical way. *The Egotistical Elephant*, *The Happy Hippo*, *Peg Leg Pete*, *Short Stuff*, and

*Mr. Bass* are a few examples of these short tuba features. However, there is a variety of difficulty among pieces of the 1960s.

The intermediate pieces include works by Frank Bencriscutto, Jurrian Andriessen, Burnett Tuthill, and Warren Benson. These are works requiring more notes than the easy pieces from this decade, but are still fairly linear and repetitive. Musical examples one and two below show excerpts from the work by Bencriscutto. Works by Alec Wilder, Frank Levy, Rule Beasley, William Presser, Henri Tomasi, Robert Shaughnessy, Arthur Frackenpohl, Jan Kryzwicki, and Ionel Dumitru share some of those traits as well. However, they have a larger variety of rhythms, more leaps, and more non-diatonic notes and chromatic lines. Typical of this level of difficulty, Beasley's *Concerto* uses conventional forms with twentieth-century techniques added. He avoids using triads, but this work is not atonal. Repetitiveness establishes the tonal center rather than strict cadences.<sup>46</sup> Musical examples three and four show excerpts from Alec Wilder's concerto.

The advanced concertos in this decade are by Walter S. Hartley, Karl-Heinz Köper, Pierre Vilette, Eugene Bozza, Eddie Sauter, William Lovelock, Gunther Schuller, and Eric Stokes. Some features of these works include large leaps, odd intervals, varied styles/articulations, extremes of range, and a high level of musical maturity. The *Concertino* by Eugene Bozza in particular has frequent leaps of more than an octave and fast technical passages. This is seen in musical examples five and six.

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<sup>46</sup> Gary Bird, *Program Notes for the Solo Tuba* (Bloomington and Indianapolis: Indiana University Press, 1994), 14.

10



Musical Example 1 – Bencriscutto *Concertino*, measures 10-13  
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Cadenza



Musical Example 2 – Bencriscutto *Concertino*, measure 154  
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Musical Example 3 - Wilder *Concerto*, movement 1, measures 64-73  
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Musical Example 4 – Wilder *Concerto*, movement 4, measures 1-13  
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Musical Example 5 – Bozza *Concertino*, movement 1, measures 51-71  
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Musical Example 6 - Bozza *Concertino*, movement 1, measures 3-11  
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## Origins and Catalysts for Compositions

Harvey Phillips has four concertos dedicated to him during the 1960s. These are the works by Wilder, Benson, Sauter, and Schuller. Phillips and Alec Wilder had a unique working relationship and friendship. Wilder has written several pieces specifically for Phillips, including works dedicated to each member of Phillips's family. Wilder wrote his *Concerto for Tuba and Concert Band* in 1966 which Phillips premiered with U.S. Air Force Band that same year.<sup>47</sup> He later orchestrated two of his tuba and piano pieces from this decade for tuba and orchestra. He wrote both his first sonata and suite for Phillips and these are some of his earliest tuba works. They are also two of his most popular pieces and his choice to arrange them for orchestra is no surprise. I am unable to find when Wilder arranged these pieces so I include them with his *Concerto*.

Gunther Schuller says his *Capriccio* written in 1960 was a “response to the need in those early years for serious literature ... I have tried to show that the tuba is not relegated to the few stereotypes associated with it and that, on the contrary, its range of expression, of colors, and of sonorities and technical capacities are virtually unlimited.”<sup>48</sup>

Several other tubists received concerto dedications in this decade. Jerry Lackey wrote his piece *Short Stuff* for Bill Bell. Arthur Frackenpohl and Jan Krzywicki each wrote a piece for Abe Torchinsky, tubist with the Philadelphia Orchestra from 1949-1972.

Rex Conner was another important figure in tuba history. His appointment at the University of Kentucky, where he taught from 1960-1980, is his most well-known accomplishment. He was the first full-time professor of tuba and euphonium at an American

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<sup>47</sup> Smith, 67.

<sup>48</sup> Bird, 92.

university.<sup>49</sup> Conner had three pieces written for him during this decade: Presser's *Capriccio*, Tuthill's *Fantasia*, and Hartley's *Concertino*.

Thomas Briccetti wrote *Ecologue No. 4 for Solo Tuba and Concert Band* in 1962. The funds for this commission came from the Ford Foundation Project for Composers in the Secondary Schools<sup>50</sup> and dedicated to the Pinellas County School System.<sup>51</sup> This is one of the first examples of a work not commissioned by or dedicated to a specific tubist. Interest in the tuba from composers, schools, and outside entities are all great advancements for the tuba concerto.

### **Tuba Concertos in the 1970s**

#### **Length**

There were several concertos written during the 1970s which were of substantial duration. The longest by far is Derek Bourgeois's *Tuba Concerto, Op. 38* at forty-three minutes long. Alan Blank and Eugene Anderson both wrote pieces that are almost thirty minutes in length. However, there are still several pieces under five minutes long from the 1970s. The average length of concertos during this decade is between eleven and twelve minutes.

#### **Orchestration**

The majority of the concertos from the 1970s have band accompaniment, although orchestra and string accompaniments were on the rise. Most of the pieces from this decade also have piano reductions available. There are a few other types of accompaniments from this decade. Edward Gregson wrote his *Tuba Concerto* originally for brass band accompaniment.

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<sup>49</sup> Windsong Press, "Rex Conner Biography," Windsong Press Limited, <http://www.windsongpress.com/brass%20players/tuba/Conner.pdf> (accessed January 17, 2016).

<sup>50</sup> Marzan, 10.

<sup>51</sup> R. Winston Morris and Daniel Perantoni, ed., *Guide to the Tuba Repertoire: the New Tuba Source Book* (Bloomington: Indiana University Press, 2006), page number.

However, there are works with other accompaniments that are of note. There is a short piece by Joseph Stewart for tuba and band or piano, with an optional choir. Niels Viggo Bentzon wrote his *Capriccio, Op. 396* with an accompaniment of trumpet, percussion, piano, and strings.

A unique orchestration among the 1970s tuba concertos is William Kraft's *Tuba Concerto*. Kraft wrote this piece for tuba, three chamber groups, and orchestra. Kraft has subtitled the piece *Andirivieni*, meaning "coming and going." The chamber groups are each joined by the tuba at various times throughout the work. Kraft says this is to reflect the tuba's different characters.<sup>52</sup> This orchestration is truly singular, even today; there is no other piece with orchestration similar.

Solos from this decade mainly specify tuba as the solo instrument, rather than solo for tuba or another instrument. There are also two double concertos and a triple concerto from the 1970s. Franz Tischhauser wrote *Eve's Meditation on Love* in 1970, but did not receive publication until 1992. The work is for tuba and soprano solos and orchestra. Prolific brass composer Walter S. Hartley also wrote a double concerto. This piece features tuba and alto sax with winds. Another piece, also from 1970, is *Concertino for Three Brass and Band* written by Floyd E. Werle. This short work for band features trombone, trumpet, and tuba. There is also a piano reduction available.

### **Technical Difficulty**

The level of technical difficulty increased substantially during this decade. Only a few of the pieces can be considered easy, and these are mostly short features with band. The titles of easier pieces in this decade have become less comical as well. There are more works like *Concert Piece* and fewer works like *Elefanten-Ballet*. Works that fall between easy and

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<sup>52</sup> Bird, 62.

intermediate difficulty are by Barney Childs, Arthur Frackenpohl, Alfred Bartles, Clare Grundman, Frederick Mueller, and Will Gay Bottje. Excerpts from Grundman's work are below in musical examples seven and eight.

There are a number of intermediate tuba concertos during the 1970s. Works by Walter Ross, Edward Gregson, Bruce Broughton, Eugene D. Anderson, Bernard Heiden, and William Presser all pose challenges to the tubist. These pieces all contain fast passages, a large range, and some ensemble difficulties. These pieces also introduce rhythmic complexities. Several of these works still have a mainly linear solo line. Below are two excerpts from the concerto by Ross that depict some of these qualities.

Included among the technically advanced pieces from this decade are concertos by Robert Jager, Derek Bourgeois, Julius Jacobsen, Torbjörn Iwan Lundquist, Joachim Gruner, William Kraft, Ole Schmidt, and Jan Koetsier. These works all contain large leaps, fast passages, varied articulations, and do not strictly adhere to traditional harmonies. Some of these works introduce extended techniques.

Schmidt's *Concerto* contains sections with repetitive notes, but these usually feature varied articulation as well. This work also contains difficult rhythms and several meter changes. Musical example eleven is an excerpt from Schmidt's work that shows these aspects. *Konzert* by Joachim Gruner is another piece with repetitive sections. However, it is rhythmically complex, contains modern notation, and incorporates multiphonics.

Kraft's work is difficult for several reasons. There are many instances of different notation, such as measures lasting for a set duration. The melodic lines are disjunct and Kraft exploits the extreme ranges of the tuba, much like his more famous tuba piece, *Encounters II*. The ensemble coordination also poses a challenge.

181

mp

187

mf

192

199

Musical Example 7 - Grundman *Rhapsody*, measures 178-199  
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113

Musical Example 8 - Grundman *Rhapsody*, measures 106-113  
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Perc. 2

*f* *p* *f*

*p* *mf* *f* *ff*

*p* *mf*

*f* *ff*

140 3

150 3

160 3 10

Musical Example 9 - Ross *Concerto*, movement 3, measures 136-156

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20 2

*mf*

*p* *mf* *p*

Musical Example 10 - Ross *Concerto*, movement 2, measures 15-27

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Musical Example 11 - Ole Schmidt *Concerto*, movement 1, measures 94-118  
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### Origins and Catalysts for Compositions

The interest in writing for the tuba was clearly on the rise in the 1970s due to an increased number of dedications to specific tubists. Jaime Antonio Robles, Jeff Arwood, Jorgen Arnsted, Manfred Hoppert, Ivan Hammond, Scott Irvine, Robert Tucci, Dietrich Unkrodt, Marty Erickson, and Peter Popiel all had tuba concertos dedicated to them. This illustrates just how important the composer-performer relationship is to the tuba concerto. *Concert Piece for Tuba and Band* by Barney Childs is dedicated to Rex Conner, Ivan Hammond, David Kuehn, R. Winston Morris, Dan Perantoni, Harvey Phillips, Jack C. Robinson, and James Self.

There are also more concertos written for Harvey Phillips from this decade. One work is by Bernard Heiden who was a colleague of Phillips's at Indiana University. His *Concerto for Tuba and Orchestra* is the second work he has written for Phillips, whom he calls "a great performer."<sup>53</sup> Heiden was able to write this work with a grant from the National Endowment for the Arts. Phillips premiered the piece in 1977 and a few years later requested that Heiden arrange it for band as well. Alec Wilder wrote another piece for Phillips in 1977 titled *Elegy for the Whale for Tuba and Orchestra*. Phillips commissioned this work for a conference held at Indiana University that year, the International Conference on the Whale.<sup>54</sup> This commission of a tuba concerto for a conference outside of the music world is a step forward in creating awareness of the tuba's capabilities, and of the tuba concerto as well.

Another major influence in tuba literature is R. Winston Morris, Professor of Tuba and Euphonium at Tennessee Tech University (TTU). His reputation is based largely on two things: tuba-euphonium ensemble and literature guides for tuba and euphonium. The TTU Tuba-Euphonium Ensemble was one of the first of its kind and Morris has helped expand the literature for this instrumentation tremendously. His approach to promoting the tuba and increasing the literature available is tenacious, and many major composers have written for his ensemble.

Composers have also written for Morris specifically, not just his ensemble. One concerto written for him during this decade is the *Concerto for Tuba and Band* by Walter Ross. Ross is Professor Emeritus at the University of Virginia and a horn player. He has written extensively for brass players, the tuba being no exception. When Morris requested a tuba concerto from him,

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<sup>53</sup> Bird, 50.

<sup>54</sup> Smith, 67.

Ross sought to write a work that was “serious and no-nonsense,” that would have people “think of the tuba as a major solo instrument.”<sup>55</sup>

No discussion of tuba solo literature or tuba soloists is complete without the mention of Roger Bobo. As Meckna best explains, “Bobo’s performing, commissioning, writing, and teaching activities have resulted in a new popularity for his instrument.”<sup>56</sup> Bobo was the tubist in the Los Angeles Philharmonic from 1964-89. William Kraft, a percussionist and composer, was also a member of this ensemble in several capacities from 1955-85. The two musicians became friends and Kraft wrote his *Tuba Concerto* and *Encounters II* for Bobo. During the 1970s, Zubin Mehta commissioned the *Tuba Concerto*, which Bobo premiered with the Los Angeles Philharmonic in 1978.<sup>57</sup>

There is another significant tuba concerto written in Los Angeles during this time. Composer Bruce Broughton has written music for several movies and television shows, winning six Emmys and a Grammy nomination. He wrote his *Sonata for Tuba and Piano* for himself and tubist Tommy Johnson to perform as part of a brass quintet recital. They had received positive reviews for this piece, and thus Broughton arranged it as *Concerto for Tuba and Wind Orchestra*.<sup>58</sup>

A notable example of a performer-composer from the 1970s is tubist Eugene Anderson. When Anderson was teaching at the University of Toledo, he also studied with Arnold Jacobs. He wrote his *Concerto No. 1 in B minor for Tuba and Orchestra* for Jacobs<sup>59</sup> with the Chicago Symphony Orchestra in mind. “Sadly, neither Jacobs nor the Chicago Symphony Orchestra ever

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<sup>55</sup> Bird, 80.

<sup>56</sup> Michael Meckna, “Roger Bobo and the Tuba Explosion,” *ITEA Journal* 19, no. 4 (1992): 42.

<sup>57</sup> Bird, 61-3.

<sup>58</sup> Bird, 20.

<sup>59</sup> Bird, 5.

performed or recorded this work.”<sup>60</sup> Jacobs gives a positive review of the piece which can be found on Anderson’s website.<sup>61</sup> Sam Pilafian recorded this piece in 1998 with the Arizona State University Orchestra.

Several tuba concertos in the 1970s were written for tubist John Fletcher. Fletcher was tubist with the BBC Symphony Orchestra, London Symphony Orchestra, and was in the Philip Jones Brass Ensemble. English composer Derek Bourgeois wrote *Concerto for Bass Tuba and Orchestra, Op. 38* for Fletcher in 1972. The two were members of the National Youth Orchestra of Great Britain together.

Another English composer, Edward Gregson, wrote Fletcher a concerto. His *Concerto for Tuba* was written originally for the Besses o’th’ Barn Band in 1975 and he later arranged it for orchestra and band. Gregson said he wanted to write a piece “which was accessible for audiences,” and that, “exploited the lyrical characteristics of the tuba, which I hope I have done. Essentially I wanted to write a piece of music that would stand the test of time.”<sup>62</sup> Gregson accomplished this latter goal, as his work is the most renowned tuba concertos, second only to the one by Vaughan Williams. The two works share many common characteristics, and Douglas Shabe outlines these extensively in his dissertation. In his paper, Shabe states: “There certainly were not many models [of tuba concerto] from which Gregson could work...while Gregson has stated that Hindemith is one of his primary inspirations as a composer, it is most certainly the concerto from Vaughan Williams from which he drew inspiration for this work.”<sup>63</sup>

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<sup>60</sup> Barton Cummings, “*Tuba Concerto no. 1* in B minor for tuba and orchestra by Eugene Anderson,” in “New Materials,” edited by Mark Nelson, *ITEA Journal* 19, no. 2 (1991), 18.

<sup>61</sup> Eugene Anderson, “Reviews,” Anderson’s Arizona Originals, [http://www.andersons-originals.com/index\\_files/Page2600.htm](http://www.andersons-originals.com/index_files/Page2600.htm) (accessed January 17, 2016).

<sup>62</sup> Bird, 43.

<sup>63</sup> Douglas Joseph Shabe, “A Stylistic and Comparative Analysis of Edward Gregson’s *Tuba Concerto*” (MM thesis, California State University, Long Beach, 1999), 22.

Even though Fletcher performed these pieces dedicated to him, he was not necessarily an advocate for tuba concertos or tuba solo literature at large. He had written an article in 1976 titled, “Is the Tuba Really a Solo Instrument?” for the journal *Sounding Brass and the Conductor*. In Bevan’s book *The Tuba Family*, he quotes Fletcher’s article several times. Fletcher says that the tuba “can be difficult to take seriously.”<sup>64</sup>

Michael Lind, a Swedish tubist, has had numerous works dedicated to him. In the 1970s, the composers Ole Schmidt, Kjell Roikjer, Erland von Koch, and Torbjörn Iwan Lundquist all wrote a concerto dedicated to him. Ole Schmidt says of Lind: “He demonstrated for me in the most convincing way, what a contemporary tuba player can do on his instrument.”<sup>65</sup>

### **Tuba Concertos in the 1980s**

#### **Length**

The number of concertos under five minutes was starting to dwindle in the 1980s. The average length of concerto in this decade is between ten and eleven minutes. This is slightly shorter than in the previous decade, although the 1970s did include the substantial outlier of a forty-three minute concerto. Slightly less than half of the concertos from the 1980s are between ten and twenty minutes.

#### **Orchestration**

In the 1980s, the tuba concerto accompaniment was not predominantly wind band. There was an even divide of orchestra or band accompaniments. English composers often wrote tuba concertos for brass band before arranging it for another ensemble. In addition, Thomas Stevens wrote his *Variations in Olden Style (After Bach)* for strings plus continuo.

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<sup>64</sup> Bevan, 438.

<sup>65</sup> Bird, 86.

With very few exceptions, the concertos from this decade are for tuba specifically. The lack of pieces listing several instruments as a choice for the solo part is another indicator of evolution for the tuba concerto. One exception is the piece by Dinos Constantinides titled *Concertino for Euphonium or Tuba and Wind Orchestra: Mountains of Epirus*. Another work is Valclav Nelhybel's *Concerto Grosso for Tubas and Band* that features the tuba section. There are also a few double or triple concertos. Joachim Gruner's *Triple Concerto for Trumpet, Trombone, Tuba and Large Orchestra* is one of these pieces. Frank Proto, Cincinnati Symphony double bassist, wrote *The Four Seasons* for tuba and percussion solos with orchestra and tape.

There is a concerto from the 1980s for serpent. Simon Proctor wrote his *Lyrical Concerto for Bass Tuba and Orchestra* in 1987. This work also features a prominent medieval cupped bells part that the composer suggests to include when performing the piano reduction. The program notes say that the intention was for a serpent solo, but that it works well on bass tuba and other instruments of similar range.

### **Technical Difficulty**

As in the previous decades, the easiest tuba concertos from the 1980s are still short pieces with jovial titles. *Tuba-riff-ic* and *Gentle Tuba (Old Black Joe)* are two examples of this. However, the easiest pieces from the 1980s pose more challenges than the least challenging from previous decades. The concertos in this category also started to increase in length. For example, Valclav Nelhybel's *Concerto Grosso for Tubas and Band* is ten minutes long and Barry Mckimm's *Tuba Concerto* is eighteen minutes long.

Works by Malcolm Bennet, Rodger Vaughan, Jim Curnow, Ross Hastings, and Kim Borg are concertos that rate between easy and intermediate. The *Tuba Concertino* by Curnow is a good example of why these pieces are in between the easy and intermediate categories. It has

several fast passages, but these are mostly linear. There are small leaps in the piece, most often fourths or fifths. Excerpts from this piece are below in examples twelve and thirteen.

There are several pieces of intermediate difficulty from the 1980s. As in the previous decades, the increase in technical difficulty includes a larger range, larger leaps, articulations that are more varied, rhythms that are more complex, and more harmonies that are dissonant/non-traditional. Composers with pieces in this degree of difficulty are Stellan Sagvik, Gregory Kosteck, Trygve Madsen, Alec Wilder, William Schmidt, Thomas Stevens, Thom Ritter George, Jim Curnow, John Glensek Mortimer, Werner Rottler, and Frantisek Domazlicky. A great example of these technical difficulties is the *Tuba Concerto* by Mortimer. The first movement has an extensive range, a plethora of varied articulations, and many fast passages that contain large leaps. Concerning the second movement, “great flexibility will be required from the tubist as there are very few articulated notes in the movement.”<sup>66</sup> There are four excerpts from this work shown below.

The pieces in the intermediate category also have many contrasting styles that can add to the difficulty, especially in works that are a theme and variations. One example of this is the *Tuba Mirum Variations on a Gregorian Chant* by William Schmidt. At first glance, it does not appear to be too technically difficult. However, each variation is in a different style, which presents the challenges of varied articulations and note lengths, even if fast passages are mostly linear. Another example of style providing technical challenges is in *Variations in Olden Style (d’après Bach)* by Thomas Stevens. This work has very few markings, so the performer must use their own discretion. With the subtitle “after Bach,” the tubist will need to be familiar with Baroque style to perform this work appropriately.

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<sup>66</sup> Barton Cummings, “*Tuba Concerto* for tuba and string orchestra by John G. Mortimer,” in “New Materials,” edited by Mark Nelson, *ITEA Journal* 19, no. 1 (1991), 28.

Technically advanced concertos from the 1980s are by Rolf Wilhelm, Mark Camphouse, Joseph Horowitz, Frank Proto, Valerie Strukow, Roger Steptoe, John Williams, Roger Kellaway, Meyer Kupferman, Brenton Broadstock, Paul Martin Zonn, and Alan Leichtling. These pieces are each technically demanding in that the number of notes has increased and most fast passages are not linear. The harmonic language in each of these works can make them difficult as well, not strictly adhering to traditional practices.

Rolf Wilhelm describes his *Concertino for Tuba and Winds* as an “easily comprehended, uncomplicated work of a pleasant nature.”<sup>67</sup> The use of Bavarian folk songs and ragtime motives portray these qualities. These different styles add to the technical difficulty, along with fast, often chromatic, passages.

One aspect of a piece that can be strenuous is the required endurance. This is the case with the *Tuba Concerto* by John Williams. All of the movements are *attacca*, though there are some breaks for the soloist within each movement. Toward the end of the concerto, there is a section of repetitive notes, which could be a small relief for the performer at that point. Another example of an endurance challenge is the work by Strukow. Many measures contain sixteenth note runs with few breaks, while encompassing a large range of the tuba.

Roger Kellaway’s *Songs of Ascent* remains one of the most difficult works in the tuba repertoire even today. He gives a detailed explanation of the form and his compositional process in Gary Bird’s book of program notes. It is a classical theme and variations with a heavy jazz influence. The melody is composed of four different motifs and the rhythm from the numbers 10, 11, 15, and 36.<sup>68</sup> Based on this explanation, one rhythmic challenge is that he uses most of those numbers as part of time signatures, which are uncommon. Kellaway states that he bases the

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<sup>67</sup> Bird, 116.

<sup>68</sup> Bird, 59.

harmony in D Dorian, around a D minor-thirteenth chord. This would be difficult to hear as the tonic as it contains all seven diatonic notes for this key. Below are three excerpts from Kellaway's work.

Musical Example 12 - Curnow *Concertino*, measures 16-24  
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Musical Example 13 - Curnow *Concertino*, measures 99-102  
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Musical Example 14 - Mortimer *Concerto*, movement 1, measures 124-134  
 © 1990 by Editions Marc Reift, reprinted with permission

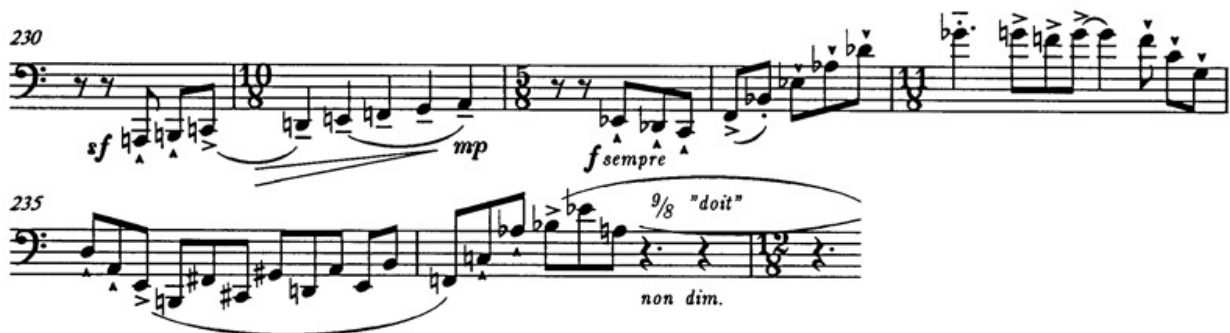
Musical Example 15 - Mortimer *Concerto*, movement 2, measures 16-18  
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Musical Example 16 - Mortimer *Concerto*, movement 3, measures 38-44  
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Musical Example 17 - Mortimer *Concerto*, movement 3, measures 110-113  
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Musical Example 18 - Kellaway *Songs of Ascent*, movement 2, measures 230-236  
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Musical Example 19 - Kellaway *Songs of Ascent*, movement 3, measures 447-452  
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Musical Example 20 - Kellaway *Songs of Ascent*, movement 1, measures 52-65

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### Origins and Catalysts for Compositions

In the 1980s, tuba concertos written for schools, universities, and professional groups were increasing in number. Some of the solos written for schools include Valclav Nelhybel's *Concerto Grosso* for the Dauphin Country Music Educators Association and Jim Curnow's *Fantasia for Tuba and Band* for the Roanoke Rapids High School. Curnow also wrote *Concerto for Tuba and Band* during this time, dedicating it to tubist and composer Barton Cummings.

Universities were also taking more interest in works for the tuba. Daniel Perantoni and the University of Illinois commissioned Robert Jager to write his *Concerto for Bass Tuba and Band*. Perantoni's request was for an audience-accessible work.<sup>69</sup> Another work written for a university is Paul Martin Zonn's concerto *Exchanges*. Zonn wrote this for the DePaul University Wind Ensemble in memory of Thomas Harris.

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<sup>69</sup> Bird, 57.

Works written for professional ensembles include Proto's, *The Four Seasons*, which the Cincinnati Symphony Orchestra commissioned. Mark Camphouse also wrote a concerto for Jeffrey Arwood and the United States Army Band. The Besses o'th' Barn Band commissioned Joseph Horowitz to write a tuba concerto for James Gourlay. Composer Roger Steptoe also wrote a concerto for Gourlay. These are all major ensembles and performers that wanted tuba concertos performed; this is remarkable progress for the tuba concerto.

Several other composers dedicated their concertos to tubists from this decade. Roger Bobo had works by Rodger Vaughan and Thomas Stevens written for him during this time. Martin Ellerby wrote a concerto for Stephen Sykes. Michael Lind had three pieces written for him during this decade: *Concerto for Tuba and String Orchestra* by Atso Almila, *Tuba Mirum - Variations on a Gregorian Chant* by William Schmidt, and *Concerto for Tuba and Orchestra, Op. 35* by Trygve Madsen.

There are two concertos for Robert Tucci from this decade: by Werner Rottler and by Rolf Wilhelm, respectively. Tucci and the United States Air Force Band premiered *Concertino for Tuba and Winds* by Wilhelm in 1983. The composer says of his work, "I wished to contradict in a jovial manner the ever-prevailing prejudice that the tuba was an uncultivated monster suitable only for march music."<sup>70</sup>

Roger Kellaway wrote *Songs of Ascent* for Warren Deck. This concerto was a commission by the New York Philharmonic with a grant from Francis Goelet. Kellaway says the work is "demonstrating the tuba's wide range of melodic and technical skills; at the same time, it is a statement of the tuba's desire to be perceived from a broader perspective."<sup>71</sup>

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<sup>70</sup> Bird, 117.

<sup>71</sup> Bird, 58.

A celebrated composer of film scores, John Williams has also written a tuba concerto. Williams wrote this work for the 100<sup>th</sup> anniversary of the Boston Pops, and Chester Schmitz, former principal tubist of the Boston Symphony Orchestra and Boston Pops, premiered it in 1985.<sup>72</sup> The genesis of this work indicates a great advance for the tuba concerto for several reasons. Williams wrote this work for one of the major orchestras in the U.S., for a well-known tubist, and for the centennial of this orchestra as well. A work by one of the world's most successful living composers denotes a clear milestone for tuba concertos.

Thom Ritter George did not write his *Concertino for Tuba* with a particular tubist in mind. He had been conducting an unnamed tuba concerto with string orchestra and he deemed the string parts to be of substandard quality.<sup>73</sup> This inspired him to write a tuba concerto with idiomatic string parts well balanced with the tuba. He also wrote this work with piano and wind ensemble accompaniments available.

### **Tuba Concertos in the 1990s**

#### **Length**

By the 1990s, tuba concertos had grown substantially in length. Over half of the concertos from this decade are between ten and twenty minutes, the average length of a piece is fifteen minutes. The longest piece is *Journey*, by John Stevens, at twenty-eight minutes.

#### **Orchestration**

For the first time, in the 1990s, the number of tuba concertos written with orchestra within a single decade exceeded the number written with band. There are a few interesting accompaniments to note. Arthur Frackenpohl's short piece *Tubarag* is available for band, piano, or brass quintet accompaniment. Ernst-Thilo Kalke wrote a concerto called *Mevagissey Tales*

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<sup>72</sup> Bird, 118.

<sup>73</sup> Bird, 35.

with accompaniment versions for strings, band, piano, or horn quartet. *Three Furies* by James Grant is originally an unaccompanied piece; however, this piece qualifies as a concerto as there is an orchestra and piano accompaniment available.

Most of the concertos from the 1990s are specifically for the tuba, excepting Eric Ewazen's, for tuba or bass trombone, and Nelhybel's, for tuba or horn. There is also a short work by James D. Ployhar that features tuba and/or euphonium section soli. Double concertos include Joachim Gruner's work for contrabass clarinet and tuba, Renaud Gagneux's for tuba and horn, and Frackenpohl's for tuba and euphonium. There is also a triple concerto by Andy Pape that features the recorder, cello, and tuba.

### **Technical Difficulty**

The tuba concertos in the 1990s increased in technical difficulty. There are few pieces that fall into the easy category. Most of the concertos from this time are intermediate or advanced.

The intermediate pieces here have several similarities with those of previous decades. Faster passages are frequently linear or arpeggios, but patterns that are more difficult appear as well. There are a variety of articulations and these pieces require a large range on tuba. These works are also increasing in rhythmic complexity. Works by Neal Corwell, Raymond Premru, Corrado Maria Saglietti, Steven Winteregg, Arlid Plau, Anthony Plog, Elizabeth Raum, Bernhard Krol, Edvard Hagerup Bull, Ivan Jevtic, Alexandre Arutianian, and William Schmidt are some examples of this difficulty level.

Phrases in some of these concertos are not long melodic lines, which can be a challenge for the performer to make musically interesting. The concerto by Bull has several sections of short, rhythmic motives usually separated by a few beats or a measure of rest. Frequent breaks

like this can be difficult to phrase. William Schmidt's concerto is another example of disjunct lines. In the section where the solo part has short motives, there are also several measures of rest in between ideas. Schmidt then juxtaposes this with other sections of long, connected phrases.

The concerto by Arutiunian demonstrates more difficult patterns. There are several linear passages, but these are often chromatic or octatonic scales. This piece can also change patterns in the middle of a passage such as when an arpeggio starts and then ends with a chromatic run. The concerto also contains many "short melodic fragments that are thoroughly developed as sequences."<sup>74</sup> In contrast, Jevtic's work has fast passages but these generally stay within a smaller tessitura. What makes this work difficult is the large variety of articulations within the same phrase. This work also includes techniques such as flutter-tongue, glissandos, and trills.

Raum's *Legend of Heimdall* is challenging for many reasons. The piece changes time signatures and key signatures several times. Other rhythmic difficulties include syncopation and frequent change from triplets to dotted eighth sixteenth figures. Fast passages are often linear or outlining a chord, but there are chromatic lines and large jumps in these fast passages as well. There are two excerpts of this work shown below.

The most difficult concertos from the 1990s are works by Harri Ahmas, Jean-Jacques Werner, David Sampson, Francis McBeth, James Barnes, Anthony Plog, Elizabeth Raum, Eric Ewazen, Jukka Linkola, Simon Proctor, Kenton Bales, Ernst-Thilo Kalke, Jost Meier, Andy Pape, Askill Másson and John Stevens. Many of these works here require a great amount of endurance, with few endurance breaks for the soloist. A good example is Raum's *Concerto del Garda*. The work requires almost constant playing for the soloist and "the challenge comes

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<sup>74</sup> David Graves, "Concerto for Tuba and Orchestra (piano reduction) by Alexander Arutiunian," in "New Materials," edited by Mark Nelson, *ITEA Journal* 25, no. 3 (1998): 20.

mainly from the brisk tempos and the steady use of upper range.”<sup>75</sup> Simon Proctor’s *Tuba Concerto* also has the soloist playing for a large duration of the work. Other works may have longer sections of accompaniment only, but each section with the soloist is challenging. The *Concerto* by Barnes is one example of this. There are large sections of orchestra alone but the sections with the solo are almost constant, often with rapid passages of notes. This work also employs the use of multiphonics.

Plog’s *Concerto* and *Three Miniatures* are difficult concertos with fast passages that are not always idiomatic, depending on the key of tuba. Another challenge is that the solo part will often contain fragments of the melody, either trading with the accompaniment within a phrase or jumping in and out of the melodic line. Excerpts from Plog’s *Concerto* are below.

The *Concerto* by Harri Ahmas also presents several challenges for the performer. “The time signature changes frequently and unusual signatures are employed...the work is rhythmically challenging in all parts...some areas are written in a plainsong style, while other sections are timed. Various rhythmic progressions are used and occasionally written over bar lines.”<sup>76</sup>

Jean-Jacques Werner wrote his piece containing many previously discussed difficulties. Some of these include: high range for a long duration, uncommon time signatures, large leaps, unusual patterns, varied articulation, and a great deal of rhythmic variety. Reviewer Barton Cummings summarizes this work as a, “complex technical and musical piece with lots of high notes and extreme interval leaps and not a whole lot of lyrical playing.”<sup>77</sup>

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<sup>75</sup> Mark Mordue, “*Concerto del Garda* for Tuba and Orchestra by Elizabeth Raum,” in “New Materials,” edited by Mark Nelson, *ITEA Journal* 27, no. 2 (1999): 27.

<sup>76</sup> Ken Drobnak, “New Materials,” *ITEA Journal* 27, no. 3 (2000): 29.

<sup>77</sup> Barton Cummings, “*Concerto for Tuba and Orchestra* by Jean-Jacques Werner,” in “New Materials,” edited by Mark Nelson, *ITEA Journal* 25, no. 3 (1998): 19.

42 **Tempo 1** *Allegro molto agitato*

42 *poco rit.* *molto accel.* *p*

50 *mf*

54 *poco a poco cresc.*

59

Musical Example 21 - Raum *Legend of Heimdall*, movement 3, measures 49-64  
 © 1998 Elizabeth Raum, reprinted with permission.

24 *mp* *poco a poco cresc.*

37 *mf* **B**

44 *mp* *mp* *p*

52

Musical Example 22 - Raum *Legend of Heimdall*, movement 2, measures 30-54  
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**Allegro - Theme** (♩ = 104 - 112)

*f*

5

Musical Example 23 - Plog *Concerto*, movement 3, measures 1-7  
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68 *f dim.* *mp*

71

75 *cresc.* *mf*

Musical Example 24 - Plog *Concerto*, movement 1, measures 68-77

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99

103 *f*

107

110

113 *dim.*

116 *p*

Musical Example 25 - Plog *Concerto*, movement 1, measures 99-119

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Variation I

Musical Example 26 - Plog *Concerto*, movement 3, measures 43-51

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Variation II

Musical Example 27 - Plog *Concerto*, movement 3, measures 91-99

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## Origins and Catalysts for Compositions

In the 1990s, the tuba concerto continued to receive recognition, as there was a substantial amount of commissions in this decade. Ensembles, competitions, festivals, schools, and other organizations commissioned works. Some of the organizations that commissioned works include the Danish Radio Symphony Orchestra, Symphony Australia, Nordic Music Committee (NOMUS), Tubists Universal Brotherhood Association (now the International Tuba Euphonium Association or ITEA), Canadian Broadcasting Corporation, the 1991 Geneva Competition and the Christiane and Jean Henneberger-Mercier Foundation, Edward F. Schmidt

Family Commissioning Fund, the Lieksa Brass Week, and the Sapporo International Music Festival '90.

ITEA commissioned Raymond Premru to write a work. The resulting *Concerto for Tuba and Orchestra* was dedicated to John Fletcher. As mentioned previously, Fletcher had a distinguished tuba career and several works written for him. He died in 1987 at the age of 46. This concerto is a fitting tribute to his memory. In particular, “The introspective third movement, with its extended tuba soliloquy, is abundantly varied in mood, and the final adagio malta can stand by itself as a beautiful and sensitively written tribute to Premru's friend and colleague.”<sup>78</sup>

Harri Lidsle, principal tubist with the Lahti Symphony Orchestra in Finland, was involved in generating three concertos during this decade. Patrick Vidjeskog dedicated his concerto from this decade to Lidsle and the Association of Finnish Brass Players. The Lieksa Brass Week commissioned a concerto from Harri Wessman that is dedicated to Lidsle. Lastly, Lidsle and NOMUS commissioned composer Askill Másson to write his *Maes Howe Concerto*. The premiere of this piece was at the 2001 International Tuba Euphonium Conference (ITEC) in Lahti, Finland.

Canadian composer and oboist Elizabeth Raum has written several pieces for tuba. She wrote most of her tuba for John Griffiths, principal tubist with the Regina Symphony Orchestra from 1985-2007. In the 1990s, Raum wrote three tuba concertos for Griffiths. Her first tuba piece was the *Legend of Heimdall for Solo Tuba and Orchestra*. This was a commission by the Canadian Broadcasting Corporation and Griffiths premiered the concerto in 1991 with the Regina Symphony Orchestra. This was the beginning of a friendship between composer and performer and it resulted in an abundance of new tuba literature. “That was the first tuba piece I

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<sup>78</sup> Sande MacMorran, “*Concerto for Tuba and Orchestra* by Raymond Premru,” in “New Materials,” edited by Mark Nelson, *ITEA Journal* 22, no. 3 (1995): 39.

wrote. After that he was after me non-stop.”<sup>79</sup> Also in 1991, Griffiths had been asked to play with the Regina Junior Lions Band at the Midwest Band and Orchestra Clinic, and he asked Raum to compose a piece. She responded by writing a short tuba feature for band titled *T for Tuba*. Her last concerto from this decade is the *Concerto del Garda*. She wrote this for Griffiths, who wanted a new piece to perform at the 1997 ITEC in Riva del Garda, Italy.

William Schmidt, who had already composed a tuba concerto, wrote two new works during this decade: *Concerto for Tuba and Chamber Orchestra* and *Tunes*. The Sapporo International Music Festival and ITEA commissioned the latter. Jim Self premiered the concerto at this festival in Sapporo, Japan in 1990.<sup>80</sup>

Plenty of the concertos of the 1990s are dedicated to other tubists. Kenton Bales wrote *The Rocks* for Craig Fuller and the Omaha Symphony Orchestra. Gene Porkorny had concertos by Mats Larsson and John Stevens written for him, the latter of which will be included in the next chapter. Harvey Phillips, Roger Bobo, Jeff Funderburk, Norm Pearson, Ronald Bishop, Stephane Labeyrie, Stephen Sykes, and Scott Mendoker all also had pieces dedicated to them during the 1990s. A review of the piece written for Mendoker mentions that, “It’s not often that a new concerto is commissioned and written for the tuba, and it is always a welcome and noteworthy occasion when these projects come to fruition.”<sup>81</sup>

Daniel Perantoni had works by Plog, McBeth, and Baker dedicated to him. Anthony Plog’s piece for Perantoni, *Three Miniatures*, is only one of his tuba concertos from this decade.

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<sup>79</sup> Jarrod Dane Williams, “Two Prolific Composers for Solo Tuba: The Complete Works of Elizabeth Raum and James Grant” (DMA diss., University of Maryland, College Park, 2012), 17.

<sup>80</sup> Bird, 91.

<sup>81</sup> Morris Kainuma, “*Three Portraits* for tuba and chamber orchestra,” in “New Materials,” edited by Mark Nelson, *ITEA Journal* 22, no. 3 (1995): 39.

He wrote *Nocturne for Tuba and Strings* for Kent Eshelman and he wrote his *Tuba Concerto* for Markus Theinert.

Scott Watson, Professor of Tuba/Euphonium at the University of Kansas, had two concertos written for him in the 1990s. One of these is by Walter S. Hartley, composer of works already included in this paper. Hartley wrote *Fantasia for Tuba and Chamber Orchestra* in 1991. Composer James Barnes, a tubist and Watson's colleague at Kansas, wrote a concerto for Watson in 1997.

Eric Ewazen is a composer who has written several works for brass and is currently among the faculty at the Juilliard School. He first wrote a sonata for tubist Karl Kramer, who premiered the piece in 1996. In 1998, Ewazen reworked the piece as a concerto for the low brass concerto competition at Juilliard. The winner of the competition was bass trombonist Stefan Sanders who premiered it with the Juilliard Orchestra.

### **Tuba Concertos in the 2000s**

#### **Length**

There was no significant increase in the duration of concertos during this decade. The majority of works fall between ten and twenty minutes in length. However, only a handful of works are under five minutes in length, and only one of these has an overtly humorous title. The average length of a piece from this decade is twelve and a half minutes.

#### **Orchestration**

Like length, orchestration also plateaued during this decade. The number of concertos for band or orchestra is relatively even, and several works were written with versions for either accompaniment. Several of the band accompaniments also have a brass band version. Approximately one-quarter of the pieces from this decade are for string orchestra. One work, by

Sven-David Sandström, is for strings and percussion. Joseph Miserendino has written five works, all for tuba and string orchestra. However, several of these have versions for tuba and organ, as well as the expected piano reductions. One of his pieces, *Winter Song and Spring Dances*, also has an accompaniment for woodwind choir listed.

Almost all of the solos from this decade are for tuba. There are two double concertos from this time, one for two tubas and the other for tuba and euphonium. However, there are a few pieces that were written for either tuba or euphonium.

### **Technical Difficulty**

The area of most progress during the 2000s is in the level of difficulty of tuba concertos. There are few pieces in the easy category written during this time; *Variations for Tuba and Wind Ensemble: the Liberty Song* by Paul Brink is one example. An excerpt from this piece is shown below. The melodic content of the piece is linear with a limited tessitura, but there is a lot of rhythmic variety. Another work, *Mr. C Takes a Stroll* by Colin Bugby, shares many of these qualities as well.

In the intermediate category are pieces by Barbara York, Francine Aubin, John W.N. Palmer, Thierry Thibault, Roland Szentpáli, Philip Sparke, Darrol Barry, Judith Bingham, Greg Danner, Ivo Josipovic, Anders Koppel, Charles Liu, and Juha Pisto. Danner's *Concerto* in particular is still linear but has larger leaps, more accidentals, a larger variety in articulations, and patterns that are more difficult. In fact, this piece is more difficult than some of the advanced concertos from previous decades. However, there are many sections of rest in this work for the performer. Excerpts from this work are below. The *Tuba Concerto* by Sparke is also linear, but there is a larger volume of notes in Sparke's work than in Danner's work. The concerto by Koppel shares many qualities with the Danner, but Koppel's work exploits the extreme registers

for a longer duration. Koppel also employs more varied articulation, rhythms, and provides less frequent breaks for the tubist. Below are two excerpts from the concerto by Koppel. Aubin's work shares many of the characteristics of Koppel's work.

Advanced works from the 2000s include works by Fredrik Högberg, Samuel Jones, Daniel Nelson, Atso Almila, Harmut Schmidt, Vivienne Olive, James Woodward, Jan Sandström, Paulo Perfeito, Roland Szentpáli, and Áron Romhányi. Jones wrote a highly technical concerto that exploits the extreme registers of the instrument. However, the most demanding part of this work comes from the sheer volume of notes with few breaks. Szentpáli's *Concerto* and Romhányi's *Parallels* both share many of these same features as well.

Olive wrote a work that is challenging in itself; however, the performance directions add to this challenge. At various points in the piece, different instruments are required to repeat material for set durations that are independent of the rest of the orchestra. Harmut Schmidt's work is similar to this; there are several instances of material to be repeated for a set number of seconds. This includes both instrument sections and the entire orchestra in spots.

*Metalléphonic* by Nelson contains few linear passages, and are usually at a fast speed. There are a variety of styles and articulations combined with difficult rhythms throughout the work as well. Nelson employs the use of multiphonics and lip beats, but the lip beat sections often include *ossia* lines without the lip beats. This highly technical work has two short movements for the orchestra only, enabling a brief rest for the soloist. Below are excerpts from this work that contain many of the components discussed.

Högberg's *Rocky Island Boat Bay* is difficult in many aspects; fast passages, large leaps, varied articulations, varied rhythm, changing meters, and extreme registers, but there are many extended techniques. Flutter-tongue, multiphonics, half-valve glissandos, high and low lip beats,

and ghost notes or quasi lip beats. These techniques are frequent, fast, and incorporated with the rest of the difficulties throughout this piece, rather than being isolated events or sections.

*The Lemon House* by Jan Sandström is a concerto that has few extended techniques, but includes almost all of the other challenges listed for pieces in this category. However, this piece uses thirty-second notes frequently. For piano, violin, or flute, this would not necessarily be of note. For tuba concertos or tuba music in general, however frequent use of thirty-second notes is still an uncommon practice. One piece from the 1990s by Jean-Jacques Werner, which was previously discussed, contains thirty-second notes, but these are at slower tempos, often where the eighth note is the denominator in the time signature. Other times when tubists have thirty-second notes are often fast gestures, rather than thematic content. Sandström's work is outstanding for containing thirty-second notes because it is not slow and it uses these notes as part of the melody line. Excerpts from *Lemon House* are below.

Musical Example 28 - Danner *Concerto*, movement 3, measures 62-74  
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Musical Example 29 - Danner *Concerto*, movement 3, measures 108-116  
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Musical Example 30 - Danner *Concerto*, movement 3, measures 220-229  
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Musical Example 31 - Brink *Variations: Liberty Song*, measures 85-99  
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Musical Example 32 - Koppel *Concerto*, movement 1, measures 55-68  
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Musical Example 33 - Koppel *Concerto*, movement 3, measures 301-317  
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Musical Example 34 - Nelson *Metallëphonic*, movement 1, measures 24-29  
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Musical Example 35 - Nelson *Metallëphonic*, movement 7, measures 19-22  
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Tba-s. *mf cresc poco a poco* *poco f* *mf crescendo*  
 Tba-s. *sfz* *sfz* *f*  
 Tba. ossia *f* *sfz* *cresc poco a poco* *f*  
 Tba-s. *f* *sfz* *cresc poco a poco* *f* *lip-beat*  
 Tba. ossia *più f* *ff*  
 Tba-s. *più f* *ff*

Musical Example 36 - Nelson *Metallèphonic*, movement 3, measures 50-66  
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Musical Example 37 - Nelson *Metallèphonic*, movement 7, measures 31-38  
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Musical Example 38 - Sandström *Lemon House*, movement 1, measures 44-54  
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Musical Example 39 - Sandström *Lemon House*, movement 4, measures 1-9  
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Musical Example 40 - Sandström *Lemon House*, movement 4, measures 35-54  
 © 2002 Jan Sandström, reprinted with permission

### Origins and Catalysts for Compositions

Many of the tuba concertos written during this decade were commissioned. British tubist James Gourlay was involved with two commissions by composer Rodney Newton. The British Association of Symphonic Wind Band and Ensembles commissioned the *Millennium Concerto* while the Royal Northern College of Music commissioned *The Kraken*. Another commission with Gourlay resulted in the work *Down and Out: a Victorian Melodrama for Tuba and Strings* by Judith Bingham for the Goldberg Ensemble.

Another famous tubist with works written for him during the 2000s is Øystein Baadsvik. The Norrköping Symphony Orchestra commissioned *Rocky Island Boat Bay* by Fredrick Högberg and the Sundsvall Chamber Orchestra commissioned Daniel Nelson's concerto *Metallëphonic* for Baadsvik. Trombonist Christian Lindberg wrote *A Panda in Love* for Baadsvik, with a commission by the Nordic Chamber Orchestra, Ume Symphony Orchestra, and the Västerås Sinfionetta.

Tubist and composer Roland Szentpáli wrote *Ballade* for Anton Meinl for his eightieth birthday. Szentpáli received a commission to write his *Concerto* by the Concours International de Guebwiller and SUIISA Music Foundation in 2002.

The Florida West Coast Symphony Orchestra commissioned Jan Bach to write a concerto for tubist Jay Hunsberger. The dedication on the front reads, “for his royal lowness, Jay Hunsberger.”<sup>82</sup> Such an epithet is a clear indication of friendship between composer and performer. The instrument company Miraphone commissioned a concerto from British composer Philip Sparke that is dedicated to tubist Markus Theinert. The Finnish Guard Band commissioned Atso Almila’s second tuba concerto and tubist Petri Keskitalo gave the premiere.

Composer Charles Liu wrote a concerto in 2008 for his friend, tubist Jacob Haramule. After the premiere of this concerto in 2009, Haramule started the North American Tuba Repertoire Initiative. The work chosen for this project was Liu’s concerto. Representatives for the project gave a premiere performance of the work in each state and Canadian province during the 2010-2011 academic year. Haramule states: “The primary motivational element in establishing this project was the desire to prevent this work from descending into obscurity within the catacombs of forgotten compositions.”<sup>83</sup>

By the end of the 1990s, tubist John Griffiths and composer Elizabeth Raum had already developed a friendship resulting in several works, and in the 2000s, Raum wrote two more concertos for Griffiths. Raum originally wrote the *Pershing Concerto* for euphonium and piano for her husband, Richard. She later arranged this for Griffiths on tuba, and orchestrated band and

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<sup>82</sup> Jan Bach,

<sup>83</sup> Jacob Haramule, “2010/2011 North American Tuba Repertoire Initiative,” *ITEA Journal* 37, no. 3 (2010): pages.

orchestra accompaniments. The second concerto by Raum from this decade, titled *Tribute*, was for Griffiths's premature death in 2007.

There were other concertos written because of tragedies during the 2000s. Roger Bobo commissioned John Stevens to write *Monument* for the late Tommy Johnson, a celebrated Los Angeles based tubist. Other pieces written as memorials include Juha Pisto's *Lux in Nocte*, which he wrote for his mother. Composer Curtis Wilson wrote *Rainbows* for tuba and band in memory of Chris Baker, a tuba student at Texas Christian University who died in an accident.

Tubist Barton Cummings has been an advocate for new literature and has written prolifically for the tuba. He wrote his *Concerto* in 2001 for several tubists including Robert Daniel, Mark Nelson, Raúl I. Rodríguez, James Self, James Shearer, Kenyon Wilson, Micky Wrobleski, and Jerry Young.

As in every decade discussed, a concerto was dedicated to Harvey Phillips. This work, titled *Harvey's Tuba* is by Spanish tubist and composer Eduardo Nogueroles. The dedication reads, "for Harvey Phillips, the Paganini of the Tuba."<sup>84</sup> This is an apt sentiment considering Phillips's career and his desire to generate new works.

Portuguese tubist Sergio Carolino had three works written for him, one of which, by Salgueiro, will be discussed in depth in chapter four. The other two are by Perfeito and Carrapatoso. Tubist Michael Fischer had two concertos written for him, both by composer Barbara York. Composers Greg Danner and Alfred Bartles wrote works for R. Winston Morris. James Woodward wrote a concerto for Alan Baer, principal tubist of the New York Philharmonic. Other tubists that had concertos written for them in the 2000s are Zach Collins,

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<sup>84</sup> Eduardo Nogueroles, *Harvey's Tuba*, Potenza Music Publishing, 2013.

Jens Bjørn-Larsen, Gary Bird, Timothy Northcut, Stéphane Labeyrie, Steve Sykes, Andrew Rummel, and Harri Miettunen.

## **Tuba Concertos in the 2010s**

### **Length**

Note: at the time of this writing, the decade from 2010-2019 is not yet over. However, the qualities reviewed are the same as concertos from the previous decades.

As in the 2000s, the length of concertos has not made any remarkable progress. The average duration is approximately thirteen and a half minutes, the longest concerto is twenty-eight minutes, and the shortest is two and a half.

### **Orchestration**

The accompaniments for tuba concertos this decade are approximately half band and half orchestra. Some works have arrangements for both ensembles, and there are another few written for string orchestra. One piece by Roland Szentpáli is for string orchestra, piano, and drum set accompaniment. There are two double concertos, one for tuba and euphonium and another for tuba and piccolo trumpet, as well as a triple concerto for tuba, trumpet, and trombone.

### **Technical Difficulty**

Also similar to the 2000s, works in this time period show the most progress in the technical difficulty of works. *Tubasaurus Rex* by Gene Milford is one of the few easy concertos written during the 2010s. This is a short work with tuba or tuba section and band and is accessible to younger tubists. It has a relatively small range and the rhythms are predominately quarter notes.

There is a large difficulty gap between the easy works of this decade and the intermediate works. Libby Larsen, Charles T. Booker, Anthony O'Toole, Dirk-Michael Kirsch, James

Woodward, Gary D. Ziek, and Todd Goodman have all written works considered intermediate. Booker's concerto does have many passages with a large volume of notes, but most of the tempos are moderate. In addition, the lines are often linear or patterns of small intervals. There are some larger leaps and other challenges, but the notes stay mostly in the staff, only reaching up to F4 a few times. Endurance is one of the biggest challenges in this work, as there are few rests for the soloist. Goodman's work requires slightly less endurance, with not as many passages containing constant notes, but his concerto has a higher tessitura than Booker's piece. Goodman also includes a variety of articulations and fairly challenging rhythms in his piece.

There is no shortage of advanced tuba concertos written in the 2010s. Works by Dana Wilson, James Grant, Michael Daugherty, and Roland Szentpáli have all written works in this category. The concerto by Wilson requires a great amount of endurance, contains a large volume of notes, a high tessitura, a variety of styles, and difficult rhythms (including sixteenth note syncopations throughout). Many of the passages are linear or patterns with smaller intervals, but there are still many large leaps. The tempos are moderate, but the last movement is marked at 120 beats per minute. Grant's *Double Concerto* is one of the more difficult works in this decade. The challenges in Grant's work are many of the same found in Wilson's; however, the patterns and runs are more difficult in Grant's work. There are also large leaps, a wide array of articulations, odd intervals, changes in meter, and many difficult rhythms.

Below are excerpts from the intermediate works by Goodman and Booker, followed by excerpts from the advanced works by Wilson and Grant.

Musical score for bass clef, measures 25-35 of Goodman *Concerto*, movement 1. The score is in 4/4 time and features dynamic markings such as *p*, *f*, *mf*, and *dolce*.

Measure 25: *p* → *f* → *p* → *mf*

Measure 27: *p dolce*

Measure 30: *f* → *mp*

Measure 34: *f dolce* → *p*

Musical Example 41 - Goodman *Concerto*, movement 1, measures 25-35  
 © 2012 Potenza Music Publishing, reprinted with permission

22

*f*

24

27

31

34

*mf*

38

39

41

Musical Example 42 - Booker *Titan*, movement 1, measures 22-43  
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(felt as 7/16+9/16)

Musical score for bass clef, measures 60-80. The score is written in a single system with six staves. The key signature has two flats (B-flat and E-flat). The time signature is 7/16, with a note value of 16th notes. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 63, 68, 71, 75, and 78 are indicated at the beginning of their respective staves. A box around measure 79 contains the text "Strict time" and a tempo marking of quarter note = 120. The score concludes with a double bar line and a final chord.

Musical Example 43 - Wilson *Concerto*, movement 3, measures 60-80

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27

32

37

41

D

E

*mf*

*f*

*f*

*p*

*f*

*p*

*f*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sub. pp*

Musical Example 44 - Grant *Double Concerto*, movement 1, measures 26-41  
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*ff*  
*mp*  
 105 *ff*  
 110 *sfz sfz sfz sfz ff* *sfz sfz fp* *molto sfz sfz sfz sfz*  
 115 *sfz sfz sfz sfz sub. p* *mf* *sffz f*

Musical Example 45 - Grant *Double Concerto*, movement 1, measures 101-118  
 © 2012 Potenza Music Publishing, reprinted with permission

$\text{♩} = \text{c. } 72$   
**Freely**  
 127 *mp* *rit.* **130**  $\text{♩} = 100-104$  **Steady Groove** *p*  
 131 *cresc.*  
 134 *mp* *mf*  
**138**  
 137  
 (fingered fall off) (slow lip gliss.) *cresc.*  
 140  
 143  
 (slow gliss) **147**  
 145 *f*

Musical Example 46 - Wilson *Concerto*, movement 1, measures 127-147  
 © 2013 Potenza Music Publishing, reprinted with permission

### Origins and Catalysts for Compositions

Commissioning of works is the predominant reason for the genesis of tuba concertos during this decade. As in the 2000s, drastic increases of progress are not readily apparent.

However, many major composers and groups have been involved in commissions of tuba concertos during the 2010s.

One of the larger commissions in this decade is for a double concerto by James Grant. Kelly Thomas and Greg Hanson were the lead commissioners for the 2012 Double Concerto for Tuba and Euphonium Commissioning Consortium. There are fourteen full and ensemble commissioners listed and seven individual commissioners as well. Another concerto with a large list of commissioners (27 tubists and ensembles) is by Dana Wilson, dedicated to Aaron Tindall. Tindall was also involved with the 2012 Tuba Repertoire Initiative to commission a concerto from Todd Goodman. This is the same organization started by Haramule, but with a new name. Tindall premiered Goodman's work in Linz, Austria at the 2012 ITEC.

Tubist-composer Szentpáli wrote a concerto in 2014 titled *Chill Fantasy* for Andreas Martin Hofmeir. The program note on the music provides more information on how Szentpáli wrote this work: "When Andreas Martin Hofmeir initially asked Roland Szentpáli to write a piece for tuba, piano, drum set, and strings, the composer was too busy to accommodate the request, so Szentpáli composed this Chill Fantasy using the main themes from a previous work (Pearls III). The result is some lively and jazzy chilly music, a cool concert piece that should please and relax audiences."<sup>85</sup> Szentpáli still wanted to create a salient work for tuba even with limited time to write it; this shows his immense respect for his own instrument as well as the tuba concerto genre.

Kevin Sanders was the lead commissioner on a work by Charles T. Booker titled *The Titan*. Jesse Orth, Chris Combest, and Jim Shearer were associate commissioners. Booker says of his works title, "The inspiration for the concerto comes from Greek mythology and in particular

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<sup>85</sup> Roland Szentpáli, "Chill Fantasy," Vuarmarens: Editions BIM (2014), 2.

Atlas, who after being defeated by the Olympians, was forced by Zeus to hold up the celestial spheres for eternity.”<sup>86</sup> The tuba’s struggle to become a solo instrument is less violent than any Greek myth, but otherwise this description of Booker’s work does evoke vivid imagery and an apt comparison between Atlas and the tuba. Atlas forced to hold up the world is analogous to the tuba’s role of harmonic and rhythmic foundation for the rest of the orchestra.

Michael Daugherty received a commission to write *Reflections on the Mississippi* by the Temple University Boyer College of Music and Dance for faculty member Carol Jantsch, principal tubist of the Philadelphia Orchestra. Daugherty’s program notes expound on the programmatic nature of this work. He states that it is dedicated to his late father and he draws upon fond memories of trips to the Mississippi River during his childhood. While writing this concerto, he took two road trips along the river to collect ideas and further inspirations for his work. Daugherty also cites novels by Faulkner and Twain that assisted with creating the theme and mood of his concerto.

Composer Anthony O’Toole wrote several concertos in 2012. He wrote his second tuba concerto for Jeremy McGraw, *Hijinks for tuba and band* for Adam Crowe, and *Double Concerto for Piccolo Trumpet and Tuba* for George Schlub and Steve Rosse.

Many other tubists have had concertos dedicated to them during this time. Thomas Bough wrote his four-movement concerto, *Suite Tuba* for his teacher, Sam Pilafian. Gene Milford wrote a short work for Tucker Jolly, professor emeritus at the University of Akron, in 2011. Alan Baer has so far had two works written for him during this decade. Woodward wrote his second tuba concerto for Baer, and revised his first concerto during this time as well. Gary D. Ziek also wrote Baer a concerto in 2012.

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<sup>86</sup> Charles T. Booker, “The Titan,” Potenza Music Publishing (2015).

Among the many commissions during this decade, there are other catalysts for writing a tuba concerto. Three tuba concertos have been written as composition dissertations. Li Kai Han Jeremiah wrote his concerto in 2011 for his doctoral dissertation at the University of Kansas. Manuel Alberto Morales wrote *Three Canadian Landscapes* in 2010 for his master's degree at York University in Toronto. In his thesis, Morales explains the places that inspired each movement and other tuba concertos that influenced his composition. Here he explains his reasons for writing for the tuba:

Why write a tuba concerto? One of the fundamental ideas was generated during the first trip to Quebec in the winter of 2008. The sound of a foghorn by the St. Lawrence River, although not especially extraordinary did give me inspiration...I could not see the foghorn, I only heard it. I imagine the foghorn was large, as the ones that have two bells projecting the sound out. The shape and sound of the foghorn suggests brass. I could have used a horn, or a trombone, but I have decided that the tuba fits the image better...In addition, writing for tuba offers an opportunity to compose for an instrument that lacks a large solo repertoire and contains few concertos. This scenario is in direct contrast to producing yet another violin concerto!<sup>87</sup>

Curtis Peacock wrote his *Concerto for Tuba and Winds* as his doctoral dissertation in 2012 at the University of Washington. In Peacock's abstract, he states that he wrote this work in part to experiment with different notations for swing music, reasoning that his notations are intended to be more intuitive. He even made different versions of the work to aid in rehearsing this style of music. The incorporation of pedagogical techniques as part of the impetus of a concerto is not exclusive to this work. However, it is interesting that swing style is the pedagogical aspect. Most often, the more educational concertos have been to teach various skills to the tubist, not necessarily to the entire accompanying ensemble as well.

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<sup>87</sup> Manuel Alberto Morales, "Concerto for Tuba and Orchestra 'Three Canadian Landscapes': Composition, Analysis, and Sources of Inspiration," Master's thesis, York University, 2010, 2-3.

Baadsvik wrote a short work during 2010 entitled *Ordner Seg (It'll Be Alright)* for tuba and strings. The reason for writing this work is explained on Ovation Music's website: "In Trondheim, where I live, the sun is absent during large stretches of the winter. One day in February, I was in my kitchen cooking as the sun shone in through the window for the first time that year. Along with the sun a simple, peaceful melody appeared - like a gift, ready to be orchestrated."<sup>88</sup> This is an immensely positive association to have with the tuba.

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<sup>88</sup> Øystein Baadsvik, "Ordner Seg (It'll be alright) solo, strings and piano," Ovation Music, <http://www.ovationmusic.com/ordner-seg-it-ll-be-alright-8549> (accessed, March, 19 2016).

## CHAPTER FOUR

### ANALYSIS OF SIX SELECTED WORKS

#### **Comparison to Vaughan Williams's *Concerto***

The following chapter will discuss six tuba concertos, one from each decade starting with the 1960s. The purpose of this is to use each one as a point of comparison to illustrate how the tuba concerto has progressed over time. As in the previous chapter, the discussion will start in the 1960s because too few tuba works exist before this time. However, as a preface, I will discuss Vaughan Williams's concerto, which was written in the 1950s. Discussion of Williams's concerto will provide further context for the comparison of the other six concertos selected for this chapter.

There are a few noteworthy aspects of the form of Vaughan Williams's concerto. This work is the most well-known tuba concerto, even if it is not the first. There are numerous recordings available, and it has elements of classical style and form. This concerto is more conservative than many other concertos for the tuba. For these reasons, this work provides a good starting point in the comparison of the other works.

Chi-Sun Chan details the formal structure of this concerto in a dissertation. He states that the forms for the movements are sonata, rounded binary, and rondo, respectively.<sup>89</sup> This scheme is typical of the classical concerto. However, as Vaughan Williams himself states: "The form of this concerto is nearer to the Bach form than that of the Viennese School (Mozart and Beethoven) though the first and last movements each finish with an elaborate cadenza which allies the concerto to the Mozart-Beethoven form."<sup>90</sup> This seems to contradict Chan's analysis,

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<sup>89</sup> Chi-Sun Chan, "A Comprehensive Analysis of Ralph Vaughan Williams's *Tuba Concerto*," DMA diss., Boston University, 2009.

<sup>90</sup> Bird, 107.

though the following statement from the “Concerto” entry in *Oxford Music Online* clears any discrepancies: “The division between Baroque and Classical is invisible, structurally speaking, in the concerto.”<sup>91</sup>

### ***Concertino for Tuba and Strings* by Arthur Frackenpohl**

Arthur Frackenpohl (b. 1924) is an American composer and Professor Emeritus at SUNY Potsdam. There he taught various courses in composition, theory, and piano from 1949-1985. A graduate from the Eastman School of Music, he also received his doctorate from McGill University. He also studied with composers Darius Milhaud and Nadia Boulanger. During his career, he has won many awards, grants, and fellowships. Frackenpohl’s oeuvre includes over 250 instrumental and vocal works, both originals and arrangements. Especially praised is his vast repertoire for brass instruments. Frackenpohl’s tuba and euphonium literature contains over two-dozen solo pieces and several quartets. Also well-known is his textbook, *Harmonization at the Piano*.<sup>92</sup>

Frackenpohl has written several works for tuba with a large ensemble, but the *Concertino for Tuba and Strings* is the concerto analyzed. It is dedicated to Abe Torchinsky, former tubist of the Philadelphia Orchestra. Frackenpohl encountered The Philadelphia Brass Quintet, which comprised the principal players of the Philadelphia Orchestra, at Potsdam during a clinic one

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<sup>91</sup> Michael Talbot, “The Instrumental Concerto: Origins to 1750,” in “Concerto,” by Arthur Hutchings et al., *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/40737> (accessed December 9, 2013).

<sup>92</sup> Editions BIM, “Arthur Frackenpohl Biography,” Editions BIM International Music Publishing, <http://www.editions-bim.com/composers/arthur-frackenpohl> (accessed January 17, 2016).

summer. Frackenpohl wrote a well-received brass quintet for the group. Torchinsky then requested Frackenpohl write a piece for tuba, and the result was this *Concertino*.<sup>93</sup>

Frackenpohl wrote this work in 1962 but published it in 1967. It is most idiomatic to CC tuba, which is appropriate because Torchinsky was primarily an orchestral player. This piece is not overly technically demanding but is pleasing to the listener. It is a reasonable assumption that Frackenpohl has a favorable opinion of the tuba because of the amount he wrote for the tuba and the euphonium. The *Concertino* is a good example of this and of his compositional style at large: educational, but not devoid of musicality; light-hearted, but not cloying that the instrument or the performer risk ridicule.

This piece is conservative, but has several interesting components to note. It is in the typical three-movement classical concerto form, with the movements in a fast-slow-fast scheme. The first movement is sonata form in G Mixolydian. The lack of V chords is an unexpected sound here, but there is a prominent appearance of a V chord at the end of the development section to setup the recapitulation. In the melody, neither the tuba nor the strings present it in its entirety in any given section. The tuba will often join the strings halfway through a phrase. In addition, reappearances of melodic themes are not always exact repetitions, but serve as an inversion of the original material.

The second movement is in rounded binary form in the key of C minor. As with the first movement, there are not many strong cadences and frequent occurrences of v chords. The middle section alludes to a V/V. The return of the A section places the secondary theme first and in its original key, rather than the tonic. The primary theme in this section adds more notes to the

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<sup>93</sup> Patrick Arnold Hoffman, “The Art of Transcribing Music for Brass: a Study of Arthur Frackenpohl and his Published Works for the Canadian Brass” (DMA diss., University of Georgia, 2004), 9.

melody and chord extensions in the harmony. The B section is the most rhythmically different; it contains faster notes than previously heard in this movement.

The third movement ends the piece in sonata rondo form. Of the movements, the form of this one is the most similar to its classical concerto model. There are strong cadences with V chords as well as a cadenza, located in the coda before the last depiction of the primary theme. It is also in 6/8, which is common for an end movement.

### ***Landscape for Tuba and Strings by Torbjörn Iwan Lundquist***

Torbjörn Iwan Lundquist (1920-2000) was a Swedish avant-garde composer, conductor, and pianist. His compositions include symphonies, opera, film and theatre music, vocal works, and chamber works. In 1947, he founded and directed his own chamber orchestra and from 1949-1956, he was conductor and artistic director of the Drottningholm Palace Theatre in Stockholm. From 1970 on, Lundquist was a guest conductor of various orchestras such as Staatskapelle Dresden, Malmö, Gothenburg, and Stockholm. He has also been a board member of the Association of Swedish Composers and of the Stockholm Philharmonic. Starting in 1978, he achieved a state income guarantee for composing.<sup>94</sup>

In addition to writing a work for the tuba, Lundquist wrote frequently for another instrument seldom seen in a solo role: the accordion. Accordionist Mogens Ellegaard's performance inspired him, and the two developed a friendship that resulted in new works for the accordion. Bärbel Hölzing wrote a text on Lundquist's works and discography that is comprehensive in scope, but also centers on his accordion works.<sup>95</sup>

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<sup>94</sup> Bärbel Hölzing, *Torbjörn Iwan Lundquist: Werkverzeichnis und Diskographie*, (Bochum: Augemus Musikverlag, 1994), 6.

<sup>95</sup> Hölzing, 5.

The Swedish Concert Institute commissioned his tuba concerto, *Landscape*, and Lundquist dedicated the work to Swedish tubist Michael Lind.<sup>96</sup> Lind premiered the piece in 1978 with the Örebro Kammerorchester and recorded it in 1980 with the Sveriges Radios Symfoniorkester.<sup>97</sup> Lundquist's technically demanding and virtuosic writing are evidence of his belief in the tuba's capabilities. Further evidence of this can be found in the program notes on the Swedish Music Information Center website, which include this quote by Lundquist: "The textbooks are completely unanimous; the tuba is not suited to fast passages, its expressive register is non-existent, it can hardly play legato and it is even less capable of producing a singing tone, etc, etc. I have tried to prove the opposite, point by point."<sup>98</sup>

*Landscape* is not specifically programmatic as the title might suggest. The composer says that it is "more an allusion to the landscape of the human soul."<sup>99</sup> Even with this statement, parts of the work do seem evocative of nature. Most ostensibly, the melodic line rises and falls frequently, reminiscent of hills or mountains. Regardless of the intended or unintended meaning of this work, it remains a great addition to the tuba concerto repertoire.

This piece has many instances of extended tertian chords, quartal chords, and polychords. It is also highly chromatic and dissonant, but not atonal. Key areas established by strong cadences are infrequent. Frequently, repetition of a note or chord establishes a key instead.

Thematically, *Landscape* has three main ideas, with others found throughout as well. Very few ideas are exact copies (or transpositions or inversions). Mostly, the repeated ideas

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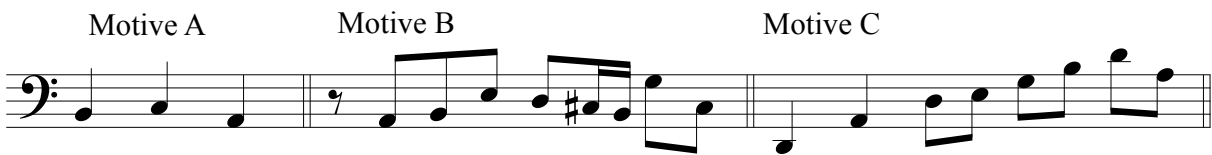
<sup>96</sup> Tony Lundman, "Landskap = Landscape," Svensk Musik, <http://www.mic.se/avd/mic/prod/micv6eng.nsf/AllDocuments/9121E41E7EBFC5E9C125723000768049> (accessed January 17, 2016).

<sup>97</sup> Hölzing, 41, 73.

<sup>98</sup> Lundman.

<sup>99</sup> Lundman.

contain variations (added notes, varied rhythms), but sound just similar enough to be familiar. However, the three main melodic ideas are as described and shown below.



Musical Example 47 – Main motives in *Landscape*

Motive A is a three-note idea: half step up, minor third down (or major sixth up). This occurs throughout the piece, but the sections that use this motive as the main melodic material start in measures 20, 73, and 157, respectively.

Motive B has several different presentations throughout *Landscape*. It is usually an orchestral transition when the melodic content contains this idea. Motive B is first presented by the orchestra alone in measure 29, but is joined by the tuba a few measures later in a call-and-response of this idea. This is varied and altered in the piece, and is hardly ever an exact copy. Other instances of melodic content with this motive are in sections starting in measures 42, 69, 95, 105, 164, 172, and 276.

One of the most consonant and lyrical sections of the piece contains Motive C. This appears in measure 118 in D major. It consists of a simple eighth note line that ascends and descends, mostly outlining chords. The section that precedes this also uses Motive C. Starting in measure 109 the key is B minor, and the melodic line is very similar to the one found in measure 118. These two sections repeat later in the piece.

This concerto is one movement with three large sections. These sections are not in a traditional form, but are discernible by recurring material and contrasting styles. The first two

large sections contain many of the same smaller sections and other material that is similar. Section III is different from the first two, but has some of the same motives to tie the sections together. Below is a chart of the form, with short descriptions of the melodic and harmonic content in each section.

There are several differences between section III and sections I and II. Section III starts in measure 233, which is after the cadenza. The melodic content in this section comprises predominantly triplet patterns. These frequently ascend and descend rapidly, reminiscent of Motive C. Several of the patterns are arpeggios or octatonic. However, many of these triplet ideas do not follow a discernible or repeated pattern; rather they remain highly chromatic. Toward the end of the piece, more of these patterns descend only (measure 264). The harmony also starts to descend more frequently with the melody. Starting in measure 250, the chords in the orchestra are descending with the triplets in the tuba. Measure 270 is similar, with the harmony moving chromatically downward. In contrast to this, the penultimate section starting in measure 290 contains melodic material similar to measure 250, but the harmonies are ascending chromatically.

The very last small section, measure 299 to the end, is reminiscent of the first presentation of Motive A from the beginning of the work. The orchestra repeats the same harmonies from measures 20-23 in almost the same rhythm. The tuba is holding a C-sharp, which is the main note/key area from the beginning. Motive B and its variations are in the orchestral transition section from measures 276-289.

Table 2 - *Landscape* Form and Description

Section	Measures	Key(s)	Tuba	Orchestra	
I	1-20		Quasi-cadenza, presents themes/motives	-	
	20-29	C#m	Motive A (m2 up, m3 down)	Block chords	
	29-42	C, Am, D	Motive B and variations	Presents Motive B, call and response with tuba	
	42-51	C#m, unstable till next section	Tuba joins at end of transition	Motive B, orchestral transition, dissonant	
	52-63	Cm	8 <sup>th</sup> note melody, often dissonant with orchestra harmony	Block chords, some syncopation; no strong cadences (mostly major seventh chords or chord extensions)	
	64-68	Mix of C and Cm	8 <sup>th</sup> note melody, more consonant than previous section	Block chords, some syncopation	
	69-72	Mix of C and Cm	-	Motive B, orchestral transition, first triplets in orch.	
	73-94	C#m	Motive A, gradually adds variation and more activity, ends with triplets (first seen since opening)	Ostinato eighth note pattern of D7 and Eb7 chords, then	
	95-104	Em, G		Sextuplet arpeggios, then Motive B	
	105-108		-	Motive B, orchestral transition	
	109-117	Em	Motive C		
	118-137	D	Motive C		
	138-156	D	Motive C, only first few measures	Orchestral transition, violin solo	
	II	157-161	C#m	Motive A	
161-163			-	Transition, Unison tremolos on D	
164-171		G	Motive B	Motive B	
172-189		Bm	Triplet patterns, start octatonic	Motive B, block chords	
190-199		Em	Motive C		
200-217		D	Motive C		
218-231		D	First few measures of Motive C, ascending/descending patterns		
232			Cadenza	-	
III		233-259		Triplet patterns (octatonic, ascending/descending pattern)	Chromatic descent in block chords
		260-275		Triplet patterns (descending arpeggios, descending octatonic, m3 pairs descending chromatically)	
	276-316		Triplet patterns (octatonic descending, arpeggios), long C#	Motive B, block chords	

### ***Concerto for Tuba and Orchestra by Trygve Madsen***

Trygve Madsen (b. 1940) is a Norwegian composer and pianist. He studied at the Akademie für Musik und darstellende Kunst in Vienna. Among Madsen's teachers are Norwegian composer Egil Hovland and pianists Erik Werba and Ivar Johnsen. A wide variety of

composers and jazz artists influence his compositional style. Madsen has over 120 works to his credit and he is well-known for his instrumental works. He has received several major commissions, most notably from the Norwegian National Opera for his opera, *Circus Terra*.<sup>100</sup>

Madsen's *Concerto for Tuba* was finished in 1980 and written at the request of Roger Bobo. However, Michael Lind gave the premiere in 1983 and received the dedication. The publication date was not until 1986. This work is in four movements performed *attacca*. This four-movement scheme is unusual in a concerto; it is more common in a symphony. I will provide an overview of the form for each movement and highlight some of the non-traditional compositional techniques that Madsen uses. Following is an analysis of the piece's overall form.

The first movement is a rounded binary in B-flat. There are three major themes instead of the expected two. The melodic content of the first theme is repetitive and is transposed and inverted throughout. The second theme is similar in content to the first theme, but is legato to provide a contrast in style. The third theme is the most chromatic in this movement, and is introduced in the second A section. The movement ends in G major to transition to the next movement.

This first movement contains simple, repetitive patterns and frequent occurrences of dissonance. Vertical chord analysis in this movement is relatively easy but functionality can be hard to decipher. Madsen makes extensive use of polychords and harmonic planing as well. These are also present in the rest of the movements. The following example from the first movement contains several planing patterns.

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<sup>100</sup> Musikk-Husetes Forlag, "Trygve Madsen – Biography," Music Information Centre Norway, <http://www.mic.no/mic.nsf/doc/art2002100810502081320210> (accessed January 18, 2016).

I. Intrata: Allegretto  $\text{♩} = (\text{ca.}) 116$

The image displays a musical score for the first 16 measures of the 'I. Intrata' movement from Madsen's Concerto. The score is written for Tuba F and Piano. The Tuba F part is in the bass clef, and the Piano part is in the grand staff (treble and bass clefs). The tempo is marked 'Allegretto' with a quarter note equal to approximately 116 beats per minute. The key signature has one flat (B-flat). The score begins with a forte (*f*) dynamic. The Piano part features a 'Tutti' section starting in measure 5, also marked with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and fingering (e.g., a '5' in the piano right hand). The Tuba F part has a melodic line with some grace notes and slurs. The Piano part provides harmonic support with chords and moving lines in both hands.

Musical Example 48 - Madsen *Concerto*, movement 1, measures 1-16  
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The second movement is the lyrical movement expected in a concerto and it is in ternary form. The melodic content includes the introduction of two new themes. Only the orchestra plays the first theme, and the solo begins in the B section with the second theme. A pedal point throughout the first theme establishes the key of G minor. There is not a strong cadence in this key until near the end of the movement (measures 311-314).

The return of the A section incorporates themes from the first movement and the solo plays the first theme. As with the first movement, Madsen frequently uses polychords in this movement. However, the second movement contains more chromatic harmonies than the first. Below are three different excerpts from this movement. The first shows the use of polychords, the second shows a chromatic harmony and bass line, and the third shows the harmony a tritone from the melody.

The image displays three musical excerpts from Madsen's Concerto, movement 2, measures 236-243. Each excerpt is presented in a grand staff format, with a single melodic line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs).  
 - The first excerpt (measures 15-18) features a melody in the bass clef with a mezzo-forte (mf) dynamic. The piano accompaniment is marked piano (p) and consists of polychords. The key signature is G minor (one flat).  
 - The second excerpt (measures 19-22) shows a chromatic bass line in the piano part and a melody in the bass clef. The piano accompaniment continues with polychords.  
 - The third excerpt (measures 23-26) illustrates a tritone relationship between the melody and the accompaniment. The piano accompaniment uses polychords.

Musical Example 49 - Madsen *Concerto*, movement 2, measures 236-243  
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Musical Example 50 - Madsen *Concerto*, movement 2, measures 244-251  
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Musical Example 50 - Madsen *Concerto*, movement 2, measures 244-251  
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Musical Example 51 - Madsen *Concerto*, movement 2, measures 280-282  
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Musical Example 51 - Madsen *Concerto*, movement 2, measures 280-282  
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The cadenza is the main content of the third movement. The developed themes are from the previous two movements, instead of introducing new themes. The soloist starts alone, typical of most cadenzas, and then the orchestra joins for the remainder of the movement.

Unique to this movement, Madsen has parts of the melody played by the solo and orchestra together. This begins in fragments, as in measures 352 and 356, where the tuba is in thirds with the other melodic line. The movement ends with several measures of the tuba and orchestra in thirds. The rest of the piece contains no sections like this, as the orchestra is in either an accompaniment role or playing a different theme from the solo. Below is this section of music, as well as the first measure of the fourth movement.

Allegretto  $\text{♩} = (\text{ca.}) 116$

21  
IV. Burlesque: Allegro con brio

Musical Example 52 - Madsen *Concerto*, movement 3, measures 362-376  
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The fourth movement is a variation on strophic form, ABAB, in B-flat. The themes appear in a different order when sections return, as in the rest of the movements. Previously heard themes as well as new themes are incorporated. The melodic and harmonic content are more chromatic here than any of the other movements. This movement also uses polychords more extensively, often a tritone apart. The tritone is especially prominent throughout this movement. There are instances of a tritone replacing an expected tonic-dominant root movement. The first two excerpts from this movement depict several of these features including: polychords a tritone apart (measures 406, 408, 414, 416); a chromatic bass line (measures 405-408, 413-417); alternating chords a tritone apart (measures 409, 411); and a tritone root movement when a perfect fourth was anticipated instead (measures 420-421). The last excerpt from the fourth movement shows the harmony moving in whole steps.

The musical score is presented in two systems. The first system covers measures 405-408. The second system covers measures 409-410. The score is written for a bassoon and piano. The bass line in the first system shows a chromatic descent from G4 to B3. The piano accompaniment features polychords a tritone apart. The second system shows a tritone interval in the bass line and a tritone root movement in the piano accompaniment. The score is marked 'poco a poco a cresc.' and 'poco a poco cresc.'.

Musical Example 53 - Madsen *Concerto*, movement 4, measures 405-410  
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Musical score for Madsen *Concerto*, movement 4, measures 411-422. The score is in 6/4 time and consists of four systems. The first system shows a piano introduction with a bass line starting at measure 411 and a piano accompaniment starting at measure 412. The second system continues the piano accompaniment. The third system features a forte piano accompaniment. The fourth system includes a woodwind solo section with an oboe solo from measure 418 to 421 and a clarinet solo from measure 421 to 422. The piano accompaniment in the fourth system is marked mezzo-forte (*mf*).

Musical Example 54 - Madsen *Concerto*, movement 4, measures 411-422  
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25

Adagio In tempo  $\text{♩} = (\text{ca.}) 80$

*f* *dim.* *sos.* *mf*

*sos.* *p (legato)*

Musical Example 55 - Madsen *Concerto*, movement 4, measures 424-432  
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The overall form of the piece is similar to sonata form. The first and second movements are the exposition, the third movement is the development, and the fourth movement is the recapitulation. The key relations and thematic content in each section are the aspects that show the connection to sonata form.

In sonata form, the primary theme modulates to a closely related key for the secondary theme in the exposition. Typically, this would be tonic to dominant or, if the primary theme is in minor, then the modulation is to the relative major. In Madsen's concerto, the outer movements are in B-flat and the second movement is in the relative minor, G-minor. This modulation is analogous to the primary and secondary themes in sonata form, but in the reverse order.

The third movement develops themes and ends in the dominant, exactly like the development section in sonata form. Cadenzas are usually in concertos with sonata form, but most often at the end of the recapitulation. The placement of this movement in the overall form of the piece may be unusual, but it provides the same function of a development section in sonata form.

The last movement returns to B-flat major, as would be expected in sonata form. However, this movement is not a strict repetition of the exposition in the tonic key. There are two new themes introduced while incorporating themes from the first two movements as well. There are many examples throughout Western art music in which the recapitulation has new themes and/or brings themes back in a different order. In this movement, the A section contains the new material and is labeled the primary theme in the sonata form. The B section is the secondary theme and contains material from the previous movements.

Below is a table that outlines the form in this concerto. For clarity, each movement uses different pairs of letters to denote the different sections in these movements. Two numbers label each theme: the first is the movement of their first appearance and second is the order of appearance in that movement. In addition, in the "theme" column, I have made some orchestration marks. "Solo" means the tuba is playing with the orchestra and "orch." means the orchestra playing alone.

Table 3 – Form of Madsen’s *Concerto for Tuba*

Movement	Sonata Form Section	Movement Section	Themes	Measures
I: Intrata	Exposition - Primary Theme	A	1-1 solo	1-16
			1-1 orch.	17-41
			1-1 solo	42-55
			1-1 orch.	55-67
	B	1-2 solo	68-83	
		1-2 orch. add solo	83-97	
		1-1 orch.	97-106	
	A	1-1 solo	107-115	
		1-3	116-133	
		1-1	134-145	
		1-3	146-163	
		1-1	164-175	
		1-3	176-189	
		- Transition	Coda	1-1 orch. add solo
II: Air	- Secondary Theme	C	2-1 orch.	212-223
			2-1 orch.	224-235
	D	2-2 solo	236-252	
		2-2 orch. add solo	252-267	
		2-2 solo	268-275	
		1-1 solo	276-283	
	- Closing Theme	C	2-1 orch.	283-290
			1-3, 1-1, 2-1 solo	291-314
			2-1 orch.	315-328
			Solo alone	328-331
III: Cadenza	Development	Cadenza	1-3	332-334
			2-1	335-340
			1-1	341-346
		Orchestra and solo	2-2	347-360
			1-1	361-372
			1-1	372-375
IV: Burlesque	Recapitulation - Primary Theme	E	4-1 orch.	376-400
			4-2 solo	401-417
			4-1 orch.	417-423
	- Secondary Theme	F	1-2 solo	424-451
			2-2 orch.	451-458
			1-1 orch.	459-472
	- Closing Theme	E	4-1 solo	473-486
			1-1 orch.	487-520
			4-2 solo	521-536
			4-1 orch.	537-543
			1-2 solo	544-570
			2-2 orch.	571-578
	Coda		1-1 orch. add solo	579-612

## ***Journey* by John Stevens**

John Stevens (b. 1951) is an American tubist and composer. He earned degrees from the Eastman School of Music and Yale University. He freelanced in New York City for several years but eventually obtained stable employment. He taught tuba/euphonium at the University of Miami from 1981-1985 and at the University of Wisconsin-Madison from 1985-2014. Stevens has a catalogue of over 50 works. These are often for tuba or euphonium and are mainly chamber and solo works.

This concerto was a close collaboration between Stevens and Gene Porkorny, principal tubist of the Chicago Symphony Orchestra (CSO). In 1994, Porkorny contacted Stevens to apply for the Schmidt commission fund. Stevens won the commission and wrote a tuba concerto for Porkorny and the CSO. The composer and performer met several times before Stevens began writing the work.

Stevens wrote this for CC tuba, which the two agreed was essential. Specifically, it was designed for the tuba Porkorny performs on, the historic York tuba owned by the CSO. This makes *Journey* unique in several ways. The key of tuba is often ambiguous in tuba repertoire. The performer makes an educated decision based on idiomatic concerns, timbre, range, and even historical accuracy (example: bass tubas chosen for orchestral works by French composers originally written for ophicleide or *petit tuba Français*). When a composer does specify a tuba for a solo work, it is usually for bass tuba. This makes the indication to perform *Journey* on a CC tuba unusual. To write for a specific CC tuba then is unprecedented.

This concerto has definite programmatic elements in the title, title of movements, and some of the themes. “The title *Journey* comes from Stevens’s symbolic description of the journey of the tuba from inception until now, with further consideration to the journey from the

back of the orchestra to the front as well as the musical journey the performer takes the listeners during the course of the piece.”<sup>101</sup>

Porkorny’s personal interests - trains and the Three Stooges - are the basis for programmatic elements in this concerto. The movement names in *Journey* are references to trains, specifically the Union Pacific 844. However, Stevens bases thematic material from the folk song *Three Blind Mice* as a way of referencing the theme from the Three Stooges television show.

The thematic material drawn from *Three Blind Mice* is not readily discernible to the ear. Stevens changes this motive frequently and the first instance is the very beginning of the piece. This motive is in minor and inverted, with long legato notes. The voices enter at different times with the motive, creating a canonic effect appropriate to this folk song. Other instances of this motive are just as difficult to hear. Octave displacement breaks up this motive frequently. There are times when the motive is unaltered, but the material in other voices makes it difficult to hear as well.

One other important motive found throughout *Journey* is a descending half step, usually as a sixteenth note followed by a dotted eighth note. This frequently starts on B-flat, G, and D-flat.

Below is the beginning of the *Three Blind Mice* tune unaltered, which is the source of this motive in *Journey*. The examples following are excerpts from the music depicting this motive, as well as examples of the half-step motive.

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<sup>101</sup> David M. Daussat, “Birth of a Modern Concerto: An Explication of Musical Design and Intention in *Journey: Concerto for Contrabass Tuba and Orchestra*” (DMA diss., University of North Texas, 2008), 2.



Musical Example 56 - *Three Blind Mice* Motive

Lento e molto espressivo ♩ = 56

Solo tuba

Piano

(Str.) *legatissimo*

*p* *mp*

**O** ♩ = 184

♩ = 184

*ff*

Musical Example 57 - *Journey* examples of *Three Blind Mice* Motive in piano score, movement 1, measures 1-2, 224-225

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19 A *espressivo* (♩ = 60) *mf* *p*

46 C **Allegro** ♩ = 152

*mf* *cresc.*

Musical Example 58 - *Journey* examples of Three Blind Mice Motive in tuba solo, movement 1, measures 19-22, 46-47, and 67

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*ff* *f*

Musical Example 59 - *Journey* example of half step motive, movement 1, measures 153-157

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Musical Example 60 - *Journey* examples of half step motive in tuba solo, movement 1, measures 40-42, 93-94, 109-111

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When writing this piece, “he [Stevens] determined that the form of the concerto would be in a traditional three-movement format, although he approached it differently.”<sup>102</sup> This is true for several reasons; first among them is Stevens’s treatment of harmony. This work is not strictly tertian as there are large sections of the work that employ quartal and quintal harmonies. Key structures do not determine the forms of these movements. Instead, returns of previous melodic material and changes in texture or style mark the different sections.

The first movement, *Morning in the Yard*, is in the form of ABAC. Returned thematic material and style changes distinguish these sections. For instance, the tuba plays the material of the canonic orchestral introduction to mark the second A section. This is the only section that

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<sup>102</sup> Daussat, 9.

uses previously heard thematic material to announce the section change. The same motives continue throughout this movement, but the melody never strictly repeats elsewhere.

The B section is faster and more staccato than the A sections. There is also more rhythmic activity from the solo and orchestra in the B section. However, the last section in this movement, C, juxtaposes these styles. The tubist has a legato melody and some of the accompaniment is long and legato to support this. However, in contrast, there is a staccato, eighth note pattern in the bass line during this section. Below are examples from this movement and a table with a description of the form.

The second movement, *Midnight in the Mountains*, has an ABA form. The B section starts after a short cadenza. A time signature change to 7/8 denotes this, and the orchestra begins with a rhythmic ostinato pattern. This is a change in style, as much of the previous material has been sustained or legato. The tuba melody continues using previously heard motives, but there are phrases with several repeated notes, which is different from previous motives.

At the end of this movement, the cadenza creates the sound of a train whistle using the half step motive. A long sustained A-natural moves to a B-flat thirty-second note and back. This idea repeats, but with A-naturals of shorter duration. Below are examples from this movement and a description of the form.

The third movement, *Highballing Through Town*, uses the half step motive from the previous two movements as the basis of the melodic content. The melody is mainly composed of half steps in pairs, both ascending and descending. However, there are several chromatic lines throughout this movement as well. There are few actual chords in this movement, tertian or otherwise. The orchestra has frequent octaves and fifths in parallel motion.

The form of the last movement is ABCA. The B section uses different melodic material than the A section. The next section, C, sees a change in the accompaniment texture and role. Previously, the accompaniment primarily has a rhythmic role; the orchestra keeps beat with almost constant eighth notes. This final section starts with polychords, reminiscent of the *Rite of Spring*. During this section, the accompaniment has melodic content for the first time. Below is an outline of the form as well as examples from this movement.

Performances of this concerto are infrequent, even though it is an important addition to the repertoire, as well as enjoyable. In David Dausat's dissertation on *Journey*, he cites the reasons for lack of performances as length, difficulty, and lack of familiarity.<sup>103</sup> The most significant of these is the lack of familiarity. There is no professional recording of this work and it is not on competition or audition lists. I would also posit that many of the tubists who are capable of performing this work often prefer to perform solo repertoire on bass tuba.

Musical Example 61 - Stevens *Journey*, movement 1, measures 102-107

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<sup>103</sup> Dausat, 21-6.

Musical Example 62 - Stevens *Journey*, movement 1, measures 35-43  
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Musical Example 63 - Stevens *Journey*, movement 2, measures 84-87  
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Musical Example 64 - Stevens *Journey*, movement 2, measures 25-33  
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188 *legato - singing - espressivo*

*mf*

*pp*

*f* *p*

192

*mp*

196

*p* *f*

199

*dim.*

Musical Example 65 - Stevens *Journey*, movement 1, measures 188-201

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94

H

*mp* *mf* *f* *mf* *f*

*ppp* (Str.)

*mp* (Brass) col Ped.

98

*ff* *f*

101

*ff* *f* *5* *ff*

*cresc.* *mf*

Musical Example 66 - Stevens *Journey*, movement 2, measures 94-103

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131

*mf*

A tempo

A tempo (Hp.)

*mp*

*pp*

(Fl.)

*pp*

*slower - rit.*

*slower - rit.*

*p*

*mp*

*p*

*pp*

*accel.*

*p*

*mf*

*p*

Tempo

*accel.*

*rit.*

*(a little faster)*

*p*

*slower*

*(a little faster)*

// loco

*mp*

*mf*

*f*

*mp*

*pp*

*p*

CADENZA

Musical Example 67 - Stevens *Journey*, movement 2, measures 130-136

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138

mp f mp

pp mf p

143

mf

mp cresc.

Musical Example 68 - Stevens *Journey*, movement 3, measures 138-147

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226

M

f

(Winds)

(Vln.)

(Vla.)

mp (loco)

230

(Vln.)

(Vla.)

Musical Example 69 - Stevens *Journey*, movement 3, measures 226-233

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X

437 *ff* (Sua) --, *mf* *cresc.* *ff*

442 *tr.* *fff* *accel. al fine ...* *accel. al fine ...*

448 *fff*

Musical Example 70 - Stevens *Journey*, movement 3, measures 437-449

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56 D

62

67

71 E

Musical Example 71 - Stevens *Journey*, movement 3, measures 56-75

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246

(8va)-----

*f*

*mp*

*mf*

**N**

250

*p*

254

*ff*

(8va)-----

*loco*

*mp*

*p*

*mp*

*mf*

*ff*

Musical Example 72 - Stevens *Journey*, movement 3, measures 246-261

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Table 4 - *Journey* Movement I Form Outline and Description

Section	Measures	Description
A	1-19	Orchestral introduction. Cannon on a minor inversion of three blind mice. Mainly tertian chords, some chord extensions.
	19-32	Solo introduction. Three blind mice snippets.
	33-45	Transitional material. Half step descending motive.
	46-74	Solo. Tempo increase. Three blind mice snippets and half step motive. Quartal chords in orchestra. Melodic orchestra lines in parallel octaves, some lines in other parallel intervals, such as seconds.
	74-81	Orchestral transition. Mostly same as previous. E-flat dominant seventh chord toward end.
B	81-120	Solo. Orchestra starts with quintal chords, reminiscent of <i>Mars</i> or <i>Rite of Spring</i> . Tuba plays half step motive more. Orchestra switches to quartal chords, tertian chords, and then back to quintal. Measure 103 has three blind mice motive in orchestra. Tuba uses half step motive frequently. Measure 115 has ascending interval of a major 15 <sup>th</sup> , (minor second inverted).
	121-133	Orchestral transition. Melodic material from previous. Ends with major seconds in a syncopated pattern.
	133-161	Solo. More major seconds in orchestra. Solo has arpeggios of fourths, trills, and the half step motive. Measure 152, quartal chords in orchestra. Tuba has variation of half step motive; a low note precedes it.
A	162-178	Solo, slightly slower tempo. Tuba has melody from orchestral introduction. Orchestra has quintuplet ostinato on G and triplet half step ostinato (f and g-flat). Some tertian chords intermixed and by measure 169 tertian chords are under the quintuplet ostinato.
	179-181	Cadenza. Many half steps. Sustained snare roll under solo.
	181-185	Orchestral transition. Tertian chords and quartal chords used.
C	186-223	Solo. Orchestra has staccato eighth note ostinato pattern. Tuba has hints of three blind mice motive during long lyrical lines. Many tertian chords, mostly centered on E major or minor. Measure 215 uses quartal chords and the three blind mice motive with octave displacement.
Coda	224-233	Transitional material. Three blind mice motive (some enharmonic notes are used). Orchestra has half step motive preceded by C (like tuba in measures 153-156).
	234	Cadenza. Material is similar to rest of thematic material. Ends with three blind mice motive in minor inversion, like beginning. Lands on low F that is sustained into next movement.

Table 5 - *Journey* Movement II Form Outline and Description

Section	Measures	Description
A	1-24	Orchestral introduction. Tertian and quintal chords intermixed. Quintal chord arpeggios are frequent. Quartal chords appear near solo entry.
	25-44	Solo. Tuba introduces melody, starts with descending half step motive. Orchestra has sustained chords, gradually increases in activity. Quintal and tertian chords intermixed.
	45-56	Tuba melody begins a whole step lower from first entrance. Half step descending motive heard with sixteenth note and dotted rhythm for first time in this movement. Orchestra is mostly same as previous.
	57-78	Orchestra has several instances of planing quartal chords. Melodies interweave between tuba and orchestra; creating constant eighth notes in measures 65-68. Tuba has frequent descending half steps.
	78-79	Cadenza. Uses melody from measure 25, starting on E.
B	81-113	Orchestra starts with an ostinato pattern. The bass line uses quartal arpeggios. Tuba continues using descending half step motive. Tuba has sections of repeated notes, often interrupted by ascending half step.
	114-122	Short orchestral transition, quartal arpeggios.
A	123-135	Return of melody from measure 25. First few measures are verbatim.
	136	Cadenza. Very soft sustained note with half step thirty-second note sounds like whistle in the distance. Train engine gradually speeds up. Incorporates flutter-tongue and trills.

Table 6 - *Journey* Movement III Form Outline and Description

Section	Measures	Description
A	1-57	Orchestral introduction.
	57-110	Solo. Melodic material is mainly half steps in pairs, both ascending and descending. Some chromatic lines.
	111-124	Orchestral transition.
B	124-180	Solo, marked legato. Frequent hemiola in the tuba part. Similar melodic material from before (half step pairs). Before rehearsal K there is a quote from beginning of second movement cadenza, the half step motive (b-flat to a, sustained).
	181-202	Material from second movement cadenza. There is an alteration of rhythms to fit the different meter, but pitches are the same.
	203-221	Orchestral transition.
C	222-283	Orchestra starts with <i>Rite of Spring</i> idea. Measure 275 has descending minor 16 <sup>th</sup> (d-flat to c).
	284-292	Orchestral transition.
	292-312	Cadenza.
	313-324	Legato melody in tuba, with an ascending minor ninth (c to d-flat).
	325-346	Chromatic triplet melody.
A	347-420	Return of orchestra introduction, but shorter. Different accompaniment in orchestra, sparser.
Coda	421-453	Chromatic triplets and scalar sixteenth note runs. Glissando on a minor 16 <sup>th</sup> (D-flat to C). Ends with a glissando from high G to low C, tuba carries over after orchestra has cut out.

### *cONCERTO fOR tUBA* by Jorge Salgueiro

Jorge Salgueiro (b. 1969) is a Portuguese composer and director. He has written over 200 works spanning a wide range of genres. He is currently the artistic director of Teatro O Bando and the composer-in-residence at Foco Musical. Prior to these, he was a composer in the Portuguese Navy Band.<sup>104</sup> He wrote this concerto for Portuguese tubist Sergio Carolino.

The program notes for this *cONCERTO* state that the paintings of Egon Schiele (1890-1918), an Austrian expressionist artist, inspired this piece. Schiele is best known for his paintings, but was also a skilled draughtsman. He received formal training at the Akademie der Bildenden Künste, but dropped out to form the Neukunstgruppe, an artistic collective devoted to complete self-expression.<sup>105</sup> This group eventually disbanded, and Schiele sustained the most successful career of his colleagues.

Conservative artistic institutions of the time disliked Schiele, and this was also true of the community where he lived. He resided unmarried with his girlfriend, painted outside of the accepted style of that era, and his works frequently featured nudes. The subject of the paintings themselves were not the entire controversy; he used severe angles and twisted figures in disturbing positions that challenged society's views on standards of beauty.<sup>106</sup> Schiele's works were deeply psychological, and were often an allegory or investigation of the emotions of the portrait's sitter.

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<sup>104</sup> Jorge Salgueiro, "Biography," Jorge Salgueiro Maestro and Composer Homepage, <http://jorgesalgueiro.com/en/biography/> (accessed January 18, 2016).

<sup>105</sup> Edwin Lachnit, "Schiele, Egon," *Grove Art Online, Oxford Art Online*, Oxford University Press, <http://www.oxfordartonline.com.proxy.lib.fsu.edu/subscriber/article/grove/art/T076536> (accessed August 2, 2015).

<sup>106</sup> Justin Wolf, "Egon Schiele, Austrian Draftsman, Painter, and Printermaker," *The Art Story*, <http://www.theartstory.org/artist-schiele-egon.htm> (accessed January 18, 2016).

Salgueiro wrote several other pieces during this time based upon the lives and works of famous painters. For his tuba work, he states: “Why Egon Schiele and how did he influence the composition of [this] concerto? Some melodic and timbric sensuality seems clear and some technical exuberance, but only the composer can reveal all the rest.”<sup>107</sup> The Grove article on Schiele describes his artistic style: “Linear drawing likewise predominates in Schiele’s oil paintings, defining the objects or figures depicted and isolating them on the canvas, with the background often serving as an amorphous backdrop or as an opaque surface of exaggerated brushstrokes.”<sup>108</sup> This exposition helps decipher the ways in which Schiele’s works influence the *cONCERTO fOR tUBA*.

This work is in five movements, each titled to indicate programmatic elements. The content, style, and form of the music show how it relates with the respective movement title and Schiele’s painting style.

### ***dEPTHS***

This movement is mostly in C minor and employs a theme and variations form. An outline of this form is below. The title of the movement, *dEPTHS*, clearly alludes to the extreme low notes in the tuba line. It is a reasonable conclusion that this is representative of the emotional intensity expressed in Schiele’s paintings.

Salgueiro uses several techniques to represent the angular lines and contortions present in Schiele’s paintings. In this movement, the form is a good example of this. Each variation has little to no transition to the next. The only true transitional material is such because the theme is absent. There is clear definition between each section, much like Schiele’s works. Table 7 below shows an outline of the form.

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<sup>107</sup> Jorge Salgueiro, *cONCERTO fOR tUBA, op. 139* (Portugal: Jorge Salgueiro, 2006).

<sup>108</sup> Lachnit.

Below, musical example 76 shows measures 33-37 of this movement. Here, the tuba has extreme high and low notes at a fast pace, using the range to help illustrate emotional extremes. This passage is another example of the musical line being similar to the lines in Schiele's works: abrupt and angular.

### ***bEATING***

This movement is highly rhythmic and often percussive. The explicit relation of the title to Schiele's works is unclear; however, the music continues to invoke his artistic style in general. As with the previous movement, extreme ranges and sudden changes from one section to the next accomplish this.

The rhythmic nature of this movement reflects the title by referring to percussion instruments. The tuba uses a tongue slap to create a percussive effect throughout, like beating a drum. This movement also keeps a steady pulse, perhaps referencing the beating of a heart. There are very few silences, almost constant eighth notes, and sixteenth note patterns prevail. These components are also reminiscent of the harsh lines in Schiele's paintings. In musical example 73 below is the main theme of this movement, which includes the tongue slaps. Then a description of this movement's form is in table 8.

### ***cADENZA***

This movement exemplifies the concerto cadenza by featuring the more impressive capabilities of the instrument and soloist. The tubist again uses tongue slaps, along with multiphonics, extreme ranges of the instrument, and technically challenging material, while developing previously heard themes. The title, *cADENZA*, is the only movement title without programmatic implications in this work. Below, musical examples 74 and 75 are excerpts from this movement and table 9 is a description of the form.

## *fANTASY*

This movement contains a simple, lyrical melody. The melody repeats three times, but is absent in the first half of the last repetition. The accompaniment varies in each repetition but the harmonic progression repeats with few changes throughout.

The title of this movement proves to be the most enigmatic. The word “fantasy” itself can have several connotations, many of which could describe paintings by Schiele. The musical genre has had several meanings over time, and has not maintained a standardized form or style from each period.<sup>109</sup> There is not a clear programmatic link between the music, Schiele’s works, and the movement title. However, the overall style is consistent with the other movements, which depict Schiele’s artistic style. Mainly, this movement provides the necessary contrast in a concerto; it is slow and legato. Below in table 10 is a brief explanation of the form for this movement.

Musical Example 73 - Salgueiro *cONCERTO*, movement 2, measures 8-13

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<sup>109</sup> Denis Arnold and Lalage Cochrane, “Fantasia,” *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/opr/t114/e2413> (accessed January 18, 2016).

Musical Example 74 - Salgueiro *cONCERTO*, movement 3, measures 20-26  
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Musical Example 75 - Salgueiro *cONCERTO*, movement 3, measures 7-9  
 © 2006 Jorge Salgueiro, reprinted with permission

\* glissandi with harmonics

Musical Example 76 - Salgueiro *cONCERTO*, movement 1, measures 33-37  
 © 2006 Jorge Salgueiro, reprinted with permission

Table 7 – *dEPTHS* Form Description

Section	Measures	Description
Theme	1-9	Tuba has simple legato melody. Accompaniment has bass line of eighth notes under triplet sixteenth notes.
Variation 1	10-13	Same as before, tuba repeats first few measures of melody one octave down from previous.
Transition	14-17	Sixteenth note triplets continue. Tuba and orchestra alternate with ascending arpeggios. Last orchestra arpeggio descends.
Variation 2	18-21	Sixteenth note triplets continue. The bass line is similar from beginning, but the melodic theme is more prominent. Tuba has a variation of the theme.
Variation 3	22-24	Accompaniment switches to sixteenth notes and bass line has half notes from the first four bars of the main theme. Tuba has content that outlines the harmony.
Variation 4	25-27	Tuba and bass line alternate with sixteenth note triplets. Upper voices in accompaniment have first four bars of the theme in e-flat minor.
Variation 5	28-32	Accompaniment alone, upper voices have triplet sixteenth note arpeggios and the first four bars of the main theme is in the lower voices.
Variation 6	33-41	Tuba has glissandos in eighth notes, outline the tonic and third of the harmony. Accompaniment upper voices have sixteenth note arpeggios. Bass line presents the complete theme for the first time since first variation.
Coda	42-44	Accompaniment is all sixteenth note arpeggios. Tuba descends in octaves on C, ends with sixteenth note triplets.

Table 8 – *bEATING* Form Description

Section	Measures	Description
Introduction	1-6	Accompaniment introduction.
A	7-16	Tuba introduces main theme, sixteenth note pattern with specific accent pattern, ending with a tongue slap in each measure. Accompaniment has sixteenth notes outlining harmony.
Transition	17-22	Tuba has repetitive sixteenth notes; accompaniment is similar to previous section.
B	23-32	Tuba has legato melody with shakes on long notes. Accompaniment keeps time and outlines harmony, then has a few measures on main theme.
C	33-43	Tuba has another melody of running sixteenth notes with an accent pattern (not the same as the main theme's accent pattern).
A	44-52	Repeat of main theme. Accompaniment is fuller than beginning. Accompaniment changes after first four measures, more sustained notes.
B	53-66	Accompaniment continues previous pattern, after first few measures bass line has main theme. Tuba has legato melody, linear but more rhythmic activity than previous legato melody.
Transition	66-74	Accompaniment alone. Upper voices continue sixteenth note patterns and the bass line repeats notes. Tuba joins for last few measures with sixteenth notes similar to the upper voices.
A	75-88	Tuba repeats main theme. Last few measures tuba just has tongue slap note each measure. Bass voices in accompaniment drop out for last few measures.

Table 9 – *cADENZA* Form Description

Section	Measures	Description
A	1-18	Tuba alone using theme from movement two.
B	18-23	Accompaniment joins tuba in tempo. Tuba figure is similar to measure 23-4 of first movement. Accompaniment is sixteenths in octaves, syncopated accent pattern.
C	24-26	Tuba alone, rubato figure with multiphonics.
B	26-30	Repeat of measures 20-23, different last measure for tuba.
C	31-32	Tuba multiphonic rubato figure from measure 25 over sustained notes.
B	33-40	Repeat of measures 26-30, then similar material ending with fermatas.
A	41-50	Tuba alone. Sixteenth note runs with multiphonics. Similar material to second movement theme.

Table 10 – *fANTASY* Form Description

Section	Measures	Description
A	1-8	Tuba melody. Accompaniment mainly sustained notes, some eighth notes.
	9-15	The accompaniment becomes more active and joins tuba melody.
A	16-23	Tuba melody, up a major third from original. Some notes altered to keep the same harmonies.
	24-31	Upper voices in accompaniment start constant sixteenth notes while lower voices join tuba melody.
A	32-39	Accompaniment alone, sixteenth note triplet patterns in upper voices. Mostly scalar chord progression (I-iii7-IV-V7 etc.). Main theme absent.
	40-47	Tuba enters with second half of melody, one octave up from original. Accompaniment upper voices also have melody.

## *fIREWORKS*

This final movement is called *fIREWORKS*. It uses no extended techniques, only fast technical playing. Often, the last movement of a concerto can be the most difficult, demanding, or sensational. Interestingly, the second movement is the most garish of this concerto because of the slap tongue and other stylistic features. However, this final movement is not without challenges or thrill.

*fIREWORKS* uses ten different motives as the basis of the melodic and harmonic content.

Below is a table with a description of each motive, and examples of each.



Musical Example 77 - Salgueiro *cONCERTO*, movement 5, motive A, measures 7-8  
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Musical Example 78 - Salgueiro *cONCERTO*, movement 5, motive B, measures 31-32  
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Musical Example 79 - Salgueiro *cONCERTO*, movement 5, motive C, measures 27-28  
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Musical Example 80 - Salgueiro *cONCERTO*, movement 5, motive D, measures 19-20  
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Musical Example 81 - Salgueiro *cONCERTO*, movement 5, motive E, measure 35  
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Musical Example 82 - Salgueiro *cONCERTO*, movement 5, motive F, measure 34  
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Musical Example 83 - Salgueiro *cONCERTO*, movement 5, motive G, measures 1-2  
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Musical Example 84 - Salgueiro *cONCERTO*, movement 5, motive H, measure 57  
 © 2006 Jorge Salgueiro, reprinted with permission



Musical Example 85 - Salgueiro *cONCERTO*, movement 5, motive I, measure 126  
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Musical Example 86 - Salgueiro *cONCERTO*, movement 5, motive J, measures 69-71  
 © 2006 Jorge Salgueiro, reprinted with permission

Table 11 – Description of Motives in *FIREWORKS*

Motive	Description
A	Eighth notes of same pitch, usually preceded by a quarter note
B	Eighth note melodic material, ascends and descends, contains sixteenth note triplet
C	Ascending fourths
D	Chromatic line, ascending or descending
E	Six note pattern: tritone down, major-third down, major-sixth up, tritone down, major-third down; or <012367>
F	Six note pattern: tritone down, perfect-fifth down, major-seventh up, tritone down, perfect-fifth up; or <012368>
G	Two measure pattern: minor-second down, major-third down, minor-second up, major-second down, minor-third down, minor-second down, major-second up, perfect-fourth up, minor-second up, minor-third up, minor-second up; or first measure <012569> and second measure <01457>
H	Pairs of minor thirds, starting a half-step higher each time
I	Pairs of increasing intervals (major-second, minor-third, major-third), starting from the same note each time
J	Three measure quarter note melodic material

This last movement also proves difficult in providing a clear programmatic link to the title. Schiele did paint landscapes or nature scenes along with his portraits, though there are none with fireworks. However, if descriptions of fireworks are considered, then the music of this

movement is appropriate. The music is then an accurate representation of Schiele's painting style overall.

The words "colorful," "explosive," "bright," "burst," and "loud" can all be used to describe fireworks; they are similarly descriptive of characteristics of this movement. The use of short motives is one example. These ideas last for a few bars, repeat, (with some alterations), and have little to no transition. The motives also create the idea of color: a motive transposed, inverted, or altered in other ways can cause a change in color. The combination of motives together will also cause changes in the harmony. The tempo and style of this movement are bright and quick, also like fireworks. As stated before, this movement is not the most difficult; however, the characteristics the music shares with fireworks make this movement a true finale.

The form is ABA, with an introduction and coda. The most interesting thing about this form is the lack of traditional harmonic progressions to dictate different sections. There are spots that lack more than two different pitches, making it difficult to discern any sort of harmony, tertian or otherwise. The structure is from the different motives, which is why their identification is crucial. Below is a description of the form.

I have shown how each movement depicts much of Schiele's artistic style. However, the greatest link between Schiele and this concerto is the approach that he and Salgueiro both took to the art. Salgueiro follows some conventional forms and style, but the melodic and harmonic content are unique. This could refer to most works in this treatise, since every work is technically in the modern era, but Salgueiro has an exceptional compositional style. Many of these are quite common, but the combination of several of these techniques makes Salgueiro's voice singular. This too can be said of Schiele: it was not the nudes themselves that challenged his contemporaries but the way in which he painted them.

Table 12 – *FIREWORKS* Form Description

Section	Measures	Motive(s)	Description
Introduction	1-6	G	Accompaniment alone
	7-27	A C G B E D	Fuller texture as accompaniment introduces more motives.
A	27-60	C A B E D (C F E A B D H)	Tuba solo. Two bars of motive A alternates with two bars of something else through most of this section. Accompaniment introduces two new motives while using the others. Hemiola and duplets used.
	61-76	A B D (J G B E D)	Tuba solo starts with motives A and B, then other motives, but no alternating with A. Accompaniment begins motive J, which is the only motive that tuba never plays.
B	75-90	J D E C F A	Accompaniment alone uses motive J repeatedly. Other motives, as well and cluster chords, introduced.
	90-96	H E (or G) H F E	Tuba solo uses motive H and variations of motive E and G.
	97-114	A B E C (A H D C)	Tuba solo recaps half of previous A section, with some variations on the accompaniment.
A'	115-130	F B I (B I D)	Tuba solo uses variation of B motive over a new motive in the accompaniment (motive I). Tuba then plays motive I while accompaniment plays variation of motive D.
	131-147	A B D (A G D C)	Tuba solo starts like section A, but then starts a chromatic ascent (variation of motive D) to the end.

### *Ursa for Tuba and Wind Band* by Libby Larsen

Libby Larsen (b. 1950) is an American composer with a catalogue of over 400 works. Her oeuvre ranges from vocal, instrumental, chamber, and symphonic works, as well as over twelve operas and her mass, *Missa Gaia: Mass for the Earth*. Larsen received all of her degrees from the University of Minnesota. While in school, she co-founded the Minnesota Composers' Forum, which has since grown into the American Composers' Forum.<sup>110</sup> She is frequently sought after for commissions, has held several residencies with major universities and orchestras, and her pieces have won several awards, including a Grammy.

Larsen often writes programmatic works about nature and the outdoors. "Larsen's relationship to nature is extremely personal, multifaceted, and dynamic. Interactions with the

<sup>110</sup> Tina Milhorn Stallard, "Libby Larsen," in *Women of Influence in Contemporary Music: Nine American Composers*, edited by Michael K. Slayton (Lanham, Toronto, and Plymouth: Scarecrow Press, Inc., 2011), 192.

natural world have been recurring themes in Larsen's music her entire composing life."<sup>111</sup> The tuba concerto discussed below is one example of how her writing reflects her love of nature.

The Leonard Falcone International Euphonium and Tuba Festival commissioned *Ursa for Tuba and Wind Band* for its 25th anniversary. Danish tuba virtuoso Jens Bjørn-Larsen premiered this concerto on August 15, 2010 at the Blue Lake Fine Arts Camp in Michigan.

The title, *Ursa*, means "bear" in Latin. Aptly named, this concerto perpetuates the frequently-made association of the tuba with large animals in its orchestral and solo literature. The bear solo in Stravinsky's ballet *Petrushka* and the dragon motif from Wagner's *Das Rheingold* are some of the earliest examples of this in orchestral literature. Two solo literature examples from earlier in this paper are works are; Alec Wilder's *Elegy for the Whale* and *Suite No. 1 (Effie Suite)*. Even Tubby, the beloved protagonist from *Tubby the Tuba*, fits into this stereotype. While not an animal, his name brings to mind a large, sluggish creature.

Larsen challenges many of these tuba misconceptions in *Ursa*. The bear she conjures in this concerto is a creature to be adored and revered. The program notes include her descriptions of encounters with bears.

The thing is, bears are big. There is nothing else like a bear. ... If they don't run away from you, they pretty much let you be as they go on about their business. You watch them, mesmerized. You listen, and in the stillness of the woods, you discern their intricate language of huffs, grunts, snuffles, paw slaps, jaw clicks and growls. It is beautiful, haunting and completely bear. You are struck with their dignity. You are lonely for the want of living in their world if only for a moment. ... [*Ursa*] is music from the soul of the bear articulated through the tuba.<sup>112</sup>

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<sup>111</sup> Denise Von Glahn, *Music and the Skillful Listener: American Women Compose the Natural World* Bloomington and Indianapolis: Indiana University Press, 2013., 242.

<sup>112</sup> Libby Larsen, *Ursa for Tuba and Wind Symphony* (Minneapolis: Libby Larsen Publishing, 2010).

This concerto is in two movements, straying from the typical classical concerto form. The movement names depict the bear at night and during the day. *Ursa* does not adhere to strict rules of tonality and vertical chord analysis is often difficult, which is common in most of Larsen's music. "It is Larsen's intention to create areas of tonality in which color and suggestion are paramount. ... While the resultant sound may contain observable harmonies, it is primarily conceived linearly."<sup>113</sup> This means that while Larsen uses tertian harmonies, the chord progressions and cadences do not create the tonal center. Repeated motives and bass pedal tones enforce general key areas in *Ursa*. Below I will explain examples of these and other salient features, while giving an overview of the movement forms. This tuba concerto also employs the use of extended techniques including flutter tongue, multiphonics, and growling through the tuba to sound like a bear.

The first movement, *sings to the night sky*, contains two main motives. These comprise most of the melodic material and are inverted, transposed, and rhythmically varied on each return. "Melodic contour is conventionally not at the forefront of her architecture. She seems far more interested in creating colorful musical gestures – motives rich in harmonic potential – than in generating memorable tunes."<sup>114</sup> Below is an excerpt from the beginning of the movement, showing the two motives and their alterations.

The form of the first movement is a rondo, with an ABACB scheme. A new section begins when one or both of the opening motives are relatively unchanged. The overall key for this movement is C minor, with each section starting in a predictable key area. Below is an outline of the form.

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<sup>113</sup> Stallard, 196.

<sup>114</sup> Stallard, 199.

The last B section, measures 84-97, starts with the motive on the dominant, but this movement does not end in C minor as expected. Instead, this movement ends on B-flat major, the dominant of the relative major, E-flat.

The second movement, *at high noon*, uses several techniques to create a funk style, some of which include varied articulations, cliché funk rhythms, blues scales, and octatonic scales. The piano reduction also includes an optional drum set line.

The form of this movement is a rounded binary. Change of styles and textures mark new sections, rather than repeated material. The B section begins with one of the principle motives of this movement, but the final note descends rather than ascends. The tuba is then heard with legato material for the first time, after which is a quasi-walking bass line.

This movement changes keys frequently using four different key signatures in total (six flats, one flat, five sharps, and all naturals). The movement starts with six flats and the harmony here is a D-flat eleven chord. This would imply that the tonality is G-flat major, but there is no other melodic or harmonic material to strongly indicate this. In the musical example above, the repeated motive ends on a different note in each repetition. The tuba plays a G-flat in measure sixteen to solidify this key. However, the music starts to modulate after the next repetition of this motive. The next key signature contains one flat, but like the previous material, there is no strong indication of F major (or D minor). The harmony mainly stays on a B-flat eleven chord.

The B section changes keys again, appropriately enough to five sharps. The frequent occurrence of the B major seventh chord establishes the key. However, the tuba has numerous instances of F-natural, which does not aid in establishing B major. There are also appearances of a D-flat major seventh chord, reminiscent of the opening chord of the movement. Before the next key change, the harmony includes a C major chord over an F-sharp major chord. These

polychords are simultaneously attempting to reinforce the current key and transition to the next one. Below in table 14 is the form and keys of this movement.

**G** **Tempo primo** (♩ = c. 60-)

83 *quiet again, warm*  
*mp*

89 *stretch* — *a tempo* *rit.*  
*mp* *mf*

93 *a tempo* *rit.*  
*celestic* *suspended, starlight*  
*dimuendo to* *n*

Musical Example 87 - Larsen *Ursa*, movement 1, measures 82-97  
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16

62 *tr*

66 (walk) *f* *rip*

(walk) *mf* (walk) *mf*

(walk)

Musical Example 90 - Larsen *Ursa*, movement 2, measures 62-68  
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12

16 *f* *p*

Musical Example 91 - Larsen *Ursa*, movement 2, measures 11-18  
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Table 13 - Form in *sings to the night sky*

Section	Measure	Motive
A	1-13	Motive 1, starts on C
B	14-25	Motive 2, starts on G
A	26-49	Motive 1, starts on C
C	50-81	Motive 1, starts on F
B	82-97	Motive 2, starts on G

Table 14 - Form and Key Areas in *at high noon*

Section	Measures	Key Signature	Key Area(s)
A	1-20	Six flats	G-flat major
	21-35	One flat	
	36-39	Six flats	
B	40-60	Five sharps	B major
	61-132	All naturals	C
A'	133-147	Six flats	G-flat major
	148-182	All naturals	

### Comparison of Concertos

The comparison of these concertos will cover the same aspects of concertos from chapter three. These include length, orchestration, technical difficulty, origins, and other features. A table summarizing these aspects is below, after a brief comparison of these six concertos.

#### Length

The longest of these concertos is *Journey*, at twenty-eight minutes; the shortest is Frackenpohl's *Concertino*, at just under ten minutes. The trend of these six concertos is to increase in duration each decade until the 2000s. Salgueiro and Larsen both wrote works of substantial length, but Stevens's concerto is the longest.

#### Orchestration

The two earliest pieces, by Frackenpohl and Lundquist, both use string orchestra. The use of strings with the tuba is a mark of progress for the genre since tuba concertos started in wind band. Both composers use these orchestras differently. Frackenpohl exploits the agile abilities of stringed instruments to create a light and energetic sound. In contrast, Lundquist uses the strings to create a denser texture that often results in cacophony.

The works by Madsen and Stevens are concertos with symphony orchestra, which is the ensemble most closely associated with concertos. This orchestration is an appropriate step forward for the tuba concerto. Madsen's orchestra uses only woodwinds in pairs, timpani, and

strings. Stevens uses a larger orchestra. The wind section consists of three flutes, the rest of the woodwinds in pairs, and the brasses in pairs (no tuba). In addition to timpani and strings, the harp and more percussion instruments are included. Salgueiro and Larsen both employ wind band as the accompaniment for their tuba concertos. However, Salgueiro has arranged his concerto for orchestra, brass band, fanfare orchestra, and brass ensemble.

The depiction of a variety of orchestrations is one reason for the choice of these six particular concertos.

### **Technical Difficulty**

The first item of technical difficulty is range. Salgueiro's piece reaches the lowest pitch. Following (in order of lowest note) are the works by Stevens, Larsen, Lundquist, Frackenpohl, and lastly, Madsen. The piece with the highest note by far is again by Salgueiro. This is notable because the highest note is D5, a perfect fourth above the next-highest piece. In addition, Salgueiro includes a G5, which the performer has the choice either to play or sing. Larsen wrote the piece with the next highest note, followed by Lundquist's work. Stevens and Madsen both write a G4 as the highest note. Frackenpohl wrote the concerto with the lowest high note.

In terms of overall range, the concertos follow a predictable order after reviewing the extremes in each piece. This order is also close to chronological, which continues to illustrate progress of tuba concertos over time. In order of largest range to smallest range are the works by Salgueiro, Larsen, Stevens, Lundquist, Madsen, and Frackenpohl.

The overall technical difficulty of the concertos also increases in a mostly chronological progression. From easiest to hardest, I have ranked these works as follows: Frackenpohl, Madsen, Lundquist, Larsen, and a tie between Salgueiro and Stevens. There are compelling arguments on both sides as to which is ultimately the most difficult concerto. However, they both

provide such different challenges. One piece has a larger range, but the other requires more endurance. One piece requires extended techniques, while the other demands more technical facility. These difficulties cancel each other out, leaving neither concerto as the clear winner.

Only the three most recent pieces (those of Stevens, Salgueiro, and Larsen) employ extended techniques. Stevens uses flutter tongue occasionally but saves this for use in the cadenzas. Larsen also uses flutter tongue, but additionally includes multiphonics and growling. Salgueiro frequently uses extended techniques in his concerto. These include multiphonics, shakes, tongue slaps, glissandi with harmonics, and optional singing.

The concertos ranked in order of least difficult accompaniment to the most difficult are as follows: Frackenpohl, Lundquist/Madsen, Larsen, Salgueiro, and Stevens. The determination of ensemble or reduction challenges is by number of parts, scoring density, and other technical challenges (rhythm, harmony, etc.). The more parts involved in a piece the more difficult it will be to coordinate. Likewise, the more parts there are, the more difficult it will be to condense into a piano accompaniment. The technical difficulty of accompaniment parts also helps determine the difficulty of a reduction.

Frackenpohl's piece poses the least challenges in accompaniment. The string scoring is light and lends itself well to piano reduction. The accompaniment is also not technically demanding on any of the players and coordinates well with the solo line. The next two pieces, by Lundquist and Madsen, have similar accompaniment difficulties. Both pieces pose some coordination difficulties with the tuba; there are several tempo changes, and these pieces do not follow strict traditional harmony. Although Lundquist only wrote for a string orchestra, the scoring is dense throughout the concerto. Madsen wrote for a small orchestra, but the

accompaniment is sparse in places, and there are several sections of homogeneous rhythms. Both of these pieces lend themselves well to piano reduction.

Larsen's concerto has many fast technical passages in the accompaniment. This is challenging in both the band version and the piano reduction. This piece is very percussive, and the second movement has an optional drum set part in the piano reduction. It is not essential; however, it does make coordination easier by adding in an appropriate stylistic element. There are similar challenges in the accompaniment of Salgueiro's concerto and Larsen's concerto. However, the music itself is more technically challenging in Salgueiro's.

Stevens wrote the most difficult accompaniment of these six concertos. The piece is for a full orchestra and the texture is dense throughout a large portion of the piece. Each part is technically demanding, especially in terms of rhythm. With this outlined, it is no surprise that the reduction is difficult as well.

### **Origins and Catalysts for Compositions**

Each of these composers wrote their concerto for a specific tubist. Some of these works were at the request of the tubist and some were commissions. Tubists requested Frackenpohl, Madsen, and Stevens to write their particular concertos. In Madsen's case, the tubist that requested the piece did not receive the dedication. The relationship between composer and performer is important in the creation of tuba concertos. The fact that tubists have had well-known composers write a tuba concerto shows how these friendships can increase the validity of the genre.

Stevens was not asked to write a work initially, but was asked to apply to be considered for a commission. Stevens received the commission and this was a major step forward for the tuba concerto. Winning the commission to write a tuba concerto (over other brass instruments)

was an accomplishment in itself, but this was also for one of the top orchestras in the country. Lundquist, Salgueiro, and Larsen also received commissions to write their pieces. The Swedish Concert Institute funded Lundquist's piece. It is a positive step for the tuba concerto that a national organization would fund this commission. The Leonard Falcone Competition commissioned Larsen for their twenty-fifth anniversary. This competition has commissioned several works before, but this is the first time that the commission has been a tuba concerto. Tubist Sergio Carolino commissioned Salgueiro to write his concerto.

Below in table 15 is a chart summarizing different facets of the six concertos and Vaughan Williams's concerto. This includes many of the previously discussed areas of growth of the form.

### **Conclusions**

I have shown how the tuba concerto began and how it has matured over time. This genre does not start nor end with Vaughan Williams's time-honored *Concerto for Bass Tuba*. Several decades before this, in the late nineteenth century, the tuba first performed as a featured solo instrument with wind band. There were many more works written between this time and when Vaughan Williams wrote his celebrated concerto. Many tuba concertos were written after 1954 as well; literature for the tuba increased tremendously starting in the 1960s, concertos included. There are now hundreds of concertos available for the tuba, which have a variety of styles, difficulties, and orchestrations, and many of these highlighted in this paper show these differences as well as a growth in quality. The tuba concerto has evolved into an esteemed genre with pieces worthy of prominent performances.

Table 15 - Comparison of Six Selected Concertos and Vaughan Williams's *Concerto*

Technical difficulties	Form	Accompaniment	Range	Movement durations	Length	Date	Composer	Work
Fast passages, difficult rhythms, frequent meter and style changes	F-S-F	Orchestra, Band	E-flat 1 – A-flat 4	I 4'30" II 5' III 3'15"	13'	1954	Vaughan Williams, Ralph	<i>Concerto for Bass Tuba</i>
Some fast passages	F-S-F I Sonata II Rounded Binary III Sonata Rondo	Strings	G1 – C4	I 2'36" II 3'20" III 3'41"	9'37"	1962	Frackenpohl, Arthur	<i>Concertino</i>
Fast lines with difficult patterns, disjunct melodic lines, large tessitura	Three large sections (AAB)	Strings	F1 – A-flat 4	N/A	16'	1978	Lundquist, Torbjörn Iwan	<i>Landscape</i>
Large leaps, difficult intervals, fast articulated passages, endurance	F-S-S-F ("sonata") I Rounded binary II Ternary III Through composed IV Modified strophic	Orchestra	B1 – G4	I 4'40" II 5'30" III 1'43" IV 8'	19'53"	1980	Madsen, Trygve	<i>Concerto</i>
Endurance, large tessitura, odd intervals, large leaps, fast passages difficult rhythms, frequent style/meter changes, varied articulations, CC tuba	F-S-F I ABAC II ABA III ABCA	Orchestra	A0 – G4	I 11' II 12'30" III 8'30"	28'	1998	Stevens, John	<i>Journey</i>
Large tessitura, frequent high register playing, large leaps, difficult rhythms, varied articulations and styles, extended techniques	I Theme and variations II ABCABA III ABCBCBA IV AAA V ABA'	Band, Orchestra, Brass Band, Brass Ensemble, Fanfare Orchestra	G0 – D5 (G5)	I 2'44" II 3'07" III 2'35" IV 2'44" V 2'16"	15'	2006	Salgueiro, Jorge	<i>cONCERTO FOR TUBA</i>
Trills, difficult rhythms, varied articulations, extended techniques	S-F I Rondo (ABACA) II Rounded binary	Band	B-flat 0 – A4	I 6'59" II 5'56"	12'55"	2010	Larsen, Libby	<i>Ursa</i>

Table 15 - continued

<b>Publisher and Price</b>	<b>Recordings</b>	<b>Dedication/Commission</b>	<b>Ensemble difficulty</b>	<b>Extended techniques</b>	<b>Work</b>
Oxford University Press - \$24.61 Piano - \$21.52 Study score - Parts for hire	Many: <i>N.T.S.B.</i> lists 17	London Symphony Orchestra	Intermediate: frequent hemiola/contrasting rhythms with solo, fast lines	None	<i>Concerto for Bass Tuba</i>
Robert King Music - \$23.50 Piano - \$70.40 Score and parts	Benjamin Irmer	Abe Torchinsky	Easy: solo and accompaniment often trade melodic line	None	<i>Concertino</i>
Edition Suecias - \$20.63 Piano - Parts for hire	Michael Lind, Aaron Tindall, Øystein Baadsvik	Michael Lind	Intermediate: homogeneous rhythms throughout parts, some fast sections	None	<i>Landscape</i>
Musikk Husets Forlag - \$29.95 Piano - \$24.00 Score - Parts for hire	Michael Lind	Michael Lind	Intermediate: several tempo changes	None	<i>Concerto</i>
Editions BIM - \$30.79 Piano - \$90.24 Orchestra score - \$28.67 Study score - Parts for hire	No commercial recording	Edward F. Schmidt Family Commissioning Fund, dedicated to Gene Porkorny and Chicago Symphony Orchestra	Difficult: coordination with solo, challenging, non-tertian harmonies frequent, highly syncopated, frequent hemiola/opposing rhythms	Flutter tongue	<i>Journey</i>
Composer - \$22.67 Solo only with playback CD - \$56.67 Piano - \$170.03 Orchestra or Wind Orchestra - \$158.69 Brass band or Fanfare Orchestra - \$147.35 Brass Ensemble	Tom McCaslin, Sergio Carolino	Sergio Carolino	Difficult: fast lines, difficult rhythms, coordination with solo challenging in several sections	Glissandi with harmonics, tongue slap, shake, multiphonics, optional singing	<i>cONCERTO FOR TUBA</i>
Libby Larsen Publishing - \$28.00 Piano - \$45.00 Score - Parts for hire	Stephanie Frye, Jens Bjørn-Larsen (on composer's website)	Leonard Falcone International Tuba and Euphonium Competition, dedicated to Jens Bjørn-Larsen	Intermediate: frequent syncopation, hemiola/opposing rhythms throughout, frequent key changes	Flutter tongue, multiphonics, growing	<i>Ursa</i>

Although Vaughan Williams's work is the most standard tuba concerto, Kleinsinger's *Tubby the Tuba* predates it and is also valuable. This work resulted in an increase of interest in the tuba. The story in this work is still applicable to the plight of the tuba and tubists today. The orchestra is astounded that Tubby can play more than tonic and dominant and that Tubby's melody is actually enjoyable to hear. Tubby had to borrow his tune from a bullfrog, another creature not generally characterized as agile or beautiful. The implication in this story is that there was rarely a positive expectation for the tuba. This is no longer the case; performance standards have increased exponentially, but something still resonates with tubists about Tubby's message. Musicians of all types need to be advocates for their instrument, tubists included.

The metrics used in this discussion for progress in the tuba concerto were quantity, length, orchestration, technical difficulty, and the origins or catalysts for compositions. Each of these has developed substantially, but not always in a strictly linear pattern. It was important to look at each of these to see general trends of progress over time, but it was also important to look at specific examples. Concertos did not just increase in duration but in number of movements and complexity of forms. Shorter pieces started as novelties, so a growth in duration assisted in how the music would be perceived. In this chapter specifically, the shortest and longest pieces (Frackenpohl and Stevens) show a sharp contrast to each other. Frackenpohl wrote his concerto during a time when ten minutes was a respectable length for a tuba concerto and his writing does show a favorable opinion of the tuba, rather than a comic one. However, Stevens's work is one of the most difficult concertos in the genre. This commission by one of the top orchestras in the U.S., being twenty-eight minutes in length, is another clear shift in perception of the tuba concerto, and its length is one factor that reflects this shift.

Orchestration has increased as well; the introduction of the tuba concerto to the symphony orchestra and string orchestra was a milestone. Composers have also used the ensemble accompaniments in different ways. No longer strictly to keep time, detailed accompaniment writing shows another growth for the tuba concerto. Pieces for tuba and wind band are no longer novelties either, but major works demanding a high level of performance. The two band works from this chapter, by Salgueiro and Larsen, both display the capabilities of the tuba and each composer has a unique way that they write for the accompaniment. These two advanced examples are more difficult than earlier works for tuba and wind band and it is hard to believe they are in the same category.

The technical difficulty of concertos has increased substantially. Examples in chapter three showed a range of difficulty in each decade, with ratings of easy, intermediate, or advanced. This variety of difficulties within each decade was useful in measuring the averages in difficulty, as well as in determining how many concertos fell into each difficulty level. In many ways, this helped my selection of the pieces for chapter four, a concerto that was neither the easiest nor hardest in its respective decade, but was of average difficulty for the decade. Comparison of the most advanced concertos from each decade shows a linear increase in technical difficulty.

The reasons for writing a tuba concerto are key in enhancing the repertoire. From early on, tubists have written works themselves, and this number keeps growing. Composers exposed to high-quality tuba performances and tuba literature, especially with the Internet, can aid the evolution of the tuba concerto in several ways. For example, when a tubist approaches a composer to request a work, the composer is generally more receptive because of their positive connotations with the tuba from their experiences. Tubists and composers develop friendships,

which often result in multiple works generated. Composers will also write tuba concertos of their own volition because of exposure to the capabilities of the tuba. Commissions have grown in number and are now commonplace. This includes regular commissions from major performing ensembles (professional and academic) and other groups (consortiums, art councils, foundations, competitions, festivals).

As a scientific field, evolution “does not work as an engineer works. It works like a tinkerer.”<sup>115</sup> The meaning here is that the tinkerer uses the resources around him and figures out what will work through trial and error. This analogy is applicable to several aspects of music in general and describes the transformation the tuba concerto has gone through as well. This idea also helps explain why the progress shown in this paper is not strictly linear in every aspect. Each composer contributes something unique to the repertoire with each concerto written. In any given piece, it is possible that one aspect, or more, will stand out as a measurement of progress for the tuba concerto genre. Not every concerto written is a guaranteed improvement upon the genre, just the same way that not every adaptation in a species guarantees its survival.

The cyclical pattern of demanding literature increasing a performer’s skill and a performer’s skill increasing the difficulty of literature can be seen through the entirety of Western art music history. This process is especially essential to tubists, and tuba concertos have played a large role. Its acceptance into the symphony orchestra was fortunate for the instrument’s longevity, but the emergence of solo literature made the tuba worthy of artistic praise. The more people collaborating on stage with the tuba as the focal point helps other musicians hear the tuba’s potential as a solo instrument. A larger ensemble is also more likely to draw a larger audience than a solo recital alone.

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<sup>115</sup> François Jacob, “Evolution and Tinkering,” *Science* 196, no. 4295 (1977): 1163, <http://www.jstor.org/stable/1744610> (accessed March 10, 2016).

The major limitation of this study was in locating works or information about works. Location and speed of communication are two large inhibitions in the distribution of music but advances in technology have made this less of a problem over time. Political relations and historical events have made obtaining works difficult. As mentioned above, works by Lebedev went unknown for a period in the Western world and there is still a lack of information about the works by Dumitru. It is difficult to say what other concertos may have been lost from Eastern Europe or elsewhere.

The *New Tuba Source Book* has been valuable in its compiling of works, but it is incomplete. Many pieces are missing information and other works are omitted entirely. In some cases, pieces were merely listed; the existence of these is good to know, but when trying to make further inquiries, as with this paper, a mere mention is little more than a roadblock. Any literature guide also requires constant updating, and so the print format can become impractical at a certain point.

The Internet has made it easier to find works but this has led to further issues. It is easier to self-publish today than ever before, but this can mean less distribution of a work overall and the potential for a publisher to go out of business. In addition, when a domain name for a publisher is not renewed, it makes the publisher or composer almost impossible to find. Out-of-print pieces from before the development of the Internet are also difficult to acquire. Services like the Music in Print online database are not always accurate, either.

Future research on tuba concertos could go a few directions. One of these would be to investigate works titled *Concerto* that did not make it into this paper based on the definition of concerto from the beginning of chapter three. There are, of course, many other concertos worthy of discussion. Other questions that could be explored/researched in the future concern

performance data of tuba concertos: how often is a work performed or how can a work receive more performances? The North American Tuba Repertoire Initiative is one example of a group that tried to encourage multiple performances of a concerto. Competitions with required works are another way to encourage more performances of a piece, but newer works are not always all that are required in these instances. Concertos may also have few performances due to a poor, difficult, or non-existent piano reduction.

Related to performance data, the idea of a canon for tuba concertos (or tuba solo literature in general) needs investigation. Certainly Vaughan Williams's concerto has entered this canon, but which other works might and why? There are a number of logistical factors that affect performance data as well as the quality of the piece. Adoption into the tuba literature canon would depend on several factors as well, but the primary focus would be on the quality of a work. *Tubby the Tuba* and the concerto by Vaughan Williams have certainly entered this canon, but there have now been a multitude of tuba concertos also worthy of such status.

## APPENDIX A

### DIRECTORY OF CONCERTOS BY COMPOSER

The directory of concertos is as complete and accurate as possible at the time of this treatise. The directory does not contain information on the current publishing status of works. Column four intends to be the date of composition, but the published date is used if that is all that is available. Column five, labeled “other date(s),” can refer to a range of dates, publication date, or revision date. Column seven uses scientific notation for pitches (middle C is C4, the B directly below is B3). Column nine refers to the accompaniment orchestration and the abbreviations used are as follows: O (orchestra), B (band), S (strings), P (piano), BB (brass band), and any other abbreviations should be clear. The next column, “Mvts./Sects.” refers to the number of movements or large sections in a piece.

Table 16 - Directory of Concertos by Composer

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./Sects.	Dedication/Commission
Aagaard-Nilsen, Torstein	Concerto for Tuba and Orchestra "The City of Fenrir"	MIC Norway	1997	2014	15'	B0-A4	Tuba	O/P	1	Frode Amundsen
Ahmas, Harri	Concerto for Tuba, Strings and Percussion	Finnish MIC	1995		25'	B0-Gb4	Tuba	S+Perc	4	
Aho, Kalevi	Tuba Concerto	Fennica Gerhman	2000	2000-2001	28'30"		Tuba	O	3	
Albam, Manny	Concertino for Tuba and Chamber Orchestra	Composer					Tuba	O	3	Michael Lind
Albian, Franco	Alla Siciliana (Aria and Variations)	Composer	1993		6'30"	F1-Bb3	Tuba	B	6	
Almila, Atso	Concerto for Tuba and String Orchestra	Finnish MIC	1986		16'	F1-D4	Tuba	O	3	Michael Lind
Almila, Atso	Concerto II per Tuba	Finnish MIC	2004		20'	C1-Gb4	Tuba	B	1	Helsinki Guard Band and Petri Keskitalo
Amis, Kenneth	Tuba Concerto				31'59"		Tuba	B	3	

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Anderson, Eugene D.	Tuba Concerto No. 1 in B-Minor	Anderson's Arizona Originals	1970		27'	C1-G#4	Tuba	O/P	3	Arnold Jacobs
Anderson, Eugene D.	Concert Piece for Tuba and Band	Anderson's Arizona Originals	1984		6'	F1-F4	Tuba	B	4	Mesa City Band
Anderson, Eugene D.	The Perseption of Water		1973				Tuba	O		
Andriessen, Jurriaan	Concertino	Donemus Publishing House	1967		12'	C2-C5	Sousaphone Eb	O	3	
Andriessen, Jurriaan	Contra Bande, Rhapsodia Interotta	Donemus	1968		14'		Sousaphone	O		
Andrieu, Fernand	L'Angelus du soir – Melodie	Editions Musicales			3'30"	G2-C4	Tuba, Saxophone, Baritone, Horn, or Trombone	B	1	
Angst, Adolf	Die swingende Tuba – Solo for Tuba in E-flat or B-flat	Eigentum u. Verlag			4'30"	F1-Db4	Tuba	B	1	
Applegate, Ken	Concerto for Tuba and Winds	RBC Publications	2002	2011	12'		Tuba	B/P	3	Tony Mazzaferro
Arend, A. Den.	Concerto – Voor Tuba, Basse Solo, Baryton or Tenorhorn – Harmonic Fanfare	Molenaar N.V.	1963		9'30"	F1-A3	Tuba	B	1	
Arutiunian, Alexandre	Concerto for Tuba and Orchestra	Editions BIM	1992	1993	15'20"	F1-G4	Tuba	O/B/P	3	Roger Bobo
Aubin, Francine	Concerto pour Tuba	Editions Auguste Zurfluh	2003		17'15"	F1-A4	Tuba	O/P	3	Stéphane Labeyrie
Baadsvik, Anna	Fantasy									
Baadsvik, Øystein	Concerto for Tuba and Chamber Orchestra	Ovation			22'41"		Tuba	O/B	3	
Baadsvik, Øystein	Déja vu	Ovation	1994		3'		Tuba	O/B/BB	1	
Baadsvik, Øystein	Did You Do?	Ovation	2003		3'		Tuba	B/BB		Trondheim Military Band
Baadsvik, Øystein	Fnugg Blue	Ovation	2003		8'	Db2-Db3	Tuba	B/BB	1	
Baadsvik, Øystein	Ordner Seg (It'll Be Alright)	Ovation	2010		5'	F1-G4	Tuba	S/P	1	
Baadsvik, Øystein	Tango for Tuba and Strings	Ovation	2012		5'		Tuba	S		
Bach, Jan	Tuba Concerto	TE Press	2003		18'	C1-A4	Tuba	O/B/P	3	Jay Hunsberger and Florida West Coast Symphony Orchestra

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Baker, David N.	Concerto	MMB Music, Inc.	1997	2004	17'07"	E1-G4	Tuba	O	3	Daniel Perantoni
Bakke, Ruth	Tubazzo: Concerto for Tuba and Orchestra	MIC Norway	1998		20'	C#1-A4	Tuba	O	3	Stein Erik Tafjord and Det norske komponistfond
Bales, Kenton	The Rocks	Composer	1997		17'	Ab1-A4	Tuba	O	4	Craig Fuller and the Omaha Symphony Orchestra
Baratto, Paolo	Jumbo-Baby	Composer			2'30"	C2-G3	Tuba, Bass Trombone, or Bassoon	B/BB/P	1	
Barnes, James	Concerto for Tuba	Southern Music Company	1997		19'30"	C1-G4	Tuba	O/B/P	3	Scott Watson
Barnhouse, Charles L.	Barbarossa – Air Varie	Composer	1897		5'30"	Eb1-Eb4	Tuba	B/P	1	
Barry, Darrol	Concerto for Tuba	Studio Music Company	2006		15'30"	Db1-F4	Tuba	B/BB/P	3	Steven Sykes
Bartles, Alfred	Scherzo for Tuba and Wind Ensemble	Sam Fox Publishing	1970		4'30"	F1-D#4	Tuba	B/P	1	Harvey Phillips
Bartles, Alfred	Tubossa – A Concert Bossanova for Solo Tuba and Symphonic Band	Composer	2004		5'30"	Bb1-F4	Tuba	B/P	1	R. Winston Morris
Bavicchi, John	Concerto for Tuba and Concert Band	BKJ Publications	1994		12'	Db1-Bb4	Tuba	B	5	Greg Fritze
Bazelon, Irwin	For Tuba with Strings Attached	Theodore Presser Co.	1982		7'40"		Tuba	S	1	Harvey Phillips
Beasley, Rule	Concerto for Tuba and Band	Composer	1969		13'30"	F1-F4	Tuba	B/P	3	c David Kuehn
Becher, Heinrich	Concertino	Grosch			12'		Tuba	O		
Becker, Günther	Un Poco Giocoso, Konzertante Szenen	Breitkopf & Härtel	1983		20'		Tuba	O		
Bell, J. H.	Sans Pareil	J.W. Pepper and Son	1901		3'45"	Ab1-F4	Tuba	B	1	
Bencriscutto, Frank	Concertino for Tuba and Band	Shawnee Press	1969		10'	Eb1-C4	Tuba	B/P	1	Stanford Freese
Bennet, David	Basses Berserk	Carl Fischer, Inc.	1953		2'30"	Bb2-F3	Tuba or Tuba Section	B	1	
Bennett, David	Basso Profundo	Composer						B		
Bennett, Malcolm	Tuba Concerto	Composer	1980		13'	Bb0-E4	Tuba	O/P	3	John Elliot
Benson, Warren	Helix	Carl Fischer, Inc.	1967		14'	F1-E4	Tuba	B/P	2	Harvey Phillips
Bentzon, Niels Viggo	Capriccio, Opus 396	Edition Wilhelm Hansen	1977		7'		Tuba	S+Tpt+Perc+Piano		

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Bentzon, Niels Viggo	Concerto for Tuba, Op. 373	Edition Wilhelm Hansen	1975		20'		Tuba	O		
Berg, Thomas	Bass-Solo – Polka	Adlervelag	1974		2'50"	C2-Bb3	Tuba	B	1	
Beversdorf, Thomas	Concerto	Indiana Music Center	1975	1981		Eb1-G4	Tuba	B	3	Harvey Phillips
Bewley, Norlan	Santa Wants a Tuba for Christmas	Bewley Music	1992		4'	Bb2-F4	Tuba	O/B/TE ensemble	1	Harvey Phillips
Bilik, Jerry	Introduction and Dance	RBC Publications	1969		4'30"	G1-B3	Tuba	B	3	
Bingham, Judith	Down and Out	Maecenas Music	2005		16'	D1-G#4	Tuba	S/P	1	James Gourlay and Goldberg Ensemble
Birtwistle, Harrison	Cry of Anubis	Boosey & Hawkes	1994	1996	13'	Db1-F4	Tuba	O	1	London Symphony Orchestra
Blank, Alan	Divertimento for Tuba and String Orchestra	American Composers Alliance	1979		28'	D1-G#4	Tuba	O/B	6	
Blank, Hans	Variationen uber ein Volkslied (Ein Mannlein steht im Walde)	Musikverlag Siegfried Rundel	1984		4'	Eb1-Eb3	Tuba, Baritone, or Bassoon	B	1	
Blanquer, Amando	L'os hispánic	Sociedad General de Autores de España	1976		6'		Contrabass or Tuba	O/P	4	Jaime Antonio Robles
Blemant, Louis	Le Triomphe – Fantasic pour Tuba	Editions Robert Martin			7'	D2-C4	Tuba, Trombone, or Baritone	B	4	
Boesmans, Philippe	Dreamtime	Ricordi	1993		15'		Tuba and Harp	O		
Bogar, Istvan	Tubaverseny	Editio Musica Budapest	1976	1963-1976	9'		Tuba	B	3	
Booker, Charles	The Titan	Potenza Music Publishing	2014		12'30"	Eb1-F4	Tuba	O/B/P	3	Kevin Sanders
Booker, Charles	Concertino for Tuba and Wind Band	Lecta Publications	2006		7'23"		Tuba	B	1	
Borg, Kim	Finnish Rhapsody, Op. 32B	Finnish MIC	1985		6'30"	A1-D4	Tuba	O/P	3	
Bottje, Will Gay	Concerto for Tuba and Orchestra	American Composers Alliance	1973		16'	E1-C4	Tuba	O/P	3	
Bough, Thomas	Suite Tuba	Cimarron Music	2010				Tuba	B/P	4	Sam Pilafian
Bourgeois, Derek	Rondo Grottesco	William Allen Music, Inc.	1986		4'		Tuba	B		
Bourgeois, Derek	Tuba Concerto, Op. 38	R. Smith and Company	1972		43'	G#0-F4	Tuba	O/P	4	John Fletcher
Boutry, Roger	Tubaroque	Alphonse Leduc	1955		4'30"	A1-Ab4	Tuba	O/P	1	Paul Bernard

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Bowles, Richard	Venetian Carnival	Belwin-Mills Music Corporation	1973		2'30"	Bb2-Eb3	Tuba	B/P	1	
Bozza, Eugene	Concertino for Tuba and Orchestra	Alphonse Leduc	1967		13'	F#1-Ab4	Tuba	O/P	3	
Brahmstedt, N. K.	Stupendo – Concert Polka	Rubank, Inc.	1937		3'30"	A1-Ab3	Tuba	B/P	1	
Brand, Michael	Four Temperments (Variations for Tuba)	G&M Brand Music	1999		10'30"	C1-C5	Tuba	B	4	Stephen Sykes
Brandon, Sy	Concerto alla Jazz	TE Press	2001		10'30"	D1-E4	Tuba	B	3	Rommel Cordova
Brehm, Alvin	Concerto for Tuba	G. Schirmer	1982		22'		Tuba	O		
Breman, Niklas	10.8 : tuba concertino	SMIC	2011		14'		Tuba	B		
Briccetti, Thomas	Ecologue No. 4 for Solo Tuba and Concert Band	Composer	1962		9'	E1-Bb3	Tuba	B	2	Pinellas County School System
Briegel, George F.	Basso Profundo	Composer	1952		3'30"	Bb2-F3	Tuba	B/P	1	
Brink, Paul	Variations for Tuba and Wind Ensemble: The Liberty Song	BAS Publishing	2003	2005	10'	F1-G3	Tuba	B/P	1	
Broadstock, Brenton	Tuba Concerto	G. Schirmer	1985		17'	F#1-B4	Tuba	O	2	
Broughton, Bruce	Concerto for Tuba Solo and Orchestra	Edwin F. Kalmus & Co.	1976	1985	7'30"	C1-E4	Tuba	O/B/P	3	Tommy Johnson
Brown, Jonathan Bruce	Lyric Variations for Tuba and String Orchestra	Seesaw Music Corporation	1975		5'15"	Ab1-Eb4	Tuba	O		
Brubaker, Jerry	Song and Dance	Horizon Press					Tuba or Euph.	B		
Bruce, Frank	Songs of Zion Recycled	Composer	1992	1992/93	18'		Tuba	O		Karl Kramer
Brüggemann, Werner	Musikantenfieber Für Solo-Tuba oder Solo-Fagott und Blasorchester	Composer			5'		Tuba and Bassoon	B		
Bruniau, A.	Sur la Montagne	Editions Billaudot					Tuba	B/BB		
Brusick, William Robert	Concerto for Tuba and Wind Orchestra	Composer	1988	2003	27'	A0-G4	Tuba	B/P	3	Timothy Northcut
Buchtel, Forrest L.	Song of the Sea	Kjos	1944		2'20"	Bb1-Eb3	Tuba	B/P	1	
Bugby, Colin	Mr. C. Takes a Stroll	Composer	2002		3'17"	A0-F4	Tuba	B/BB/P	1	John Coleman
Bull, Edvard Hagerup	Giocoso Buclico: La Muse Legère: Concertino for Tuba and Chamber Orchestra	MIC Norway	1992		12'	C#1-C5	Tuba	O	3	Darius Milhaud
Burrell, Howard	Little Concerto	Composer	1975				Tuba	S		

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Byzom, Moric	Mutiger Bassist – Solo Polka	Kliment					Tuba	B/P	1	
Camphouse, Mark	Poème for Solo Tuba and Symphonic Band	Composer	1986		12'	E2-A4	Tuba	B	1	Jeffrey Arwood and United States Army Band
Cardillo, S.	Catari, Catari	Molenaar N.V.	1912		2'30"	C2-G4	Tuba or Euph.	B	1	
Cardoso, Luis	Double Concertino for Tenor Saxophone, Tuba, and Band	Composer	2008		16'41"		Tuba and Tenor Sax	B	3	Sérgio Carolino and Mário Marques
Carrapatoso, Eurico	Concertino for Tuba	Editions BIM	2005		12'		Tuba	O		Sergio Carolino
Carroll, Gregory	Studies in American Folk Idiom	Bernel Music LTD	2004		11'	E1-G4	Tuba	O/B/P	3	
Charles, Jean-Jacques	Vestales	Ed. Feeling Musique	2002				Tuba	B/P		
Chebrou, Michel	Tubafolia	Editions BIM	1999	2000	20'	G1-G4	Tuba	B/P	3	Bernard Liénard
Childs, Barney	Concert Piece for Tuba and Band	Composer	1973		9'	D1-D4	Tuba	B	6	Rex Conner, Ivan Hammond, David Kuehn, R. Winston Morris, Dan Perantoni, Harvey Phillips, Jack C. Robinson, James Self
Cibulka, Franz	Concerto for Tuba and Orchestra	Composer	2001				Tuba	O		
Cibulka, Franz	Tubaphonic	Composer	2011		17'		Tuba	B		Jon Sass
Cioffari, Richard J.	Rhapsody for Tuba and Orchestra	Trombone Association Publishing	1975		7'30"	G1-B3	Tuba	O/P	1	Ivan Hammond
Clark, Maurice	Tyrolean Tubas	Molenaar Edition	1963		2'45"	G1-F4	Tuba	B	1	
Cleemput, Werner van	Caribbean Flush	J. Maurer Editions Musicales	1982		5'33"	Bb2-A4	Tuba, Euphonium, or Trombone	B/P	1	
Coeck, Jan L.	Concertino		1991		14'		Tuba	O?/P		
Coeck, Jan L.	Concerto in Re		1981		16'		Tuba	O/P		
Colding-Jorgensen, Henrik	Ballade	Samfundet	1979		15'	Eb2-G4	Tuba	O	2	Jorgen Arnsted
Constant, Marius	Concerto	Francaise			8'		Tuba	S		
Constantinides, Dinos	Concertino for Euphonium or Tuba and Wind Orchestra: Mountains of Epirus	Composer	1980		8'30"	F#1-E4	Tuba or Euph.	O/B/P		

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Corwell, Neal	Catoctin, Opus 34	Nicolai Music	1999		10'	F1-Gb4	Tuba	B	2	Steve Dillon
Coucounaras, Stellos	Concerto, Op. 20	ADU					Tuba	O		
Cox, J.S.	The Thunderer – Solo for Bombardon	Jean White	1891		2'45"	Bb1-Eb4	Tuba	B	1	
Craton, John	Tuba Concerto in G Minor	Composer	2005		19'		Tuba	O/P	3	Paul Hartin
Cummings, Barton	Concerto for Tuba	Solid Brass Music Company	2001			C1-G4	Tuba	B/P	4	Robert Daniel, Mark Nelson, Raúl I. Rodríguez, James Self, James Shearer, Kenyon Wilson, Micky Wroblewski, and Jerry Young
Cunliffe, Bill	Concerto for Tuba and Orchestra	Composer	2010		17'42"		Tuba	O/P	1	Jim Self
Curnow, Jim	Concertino for Tuba and Band	TE Press	1980		6'30"	Ab0-Eb4	Tuba	B	3	Barton Cummings
Curnow, Jim	Fantasia for Tuba and Band	TE Press	1987		8'	D1-F4	Tuba	B	6	Roanoke Rapids High School Band (NC), David L. Hanks director, RRHS Band Boosters
Dadak, Jaromir	Concerto	CHF	1982		15'		Tuba	O		
Dadák, Jaromír	Concerto per tuba solo ed orchestra da camera						Tuba	O		
Dahlgren, David	Folkvisor av Vikingarna	Blis Music Publications	2003		12'		Tuba	S/P	3	John Griffiths
Daniel-Lesur, Jean Yves	Mélodrame	Gérard Billaudot			3'		Tuba	O/P		
Daniels, George F.	Orpheus	J.G. Richards & Co.	1891		2'30"	Db2-F3	Tuba	B	1	
Danner, Greg	Concerto for Tuba and Band	TE Press	2002		19'30"	Bb1-G4	Tuba	B/P	3	R. Winston and Barbara Morris
Daugherty, Michael	Reflections on the Mississippi for Tuba and Orchestra		2013		20'		Tuba	O/P	4	Temple University
Davidson, Douglass	Fantasy on a Theme of Scarlatti	Composer	1968		7'30"	C1-Bb4	Tuba	B/P	1	
Davies, Victor	Concerto for Tubameister	Golden Toad Music	2006	2009	24'		Tuba	O/P	3	
Davis, J. J.	Tuba Polka – The Eureka		1886		3'	Bb1-Ab3	Tuba	B	1	
Davis, William	Variations on a Theme of Robert Schumann – The Happy Farmer	Southern Music Company	1983		4'15"	Bb1-C4	Tuba	B/P	5	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Dedrick, Art	A Touch of Tuba	Kendor Music, Inc.	1959		5'	F1-Eb4	Tuba	B/P	2	Harold L. Walters
Delbecq, Alfred	Air Varie	Molenaar N.V.	1968		4'	Eb2-Eb4	Tuba	B	1	
Dennison, Sam	Lyric Piece and Rondo for Tuba and Strings	Kalmus	1982		8'20"	F1-G4	Tuba	S	2	
Dennison, Sam	Adagio	US-PHf	1978				Tuba or Horn	S		
Deutsch, Bernd Richard	Konzert für Trompete, Posaune, Tuba und Orchester	Boosey & Hawkes	2013	2013-14	18'		Tuba, Trumpet, and Trombone	O		Lower Austrian Tonkünstler Orchestra
DeWitt, L.O.	Pride of America – Polka	Carl Fischer, Inc.	1895		5'	Bb2-Eb4	Tuba	B	1	Eldon Baker
Diev, Boris	Concerto for Tuba and Wind Orchestra				9'		Tuba	B	1	Øystein Baadsvik
Domazlicky, Frantisek	Concerto, Op. 53	Artia Foreign Trade Corporation of Czechoslovakia	1983		13'	E1-F4	Tuba	S/P	3	
Domenica, Robert Anthony di	Variations on a Theme by G. Schuller	Margun Music Inc.	1983		12'		Tuba	O		
Dondeyne, Desire	Divertimento		1978		11'45"		Tuba or Saxhorn	O/B/P	1	Francois Poullot
Doornmalen, L. van	Concerto	Molenaar								
Dragatakis, Dimitris	Concerto		1983				Tuba	O		
Dubensky, Arcady	Concerto Grosso for Three Trombones and Tuba	Ricordi	1949		7'	A1-C#4	Tuba and 3 trombones	S	3	
Dubensky, Arcady	Fantasy on a Popular Song for Tuba and Symphony Orchestra		1938		8'		Tuba	O		
Dubois, Pierre Max	Fantasiaie	Choudens	1965		9'		Tuba or Saxhorn	O/P	3	
Dubois, Pierre Max	Polka from "Piccolo Suite"	Leduc	1957		6'20"		Tuba	O/P	1	
Dubrovay, Laszlo	Triple Concerto	EMB	1989		12'		Trumpet, Trombone, and Tuba	O	1	
Duda, Jörg	Concerto No. 1, Op. 67 No. 1				19'21"		Tuba	O	3	
Duda, Jörg	Tubakonzert No 2 Op. 67 No 2	Edition Tilli	2011		17'		Tuba	B	2	
Dumitru, Ionel	Romanian Dance No. 2	Editions BIM	1962	1995	2'	A1-A4	Tuba	O/B/P	1	
Dumitru, Ionel	Concerto No. 1	Editions BIM	1958	1996	20'	C1-C5	Tuba	O/P	3	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Dumitru, Ionel	Konzertstück	Editions BIM	1960		11'		Tuba	S/P		
Dumitru, Ionel	Phantasie	Manuscript	1960		7'		Tuba	O/P		
Dumitru, Ionel	Preludiu	Manuscript	1947		7'		Tuba	O/P		
Duncan, Andrew	Rhapsody for Tuba and Piano and Band	Lewis Music Press				C1-Ab4	Tuba and Piano	B	1	Gavin Woods and Stewart Death
Dupriez, Christian	Piccolo Capriccio	Composer			2'30"	A1-G4	Tuba	O/P	4	Edward R. Goldstein
Easton, Ian	Airloom	Composer					Tuba	O/P/CD		
Eerola, Lasse	Allegro for tuba and orchestra		1993		5'		Tuba	O		
Eerola, Lasse	Music for Tuba and Orchestra	Finnish MIC	1991		11'	F1-Ab4	Tuba	O/P	2	
Eklund, Hans	Concerto per Tuba e Orchestra a Fiati	Tuba Center	1982		8'	F#1-F4	Tuba	B	2	
Ellerby, Martin	Tuba Concerto	Maecenas Music	1988		13'	G1-G4	Tuba	O/BB/B/P	2	Stephen Sykes
Ely, Robert	Concerto for Tuba	Bandleader Publications	1993		10'	F1-Eb4	Tuba	B/P	3	
Engelhardt, Ernst	Tuba – Sepp'1	Musikverlag Wilhelm Halter GmbH			2'30"	F1-Bb4	Tuba	B/P	1	
Ewazen, Eric	Concerto for Tuba or Bass Trombone	Southern Music Company	1998		19'30"	E1-Ab4	Tuba or Bass Trombone	O/B/P	3	Karl Kramer
Fagerudd, Markus	ligo-ligo for Tuba and Orchestra	Uusinta	1998	2000	19'	C1-F4	Tuba	O/P	1	
Fagerudd, Markus	The Return of Iigo the Elephant: Concerto for Tuba and Orchestra No. 2	Uusinta	2013				Tuba	O	4	
Faillenot, Maurice	Tuba Concerto	Editions Robert Martin	1999		12'30"	Eb1-G#4	Tuba	O	3	Stephane Labeyrie
Ferrazzi, D.L.	The Beauty Polka	Piston, Reed, Stick, and Bow	1887		3'15"	Bb2-Bb3	Tuba	B	1	
Ferstl, Erich	3 Movements	Ed. Modern			10'		Tuba	O		
Filas, Juraj	Concerto for Tuba and Wind Orchestra						Tuba	O		
Fillmore, Henry	Deep Bass	Carl Fischer, Inc.	1927		1'	F1-E3	Tuba	B/P	1	
Fleming, Robert	Concerto for Tuba	Canadian Music Centre	1966		13'	Eb1-F#4	Tuba	O/P	3	Robert Ryker
Follas, Ronald W.	Concertpiece for Tuba and Band	TE Press	1982		11'30"	F#0-F#4	Tuba	B/P	1	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Forte, Aldo Rafael	Dance Rhapsody for Tuba and Band	TE Press	2003		12'	G1-F4	Tuba	B	3	Andrew Rummel
Frackenpohl, Arthur	Concertino for Tuba and String Orchestra	Rober King Music	1962	1967	8'45"	G1-C4	Tuba	S/P	3	Abe Torchinsky
Frackenpohl, Arthur	Tubarag	TE Press	1999		3'	Bb1-C4	Tuba	B/P/B5	1	Anne Hardin and Andrew Hyman (SC)
Frackenpohl, Arthur	Variations of "The Cobbler's Bench"	Shawnee Press	1973		5'30"	G1-Eb4	Tuba	B/P	5	Peter Popiel
Frackenpohl, Arthur	Song and Dance for Euphonium, Tuba and Band	Horizon Press	1991				Tuba and Euph.	B		Lake Braddock Secondary School Band, Roy C. Holder (Burke, VA)
Francaix, Jean	Petit Valse European	Schott	1980		8'		Tuba	O		
Fraser, Bruce	Concerto for tuba	Studio Music Company	2009				Tuba	B/BB/P		
Friedrich, Kenneth D.	Concerto for Tuba	Composer	2005				Tuba	B/P	3	Rommel Cordova
Fritze, Gregory	Concertino for Tuba and Band	Music Nova USA	2003		14'	F#1-G4	Tuba	O/B/P	1	Gary Bird and Mary Ann Craig
Gagneux, Renaud	Concerto	Editions Durand et Cie	1983		18'		Tuba	O		
Gagneux, Renaud	La Chasse des carillons crie dans les gorges pour tuba, cor, et orchestra	Editions Durand et Cie	1991	1988	8'		Tuba and Horn	O		
Gaillano, Richard	Fables of Tuba				12'26"		Tuba	O	4	Marseille and Thomas Leleu
Gaillano, Richard	Tango pour Claude				4'13"		Tuba	O	1	
Gellman, Steve	Wedding Serenade	CMC	1989				Tuba	S		
George, Thom Ritter	Concertino for Tuba and String Orchestra	Composer	1984		7'30"	Bb2-Eb3	Tuba	S/B/P	3	
Giovanini, J.	Challenge Concert Polka	J.W. Pepper and Son	1901		4'	Db2-Ab3	Tuba	B	1	
Giroux, George	Solo Blues	Southern Music Company	1974		1'30"	C2-Db3	Tuba, Clarinet, Saxophone, Trumpet, Trombone, or Baritone	B	1	
Glandien, Lutz	Concerto	Neue Musik	1992		25'		Tuba	O		
Godel, Didier	Concerto for Tuba and Orchestra	Editions Marc Reift, Switzerland	1992		14'	D1-F4	Tuba	O/P	3	
Golland, John	Tuba Concerto, Op. 46	Baton Music	1993		17'30"		Tuba	B/P	3	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Goodman, Todd	Tuba Concerto	Potenza Music Publishing	2012		16'	E1-G#4	Tuba	O/B/P	3	Tuba Repertoire Initiative
Graetsch, Hans	Tuba Kapriolen	Regina					Tuba	B/P	3	
Grant, James	Double concerto for euphonium and tuba	Potenza Music Publishing	2012		15'30"	C1-F4	Tuba and Euphonium	B/P	3	2012 Double Concerto for Tuba and Euphonium Commissioning Consortium (Kelly Thomas and Greg Hanson, lead comisioners)
Grant, James	Three Furies for Tuba and Orchestra	Grantwood Music Press	1995		11'	C1-G4	Tuba	O/P/unaccompanied	3	
Grantham, Donald	Tuba Concerto		2011		19'44"		Tuba	B	3	Tiny Parham
Gregson, Edward	Concerto for Tuba	Novello and Co., LTD	1976		15'	D1-E4	Tuba	O/B/BB/P	3	John Fletcher and Besses O "The" Barn Band
Grundman, Claire	Tuba Rhapsody	Boosey & Hawkes	1976		9'30"	G1-Bb3	Tuba	B/P	1	Martin D. Erickson and the U.S. Navy Band
Gruner, Joachim	Konzert für Tuba und Orchester	Verlag Neue Musik Berlin	1977		22'	E1-A4	Tuba	O	3	Dietrich Unkrodt
Gruner, Joachim	Double Concerto for Contrabass Clarinet and Tuba	Composer	1991		22'		Contrabass Clarinet and Tuba	O	4	
Gruner, Joachim	Triple Concerto for Trumpet, Trombone, Tuba and Large Orchestra	Verlag Neue Musik Berlin	1983	1983-4	21'		Trumpet, Trombone, and Tuba	O	4	
Haag, Hanno	Konzertante Szenen, Op. 37	Astoria Verlag	1996		20'30"	Bb0-F4	Tuba	S/P	5	
Hahn, Gunnar	Per Svinagere: Ballad	Swedish MIC	1982	1991	9'		Tuba	S		
Hallnäs, Eyvind	Solo för tuba och stråkorkester	SMIC	2010		4'		Tuba	S		
Hamilton, Iain	Cantos	Schott	1964		17'		Horn, Tuba, and Harp	O		
Handel, Amanada	Kanimbla Moon		2009		5'		Tuba	S	1	
Harris, John H.	Tempesta Polka	Carl Fischer, Inc.	1896		5'	Bb2-Eb4	Tuba	B/P	1	
Hartikainen, Jarkko	Arioso furioso : miniature concerto for tuba and chamber orchestra	Finnish MIC	2006		2'	Bb0-A4	Tuba	O	2	Avanti! Chamber Orchestra
Hartley, Walter S.	Concertino for Tuba and Wind Ensemble	Theodore Presser Company	1968	1968-9	9'	F1-Eb4	Tuba	B/P	2	Rex Conner
Hartley, Walter S.	Double Concerto	Autograph Editions New York	1970		7'	F1-B3	Tuba and Sax	B	3	
Hartley, Walter S.	Concertino 2									

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Hartley, Walter S.	Fantasia for Tuba and Chamber Orchestra	Wingert-Jones Music, Inc.	1991		8'30"	Eb1-A4	Tuba	O/P	4	Scott Watson
Hartzell, Doug	The Egotistical Elephant	Shawnee Press	1967		3'30"	C2-Db3	Tuba	B/P	1	
Hartzell, Doug	Ballad for Young Cats	Shawnee Press					Tuba	B		
Harvey, Jonathan	Lightness & Weight	Faber	1986		15'		Tuba	O		
Harville, Grant	Concerto for Tuba and Orchestra	TE Press	2003		12'	G1-G4	Tuba	O/P	3	
Hässler, Louis	Concerto, Op. 14	Oertel US-PHf	1954		13'	Eb1-C4	Tuba	B/P	3	
Hässy, Günter.	Konzert für Tuba und Orchester, op. 155	Edition Gunter Hassy	2005		16'30"	D1-A4	Tuba	O	3	
Hastings, Ross	Prelude and Farandola for Tuba and Band	TE Press	1987		6'30"	F1-Eb4	Tuba	B/P	2	
Hayes, Al	Solo Pomposo	Carl Fischer, Inc.	1911		4'	Bb1-Bb3	Tuba	B/P	1	
Heiden, Bernard	Concerto for Tuba and Orchestra	Southern Music Company	1976		17'	D1-F#4	Tuba	O/P	3	Harvey Phillips
Heinl, Otto	Barentanz	Musikverlag Wilhelm Halter GmbH			3'	Bb2-F4	Tuba	B/P	1	
Heinl, Otto	Der verliebte Teddybar	Musikverlag Wilhelm Halter GmbH			3'	C1-F4	Tuba	B/P	1	
Hennings, Michael	Miracula's Dance	Bardo Musik			14'		Tuba, Soprano Sax, and Trumpet	O		
Hidas, Frigyes	Tuba Concerto	Band Music Centre	1996		10'	F#1-Bb4	Tuba	B/P	1	Jeff Funderburk
Hofmann, Wolfgang	Concertino für Tuba und Streichorchester	Florian Noetzel Ars Musica	1995			D1-C4	Tuba	S	5	
Högberg, Fredrik	Rocky Island Boat Bay	Gehrmans Musikforlag	2006		21'	C1-G5	Tuba	O	3	Norrköping Symphony Orchestra and Øystein Baadsvik
Högberg, Fredrik	Trolltuba	Gehrman	2005		10'		Tuba	B	1	
Holloman, Samuel	Concerto	Composer	1990		23'		Tuba	O/P		
Holmboe, Vagn	Concerto for Tuba, Op. 127	G. Schirmer, Inc.	1976		17'		Tuba	O	1	
Holmboe, Vagn	Intermezzo Concertante	G. Schirmer, Inc.	1987		8'		Tuba	S	1	
Holmes, G.E.	Emmett's Lullaby	Rubank, Inc.	1933		5'30"	F1-F3	Tuba	B/P		
Horovitz, Joseph	Tuba Concerto	Composer	1989		21'	F1-F#4	Tuba	B/BB/P	3	Besses O 'Th' Barn Band and James Gourlay

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Hoshina, Hiroshi	Concertino for Tuba and Winds	Japan Tuba Center	1998		9'15"	G1-F4	Tuba	B/P	1	Harvey Phillips
Hostettler, Tony	Musique Conc., Concerto	Ed. Modern			18'		Tuba	O		
Hubert, Roger	Elegie	Editions Robert Martin	1961		2'30"	F2-B3	Tuba, Saxophone, Horn, Trombone, or Baritone	B	1	
Hudec, Jiri	Polka				4'		Tuba	O		
Huffine, G. H.	Them Basses	Carl Fischer, Inc.	1924				Tuba/Low Brass Soli	B		
Hylgaard, Soren	Bagatelle	De Haske/Hal Leonard	2001		4'10"	A2-G4	Tuba or Euph.	B		Jens Bjorn Larsen
Jacob, Gordon	Suite	Boosey & Hawkes	1972		18'		Tuba	S/P	8	
Jacobsen, Julius	Tuba Buffo (Concerto for Tuba and Wind Orchestra)	Swedish MIC	1977		9'30"	F1-F#4	Tuba	B/P	1	
Jager, Robert	Concerto for Bass Tuba	Belwin-Mills Music Corporation	1978	1981	13'20"	D1-Ab4	Tuba	O/B/P	5	University of Illinois Concert Band for Daniel Perantoni
Jansson, Leif A.	Lassie wi' the Yellow Coatie	Lema Musikforlag, Sweden	1990		7'		Tuba	B		
Jeremiah, Li Kai Han	Tuba Concerto	Composer	2011			Eb1-G#4	Tuba	O	3	
Jevtic, Ivan	Concerto for Tuba and Symphony Orchestra	Editions BIM	1992		22'	F1-Ab4	Tuba	O/P	4	
Jones, Samuel	Concerto for tuba and orchestra	Carl Fischer, Inc.	2006	2005-6	24'	Eb1-C5	Tuba	O/P	3	
Jong, Marinus de	Concerto Piece, Op. 50	Brogneaux	1949		8'		Tuba, Trombone, or Bassoon	O		
Josipović, Ivo	Tuba Ludens for Tuba and Orchestra	Cantus Ltd	2001		12'	E1-E4	Tuba	O	1	
Kabec, Vlad	Der Knurrhahn	Musikverlag Wilhelm Halter GmbH	1986		2'45"	Bb2-F3	Tuba	B	1	
Kabec, Vlad	Der Wurzelsppl' – Polka for Tuba	Musikverlag Wilhelm Halter GmbH	1986		2'45"	Bb2-F3	Tuba	B	1	
Kalke, Ernst-Thilo	Concertino in F	Musikverlag Bruno Uetz	1997		11'25"	C1-G4	Tuba	O/P		
Kalke, Ernst-Thilo	Mevagissey Tales	Musikverlag Bruno Uetz	1999	2001	16'	C1-D5	Tuba	S/B/P/Horn4	3	

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Karkoff, Maurice	Concertino for Tuba and String Orchestra	Swedish MIC	1991		12'		Tuba	S	3	
Karlsen, Kjell Mork	Concerto Furvus, Op. 97	MIC Norway	1990		17'	Bb1-G4	Tuba	O/P	1	
Karppanen, Juha	Concert Piece for Tuba and Orchestra, Op. 14	Finnish MIC	2002		8'30"	A1-A4	Tuba	O	1	Harri Miettunen
Kayser, Leif	Concerto for Tuba and String Orchestra	Composer	1979				Tuba	S		
Kellaway, Roger	Songs of Ascent	Editions BIM	1988	1988-9	26'	Bb0-A4	Tuba	O/P	3	
Kenny, Michael	Concerto for Tuba and Orchestra	Kelly Sebastian Music Publishers	1981		14'53"		Tuba	O/P	3	Peter Whish-Wilson
Kenny, Terry	Sullivan at Sea	Bandleader Publications	1993			F1-Bb3	Tuba	BB/B/P	5	
Kessler, James	Solo Overture for Tuba and Band	Composer	1977		11'	F1-D#4	Tuba	B		Jeff Arwood
Kesti, Jouni	Tuba or Not Tuba: Concerto for Tuba and Orchestra	Finnish MIC	2013		8'	C2-F4	Tuba	O	1	
King, Karl L.	The Devil and the Deep Blue Sea – Humoreske	Piston, Reed, Stick, and Bow	1910		3'30"	C2-G3	Tuba	B		
Kirsch, Dirk-Michael	Concerto für Basstuba und Orchester, opus 23	Accolade	2010		25'	C1-Ab4	Tuba	O/P	3	Herbert Waldner
Kitts-Turner, John S.	Concertino	TE Press	1997		8'	F1-Fb4	Tuba	O/P	1	
Kleinsinger, George	The Further Adventures of Tubby the Tuba	Music Theatre International			16'	F1-D4	Tuba	O	1	
Kleinsinger, George	Tubby Joins the Circus	Music Theatre International			11'	F1-Eb4	Tuba	O	1	
Kleinsinger, George	Tubby Meets the Jazz Band	Music Theatre International			12'	G1-Bb3	Tuba	O	1	
Kleinsinger, George	Tubby the Tuba	Music Theatre International	1945		12'	Eb1-Eb4	Tuba	O/B	1	
Klusák, Jan	Sonatina for Tuba and Orchestra						Tuba	O/P		
Koch, Erland von	Concerto for Tuba	Gehrmans Musikforlag	1978		14'	E1-Ab4	Tuba	S/P	3	Michael Lind
Koering, René	The Upheaval of Prince Henry: for Solo Tuba and 13 Instruments	Salabert	1981				Tuba	B		
Koerpen, Alfred	Concerto	Composer					Tuba	O		
Koetsier, Jan	Concertino for Tuba and String Orchestra, Op. 77	Editions BIM	1978	1982	15'	F1-Gb4	Tuba	S/P	3	Manfred Hoppert
Kolditz, Hans	Die Kellerasseln	Musikverlag Wilhelm Halter GmbH					Tuba	B		

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Kolditz, Hans	Rondo for Tuba and Large Wind Orchestra	Musikverlag Wilhelm Halter GmbH	1988		3'45"	Bb1-Eb3	Tuba	B	3	
Köper, Karl-Heinz	Tuba-Tabu	Musikverlag K. H. Köper	1968		10'	F1-F4	Tuba	O/P	4	
Koppel, Anders	Concerto for Tuba and Orchestra	Edition Wilhelm Hansen	2003		20'	C1-Ab4	Tuba	O	3	Mattias Johansson
Kosteck, Gregory	The Enchanted Island: Symphonic Poem for Tuba and Orchestra	Composer	1981		11'	C1-E4	Tuba	O/P	4	
Kothera, Georg	Mit Lust und Liebe	Georg Bauer Musikverlag	1977		3'20"	Bb1-G3	Tuba	B	1	
Kottaun, Celian	Billy Blowhard – Concert Polka	Carl Fischer, Inc.	1909		4'	Bb1-Bb3	Tuba	B/P	1	
Koumans, Rudolf	Concerto for Basstuba and Band	Molenaar N.V.					Tuba	S/B		
Kraft, William	Tuba Concerto	New Music West	1979		18'	F#0-A#4	Tuba	O+three chamber groups	1	Zubin Mehta for Roger Bobo
Krol, Bernhard	Falstaff Concerto, Op. 119	Editions BIM	1990		15'	G1-F#4	Tuba	S/P	3	Editions BIM
Krzywicki, Jan	Fantasy for Tuba and Strings	Composer	1964		8'	E1-B3	Tuba	S	2	Abe Torchinsky
Krzywicki, Jan	Concerto	TE Press	1999		25'	C1-G4	Tuba	O/P	3	Paul Krzywicki
Kubička, Miroslav	Pastorále a prskavka pro tubu a smyčce		2010				Tuba	S/P		
Kubin, Rudolf	Concertino		1962				Tuba	O		
Kulesha, Gary	Concerto for Tuba and Orchestra	Canadian Music Centre	1979		18'	C1-D4	Tuba	O/B/P	3	Scarborough Concert Band of Ontario Canada and Scott Irvine
Kumstedt, Paul	Humoreske for Tuba and Wind Orchestra	Georg Bauer Musikverlag	1985		3'30"	F1-D4	Tuba	B	1	
Kunz, Ernst	Konzertstück	SUISA	1962		15'		Tuba	O		
Kupferman, Meyer	Concerto for Tuba	Soundspells Productions	1982	2002			Tuba	O	2	
Lachenmann, Helmut	Harmonica – Music for Full Orchestra with Tuba Solo	Breitkopf & Härtel	1981	1981-3	31'	A0-C5	Tuba	O		Richard Nahatzki
Lackey, Jerry	Short Stuff	Composer	1964		1'	G1-C4	Tuba	B/P	1	Bill Bell
Lackey, Jerry	Concertpiece for 3 Tubas and Band	Composer	1963		8'	D1-F#4	3 Tubas	B/P	1	
Lackey, Jerry	Jazz Concerto for Tuba and Orchestra	Composer	1984		12'	G2-Bb4	Tuba	O/B/P	3	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Lange, Willy	Launischer Tuba – Heitere Polka für Tuba	Musikverlag Wilhelm Halter GmbH			2'30"	Ab1-F3	Tuba	B	1	
Lange, Willy	Tubistenfreud, Op. 176	Musikverlag Wilhelm Halter GmbH	1976		3'	Eb1-Eb3	Tuba	B/P	1	
Lange, Willy	Tubistenlaune	Musikverlag Wilhelm Halter GmbH	1970		1'45"	F1-F4	Tuba	B		
Lange, Willy	Tubistenschertz	Musikverlag Wilhelm Halter GmbH			1'45"	F1-F4	Tuba	B	1	
Lange, Willy	Tubistenschreck, Op. 77	Musikverlag Wilhelm Halter GmbH	1983		3'30"	C1-A4	Tuba	B	1	
Lange, Willy	Tubistentraum, Op. 216	Musikverlag Wilhelm Halter GmbH	1983		2'	F1-Bb4	Tuba	B	1	
Larsen, Libby	Ursa : for tuba and wind symphony	Libby Larsen Publishing	2010		12'55"	Bb0-A4	Tuba	B/P	2	Jens Bjorn Larson
Larsson, Mats	Homage to the Neon Sign of las Palaz Bingo: Concerto for Tuba and String Orchestra	Swedish MIC	1991		15'		Tuba	S		Gene Porkorny
Laurendeau, L.P.	Elaphantine Polka	Piston, Reed, Stick, and Bow	1903		1'30"	Db2-Db3	Tuba	B		
Leah, Philip John	Concertino						Tuba	O		
Lebedev, Alexei	Concerto No. 1	Hofmeister	1947		9'	Eb1-E4	Tuba or Bass Trombone	O/P	1	
Lebedev, Alexei	Concerto No. 2	Hofmeister	1986				Tuba	O/P		
Ledroit, Christien	Concerto for Tuba	CMC	1998		20'		Tuba	S		
Legrady, Thomas	Tubantella	Molenaar N.V.	1987		2'40"	F1-Bb3	Tuba	B	1	
Leichtling, Alan	Concerto for Tuba, Strings, and Two Harps, Op. 83	Seesaw Music Corporation	1980	1980-1	21'	F1-G4	Tuba	S	2	Robert Starer
Lekeu, Guillaume	Introduction and Adagio		1891		9'		Tuba	O/B		
Levy, Frank	Dialogue	Seesaw Music Corporation	1962		10'	F1-F4	Tuba	O	2	
Lewis, Bryan	A Solemn Realization	Tubaseal Press			10'	B1-G4	Tuba	B/P		
Lindberg, Christian	Panda in love : tuba concerto	Ed Tarrodi	2010	2007-2010	21'16"		Tuba	O	6	

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Linkola, Jukka	Concerto for Tuba and Orchestra	Finnish MIC	1992		24'	F1-Bb4	Tuba	O	3	NOMUS and Michael Lind
Liu, Charles	Concerto for Tuba and Orchestra	Composer	2008	2007-8	20'	E1-G#4	Tuba	O/P	3	Jacob Haramule
Lockwood, Harry	Singthing	Composer						O		
London, Edwin	Bottom's Line for Tuba and Small Orchestra	Edition Peters	1997			D1-F4	Tuba	O	2	Ron Bishop and Cleveland Chamber Orchestra
Lorge, John S.	Fantasia for Tuba and Orchestra	Composer	1992		15'	E1-G4	Tuba	O	4	Matthew Garbutt
Lovelock, William	Concerto for Tuba and Orchestra	Allans Publishing Pty. Ltd.	1965		11'30"	F1-F4	Tuba	O/P	3	John Woods
Lundin, Dag	Konsert I B	SMIC	2002				Tuba	O	3	
Lundquist, Torbjorn Iwan	Landskap for Tuba and Orchestra	Swedish MIC	1978		16'	F1-Ab4	Tuba	S/P	3	Michael Lind
Luther, Michael	Concerto for Tuba and Orchestra	JML Publications	1998		21'15"	D1-A4	Tuba	O/P	3	Norm Pearson
Madarasz, Ivan	Concertuba		1996		11'		Tuba	O	1	
Madden, Edward J.	Elegy for Tuba and Wind Ensemble	Potenza Music Publishing	1997				Tuba	B		Taylor Roland
Madsen, Trygve	Concerto for Tuba and Orchestra, Op. 35	Musikk-Huset Forlag, Norway	1980	1986	19'43"	B1-G4	Tuba	O/P	4	Michael Lind
Madsen, Trygve	Introduction and Allegro, Op. 50	Norwegian MIC	1985		10'		Tuba	B	1	
Manas, Adriana I. Figueroa	Fantasia	Composer	1999				Tuba	O/P	2	
Manas, Franz	Lustiger Bassist Konzertpolka	Johann Kliment	1970		2'30"	A1-F3	Tuba	B	1	
Marcellino, Rafaele	The Art of Resonance	Australian Music Centre	1996		25'	E1-Ab4	Tuba	O	4	Steve Rosse and Symphony Australia
Markl, Max	Melomanie – Concertino for Tuba and Orchestra	Tuba Center	1987				Tuba	O		
Marques, Carlos	Concerto for Tuba	Editions BIM			15'		Tuba	O/B		Oporto National Orchestra and Sergio Carolino
Marthinsen, Niels	Concerto for Tuba	Edition Wilhelm Hansen	1994		22'	E1-Bb4	Tuba	O	3	Danish Radio Symphony Orchestra and Jens Bjorn Larsen
Martin, Vernon	Concerto for Tuba and Strings	Composers Autograph Publications	1956		14'	G1-Eb4	Tuba	S/P	3	
Másson, Askill	Maes Howe Concerto	Editions BIM	1999	2000	14'	A0-A4	Tuba	O/P	1	Harri Lidsle and NOMUS
McBeth, Francis	Daniel in the Lion's Den	Southern Music Company	1992		3'10"	G1-B4	Tuba	B	1	Daniel Perantoni

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
McCurdy, Gary L.	The 500 Pound Polka	Tuba Materials Center	1971		2'	E2-G3	Three Tubas	B/P	1	
McCurdy, Gary L.	Waltz of the Walrus	Tuba Materials Center	1972		2'	Bb1-F3	Two Tubas	B/P	1	
McKimm, Barry	Tuba Concerto	Yarra Yarra Music Services	1983		18'	G2-C#4	Tuba	O/B/P	3	Peter Sykes
Medberg, Gunnar	Divertimento	Swedish MIC	1988				Tuba	B	4	
Meier, Jost	Eclipse finale?	Editions BIM	1991		19'30"	D1-Ab4	Tuba	O/BB/P		1991 Geneva Competition and the Christiane and Jean Henneberger-Mercier Foundation
Mendelsohn, Alfred	Concerto		1963				Tuba	O		
Mendez, Rafael	Romance				3'20"		Tuba	O	1	
Merle, John	Mummers – Dance Grotesque	Carl Fischer, Inc.	1938		2'	G1-C3	Tuba	B/P	1	
Methehen, E.	Ramses	Tuba Center					Tuba	B		
Milford, Gene	Tubasaurus Rex	Carl Fischer, Inc.	2011		2'30"	Ab1-C3	Tuba or Tuba Section	B	1	Tucker Jolly
Miserendino, Joseph	Canzona della notte scura	Composer	2003		3'27"	F2-Gb4	Tuba	S/P/Organ	1	
Miserendino, Joseph	Autumn Moods	Composer	2003		7'31"		Tuba	S/P/Organ	4	
Miserendino, Joseph	Canzona della notte tranquillo	Composer	2003		4'26"	B2-G4	Tuba	S	1	
Miserendino, Joseph	Summer Celebration	Composer	2003		4'27"	F2-F4	Tuba	S/P	1	
Miserendino, Joseph	Winter Song and Spring Dances	Composer	2002		6'16"	F1-F4	Tuba	S/P/Organ/Woodwind choir	1	
Moore, David Arthur	Winter Concerto	Composer	1986		20'	A0-F4	Tuba	B/P	9	Arthur K. Smart
Morales, Manuel Alberto	Concerto for Tuba and Orchestra: Three Canadian Landscapes	Composer	2010			F1-D4	Tuba	O	3	
Mortimer, John Glensek	Tuba Concerto	Editions Marc Reift	1983		9'30"	F1-G4	Tuba	S/P	3	
Mueller, Florian	Concert Music for Bass Tuba	University Publications	1946	1961	5'	E1-E4	Tuba	O/B/P	1	Arnold Jacobs
Mueller, Frederick	Variations on a Theme of Samuel Barber	Composer	1972		9'	C#2-G4	Tuba	S/B/P	1	Robert Tucci
Müller, Dietrich	Concertino						Tuba	O		
Muradian, Vazgen	Concerto for Tuba and Orchestra, Op. 85	Composer	1984		15'30"	C1-G4	Tuba	S/P	3	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Naessen, Ray	Mini	SMIC	1992		6'		Tuba	S		
Nagle, Paul	Design for Bass	D.B. Publ.					Tuba	O/B		
Nelhybel, Valclav	Concerto Grosso for Tubas and Band	Hope Publishing Co.	1980		10'	G1-Db3	Tuba Section	B	3	Dauphin County Music Educators Association (Harrisburg, PA)
Nelhybel, Valclav	Concert Piece	E.C. Kerby, Ltd.	1973		4'	C2-F3	Tuba, Alto Tenor Bari Saxophone, Trumpet, Trombone, or Baritone	S/B/P	3	
Nelhybel, Valclav	Concerto for Tuba (or Horn)	Great Works Publishing, Inc.	1993		14'		Tuba or Horn	B	3	
Nelson, Daniel	Metalléphonic	Composer	2001		16'	F1-G#4	Tuba	O	7	Sundsvall Chamber Orchestra and Øystein Baadsvik
Nelson, Daniel	Metalléphonic Remix	Ovation	2003		16'	F1-G#4	Tuba	B	7	
Ness, Jon Øivind	Bogey Thresher				23'32"		Tuba	O	1	
Newton, Rodney	Millenium Concerto	Studio Music Company	2000		21'	Db1-Gb4	Tuba	B/BB/P	4	James Gourlay British Association of Symphonic Wind Band and Ensembles
Newton, Rodney	The Kraken	Studio Music Company	2002		12'30"	C0-F4	Tuba	O/B	1	James Gourlay and Royal Northern College of Music
Nissilä, Allan	Concerto for Tuba and Orchestra	SMIC	2002		7'30"		Tuba	O		
Nogueroles, Eduardo	Harvey's Tuba for Tuba and Wind Ensemble	Potenza Music Publishing	2008	2013	7'30"	F1-C4	Tuba	B/P	1	Harvey Phillips
Novak, Jiri F.	Rondo	CHF	1951				Tuba	O/P		
Novello, Ivor	Shine Through My Dreams	Molenaar N.V.	1935		2'30"	Db2-F3	Tuba, Tenorhorn, Trombone, Baritone, or Euph.	B	1	
O'Toole, Anthony	Concerto No. 1	Cimarron Music	2007		12'35"	C1-F4	Tuba	B	3	Zach Collins
O'Toole, Anthony	Concerto No. 2	Cimarron Music	2012			E1-G4	Tuba	B/P	3	Jeremy McGraw
O'Toole, Anthony	Double Concerto for Piccolo Trumpet and Tuba		2012				Tuba and Piccolo Trumpet	O		George Schlub and Steve Rosse
O'Toole, Anthony	Hijinks	Cimarron Music	2013		8'	Eb1-Bb4	Tuba	B/P	1	Adam Crowe

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Olive, Vivienne	Music for Tuba and Orchestra "Samson"	Furore-Edition	2002		14'	Bb1-C5	Tuba	O	1	Tatsuo Inada
Oliver, Harold	Concerto for Tuba and Concert Band	Composer	1981		11'	Eb1-Eb4	Tuba	B	1	
Osmon, Leroy	Elegy for Tuba and Small Orchestra	RBC Publications	1999		6'	F#1-D4	Tuba	O	1	Andrew S. Kesten and David Kesten
Owens, David	Double Concerto	Andrea	1997		20'		Tuba and Euph.	O	4	
Paasch	Little Concerto									
Palmer, John W.N.	Concerto for Tuba	CMC	2009		15'	A0-F4	Tuba	O	3	
Pape, Andy	Concerto Grosso in Maddiore e in minore	Edition Wilhelm Hansen	1996		24'	A0-A4	Recorder, Cello, and Tuba	O	3	Danish Radio Symphony Orchestra, Michala Petri, Morten Zeuthen, Jens Bjorn Larsen
Pape, Andy	Suburban Nightmares		2006		26'		Tuba	O	4	
Paudert, Ernst	Konzertstuck	Fischer A. US-PHf					Tuba	S		
Peacock, Curtis	Concerto for Tuba and Winds	Dissertation	2012			D1-A4	Tuba	B	3	
Perfeito, Paulo	Hangin' from the Strings	Editions BIM	2005		12'	A0-Bb4	Tuba	S	1	Sergio Carolino
Pettee, W.E.M.	Tuba Solo – Osceola	J.G. Richards & Co.	1889		3'30"	Bb2-Ab3	Tuba	B	1	
Picket, Steve	Landscapes	ICMC	1992	1992/94	23'		Tuba	O		
Pisto, Juha	Lux in Nocte	Finnish MIC	2006		8'30"	E1-G4	Tuba	B	1	in memoriam Sanni
Plau, Arlid	Concerto for Tuba and Strings	MIC Norway	1990		18'	A1-G4	Tuba	S/P	3	
Plog, Anthony	Nocturne for Tuba and Strings	MIC Norway	1990		18'	C2-Eb4	Tuba	S	1	Kent Eshelman
Plog, Anthony	Three Miniatures	Editions BIM	1992		5'30"	D2-E4	Tuba	B/P	3	Daniel Perantoni
Plog, Anthony	Tuba Concerto	Editions BIM	1992	1997	22'	G1-E5	Tuba	O/P	3	Markus Theinert
Ployhar, James D.	Tubas on the Run	CCP/Belwin Inc.	1992		2'		Tuba and/or Baritone section soli	B		
Polgar, Tibor	The Dwarf and the Giant, a Fairytale	CMC			5'		Tuba and Piccolo	O/P		
Pospisil, Juraj	Concerto		1994				Tuba	O		
Powell, David	Divertimento for Tuba and Concerto Band	Composer	1983		15'	Bb2-G4	Tuba	B	7	Sumner Erickson

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Powell, M.	Transitions		1975				Tuba	O		
Precker, Jean	Air et Divertissement	Molenaar N.V.	1971		5'40"	Db1-Ab3	Tuba	B	2	
Premru, Raymond	Concerto for Tuba and Orchestra	TE Press	1992		15'	F1-F4	Tuba	O/P	3	TUBA and John Fletcher
Presser, William	Capriccio for Tuba and Band	Tenuto Publications	1969		5'26"	E1-C5	Tuba	B/P	1	Rex Conner
Presser, William	Concerto for Tuba and Strings	Theodore Presser Company	1970		16'30"	C1-E4	Tuba	S/P	3	
Previn, André	Triple concerto : for horn, trumpet, tuba, and orchestra						Tuba, Horn, and Trumpet	O		
Prin, Yves	Concerto for Tuba and Orchestra	Durand	1991				Tuba	O		
Proctor, Simon	Lyrical concerto : for bass tuba and orchestra	Southern Music Company	1987	2004	17'	C2-G4	Serpent or Tuba	O/P	3	Alan Lumsden
Proctor, Simon	Tuba Concerto	Heavy Metal Music	1995		15'-20'	F1-F4	Tuba	O/P	3	Sue Bradley
Proto, Frank	The Four Seasons	Liben Music Publishers	1980		30'	A0-A4	Tuba and Percussion	O+tape	5	Cincinnati Symphony Orchestra
Putnam, C.S.	The Elephant's Dance (A Jungle Episode)	Fillmore Bros. Co.	1940		6'	F1-C4	Tuba	B	1	
Raich, Heribert	Bassistengruss	Adler Musikverlag					Tuba	B/P		
Ramirez	Concertino									
Ramovs, Primoz	Concerto	DSS			10'		Tuba	O		
Ramsdell, E.	Polka di Basso – Tuba Solo	Composer	1896		3'	Bb1-Ab3	Tuba	B	1	
Rasse, Francois	Concertino	CBDM	1921		9'		Tuba or Trombone	O		
Raum, Elizabeth	Concerto del Garda	TE Press	1998		15'	G1-Bb4	Tuba	O/B/P	3	John Griffiths
Raum, Elizabeth	Legend of Heimdall for Solo Tuba and Orchestra	Composer	1991		19'	G1-G4	Tuba	O	3	Canadian Broadcasting Corporation and John Griffiths
Raum, Elizabeth	Pershing Concerto	TE Press	2000		14'	F1-Bb4	Tuba or Euph.	O/B/P	3	John Griffiths and Richard Raum
Raum, Elizabeth	Tribute	Cimarron Music	2007		5'30"	B1-F4	Tuba or Euph.	B/P	1	John Griffiths
Raum, Elizabeth	Fastbuch	Cimarron Music	2002				Tuba or Euph.	O/B/P	3	Marc Jenkins
Raum, Elizabeth	T for Tuba	Virgo Music House	1991		5'		Tuba	B/P		Regina Junior Lions Band

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Read, L.C.	Thunderer Polka	W.H. Cundy Publications	1881		3'30"	Ab1-Eb4	Tuba	B	1	
Rehfeld, Kurt	Elefanten-Ballet	Georg Bauer Musikverlag	1978		3'15"	G1-G3	Tuba	B	1	
Rehfeld, Kurt	Launische Tuba	Georg Bauer Musikverlag	1978		3'30"	F1-F4	Tuba	B	1	
Reinhart, Wolfgang	Bombardon – Polka fur Bass-Solo	Georg Bauer Musikverlag	1985		3'15"	F2-C4	Tuba	B	1	
Richter de Rangenier, Peter	Konzert für Tuba und Orchester	Manuscript	2001				Tuba	O		
Ridout, Alan	Concertino for Tuba and Strings	Emerson Edition	1985		4'45"	F1-E4	Tuba	S/P	3	
Riebe, David	Dr Tuba	Tons	2009		7'		Tuba	S		
Riebe, David	Tuba concerto	SMIC	2010		18'		Tuba	O		
Ringleben, J.	The Storm King – Grand Fantasia	Piston, Reed, Stick, and Bow	1896		6'	Bb1-C4	Tuba	B/P	1	
Ripley, W.C.	Dream Peace	J.G.Richards & Co.	1888		3'	Bb1-Gb3	Tuba	B	1	
Ripley, W.C.	The Close of Day	George Southwell Publishers	1891		3'30"	Bb1-Eb3	Tuba	B	1	
Ripley, W.C.	Tuba Obligato – Majenta	J.C. Richards & Co.	1885		3'30"	Bb1-Eb3	Tuba Section Soli	B	1	
Robertson, Dave	Tuba-riff-ic	Laissez-Faire Music	1981		2'	F1-G3	Tuba or Tuba Section	B		
Roggen, Dominique	Concerto Grosso a-moll für Tuba, Streicher, und Cembalo				9'18"		Tuba	S	3	
Roikjer, Kjell	Capriccio for Tuba and Orchestra, Op. 66	Musikforlaget IMUDICO	1974		7'30"	F1-G4	Tuba	O/P	3	Michael Lind
Roikjer, Kjell	Koncert for Tuba og Orkester, Op. 61	Musikforlaget IMUDICO	1977			F1-F4	Tuba	O/P	3	
Rollinson, T.H.	Bombastes Polka	W.H. Cundy Publications	1886		3'30"	Bb1-C4	Tuba	B	1	
Romhányi, Áron	Parallels	Editions BIM	2008		10'	Eb0-Bb4	Tuba	O/P	3	
Rönnnes, Robert	Concerto	NMI	1987		31'		Tuba or Bass Trombone	S	3	
Rooy, Jan de.	The Twelve Rovers (Les douze Brigands)	Molenaar N.V.	1961		2'	C2-C3	Tuba or Baritone	B		

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Rooy, Jan de.	Watching the Wheat	Molenaar N.V.	1961		2'40"	Eb2-A3	Tuba or Baritone	B	1	
Ross, Walter	Tuba Concerto	Boosey & Hawkes	1973		11'30"	F#1-Eb4	Tuba	B/P	3	R. Winston Morris
Rottler, Werner	Concerto for Tuba and Orchestra	Composer	1980			F#1-F4	Tuba	O/P	3	Robert Tucci
Rowe, S.	Packales Concerto	DY Green Music	1988			F1-F4	Tuba	O	3	Dr. Joseph Packales
Rückauer, Hans	Der fidele Bassist	Musikverlag Rundel GmbH			2'15"	Bb1-G3	Tuba	B/P	1	
Saglietti, Corrado Maria	Concertissimo	Editions BIM	1997		17'	F1-F4	Tuba	B/P	3	
Saglietti, Corrado Maria	Concerto									
Saglietti, Corrado Maria	Piazze di Torino	Animando Edizioni Musicali	2004		16'	G1-F4	Tuba	S	3	
Sagvik, Stellan	Värmländsk concertino : for tuba and strings, op. 114j	Swedish MIC	1983		10'	F1-B4	Tuba	S	3	
Salgueiro, Jorge	Concerto for tuba : op. 139 : for tuba and piano	Composer	2006		14'	G0-D5	Tuba	O/B/BB/P/brass ens./fanfare orch.	5	Sergio Carolino
Sampson, David	Three Portraits for Tuba and Chamber Orchestra	Composer	1990		18'	Db1-Bb4	Tuba	O	3	Scott Mendoker
Sandström, Jan	The Lemon House Concerto for Tuba and Orchestra	Swedish MIC	2004		20'	Bb0-C5	Tuba	O	5	
Sandström, Sven-David	Concert pieces	KMH-förlaget	2003		10'		Tuba	S+perc		
Sauter, Eddie	Conjectures	Mentor Music, Inc.	1968		9'	F#1-E4	Tuba	B/P	2	Harvey Phillips
Schilling, Hans Ludwig	Tuba & Co. – Concerto for Basstuba und Streichorchester	Wolfgang G. Haas-Musikverlag Köln e. K.	2004		19'30"	F1-G#4	Tuba	S/P	5	
Schmidt, Hartmut	Konzert für Bass-Tuba und Orchester	Verlag Vogt & Fritz, Schweinfurt	2002		19'30"	Bb0-A#4	Tuba	O	4	
Schmidt, Ole	Concerto for Tuba and Orchestra	Edition Wilhelm Hansen	1976		14'20"	Eb1-A5	Tuba	O/P	3	
Schmidt, Ole	Duo Conc.		1981				Tuba and Flugelhorn	O		
Schmidt, William	Concerto for Tuba and Chamber Orchestra	Composer	1993		15'30"	A1-G#4	Tuba	O	3	
Schmidt, William	Tuba Mirum – Variations on a Gregorian Chant	Western International Music, Inc.	1984		18'22"	A1-F4	Tuba	B	1	Michael Lind

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Schmidt, William	Tunes	Western International Music, Inc.	1990		12'22"	F1-B4	Tuba	B	3	Sapporo International Music Festival '90 and TUBA
Schneebiegl, Rolf	Der Kellermeister – Konzertpolka	Bosworth & Co.	1979		2'40"	F1-Bb3	Tuba	B	1	
Schneiders, Hardy	Tubanera	Editions Marc Reift	2000		2'30"		Tuba	B		
Schuller, Gunther	Capriccio for Tuba and Orchestra	Mentor Music, Inc.	1969		10'	Eb1-E4	Tuba	O/P		Harvey Phillips
Schuller, Gunther	Concerto No. 2	Potenza Music Publishing	2011				Tuba	O	4	
Segerstam, Leif	Orchestral Diary Sheet No. 11i	Swedish MIC	1981		13'		Cello, Tuba, or Trombone	O		
Shahin, Ray	Mr. Bass	Southern Music Company	1962		2'30"	Bb2-Eb3	Tuba or Baritone	B	1	
Shaughnessy, Robert	Concertino for Tuba and String Orchestra	Peer International Corp.	1969		12'	A1-B3	Tuba	S/P	3	
Siebert, Edrich	Bombastic Bombardon	Molenaar N.V.	1952		4'15"	A1-F3	Tuba	B	1	
Skomsvoll, Erlend	Prince Igor Variations	Ovation			3'33"		Tuba	S	1	
Skomsvoll, Erlend	Vise	Ovation			3'10"		Tuba	S	1	
Smolka, Martin	Still Life with Tubas or Silence Hiding, for 2 tubas and symphony orchestra	Breitkopf & Härtel	2007		20'		2 Tubas	O	3	Musica Viva Munich
Sorbon, Kurt	Die Poltergeist...Polka	Musikverlag Wilhelm Halter GmbH	1990		1'40"	A2-C4	Tuba	B		
Sorenson, Erling Ingemann	Sensonner, Op. 10	Danish MIC	1981		10'		Tuba	S		
Southwell, George	Monte Cristo	Composer	1895		4'	D2-F4	Tuba	B	1	
Southwell, George	My Tuba Solo	Volkwein Bros., Inc.	1887	1954	4'30"	C2-C4	Tuba	B/P	1	
Southwell, George	Natoma	Southwell Publications	1902		2'15"	C2-F3	Tuba	B	1	
Southwell, George	Quickstep (Fun for the Basses)	Southwell & Streeter Publishers	1881		1'50"	C2-Ab3	Tuba Section	B	1	
Southwell, George	Sounds from the Tuba	Composer	1886		3'45"	Bb1-Ab3	Tuba	B	1	
Sparke, Philip	Tuba concerto : for concert band	Anglo Music Press	2006	2007	12'	C1-Ab4	Tuba	B/BB/P	2	Miraphone and Markus Theinert

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Spillman, Robert A.	Concerto	Edition Musicus New York, Inc.	1962			E1-F4	Tuba	S/P	3	
Spitzenstätter, Christian	Concert for Tuba – POLDI	Manuscript	2009	2009- 10			Tuba	S		
Staern, Benjamin	Sacrificio	Gehrman	2005		17'		Tuba	O		
Stanek, Pavel	Bagatelle	CHF			6'		Tuba	O		
Stanek, Pavel	Concertino Semplice	CHF	1987		13'		Tuba	O		
Steckar, Marc	Tubaobab: Concerto in Four Movements for Tuba and Big Wind Band	Ed. Feeling Musique	1994		9'		Tuba	B	4	
Steffaro, Julius	Piccolo Concerto	Donemus	1976		6'		Tuba	O		
Stephens, Denzil	The Dancing Tuba	Sarnia Music	1985		3'30"	C2-Eb4	Tuba	B	1	
Stephenson, Allan	Concertino burlesco : für Tuba und Orchester	Accolade Musikverlag	1982		15'	D1-F#4	Tuba	O/P	3	
Step toe, Roger	Concerto for Tuba and Strings	Stainer & Bell	1983		15'	F1-G4	Tuba	S/P	3	James Gourlay
Stevens, John	Journey	Editions BIM	1998	2001	28'	A0-G4	Tuba	O/P	3	Edward F. Schmidt Family Commissioning Fund, Gene Porkorny, Chicago Symphony Orchestra
Stevens, John	Monument : an elegy in memory of Tommy Johnson (1935-2006) : for tuba and strings	Editions BIM	2007		9'	C2-F#4	Tuba	S/P	1	Roger Bobo and Tommy Johnson
Stevens, Thomas	Variations in Olden Style (after Bach)	Editions BIM	1989		4'45"	F2-F4	Tuba	S+continuo/P	6	Roger Bobo
Stevens, Thomas	Aria Con Variazioni	Editions BIM	2006		5'	F2-D4	Tuba	S/P	6	
Stewart, Joseph	Tuba	Kendor Music, Inc.	1977		3'	Bb1-Bb3	Tuba	B/P optional SATB	1	Andy Peruzzini and the Maryvale High School Chorale
Stöckigt, Michael	Concerto		1978		10'		Tuba	O		
Stokes, Eric	A Center Harbor Holiday	Composer	1963	1972	14'	F2-F4	Tuba	O	1	Roger Bobo
Strukow, Valerie	Concerto for Tuba and Orchestra	Editions BIM	1980		13'15"	C1-A4	Tuba	O/P	3	
Sutton, E.	The Cavalier	Molenaar N.V.			4'15"	G1-Ab3	Tuba, Tenorhorn, or Baritone	B	1	
Swiergiel, Waldemar	Concerto	SMIC	1988	1988/9 2	19'30"		Tuba	O		
Szentspáli, Roland	Ballade	Editions BIM	2002		11'	E1-G4	Tuba	S/P	1	Anton Meinl

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Szentpáli, Roland	Chill Fantasy	Editions BIM	2014		20'	Bb1-F5	Tuba	S+piano+drums et	1	Andreas Martin Hofmeir
Szentpáli, Roland	Concerto	Editions BIM	2002		17'	D1-A4	Tuba	O/P	3	Concours International de Guebwiller and SUISA Music Foundation
Szentpáli, Roland	Carmen Fantasy	Editions BIM	2007		9'	G1-Bb4	Tuba	O/B/P	1	
Szcutko, John	King Arthur Variations	SZK Music	1995			Bb0-Bb4	Tuba	B		
Takalo, Artu	Kaipaus II	Finnish MIC	2001		4'	C#2-G4	Tuba	O	1	
Taylor, Mark	Latin Fantasy	Composer	1971		7'30"	Bb2-Bb5	Tuba	B	1	
Thibault, Thierry	Frères de la brume	Editions BIM	2004		8'	C1-F4	Tuba and Euph. Or Saxhorn	B/P	2	
Thiel, Wolfgang	Media Vita	Peters			15'		Tuba	O		
Thingnaes, Frode	Song for Michael – To Be or Not Tuba	Frost Music A/S			4'	Ab2-G4	Tuba or Baritone	B		Michael Lind
Thompson, Bruce A.	Concerto	Composer	1972		9'	F1-Ab4	Tuba	S	3	
Tischhauser, Franz	Eve's Meditation on Love	Amadeus	1970	1992	24'	D1-F4	Soprano and Tuba	O	7	
Toeboosch, Louis	Concerto Grosso	Donemus					Tuba and Piccolo	O		
Tomasi, Henri	Danse Sacré: No. 3 from "Cinc danses profanes et sacrés"	Alphonse Leduc	1960		5'	G1-Ab4	Tuba	O/P	1	
Turner, Guy	Concertino for Tuba and Strings	Hector Publications	1992	1995	7'	Eb1-F4	Tuba	S/P	4	Darren Hector
Turner, Kerry	Concerto for Tuba and Orchestra		1990		14'27"		Tuba	O	3	
Tuthill, Burnett	Fantasia for Tuba, Op. 57	Lyceum Press	1968		8'	G1-G4	Tuba or Bass Trombone	O/B/P	1	Rex Conner
Uy, Paul	Concerto		1982		14'		Tuba or Bass Trombone	O		
Uy, Paul	Concerto	Cranz			15'		Tuba or Trombone	O		
Vadala, Chris	Lonely Road	Whaling Music	1978		5'	D2-D4	Tuba or Euph.	B/Jazz		
Vanbeselaere, Jean-Phillippe	Convergences		2010		17'20"		Tuba	O	3	Marseille, France and Thomas Leleu
Vaughan Williams, Ralph	Concerto for Bass Tuba	Oxford University Press	1954		13'	Eb1-Ab4	Tuba	O/B/P	3	London Symphony Orchestra

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Vaughan, Rodger	Elegy	Composer	1986	1986-7	3'45"	A1-C4	Tuba	B/P	1	Roger Bobo
Veå, Ketil	Concerto for Tuba and Orchestra	MIC Norway	1990		21'	G1-G#4	Tuba	O	3	
Velden, Staffan Lunden	Kesh Jig Concerto	Ovation	2002		4'	G1-F4	Tuba	S/P	1	
Vidjeskog, Patrik	Concerto for Tuba and Orchestra	Finnish MIC	1997	1997-8/1999	27'	D1-G4	Tuba	O	2	Harri Lidsle and the Association of Finnish Brass Players
Vilette, Pierre	Fantasie concertante	Alphonse Leduc	1962		5'	G1-Ab4	Tuba, Bass/Tenor Trombone, Bass saxhorn	O/P	2	Paul Bernard
Voss, Friedrich	Metamorphosen	Breitkopf & Härtel	1979				Tuba	O		
Wagemans, Peter-Jan	Alla Marcia, Op. 11	Donemus	1977				Tuba	B		
Walker, Gwyneth	Chanties and Ballads: Songs of the Sea for Tuba and Orchestra	MMB Music, Inc.	1995		15'	D1-G4	Tuba	O	3	
Walters, Harold L.	Concertante	Rubank, Inc.	1960		4'45"	Eb1-D4	Tuba	B/P	3	
Walters, Harold L.	Scherzo Pomposo	Rubank, Inc.	1958		4'	Bb1-Eb4	Tuba	B/P	1	
Walters, Harold L.	Tarantelle	Ludwig	1946		3'30"	B1-F3	Tuba	B/P	2	
Walters, Harold L.	Forty Fathoms	Rubank, Inc.	1952		3'	Ab1-Eb3	Tuba	B/P		
Wantier, Firmin	Air et Variations	Editions Musicales Brogneaux	1957		6'30"	Ab1-G4	Tuba, Saxophone, Trombone, or Baritone	B	4	
Ward, Norman	The Happy Hippo	Kendor Music, Inc.	1967		3'	Bb1-F3	Tuba	B/P	1	
Watz, Franz	Concertino in drei Sätzen	Musikverlag Rundel GmbH			9'	F1-G3	Tuba	B/P	3	
Watz, Franz	Der Fröiche Tubist	Ewoton Musikverlag			2'50"	A1-Eb3	Tuba	B/P	1	
Weinzweig, Sven Erik	Divertimento, No. 8	CMC	1980		15'		Tuba	S		
Weiss, Ferdinand	Joschiphonie oder (Alb-)Träume eines Tubabläusers für Baßtuba und Streichorchester	Manuscript	1991		6'		Tuba	S		
Werle, Floyd E.	Concertino for Three Brass and Band	Bourne Co.	1970		6'30"	B1-C4	Trumpet, Trombone, and Tuba	B/P	3	

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Werner, Jean-Jacques	Concerto for Tuba and Orchestra	G. Billaudot Editions	1996		19'	G1-A4	Tuba	O/B/P	3	
Werner, Sven Erik	Windfall	Samfundet	1993		17'30"	G2-Bb4	Tuba	O	1	Jorgen Voigt Arnsted
Wessman, Harri	Concerto for Tuba and Orchestra	Finnish MIC	1996		21'	F0-Bb4	Tuba	O	4	Liekka Brass Week and Harri Lidsle
White, John	Symphony	Composer					Tuba	S		
White, Joseph Pollard	Concerto for Tuba and Orchestra	Composer	1990			D1-D4	Tuba	O	3	
White, Winton	Allegro Sardonicus	Composer	2004		6'30"	F1-F4	Tuba	B	1	
Wiegand, George	The Leviathan – Fantasia	Harry Coleman Publisher	1894		6'45"	Bb1-Eb4	Tuba	B/P	1	
Wilder, Alec	Concerto for Tuba and Concert Band	Margun Music Inc.	1966	1980	12'	F#1-G4	Tuba	B/P	4	Harvey Phillips
Wilder, Alec	Suite No. 1	Margun Music Inc.	1960	1968	11'	F1-E4	Tuba	O/P/woodwind or brass quintet	6	Harvey Phillips
Wilder, Alec	Elegy for the Whale	Margun Music Inc.	1977	1981	3'20"	F1-G4	Tuba	O/P	1	Harvey Phillips
Wilder, Alec	Sonata No. 1 for Tuba	Mentor Music, Inc.	1959	1963	10'	F1-D4	Tuba	O/P	4	Harvey Phillips
Wilhelm, Rolf	Concertino for Tuba	Tuba Center	1983		11'45"	F1-F4	Tuba	B/P	3	Robert Tucci
Williams, David Russel	Concerto		1965				Tuba	O		
Williams, Ernest	Concerto No. 2	Charles Colin	1937		17'	Eb1-Bb3	Tuba or Trumpet	B/P	3	
Williams, John T.	Concerto for Tuba	Hal Leonard	1985		16'30"	F1-G4	Tuba	O/P	3	
Wilson, Curtis	Rainbows	Composer	2003		16'	G1-F4	Tuba	B		Chris Baker
Wilson, Dana	Concerto for tuba : tuba + piano	Potenza Music Publishing	2012	2013	18'	C1-Bb4	Tuba	O/B/P	3	
Winteregg, Steven	Concerto for Tuba	Cimarron Music	1992	1994	16'30"	G1-E4	Tuba	O/P	3	Samuel Gnagey, Samuel Green, Robert LeBlanc
Woodfield, Ray	Solo Number	Hallamshire Music			3'10"	Bb2-Bb4	Tuba, Bassoon, Baritone Sax, or Bass Clarinet	B	1	
Woods, J.H.	A Castle in Spain, Op. 48	Thompson & Odell Publishers	1887		4'20"	F1-Eb3	Tuba	B	1	
Woods, J.H.	Carter's March	Thompson & Odell Publishers	1887		3'30"	Bb1-Eb3	Tuba	B	1	T.M. Carter
Woods, J.H.	Helicon Schottische, Op. 46	Thompson & Odell Publishers	1887		2'30"	Bb1-C4	Tuba	B	1	

Table 16 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Woodward, James	Concerto	Cimarron Music	2000	2010	20'	E1-C5	Tuba	O/B/P	4	Alan Baer
Woodward, James	Concerto No. 2	Cimarron Music	2013		16'	F2-C5	Tuba	O/B/P	3	Alan Baer
Woolf, Gregory	Per Tuba Ad Astram (A Concertino for Tuba in Stilo Antico)	Composer			12'	F1-G4	Tuba	O/P	3	Daniel Perantoni
Wuorinen, Charles	Prelude to Kullervo	Peters	1985		6'		Tuba	O		
York, Barbara	Concerto for tuba and orchestra : "Wars and rumors of war"	Cimarron Music	2004	2006	20'	D1-F4	Tuba	O/B/BB/P	3	Michael Fischer
York, Barbara	Directions	Cimarron Music	2003	2006	12'30"	F1-G4	Tuba	B/P	3	Michael Fischer
Zamecnik, Evzen	Concertino	Editions BIM	1999		13'	F#1-Bb4	Tuba		5	
Zaninelli, Luigi	Peg Leg Pete	Boosey & Hawkes	1963		2'30"	Ab1-F3	Tuba or Bass Clarinet	B/P	1	
Ziek, Gary D.	Concerto for Tuba	Cimarron Music	2012		13'30"	C2-G4	Tuba	B/P	3	Alan Baer
Zinke, Gerhard	Der Basskarle - Polka	Musikverlag Wilhelm Halter GmbH			2'30"	C2-A3	Tuba	B	1	
Zinke, Gerhard	Der Klettermaxe Polka	Musikverlag Wilhelm Halter GmbH			3'	G1-Db3	Tuba, Tenorhorn, Baritone, Trombone, or Bassoon	B	1	
Zinovjev, Sauli	Concerto pour Tuba e Orchestra, Op. 13	Edition Tilli			15'		Tuba	O	3	
Zonn, Paul Martin	Exchanges	Composer	1980		8'	E1-G4	Tuba	B		Thoms Harris, Depaul University Wind Ensemble, Don DeRoche
Zur, Menachem	Concerto for Tuba and Orchestra	Israeli Music Center	1992		16'	C1-A#4	Tuba	O/P	3	Adi Hershko

## APPENDIX B

### DIRECTORY OF CONCERTOS CHRONOLOGICALY

In this appendix, compositions with an unknown date are at the end of the table, listed alphabetically by composer.

Table 17 - Directory of Concertos Chronologically

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Read, L.C.	Thunderer Polka	W.H. Cundy Publications	1881		3'30"	Ab1-Eb4	Tuba	B	1	
Southwell, George	Quickstep (Fun for the Basses)	Southwell & Streeter Publishers	1881		1'50"	C2-Ab3	Tuba Section	B	1	
Ripley, W.C.	Tuba Obligato - Majenta	J.C. Richards & Co.	1885		3'30"	Bb1-Eb3	Tuba Section Soli	B	1	
Davis, J. J.	Tuba Polka - The Eureka		1886		3'	Bb1-Ab3	Tuba	B	1	
Rollinson, T.H.	Bombastes Polka	W.H. Cundy Publications	1886		3'30"	Bb1-C4	Tuba	B	1	
Southwell, George	Sounds from the Tuba	Composer	1886		3'45"	Bb1-Ab3	Tuba	B	1	
Ferrazzi, D.L.	The Beauty Polka	Piston, Reed, Stick, and Bow	1887		3'15"	Bb2-Bb3	Tuba	B	1	
Southwell, George	My Tuba Solo	Volkwein Bros., Inc.	1887	1954	4'30"	C2-C4	Tuba	B/P	1	
Woods, J.H.	A Castle in Spain, Op. 48	Thompson & Odell Publishers	1887		4'20"	F1-Eb3	Tuba	B	1	
Woods, J.H.	Carter's March	Thompson & Odell Publishers	1887		3'30"	Bb1-Eb3	Tuba	B	1	T.M. Carter
Woods, J.H.	Helicon Schottische, Op. 46	Thompson & Odell Publishers	1887		2'30"	Bb1-C4	Tuba	B	1	
Ripley, W.C.	Dream Peace	J.G. Richards & Co.	1888		3'	Bb1-Gb3	Tuba	B	1	
Pettee, W.E.M.	Tuba Solo - Osceola	J.G. Richards & Co.	1889		3'30"	Bb2-Ab3	Tuba	B	1	
Cox, J.S.	The Thunderer - Solo for Bombardon	Jean White	1891		2'45"	Bb1-Eb4	Tuba	B	1	
Daniels, George F.	Orpheus	J.G. Richards & Co.	1891		2'30"	Db2-F3	Tuba	B	1	
Lekeu, Guillaume	Introduction and Adagio		1891		9'		Tuba	O/B		

Table 17 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Ripley, W.C.	The Close of Day	George Southwell Publishers	1891		3'30"	Bb1-Eb3	Tuba	B	1	
Wiegand, George	The Leviathan – Fantasia	Harry Coleman Publisher	1894		6'45"	Bb1-Eb4	Tuba	B/P	1	
DeWitt, L.O.	Pride of America – Polka	Carl Fischer, Inc.	1895		5'	Bb2-Eb4	Tuba	B	1	Eldon Baker
Southwell, George	Monte Cristo	Composer	1895		4'	D2-F4	Tuba	B	1	
Harris, John H.	Tempesta Polka	Carl Fischer, Inc.	1896		5'	Bb2-Eb4	Tuba	B/P	1	
Ramsdell, E.	Polka di Basso – Tuba Solo	Composer	1896		3'	Bb1-Ab3	Tuba	B	1	
Ringleben, J.	The Storm King – Grand Fantasia	Piston, Reed, Stick, and Bow	1896		6'	Bb1-C4	Tuba	B/P	1	
Barnhouse, Charles L.	Barbarossa – Air Varie	Composer	1897		5'30"	Eb1-Eb4	Tuba	B/P	1	
Bell, J. H.	Sans Pareil	J.W. Pepper and Son	1901		3'45"	Ab1-F4	Tuba	B	1	
Giovanini, J.	Challenge Concert Polka	J.W. Pepper and Son	1901		4'	Db2-Ab3	Tuba	B	1	
Southwell, George	Natoma	Southwell Publications	1902		2'15"	C2-F3	Tuba	B	1	
Laurendeau, L.P.	Elaphantine Polka	Piston, Reed, Stick, and Bow	1903		1'30"	Db2-Db3	Tuba	B		
Kottaun, Celian	Billy Blowhard – Concert Polka	Carl Fischer, Inc.	1909		4'	Bb1-Bb3	Tuba	B/P	1	
King, Karl L.	The Devil and the Deep Blue Sea – Humoreske	Piston, Reed, Stick, and Bow	1910		3'30"	C2-G3	Tuba	B		
Hayes, Al	Solo Pomposo	Carl Fischer, Inc.	1911		4'	Bb1-Bb3	Tuba	B/P	1	
Cardillo, S.	Catari, Catari	Molenaar N.V.	1912		2'30"	C2-G4	Tuba or Euph.	B	1	
Rasse, Francois	Concertino	CBDM	1921		9'		Tuba or Trombone	O		
Huffine, G. H.	Them Basses	Carl Fischer, Inc.	1924				Tuba/Low Brass Soli	B		
Fillmore, Henry	Deep Bass	Carl Fischer, Inc.	1927		1'	F1-E3	Tuba	B/P	1	
Holmes, G.E.	Emmett's Lullaby	Rubank, Inc.	1933		5'30"	F1-F3	Tuba	B/P		
Novello, Ivor	Shine Through My Dreams	Molenaar N.V.	1935		2'30"	Db2-F3	Tuba, Tenorhorn, Trombone, Baritone, or Euph.	B	1	
Brahmstedt, N. K.	Stupendo – Concert Polka	Rubank, Inc.	1937		3'30"	A1-Ab3	Tuba	B/P	1	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Williams, Ernest	Concerto No. 2	Charles Colin	1937		17'	Eb1-Bb3	Tuba or Trumpet	B/P	3	
Dubensky, Arcady	Fantasy on a Popular Song for Tuba and Symphony Orchestra		1938		8'		Tuba	O		
Merle, John	Mummers – Dance Grotesque	Carl Fischer, Inc.	1938		2'	G1-C3	Tuba	B/P	1	
Putnam, C.S.	The Elephant's Dance (A Jungle Episode)	Fillmore Bros. Co.	1940		6'	F1-C4	Tuba	B	1	
Buchtel, Forrest L.	Song of the Sea	Kjos	1944		2'20"	Bb1-Eb3	Tuba	B/P	1	
Kleinsinger, George	Tubby the Tuba	Music Theatre International	1945		12'	Eb1-Eb4	Tuba	O/B	1	
Mueller, Florian	Concert Music for Bass Tuba	University Publications	1946	1961	5'	E1-E4	Tuba	O/B/P	1	Arnold Jacobs
Walters, Harold L.	Tarantelle	Ludwig	1946		3'30"	B1-F3	Tuba	B/P	2	
Dumitru, Ionel	Preludiu	Manuscript	1947		7'		Tuba	O/P		
Lebedev, Alexei	Concerto No. 1	Hofmeister	1947		9'	Eb1-E4	Tuba or Bass Trombone	O/P	1	
Dubensky, Arcady	Concerto Grosso for Three Trombones and Tuba	Ricordi	1949		7'	A1-C#4	Tuba and 3 trombones	S	3	
Jong, Marinus de	Concerto Piece, Op. 50	Brogneaux	1949		8'		Tuba, Trombone, or Bassoon	O		
Novak, Jiri F.	Rondo	CHF	1951				Tuba	O/P		
Briegel, George F.	Basso Profundo	Composer	1952		3'30"	Bb2-F3	Tuba	B/P	1	
Siebert, Edrich	Bombastic Bombardon	Molenaar N.V.	1952		4'15"	A1-F3	Tuba	B	1	
Walters, Harold L.	Forty Fathoms	Rubank, Inc.	1952		3'	Ab1-Eb3	Tuba	B/P		
Bennet, David	Basses Berserk	Carl Fischer, Inc.	1953		2'30"	Bb2-F3	Tuba or Tuba Section	B	1	
Hässler, Louis	Concerto, Op. 14	Oertel US-PHf	1954		13'	Eb1-C4	Tuba	B/P	3	
Vaughan Williams, Ralph	Concerto for Bass Tuba	Oxford University Press	1954		13'	Eb1-Ab4	Tuba	O/B/P	3	London Symphony Orchestra
Boutry, Roger	Tubaroque	Alphonse Leduc	1955		4'30"	A1-Ab4	Tuba	O/P	1	Paul Bernard
Martin, Vernon	Concerto for Tuba and Strings	Composers Autograph Publications	1956		14'	G1-Eb4	Tuba	S/P	3	
Dubois, Pierre Max	Polka from "Piccolo Suite"	Leduc	1957		6'20"		Tuba	O/P	1	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Wantier, Firmin	Air et Variations	Editions Musicales Brogneaux	1957		6'30"	Ab1-G4	Tuba, Saxophone, Trombone, or Baritone	B	4	
Dumitru, Ionel	Concerto No. 1	Editions BIM	1958	1996	20'	C1-C5	Tuba	O/P	3	
Walters, Harold L.	Scherzo Pomposo	Rubank, Inc.	1958		4'	Bb1-Eb4	Tuba	B/P	1	
Dedrick, Art	A Touch of Tuba	Kendor Music, Inc.	1959		5'	F1-Eb4	Tuba	B/P	2	Harold L. Walters
Wilder, Alec	Sonata No. 1 for Tuba	Mentor Music, Inc.	1959	1963	10'	F1-D4	Tuba	O/P	4	Harvey Phillips
Dumitru, Ionel	Konzertstuck	Editions BIM	1960		11'		Tuba	S/P		
Dumitru, Ionel	Phantasie	Manuscript	1960		7'		Tuba	O/P		
Tomasi, Henri	Danse Sacré: No. 3 from "Cinc danses profanes et sacrés"	Alphonse Leduc	1960		5'	G1-Ab4	Tuba	O/P	1	
Walters, Harold L.	Concertante	Rubank, Inc.	1960		4'45"	Eb1-D4	Tuba	B/P	3	
Wilder, Alec	Suite No. 1	Margun Music Inc.	1960	1968	11'	F1-E4	Tuba	O/P/woodwind or brass quintet	6	Harvey Phillips
Hubert, Roger	Elegie	Editions Robert Martin	1961		2'30"	F2-B3	Tuba, Saxophone, Horn, Trombone, or Baritone	B	1	
Rooy, Jan de.	The Twelve Rovers (Les douze Brigands)	Molenaar N.V.	1961		2'	C2-C3	Tuba or Baritone	B		
Rooy, Jan de.	Watching the Wheat	Molenaar N.V.	1961		2'40"	Eb2-A3	Tuba or Baritone	B	1	
Briccetti, Thomas	Ecologue No. 4 for Solo Tuba and Concert Band	Composer	1962		9'	E1-Bb3	Tuba	B	2	Pinellas County School System
Dumitru, Ionel	Romanian Dance No. 2	Editions BIM	1962	1995	2'	A1-A4	Tuba	O/B/P	1	
Frackenpohl, Arthur	Concertino for Tuba and String Orchestra	Rober King Music	1962	1967	8'45"	G1-C4	Tuba	S/P	3	Abe Torchinsky
Kubin, Rudolf	Concertino		1962				Tuba	O		
Kunz, Ernst	Konzertstuck	SUISA	1962		15'		Tuba	O		
Levy, Frank	Dialogue	Seesaw Music Corporation	1962		10'	F1-F4	Tuba	O	2	
Shahin, Ray	Mr. Bass	Southern Music Company	1962		2'30"	Bb2-Eb3	Tuba or Baritone	B	1	
Spillman, Robert A.	Concerto	Edition Musicus New York, Inc.	1962			E1-F4	Tuba	S/P	3	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Vilette, Pierre	Fantasie concertante	Alphonse Leduc	1962		5'	G1-Ab4	Tuba, Bass/Tenor Trombone, Bass saxhorn	O/P	2	Paul Bernard
Arend, A. Den.	Concerto – Voor Tuba, Basse Solo, Baryton or Tenorhorn – Harmonic Fanfare	Molenaar N.V.	1963		9'30"	F1-A3	Tuba	B	1	
Clark, Maurice	Tyrolean Tubas	Molenaar Edition	1963		2'45"	G1-F4	Tuba	B	1	
Lackey, Jerry	Concertpiece for 3 Tubas and Band	Composer	1963		8'	D1-F#4	3 Tubas	B/P	1	
Mendelsohn, Alfred	Concerto		1963				Tuba	O		
Stokes, Eric	A Center Harbor Holiday	Composer	1963	1972	14'	F2-F4	Tuba	O	1	Roger Bobo
Zaninelli, Luigi	Peg Leg Pete	Boosey & Hawkes	1963		2'30"	Ab1-F3	Tuba or Bass Clarinet	B/P	1	
Hamilton, Iain	Cantos	Schott	1964		17'		Horn, Tuba, and Harp	O		
Krzywicki, Jan	Fantasy for Tuba and Strings	Composer	1964		8'	E1-B3	Tuba	S	2	Abe Torchinsky
Lackey, Jerry	Short Stuff	Composer	1964		1'	G1-C4	Tuba	B/P	1	Bill Bell
Dubois, Pierre Max	Fantasiaie	Choudens	1965		9'		Tuba or Saxhorn	O/P	3	
Lovelock, William	Concerto for Tuba and Orchestra	Allans Publishing Pty. Ltd.	1965		11'30"	F1-F4	Tuba	O/P	3	John Woods
Williams, David Russel	Concerto		1965				Tuba	O		
Fleming, Robert	Concerto for Tuba	Canadian Music Centre	1966		13'	Eb1-F#4	Tuba	O/P	3	Robert Ryker
Wilder, Alec	Concerto for Tuba and Concert Band	Margun Music Inc.	1966	1980	12'	F#1-G4	Tuba	B/P	4	Harvey Phillips
Andriessen, Jurriaan	Concertino	Donemus Publishing House	1967		12'	C2-C5	Sousaphone Eb	O	3	
Benson, Warren	Helix	Carl Fischer, Inc.	1967		14'	F1-E4	Tuba	B/P	2	Harvey Phillips
Bozza, Eugene	Concertino for Tuba and Orchestra	Alphonse Leduc	1967		13'	F#1-Ab4	Tuba	O/P	3	
Hartzell, Doug	The Egotistical Elephant	Shawnee Press	1967		3'30"	C2-Db3	Tuba	B/P	1	
Ward, Norman	The Happy Hippo	Kendor Music, Inc.	1967		3'	Bb1-F3	Tuba	B/P	1	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Andriessen, Jurriaan	Contra Bande, Rhapsodia Interotta	Donemus	1968		14'		Sousaphone	O		
Davidson, Douglass	Fantasy on a Theme of Scarlatti	Composer	1968		7'30"	C1-Bb4	Tuba	B/P	1	
Delbecq, Alfred	Air Varie	Molenaar N.V.	1968		4'	Eb2-Eb4	Tuba	B	1	
Hartley, Walter S.	Concertino for Tuba and Wind Ensemble	Theodore Presser Company	1968	1968-9	9'	F1-Eb4	Tuba	B/P	2	Rex Conner
Köper, Karl-Heinz	Tuba-Tabu	Musikverlag K. H. Köper	1968		10'	F1-F4	Tuba	O/P	4	
Sauter, Eddie	Conjectures	Mentor Music, Inc.	1968		9'	F#1-E4	Tuba	B/P	2	Harvey Phillips
Tuthill, Burnett	Fantasia for Tuba, Op. 57	Lyceum Press	1968		8'	G1-G4	Tuba or Bass Trombone	O/B/P	1	Rex Conner
Beasley, Rule	Concerto for Tuba and Band	Composer	1969		13'30"	F1-F4	Tuba	B/P	3	c David Kuehn
Bencriscutto, Frank	Concertino for Tuba and Band	Shawnee Press	1969		10'	Eb1-C4	Tuba	B/P	1	Stanford Freese
Bilik, Jerry	Introduction and Dance	RBC Publications	1969		4'30"	G1-B3	Tuba	B	3	
Presser, William	Capriccio for Tuba and Band	Tenuto Publications	1969		5'26"	E1-C5	Tuba	B/P	1	Rex Conner
Schuller, Gunther	Capriccio for Tuba and Orchestra	Mentor Music, Inc.	1969		10'	Eb1-E4	Tuba	O/P		Harvey Phillips
Shaughnessy, Robert	Concertino for Tuba and String Orchestra	Peer International Corp.	1969		12'	A1-B3	Tuba	S/P	3	
Anderson, Eugene D.	Tuba Concerto No. 1 in B-Minor	Anderson's Arizona Originals	1970		27'	C1-G#4	Tuba	O/P	3	Arnold Jacobs
Bartles, Alfred	Scherzo for Tuba and Wind Ensemble	Sam Fox Publishing	1970		4'30"	F1-D#4	Tuba	B/P	1	Harvey Phillips
Hartley, Walter S.	Double Concerto	Autograph Editions New York	1970		7'	F1-B3	Tuba and Sax	B	3	
Lange, Willy	Tubistenlaune	Musikverlag Wilhelm Halter GmbH	1970		1'45"	F1-F4	Tuba	B		
Manas, Franz	Lustiger Bassist Konzertpolka	Johann Kliment	1970		2'30"	A1-F3	Tuba	B	1	
Presser, William	Concerto for Tuba and Strings	Theodore Presser Company	1970		16'30"	C1-E4	Tuba	S/P	3	
Tischhauser, Franz	Eve's Meditation on Love	Amadeus	1970	1992	24'	D1-F4	Soprano and Tuba	O	7	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Werle, Floyd E.	Concertino for Three Brass and Band	Bourne Co.	1970		6'30"	B1-C4	Trumpet, Trombone, and Tuba	B/P	3	
McCurdy, Gary L.	The 500 Pound Polka	Tuba Materials Center	1971		2'	E2-G3	Three Tubas	B/P	1	
Precker, Jean	Air et Divertissement	Molenaar N.V.	1971		5'40"	Db1-Ab3	Tuba	B	2	
Taylor, Mark	Latin Fantasy	Composer	1971		7'30"	Bb2-Bb5	Tuba	B	1	
Bourgeois, Derek	Tuba Concerto, Op. 38	R. Smith and Company	1972		43'	G#0-F4	Tuba	O/P	4	John Fletcher
Jacob, Gordon	Suite	Boosey & Hawkes	1972		18'		Tuba	S/P	8	
McCurdy, Gary L.	Waltz of the Walrus	Tuba Materials Center	1972		2'	Bb1-F3	Two Tubas	B/P	1	
Mueller, Frederick	Variations on a Theme of Samuel Barber	Composer	1972		9'	C#2-G4	Tuba	S/B/P	1	Robert Tucci
Thompson, Bruce A.	Concerto	Composer	1972		9'	F1-Ab4	Tuba	S	3	
Anderson, Eugene D.	The Perception of Water		1973				Tuba	O		
Bottje, Will Gay	Concerto for Tuba and Orchestra	American Composers Alliance	1973		16'	E1-C4	Tuba	O/P	3	
Bowles, Richard	Venetian Carnival	Belwin-Mills Music Corporation	1973		2'30"	Bb2-Eb3	Tuba	B/P	1	
Childs, Barney	Concert Piece for Tuba and Band	Composer	1973		9'	D1-D4	Tuba	B	6	Rex Conner, Ivan Hammond, David Kuehn, R. Winston Morris, Dan Perantoni, Harvey Phillips, Jack C. Robinson, James Self
Frackenpohl, Arthur	Variations of "The Cobbler's Bench"	Shawnee Press	1973		5'30"	G1-Eb4	Tuba	B/P	5	Peter Popiel
Nelhybel, Valclav	Concert Piece	E.C. Kerby, Ltd.	1973		4'	C2-F3	Tuba, Alto Tenor Bari Saxophone, Trumpet, Trombone, or Baritone	S/B/P	3	
Ross, Walter	Tuba Concerto	Boosey & Hawkes	1973		11'30"	F#1-Eb4	Tuba	B/P	3	R. Winston Morris
Berg, Thomas	Bass-Solo – Polka	Adlerverglag	1974		2'50"	C2-Bb3	Tuba	B	1	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Giroux, George	Solo Blues	Southern Music Company	1974		1'30"	C2-Db3	Tuba, Clarinet, Saxophone, Trumpet, Trombone, or Baritone	B	1	
Roikjer, Kjell	Capriccio for Tuba and Orchestra, Op. 66	Musikforlaget IMUDICO	1974		7'30"	F1-G4	Tuba	O/P	3	Michael Lind
Bentzon, Niels Viggo	Concerto for Tuba, Op. 373	Edition Wilhelm Hansen	1975		20'		Tuba	O		
Beversdorf, Thomas	Concerto	Indiana Music Center	1975	1981		Eb1-G4	Tuba	B	3	Harvey Phillips
Brown, Jonathan Bruce	Lyric Variations for Tuba and String Orchestra	Seesaw Music Corporation	1975		5'15"	Ab1-Eb4	Tuba	O		
Burrell, Howard	Little Concerto	Composer	1975				Tuba	S		
Cioffari, Richard J.	Rhapsody for Tuba and Orchestra	Trombone Association Publishing	1975		7'30"	G1-B3	Tuba	O/P	1	Ivan Hammond
Powell, M.	Transitions		1975				Tuba	O		
Blanquer, Amando	L'os hispánic	Sociedad General de Autores de España	1976		6'		Contrabass or Tuba	O/P	4	Jaime Antonio Robles
Bogar, Istvan	Tubaverseny	Editio Musica Budapest	1976	1963-1976	9'		Tuba	B	3	
Broughton, Bruce	Concerto for Tuba Solo and Orchestra	Edwin F. Kalmus & Co.	1976	1985	7'30"	C1-E4	Tuba	O/B/P	3	Tommy Johnson
Gregson, Edward	Concerto for Tuba	Novello and Co., LTD	1976		15'	D1-E4	Tuba	O/B/BB/P	3	John Fletcher and Besses O 'The' Barn Band
Grundman, Claire	Tuba Rhapsody	Boosey & Hawkes	1976		9'30"	G1-Bb3	Tuba	B/P	1	Martin D. Erickson and the U.S. Navy Band
Heiden, Bernard	Concerto for Tuba and Orchestra	Southern Music Company	1976		17'	D1-F#4	Tuba	O/P	3	Harvey Phillips
Holmboe, Vagn	Concerto for Tuba, Op. 127	G. Schirmer, Inc.	1976		17'		Tuba	O	1	
Lange, Willy	Tubistenfreud, Op. 176	Musikverlag Wilhelm Halter GmbH	1976		3'	Eb1-Eb3	Tuba	B/P	1	
Schmidt, Ole	Concerto for Tuba and Orchestra	Edition Wilhelm Hansen	1976		14'20"	Eb1-A5	Tuba	O/P	3	
Steffaro, Julius	Piccolo Concerto	Donemus	1976		6'		Tuba	O		
Bentzon, Niels Viggo	Capriccio, Opus 396	Edition Wilhelm Hansen	1977		7'		Tuba	S+Tpt+Perc+Piano		
Gruner, Joachim	Konzert für Tuba und Orchester	Verlag Neue Musik Berlin	1977		22'	E1-A4	Tuba	O	3	Dietrich Unkrodt

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Jacobsen, Julius	Tuba Buffo (Concerto for Tuba and Wind Orchestra)	Swedish MIC	1977		9'30"	F1-F#4	Tuba	B/P	1	
Kessler, James	Solo Overture for Tuba and Band	Composer	1977		11'	F1-D#4	Tuba	B		Jeff Arwood
Kothera, Georg	Mit Lust und Liebe	Georg Bauer Musikverlag	1977		3'20"	Bb1-G3	Tuba	B	1	
Roikjer, Kjell	Koncert for Tuba og Orkester, Op. 61	Musikforlaget IMUDICO	1977			F1-F4	Tuba	O/P	3	
Stewart, Joseph	Tuba	Kendor Music, Inc.	1977		3'	Bb1-Bb3	Tuba	B/P optional SATB	1	Andy Peruzzini and the Maryvale High School Chorale
Wagemans, Peter-Jan	Alla Marcia, Op. 11	Donemus	1977				Tuba	B		
Wildner, Alec	Elegy for the Whale	Margun Music Inc.	1977	1981	3'20"	F1-G4	Tuba	O/P	1	Harvey Phillips
Dennison, Sam	Adagio	US-PHf	1978				Tuba or Horn	S		
Dondeyne, Desire	Divertimento		1978		11'45"		Tuba or Saxhorn	O/B/P	1	Francois Poullot
Jager, Robert	Concerto for Bass Tuba	Belwin-Mills Music Corporation	1978	1981	13'20"	D1-Ab4	Tuba	O/B/P	5	University of Illinois Concert Band for Daniel Perantoni
Koch, Erland von	Concerto for Tuba	Gehrmans Musikforlag	1978		14'	E1-Ab4	Tuba	S/P	3	Michael Lind
Koetsier, Jan	Concertino for Tuba and String Orchestra, Op. 77	Editions BIM	1978	1982	15'	F1-Gb4	Tuba	S/P	3	Manfred Hoppert
Lundquist, Torbjorn Iwan	Landskap for Tuba and Orchestra	Swedish MIC	1978		16'	F1-Ab4	Tuba	S/P	3	Michael Lind
Rehfeld, Kurt	Elefanten-Ballet	Georg Bauer Musikverlag	1978		3'15"	G1-G3	Tuba	B	1	
Rehfeld, Kurt	Launische Tuba	Georg Bauer Musikverlag	1978		3'30"	F1-F4	Tuba	B	1	
Stöckigt, Michael	Concerto		1978		10'		Tuba	O		
Vadala, Chris	Lonely Road	Whaling Music	1978		5'	D2-D4	Tuba or Euph.	B/Jazz		
Blank, Alan	Divertimento for Tuba and String Orchestra	American Composers Alliance	1979		28'	D1-G#4	Tuba	O/B	6	
Colding-Jorgensen, Henrik	Ballade	Samfundet	1979		15'	Eb2-G4	Tuba	O	2	Jorgen Arnsted
Kaysner, Leif	Concerto for Tuba and String Orchestra	Composer	1979				Tuba	S		
Kraft, William	Tuba Concerto	New Music West	1979		18'	F#0-A#4	Tuba	O+three chamber groups	1	Zubin Mehta for Roger Bobo

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Kulesha, Gary	Concerto for Tuba and Orchestra	Canadian Music Centre	1979		18'	C1-D4	Tuba	O/B/P	3	Scarborough Concert Band of Ontario Canada and Scott Irvine
Schneebiegl, Rolf	Der Kellermeister – Konzertpolka	Bosworth & Co.	1979		2'40"	F1-Bb3	Tuba	B	1	
Voss, Friedrich	Metamorphosen	Breitkopf & Härtel	1979				Tuba	O		
Bennett, Malcolm	Tuba Concerto	Composer	1980		13'	Bb0-E4	Tuba	O/P	3	John Elliot
Constantinides, Dinos	Concertino for Euphonium or Tuba and Wind Orchestra: Mountains of Epirus	Composer	1980		8'30"	F#1-E4	Tuba or Euph.	O/B/P		
Curnow, Jim	Concertino for Tuba and Band	TE Press	1980		6'30"	Ab0-Eb4	Tuba	B	3	Barton Cummings
Francaix, Jean	Petit Valse European	Schott	1980		8'		Tuba	O		
Leichtling, Alan	Concerto for Tuba, Strings, and Two Harps, Op. 83	Seesaw Music Corporation	1980	1980-1	21'	F1-G4	Tuba	S	2	Robert Starer
Madsen, Trygve	Concerto for Tuba and Orchestra, Op. 35	Musikk-Huset Forlag, Norway	1980	1986	19'43"	B1-G4	Tuba	O/P	4	Michael Lind
Nelhybel, Valclav	Concerto Grosso for Tubas and Band	Hope Publishing Co.	1980		10'	G1-Db3	Tuba Section	B	3	Dauphin County Music Educators Association (Harrisburg, PA)
Proto, Frank	The Four Seasons	Liben Music Publishers	1980		30'	A0-A4	Tuba and Percussion	O+tape	5	Cincinnati Symphony Orchestra
Rottler, Werner	Concerto for Tuba and Orchestra	Composer	1980			F#1-F4	Tuba	O/P	3	Robert Tucci
Strukow, Valerie	Concerto for Tuba and Orchestra	Editions BIM	1980		13'15"	C1-A4	Tuba	O/P	3	
Weinzweig, Sven Erik	Divertimento, No. 8	CMC	1980		15'		Tuba	S		
Zonn, Paul Martin	Exchanges	Composer	1980		8'	E1-G4	Tuba	B		Thoms Harris, Depaul University Wind Ensemble, Don DeRoche
Coeck, Jan L.	Concerto in Re		1981		16'		Tuba	O/P		
Kenny, Michael	Concerto for Tuba and Orchestra	Kelly Sebastian Music Publishers	1981		14'53"		Tuba	O/P	3	Peter Whish-Wilson
Koering, René	The Upheaval of Prince Henry: for Solo Tuba and 13 Instruments	Salabert	1981				Tuba	B		
Kosteck, Gregory	The Enchanted Island: Symphonic Poem for Tuba and Orchestra	Composer	1981		11'	C1-E4	Tuba	O/P	4	
Lachenmann, Helmut	Harmonica – Music for Full Orchestra with Tuba Solo	Breitkopf & Härtel	1981	1981-3	31'	A0-C5	Tuba	O		Richard Nahatzki

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Oliver, Harold	Concerto for Tuba and Concert Band	Composer	1981		11'	Eb1-Eb4	Tuba	B	1	
Robertson, Dave	Tuba-riff-ic	Laissez-Faire Music	1981		2'	F1-G3	Tuba or Tuba Section	B		
Schmidt, Ole	Duo Conc.		1981				Tuba and Flugelhorn	O		
Segerstam, Leif	Orchestral Diary Sheet No. 11i	Swedish MIC	1981		13'		Cello, Tuba, or Trombone	O		
Sorenson, Erling Ingemann	Sensonner, Op. 10	Danish MIC	1981		10'		Tuba	S		
Bazelon, Irwin	For Tuba with Strings Attached	Theodore Presser Co.	1982		7'40"		Tuba	S	1	Harvey Phillips
Brehm, Alvin	Concerto for Tuba	G. Schirmer	1982		22'		Tuba	O		
Cleemput, Werner van	Caribbean Flush	J. Maurer Editions Musicales	1982		5'33"	Bb2-A4	Tuba, Euphonium, or Trombone	B/P	1	
Dadak, Jaromir	Concerto	CHF	1982		15'		Tuba	O		
Dennison, Sam	Lyric Piece and Rondo for Tuba and Strings	Kalmus	1982		8'20"	F1-G4	Tuba	S	2	
Eklund, Hans	Concerto per Tuba e Orchestra a Fiati	Tuba Center	1982		8'	F#1-F4	Tuba	B	2	
Follas, Ronald W.	Concertpiece for Tuba and Band	TE Press	1982		11'30"	F#0-F#4	Tuba	B/P	1	
Hahn, Gunnar	Per Svinagere: Ballad	Swedish MIC	1982	1991	9'		Tuba	S		
Kupferman, Meyer	Concerto for Tuba	Soundspells Productions	1982	2002			Tuba	O	2	
Stephenson, Allan	Concertino burlesco : für Tuba und Orchester	Accolade Musikverlag	1982		15'	D1-F#4	Tuba	O/P	3	
Uy, Paul	Concerto		1982		14'		Tuba or Bass Trombone	O		
Becker, Günther	Un Poco Giocoso, Konzertante Szenen	Breitkopf & Härtel	1983		20'		Tuba	O		
Davis, William	Variations on a Theme of Robert Schumann – The Happy Farmer	Southern Music Company	1983		4'15"	Bb1-C4	Tuba	B/P	5	
Domazlicky, Frantisek	Concerto, Op. 53	Artia Foreign Trade Corporation of Czechoslovakia	1983		13'	E1-F4	Tuba	S/P	3	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Domenica, Robert Anthony di	Variations on a Theme by G. Schuller	Margun Music Inc.	1983		12'		Tuba	O		
Dragatakis, Dimitris	Concerto		1983				Tuba	O		
Gagneux, Renaud	Concerto	Editions Durand et Cie	1983		18'		Tuba	O		
Gruner, Joachim	Triple Concerto for Trumpet, Trombone, Tuba and Large Orchestra	Verlag Neue Musik Berlin	1983	1983-4	21'		Trumpet, Trombone, and Tuba	O	4	
Lange, Willy	Tubistenschreck, Op. 77	Musikverlag Wilhelm Halter GmbH	1983		3'30"	C1-A4	Tuba	B	1	
Lange, Willy	Tubistentraum, Op. 216	Musikverlag Wilhelm Halter GmbH	1983		2'	F1-Bb4	Tuba	B	1	
McKimm, Barry	Tuba Concerto	Yarra Yarra Music Services	1983		18'	G2-C#4	Tuba	O/B/P	3	Peter Sykes
Mortimer, John Glensek	Tuba Concerto	Editions Marc Reift	1983		9'30"	F1-G4	Tuba	S/P	3	
Powell, David	Divertimento for Tuba and Concerto Band	Composer	1983		15'	Bb2-G4	Tuba	B	7	Sumner Erickson
Sagvik, Stellan	Värmländsk concertino : for tuba and strings, op. 114j	Swedish MIC	1983		10'	F1-B4	Tuba	S	3	
Steptoe, Roger	Concerto for Tuba and Strings	Stainer & Bell	1983		15'	F1-G4	Tuba	S/P	3	James Gourlay
Wilhelm, Rolf	Concertino for Tuba	Tuba Center	1983		11'45"	F1-F4	Tuba	B/P	3	Robert Tucci
Anderson, Eugene D.	Concert Piece for Tuba and Band	Anderson's Arizona Originals	1984		6'	F1-F4	Tuba	B	4	Mesa City Band
Blank, Hans	Variationen uber ein Volkslied (Ein Mannlein steht im Walde)	Musikverlag Siegfried Rundel	1984		4'	Eb1-Eb3	Tuba, Baritone, or Bassoon	B	1	
George, Thom Ritter	Concertino for Tuba and String Orchestra	Composer	1984		7'30"	Bb2-Eb3	Tuba	S/B/P	3	
Lackey, Jerry	Jazz Concerto for Tuba and Orchestra	Composer	1984		12'	G2-Bb4	Tuba	O/B/P	3	
Muradian, Vazgen	Concerto for Tuba and Orchestra, Op. 85	Composer	1984		15'30"	C1-G4	Tuba	S/P	3	
Schmidt, William	Tuba Mirum – Variations on a Gregorian Chant	Western International Music, Inc.	1984		18'22"	A1-F4	Tuba	B	1	Michael Lind
Borg, Kim	Finnish Rhapsody, Op. 32B	Finnish MIC	1985		6'30"	A1-D4	Tuba	O/P	3	
Broadstock, Brenton	Tuba Concerto	G. Schirmer	1985		17'	F#1-B4	Tuba	O	2	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Kumstedt, Paul	Humoreske for Tuba and Wind Orchestra	Georg Bauer Musikverlag	1985		3'30"	F1-D4	Tuba	B	1	
Madsen, Trygve	Introduction and Allegro, Op. 50	Norwegian MIC	1985		10'		Tuba	B	1	
Reinhart, Wolfgang	Bombardon – Polka fur Bass-Solo	Georg Bauer Musikverlag	1985		3'15"	F2-C4	Tuba	B	1	
Ridout, Alan	Concertino for Tuba and Strings	Emerson Edition	1985		4'45"	F1-E4	Tuba	S/P	3	
Stephens, Denzil	The Dancing Tuba	Sarnia Music	1985		3'30"	C2-Eb4	Tuba	B	1	
Williams, John T.	Concerto for Tuba	Hal Leonard	1985		16'30"	F1-G4	Tuba	O/P	3	
Wuorinen, Charles	Prelude to Kullervo	Peters	1985		6'		Tuba	O		
Almila, Atso	Concerto for Tuba and String Orchestra	Finnish MIC	1986		16'	F1-D4	Tuba	O	3	Michael Lind
Bourgeois, Derek	Rondo Grottesco	William Allen Music, Inc.	1986		4'		Tuba	B		
Camphouse, Mark	Poème for Solo Tuba and Symphonic Band	Composer	1986		12'	E2-A4	Tuba	B	1	Jeffrey Arwood and United States Army Band
Harvey, Jonathan	Lightness & Weight	Faber	1986		15'		Tuba	O		
Kabec, Vlad	Der Knurrhahn	Musikverlag Wilhelm Halter GmbH	1986		2'45"	Bb2-F3	Tuba	B	1	
Kabec, Vlad	Der Wurzelsppl' – Polka for Tuba	Musikverlag Wilhelm Halter GmbH	1986		2'45"	Bb2-F3	Tuba	B	1	
Lebedev, Alexei	Concerto No. 2	Hofmeister	1986				Tuba	O/P		
Moore, David Arthur	Winter Concerto	Composer	1986		20'	A0-F4	Tuba	B/P	9	Arthur K. Smart
Vaughan, Rodger	Elegy	Composer	1986	1986-7	3'45"	A1-C4	Tuba	B/P	1	Roger Bobo
Curnow, Jim	Fantasia for Tuba and Band	TE Press	1987		8'	D1-F4	Tuba	B	6	Roanoke Rapids High School Band (NC), David L. Hanks director, RRHS Band Boosters
Hastings, Ross	Prelude and Farandola for Tuba and Band	TE Press	1987		6'30"	F1-Eb4	Tuba	B/P	2	
Holmboe, Vagn	Intermezzo Concertante	G. Schirmer, Inc.	1987		8'		Tuba	S	1	
Legrady, Thomas	Tubantella	Molenaar N.V.	1987		2'40"	F1-Bb3	Tuba	B	1	
Markl, Max	Melomanie – Concertino for Tuba and Orchestra	Tuba Center	1987				Tuba	O		
Proctor, Simon	Lyrical concerto : for bass tuba and orchestra	Southern Music Company	1987	2004	17'	C2-G4	Serpent or Tuba	O/P	3	Alan Lumsden

Table 17 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Rönnes, Robert	Concerto	NMI	1987		31'		Tuba or Bass Trombone	S	3	
Stanek, Pavel	Concertino Semplice	CHF	1987		13'		Tuba	O		
Brusick, William Robert	Concerto for Tuba and Wind Orchestra	Composer	1988	2003	27'	A0-G4	Tuba	B/P	3	Timothy Northcut
Ellerby, Martin	Tuba Concerto	Maecenas Music	1988		13'	G1-G4	Tuba	O/BB/B/P	2	Stephen Sykes
Kellaway, Roger	Songs of Ascent	Editions BIM	1988	1988-9	26'	Bb0-A4	Tuba	O/P	3	
Kolditz, Hans	Rondo for Tuba and Large Wind Orchestra	Musikverlag Wilhelm Halter GmbH	1988		3'45"	Bb1-Eb3	Tuba	B	3	
Medberg, Gunnar	Divertimento	Swedish MIC	1988				Tuba	B	4	
Rowe, S.	Packales Concerto	DY Green Music	1988			F1-F4	Tuba	O	3	Dr. Joseph Packales
Swiergiel, Waldemar	Concerto	SMIC	1988	1988/9 2	19'30"		Tuba	O		
Dubrovay, Laszlo	Triple Concerto	EMB	1989		12'		Trumpet, Trombone, and Tuba	O	1	
Gellman, Steve	Wedding Serenade	CMC	1989				Tuba	S		
Horovitz, Joseph	Tuba Concerto	Composer	1989		21'	F1-F#4	Tuba	B/BB/P	3	Besses O 'Th' Barn Band and James Gourlay
Stevens, Thomas	Variations in Olden Style (after Bach)	Editions BIM	1989		4'45"	F2-F4	Tuba	S+continuo/P	6	Roger Bobo
Holloman, Samuel	Concerto	Composer	1990		23'		Tuba	O/P		
Jansson, Leif A.	Lassie wi' the Yellow Coatie	Lema Musikforlag, Sweden	1990		7'		Tuba	B		
Karlsen, Kjell Mork	Concerto Furvus, Op. 97	MIC Norway	1990		17'	Bb1-G4	Tuba	O/P	1	
Krol, Bernhard	Falstaff Concerto, Op. 119	Editions BIM	1990		15'	G1-F#4	Tuba	S/P	3	Editions BIM
Plau, Arlid	Concerto for Tuba and Strings	MIC Norway	1990		18'	A1-G4	Tuba	S/P	3	
Plog, Anthony	Nocturne for Tuba and Strings	MIC Norway	1990		18'	C2-Eb4	Tuba	S	1	Kent Eshelman
Sampson, David	Three Portraits for Tuba and Chamber Orchestra	Composer	1990		18'	Db1-Bb4	Tuba	O	3	Scott Mendoker
Schmidt, William	Tunes	Western International Music, Inc.	1990		12'22"	F1-B4	Tuba	B	3	Sapporo International Music Festival '90 and TUBA

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Sorbon, Kurt	Die Poltergeist... Polka	Musikverlag Wilhelm Halter GmbH	1990		1'40"	A2-C4	Tuba	B		
Turner, Kerry	Concerto for Tuba and Orchestra		1990		14'27"		Tuba	O	3	
Veal, Ketil	Concerto for Tuba and Orchestra	MIC Norway	1990		21'	G1-G#4	Tuba	O	3	
White, Joseph Pollard	Concerto for Tuba and Orchestra	Composer	1990			D1-D4	Tuba	O	3	
Coeck, Jan L.	Concertino		1991		14'		Tuba	O?/P		
Eerola, Lasse	Music for Tuba and Orchestra	Finnish MIC	1991		11'	F1-Ab4	Tuba	O/P	2	
Frackenpohl, Arthur	Song and Dance for Euphonium, Tuba and Band	Horizon Press	1991				Tuba and Euph.	B		Lake Braddock Secondary School Band, Roy C. Holder (Burke, VA)
Gagneux, Renaud	La Chasse des carillons crie dans les gorges pour tuba, cor, et orchestra	Editions Duranc et Cie	1991	1988	8'		Tuba and Horn	O		
Gruner, Joachim	Double Concerto for Contrabass Clarinet and Tuba	Composer	1991		22'		Contrabass Clarinet and Tuba	O	4	
Hartley, Walter S.	Fantasia for Tuba and Chamber Orchestra	Wingert-Jones Music, Inc.	1991		8'30"	Eb1-A4	Tuba	O/P	4	Scott Watson
Karkoff, Maurice	Concertino for Tuba and String Orchestra	Swedish MIC	1991		12'		Tuba	S	3	
Larsson, Mats	Homage to the Neon Sign of las Palaz Bingo: Concerto for Tuba and String Orchestra	Swedish MIC	1991		15'		Tuba	S		Gene Porkorny
Meier, Jost	Eclipse finale?	Editions BIM	1991		19'30"	D1-Ab4	Tuba	O/BB/P		1991 Geneva Competition and the Christiane and Jean Henneberger-Mercier Foundation
Prin, Yves	Concerto for Tuba and Orchestra	Durand	1991				Tuba	O		
Raum, Elizabeth	Legend of Heimdall for Solo Tuba and Orchestra	Composer	1991		19'	G1-G4	Tuba	O	3	Canadian Broadcasting Corporation and John Griffiths
Raum, Elizabeth	T for Tuba	Virgo Music House	1991		5'		Tuba	B/P		Regina Junior Lions Band
Weiss, Ferdinand	Joschiphonie oder (Alb-)Träume eines Tubabläfers für Baßtuba und Streichorchester	Manuscript	1991		6'		Tuba	S		

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Arutunian, Alexandre	Concerto for Tuba and Orchestra	Editions BIM	1992	1993	15'20"	F1-G4	Tuba	O/B/P	3	Roger Bobo
Bewley, Norlan	Santa Wants a Tuba for Christmas	Bewley Music	1992		4'	Bb2-F4	Tuba	O/B/TE ensemble	1	Harvey Phillips
Bruce, Frank	Songs of Zion Recycled	Composer	1992	1992/9 3	18'		Tuba	O		Karl Kramer
Bull, Edvard Hagerup	Giocoso Buclico: La Muse Legère: Concertino for Tuba and Chamber Orchestra	MIC Norway	1992		12'	C#1-C5	Tuba	O	3	Darius Milhaud
Glandien, Lutz	Concerto	Neue Musik	1992		25'		Tuba	O		
Godel, Didier	Concerto for Tuba and Orchestra	Editions Marc Reift, Switzerland	1992		14'	D1-F4	Tuba	O/P	3	
Jevtic, Ivan	Concerto for Tuba and Symphony Orchestra	Editions BIM	1992		22'	F1-Ab4	Tuba	O/P	4	
Linkola, Jukka	Concerto for Tuba and Orchestra	Finnish MIC	1992		24'	F1-Bb4	Tuba	O	3	NOMUS and Michael Lind
Lorge, John S.	Fantasia for Tuba and Orchestra	Composer	1992		15'	E1-G4	Tuba	O	4	Matthew Garbutt
McBeth, Francis	Daniel in the Lion's Den	Southern Music Company	1992		3'10"	G1-B4	Tuba	B	1	Daniel Perantoni
Naessen, Ray	Mini	SMIC	1992		6'		Tuba	S		
Picket, Steve	Landscapes	ICMC	1992	1992/9 4	23'		Tuba	O		
Plog, Anthony	Three Miniatures	Editions BIM	1992		5'30"	D2-E4	Tuba	B/P	3	Daniel Perantoni
Plog, Anthony	Tuba Concerto	Editions BIM	1992	1997	22'	G1-E5	Tuba	O/P	3	Markus Theinert
Ployhar, James D.	Tubas on the Run	CCP/Belwin Inc.	1992		2'		Tuba and/or Baritone section soli	B		
Premru, Raymond	Concerto for Tuba and Orchestra	TE Press	1992		15'	F1-F4	Tuba	O/P	3	TUBA and John Fletcher
Turner, Guy	Concertino for Tuba and Strings	Hector Publications	1992	1995	7'	Eb1-F4	Tuba	S/P	4	Darren Hector
Winteregg, Steven	Concerto for Tuba	Cimarron Music	1992	1994	16'30"	G1-E4	Tuba	O/P	3	Samuel Gnagey, Samuel Green, Robert LeBlanc
Zur, Menachem	Concerto for Tuba and Orchestra	Israeli Music Center	1992		16'	C1-A#4	Tuba	O/P	3	Adi Hershko
Albian, Franco	Alla Siciliana (Aria and Variations)	Composer	1993		6'30"	F1-Bb3	Tuba	B	6	
Boesmans, Philippe	Dreamtime	Ricordi	1993		15'		Tuba and Harp	O		

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Eerola, Lasse	Allegro for tuba and orchestra		1993		5'		Tuba	O		
Ely, Robert	Concerto for Tuba	Bandleader Publications	1993		10'	F1-Eb4	Tuba	B/P	3	
Golland, John	Tuba Concerto, Op. 46	Baton Music	1993		17'30"		Tuba	B/P	3	
Kenny, Terry	Sullivan at Sea	Bandleader Publications	1993			F1-Bb3	Tuba	BB/B/P	5	
Nelhybel, Valclav	Concerto for Tuba (or Horn)	Great Works Publishing, Inc.	1993		14'		Tuba or Horn	B	3	
Schmidt, William	Concerto for Tuba and Chamber Orchestra	Composer	1993		15'30"	A1-G#4	Tuba	O	3	
Werner, Sven Erik	Windfall	Samfundet	1993		17'30"	G2-Bb4	Tuba	O	1	Jorgen Voigt Arsted
Baadsvik, Øystein	Déja vu	Ovation	1994		3'		Tuba	O/B/BB	1	
Bavicchi, John	Concerto for Tuba and Concert Band	BKJ Publications	1994		12'	Db1-Bb4	Tuba	B	5	Greg Fritze
Birtwistle, Harrison	Cry of Anubis	Boosey & Hawkes	1994	1996	13'	Db1-F4	Tuba	O	1	London Symphony Orchestra
Marthinsen, Niels	Concerto for Tuba	Edition Wilhelm Hansen	1994		22'	E1-Bb4	Tuba	O	3	Danish Radio Symphony Orchestra and Jens Bjorn Larsen
Pospisil, Juraj	Concerto		1994				Tuba	O		
Steckar, Marc	Tubaobab: Concerto in Four Movements for Tuba and Big Wind Band	Ed. Feeling Musique	1994		9'		Tuba	B	4	
Ahmas, Harri	Concerto for Tuba, Strings and Percussion	Finnish MIC	1995		25'	B0-Gb4	Tuba	S+Perc	4	
Grant, James	Three Furies for Tuba and Orchestra	Grantwood Music Press	1995		11'	C1-G4	Tuba	O/P/unaccompanied	3	
Hofmann, Wolfgang	Concertino für Tuba und Streichorchester	Florian Noetzel Ars Musica	1995			D1-C4	Tuba	S	5	
Proctor, Simon	Tuba Concerto	Heavy Metal Music	1995		15'-20'	F1-F4	Tuba	O/P	3	Sue Bradley
Szkutko, John	King Arthur Variations	SZK Music	1995			Bb0-Bb4	Tuba	B		
Walker, Gwyneth	Chanties and Ballads: Songs of the Sea for Tuba and Orchestra	MMB Music, Inc.	1995		15'	D1-G4	Tuba	O	3	
Haag, Hanno	Konzertante Szenen, Op. 37	Astoria Verlag	1996		20'30"	Bb0-F4	Tuba	S/P	5	
Hidas, Frigyes	Tuba Concerto	Band Music Centre	1996		10'	F#1-Bb4	Tuba	B/P	1	Jeff Funderburk
Madarasz, Ivan	Concertuba		1996		11'		Tuba	O	1	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Marcellino, Rafaëlle	The Art of Resonance	Australian Music Centre	1996		25'	E1-Ab4	Tuba	O	4	Steve Rosse and Symphony Australia
Pape, Andy	Concerto Grosso in Maddiore e in minore	Edition Wilhelm Hansen	1996		24'	A0-A4	Recorder, Cello, and Tuba	O	3	Danish Radio Symphony Orchestra, Michala Petri, Morten Zeuthen, Jens Bjorn Larsen
Werner, Jean-Jacques	Concerto for Tuba and Orchestra	G. Billaudot Editions	1996		19'	G1-A4	Tuba	O/B/P	3	
Wessman, Harri	Concerto for Tuba and Orchestra	Finnish MIC	1996		21'	F0-Bb4	Tuba	O	4	Liekxa Brass Week and Harri Lidsle
Aagaard-Nilsen, Torstein	Concerto for Tuba and Orchestra "The City of Fenrir"	MIC Norway	1997	2014	15'	B0-A4	Tuba	O/P	1	Frode Amundsen
Baker, David N.	Concerto	MMB Music, Inc.	1997	2004	17'07"	E1-G4	Tuba	O	3	Daniel Perantoni
Bales, Kenton	The Rocks	Composer	1997		17'	Ab1-A4	Tuba	O	4	Craig Fuller and the Omaha Symphony Orchestra
Barnes, James	Concerto for Tuba	Southern Music Company	1997		19'30"	C1-G4	Tuba	O/B/P	3	Scott Watson
Kalke, Ernst-Thilo	Concertino in F	Musikverlag Bruno Uetz	1997		11'25"	C1-G4	Tuba	O/P		
Kitts-Turner, John S.	Concertino	TE Press	1997		8'	F1-Fb4	Tuba	O/P	1	
London, Edwin	Bottom's Line for Tuba and Small Orchestra	Edition Peters	1997			D1-F4	Tuba	O	2	Ron Bishop and Cleveland Chamber Orchestra
Madden, Edward J.	Elegy for Tuba and Wind Ensemble	Potenza Music Publishing	1997				Tuba	B		Taylor Roland
Owens, David	Double Concerto	Andrea	1997		20'		Tuba and Euph.	O	4	
Saglietti, Corrado Maria	Concertissimo	Editions BIM	1997		17'	F1-F4	Tuba	B/P	3	
Vidjeskog, Patrik	Concerto for Tuba and Orchestra	Finnish MIC	1997	1997-8/1999	27'	D1-G4	Tuba	O	2	Harri Lidsle and the Association of Finnish Brass Players
Bakke, Ruth	Tubazzo: Concerto for Tuba and Orchestra	MIC Norway	1998		20'	C#1-A4	Tuba	O	3	Stein Erik Tafjord and Det norske komponistfond
Ewazen, Eric	Concerto for Tuba or Bass Trombone	Southern Music Company	1998		19'30"	E1-Ab4	Tuba or Bass Trombone	O/B/P	3	Karl Kramer
Fagerudd, Markus	ligo-ligo for Tuba and Orchestra	Uusinta	1998	2000	19'	C1-F4	Tuba	O/P	1	
Hoshina, Hiroshi	Concertino for Tuba and Winds	Japan Tuba Center	1998		9'15"	G1-F4	Tuba	B/P	1	Harvey Phillips
Ledroit, Christien	Concerto for Tuba	CMC	1998		20'		Tuba	S		

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Luther, Michael	Concerto for Tuba and Orchestra	JML Publications	1998		21'15"	D1-A4	Tuba	O/P	3	Norm Pearson
Raum, Elizabeth	Concerto del Garda	TE Press	1998		15'	G1-Bb4	Tuba	O/B/P	3	John Griffiths
Stevens, John	Journey	Editions BIM	1998	2001	28'	A0-G4	Tuba	O/P	3	Edward F. Schmidt Family Commissioning Fund, Gene Porkorny, Chicago Symphony Orchestra
Brand, Michael	Four Temperments (Variations for Tuba)	G&M Brand Music	1999		10'30"	C1-C5	Tuba	B	4	Stephen Sykes
Chebrou, Michel	Tubafolia	Editions BIM	1999	2000	20'	G1-G4	Tuba	B/P	3	Bernard Liénard
Corwell, Neal	Catoctin, Opus 34	Nicolai Music	1999		10'	F1-Gb4	Tuba	B	2	Steve Dillon
Faillenot, Maurice	Tuba Concerto	Editions Robert Martin	1999		12'30"	Eb1-G#4	Tuba	O	3	Stephane Labeyrie
Frackenpohl, Arthur	Tubarag	TE Press	1999		3'	Bb1-C4	Tuba	B/P/B5	1	Anne Hardin and Andrew Hyman (SC)
Kalke, Ernst-Thilo	Mevagissey Tales	Musikverlag Bruno Uetz	1999	2001	16'	C1-D5	Tuba	S/B/P/Horn4	3	
Krzywicki, Jan	Concerto	TE Press	1999		25'	C1-G4	Tuba	O/P	3	Paul Krzywicki
Manas, Adriana I. Figueroa	Fantasia	Composer	1999				Tuba	O/P	2	
Másson, Askell	Maes Howe Concerto	Editions BIM	1999	2000	14'	A0-A4	Tuba	O/P	1	Harri Lidsle and NOMUS
Osmon, Leroy	Elegy for Tuba and Small Orchestra	RBC Publications	1999		6'	F#1-D4	Tuba	O	1	Andrew S. Kesten and David Kesten
Zamecnik, Evzen	Concertino	Editions BIM	1999		13'	F#1-Bb4	Tuba		5	
Aho, Kalevi	Tuba Concerto	Fennica Gerhman	2000	2000-2001	28'30"		Tuba	O	3	
Newton, Rodney	Millenium Concerto	Studio Music Company	2000		21'	Db1-Gb4	Tuba	B/BB/P	4	James Gourlay British Association of Symphonic Wind Band and Ensembles
Raum, Elizabeth	Pershing Concerto	TE Press	2000		14'	F1-Bb4	Tuba or Euph.	O/B/P	3	John Griffiths and Richard Raum
Schneiders, Hardy	Tubanera	Editions Marc Reift	2000		2'30"		Tuba	B		
Woodward, James	Concerto	Cimarron Music	2000	2010	20'	E1-C5	Tuba	O/B/P	4	Alan Baer
Brandon, Sy	Concerto alla Jazz	TE Press	2001		10'30"	D1-E4	Tuba	B	3	Rommel Cordova
Cibulka, Franz	Concerto for Tuba and Orchestra	Composer	2001				Tuba	O		

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Cummings, Barton	Concerto for Tuba	Solid Brass Music Company	2001			C1-G4	Tuba	B/P	4	Robert Daniel, Mark Nelson, Raúl I. Rodríguez, James Self, James Shearer, Kenyon Wilson, Micky Wroblewski, and Jerry Young
Hylgaard, Soren	Bagatelle	De Haske/Hal Leonard	2001		4'10"	A2-G4	Tuba or Euph.	B		Jens Bjorn Larsen
Josipović, Ivo	Tuba Ludens for Tuba and Orchestra	Cantus Ltd	2001		12'	E1-E4	Tuba	O	1	
Nelson, Daniel	Metalléphonic	Composer	2001		16'	F1-G#4	Tuba	O	7	Sundsvall Chamber Orchestra and Øystein Baadsvik
Richter de Rangener, Peter	Konzert für Tuba und Orchester	Manuscript	2001				Tuba	O		
Takalo, Artu	Kaipaus II	Finnish MIC	2001		4'	C#2-G4	Tuba	O	1	
Applegate, Ken	Concerto for Tuba and Winds	RBC Publications	2002	2011	12'		Tuba	B/P	3	Tony Mazzaferro
Bugby, Colin	Mr. C. Takes a Stroll	Composer	2002		3'17"	A0-F4	Tuba	B/BB/P	1	John Coleman
Charles, Jean-Jacques	Vestales	Ed. Feeling Musique	2002				Tuba	B/P		
Danner, Greg	Concerto for Tuba and Band	TE Press	2002		19'30"	Bb1-G4	Tuba	B/P	3	R. Winston and Barbara Morris
Karppanen, Juha	Concert Piece for Tuba and Orchestra, Op. 14	Finnish MIC	2002		8'30"	A1-A4	Tuba	O	1	Harri Miettunen
Lundin, Dag	Konsert I B	SMIC	2002				Tuba	O	3	
Miserendino, Joseph	Winter Song and Spring Dances	Composer	2002		6'16"	F1-F4	Tuba	S/P/Organ/Woodwind choir	1	
Newton, Rodney	The Kraken	Studio Music Company	2002		12'30"	C0-F4	Tuba	O/B	1	James Gourlay and Royal Northern College of Music
Nissilä, Allan	Concerto for Tuba and Orchestra	SMIC	2002		7'30"		Tuba	O		
Olive, Vivienne	Music for Tuba and Orchestra "Samson"	Furore-Edition	2002		14'	Bb1-C5	Tuba	O	1	Tatsuo Inada
Raum, Elizabeth	Fastbuch	Cimarron Music	2002				Tuba or Euph.	O/B/P	3	Marc Jenkins
Schmidt, Hartmut	Konzert für Bass-Tuba und Orchester	Verlag Vogt & Fritz, Schweinfurt	2002		19'30"	Bb0-A#4	Tuba	O	4	
Szentpáli, Roland	Ballade	Editions BIM	2002		11'	E1-G4	Tuba	S/P	1	Anton Meinel
Szentpáli, Roland	Concerto	Editions BIM	2002		17'	D1-A4	Tuba	O/P	3	Concours International de Guebwiller and SUISA Music Foundation

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Velden, Staffan Lunden	Kesh Jig Concerto	Ovation	2002		4'	G1-F4	Tuba	S/P	1	
Aubin, Francine	Concerto pour Tuba	Editions Auguste Zurfluh	2003		17'15"	F1-A4	Tuba	O/P	3	Stéphane Labeyrie
Baadsvik, Øystein	Did You Do?	Ovation	2003		3'		Tuba	B/BB		Trondheim Military Band
Baadsvik, Øystein	Fnugg Blue	Ovation	2003		8'	Db2-Db3	Tuba	B/BB	1	
Bach, Jan	Tuba Concerto	TE Press	2003		18'	C1-A4	Tuba	O/B/P	3	Jay Hunsberger and Florida West Coast Symphony Orchestra
Brink, Paul	Variations for Tuba and Wind Ensemble: The Liberty Song	BAS Publishing	2003	2005	10'	F1-G3	Tuba	B/P	1	
Dahlgren, David	Folkvisor av Vikingarna	Blis Music Publications	2003		12'		Tuba	S/P	3	John Griffiths
Forte, Aldo Rafael	Dance Rhapsody for Tuba and Band	TE Press	2003		12'	G1-F4	Tuba	B	3	Andrew Rummel
Fritze, Gregory	Concertino for Tuba and Band	Music Nova USA	2003		14'	F#1-G4	Tuba	O/B/P	1	Gary Bird and Mary Ann Craig
Harville, Grant	Concerto for Tuba and Orchestra	TE Press	2003		12'	G1-G4	Tuba	O/P	3	
Koppel, Anders	Concerto for Tuba and Orchestra	Edition Wilhelm Hansen	2003		20'	C1-Ab4	Tuba	O	3	Mattias Johansson
Miserendino, Joseph	Canzona della notte scura	Composer	2003		3'27"	F2-Gb4	Tuba	S/P/Organ	1	
Miserendino, Joseph	Autumn Moods	Composer	2003		7'31"		Tuba	S/P/Organ	4	
Miserendino, Joseph	Canzona della notte tranquillo	Composer	2003		4'26"	B2-G4	Tuba	S	1	
Miserendino, Joseph	Summer Celebration	Composer	2003		4'27"	F2-F4	Tuba	S/P	1	
Nelson, Daniel	Metalléphonic Remix	Ovation	2003		16'	F1-G#4	Tuba	B	7	
Sandström, Sven-David	Concert pieces	KMH-förlaget	2003		10'		Tuba	S+perc		
Wilson, Curtis	Rainbows	Composer	2003		16'	G1-F4	Tuba	B		Chris Baker
York, Barbara	Directions	Cimarron Music	2003	2006	12'30"	F1-G4	Tuba	B/P	3	Michael Fischer
Almila, Atso	Concerto II per Tuba	Finnish MIC	2004		20'	C1-Gb4	Tuba	B	1	Helsinki Guard Band and Petri Keskitalo
Bartles, Alfred	Tubossa – A Concert Bossanova for Solo Tuba and Symphonic Band	Composer	2004		5'30"	Bb1-F4	Tuba	B/P	1	R. Winston Morris
Carroll, Gregory	Studies in American Folk Idiom	Bernel Music LTD	2004		11'	E1-G4	Tuba	O/B/P	3	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Saglietti, Corrado Maria	Piazze di Torino	Animando Edizioni Musicali	2004		16'	G1-F4	Tuba	S	3	
Sandström, Jan	The Lemon House Concerto for Tuba and Orchestra	Swedish MIC	2004		20'	Bb0-C5	Tuba	O	5	
Schilling, Hans Ludwig	Tuba & Co. – Concerto for Basstuba und Streichorchester	Wolfgang G. Haas-Musikverlag Köln e. K.	2004		19'30"	F1-G#4	Tuba	S/P	5	
Thibault, Thierry	Frères de la brume	Editions BIM	2004		8'	C1-F4	Tuba and Euph. Or Saxhorn	B/P	2	
White, Winton	Allegro Sardonicus	Composer	2004		6'30"	F1-F4	Tuba	B	1	
York, Barbara	Concerto for tuba and orchestra : "Wars and rumors of war"	Cimarron Music	2004	2006	20'	D1-F4	Tuba	O/B/BB/P	3	Michael Fischer
Bingham, Judith	Down and Out	Maecenas Music	2005		16'	D1-G#4	Tuba	S/P	1	James Gourlay and Goldberg Ensemble
Carrapatoso, Eurico	Concertino for Tuba	Editions BIM	2005		12'		Tuba	O		Sergio Carolino
Craton, John	Tuba Concerto in G Minor	Composer	2005		19'		Tuba	O/P	3	Paul Hartin
Friedrich, Kenneth D.	Concerto for Tuba	Composer	2005				Tuba	B/P	3	Rommel Cordova
Hässy, Günter.	Konzert für Tuba und Orchester, op. 155	Edition Gunter Hassy	2005		16'30"	D1-A4	Tuba	O	3	
Högberg, Fredrik	Trolltuba	Gehrman	2005		10'		Tuba	B	1	
Perfeito, Paulo	Hangin' from the Strings	Editions BIM	2005		12'	A0-Bb4	Tuba	S	1	Sergio Carolino
Staern, Benjamin	Sacrificio	Gehrman	2005		17'		Tuba	O		
Barry, Darrol	Concerto for Tuba	Studio Music Company	2006		15'30"	Db1-F4	Tuba	B/BB/P	3	Steven Sykes
Booker, Charles	Concertino for Tuba and Wind Band	Lecta Publications	2006		7'23"		Tuba	B	1	
Davies, Victor	Concerto for Tubameister	Golden Toad Music	2006	2009	24'		Tuba	O/P	3	
Hartikainen, Jarkko	Arioso furioso : miniature concerto for tuba and chamber orchestra	Finnish MIC	2006		2'	Bb0-A4	Tuba	O	2	Avanti! Chamber Orchestra
Högberg, Fredrik	Rocky Island Boat Bay	Gehrmans Musikforlag	2006		21'	C1-G5	Tuba	O	3	Norrköping Symphony Orchestra and Øystein Baadsvik
Jones, Samuel	Concerto for tuba and orchestra	Carl Fischer, Inc.	2006	2005-6	24'	Eb1-C5	Tuba	O/P	3	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Pape, Andy	Suburban Nightmares		2006		26'		Tuba	O	4	
Pisto, Juha	Lux in Nocte	Finnish MIC	2006		8'30"	E1-G4	Tuba	B	1	in memoriam Sanni
Salgueiro, Jorge	Concerto for tuba : op. 139 : for tuba and piano	Composer	2006		14'	G0-D5	Tuba	O/B/BB/P/brass ens./fanfare orch.	5	Sergio Carolino
Sparke, Philip	Tuba concerto : for concert band	Anglo Music Press	2006	2007	12'	C1-Ab4	Tuba	B/BB/P	2	Miraphone and Markus Theinert
Stevens, Thomas	Aria Con Variazioni	Editions BIM	2006		5'	F2-D4	Tuba	S/P	6	
O'Toole, Anthony	Concerto No. 1	Cimarron Music	2007		12'35"	C1-F4	Tuba	B	3	Zach Collins
Raum, Elizabeth	Tribute	Cimarron Music	2007		5'30"	B1-F4	Tuba or Euph.	B/P	1	John Griffiths
Smolka, Martin	Still Life with Tubas or Silence Hiding, for 2 tubas and symphony orchestra	Breitkopf & Härtel	2007		20'		2 Tubas	O	3	Musica Viva Munich
Stevens, John	Monument : an elegy in memory of Tommy Johnson (1935-2006) : for tuba and strings	Editions BIM	2007		9'	C2-F#4	Tuba	S/P	1	Roger Bobo and Tommy Johnson
Szentpáli, Roland	Carmen Fantasy	Editions BIM	2007		9'	G1-Bb4	Tuba	O/B/P	1	
Cardoso, Luis	Double Concertino for Tenor Saxophone, Tuba, and Band	Composer	2008		16'41"		Tuba and Tenor Sax	B	3	Sérgio Carolino and Mário Marques
Liu, Charles	Concerto for Tuba and Orchestra	Composer	2008	2007-8	20'	E1-G#4	Tuba	O/P	3	Jacob Haramule
Nogueroles, Eduardo	Harvey's Tuba for Tuba and Wind Ensemble	Potenza Music Publishing	2008	2013	7'30"	F1-C4	Tuba	B/P	1	Harvey Phillips
Romhányi, Áron	Parallels	Editions BIM	2008		10'	Eb0-Bb4	Tuba	O/P	3	
Fraser, Bruce	Concerto for tuba	Studio Music Company	2009				Tuba	B/BB/P		
Handel, Amanada	Kanimbla Moon		2009		5'		Tuba	S	1	
Palmer, John W.N.	Concerto for Tuba	CMC	2009		15'	A0-F4	Tuba	O	3	
Riebe, David	Dr Tuba	Tons	2009		7'		Tuba	S		
Spitzenstätter, Christian	Concert for Tuba – POLDI	Manuscript	2009	2009-10			Tuba	S		
Baadsvik, Øystein	Ordner Seg (It'll Be Alright)	Ovation	2010		5'	F1-G4	Tuba	S/P	1	
Bough, Thomas	Suite Tuba	Cimarron Music	2010				Tuba	B/P	4	Sam Pilafian
Cunliffe, Bill	Concerto for Tuba and Orchestra	Composer	2010		17'42"		Tuba	O/P	1	Jim Self

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Hallnäs, Eyvind	Solo för tuba och stråkorkester	SMIC	2010		4'		Tuba	S		
Kirsch, Dirk-Michael	Concerto für Basstuba und Orchester, opus 23	Accolade	2010		25'	C1-Ab4	Tuba	O/P	3	Herbert Waldner
Kubička, Miroslav	Pastorále a prskavka pro tubu a smyčce		2010				Tuba	S/P		
Larsen, Libby	Ursa : for tuba and wind symphony	Libby Larsen Publishing	2010		12'55"	Bb0-A4	Tuba	B/P	2	Jens Bjorn Larson
Lindberg, Christian	Panda in love : tuba concerto	Ed Tarrodi	2010	2007-2010	21'16"		Tuba	O	6	
Morales, Manuel Alberto	Concerto for Tuba and Orchestra: Three Canadian Landscapes	Composer	2010			F1-D4	Tuba	O	3	
Riebe, David	Tuba concerto	SMIC	2010		18'		Tuba	O		
Vanbeselaere, Jean-Phillippe	Convergences		2010		17'20"		Tuba	O	3	Marseille, France and Thomas Leleu
Breman, Niklas	10.8 : tuba concertino	SMIC	2011		14'		Tuba	B		
Cibulka, Franz	Tubaphonic	Composer	2011		17'		Tuba	B		Jon Sass
Duda, Jörg	Tubakonzert No 2 Op. 67 No 2	Edition Tilli	2011		17'		Tuba	B	2	
Grantham, Donald	Tuba Concerto		2011		19'44"		Tuba	B	3	Tiny Parham
Jeremiah, Li Kai Han	Tuba Concerto	Composer	2011			Eb1-G#4	Tuba	O	3	
Milford, Gene	Tubasaurus Rex	Carl Fischer, Inc.	2011		2'30"	Ab1-C3	Tuba or Tuba Section	B	1	Tucker Jolly
Schuller, Gunther	Concerto No. 2	Potenza Music Publishing	2011				Tuba	O	4	
Baadsvik, Øystein	Tango for Tuba and Strings	Ovation	2012		5'		Tuba	S		
Goodman, Todd	Tuba Concerto	Potenza Music Publishing	2012		16'	E1-G#4	Tuba	O/B/P	3	Tuba Repertoire Initiative
Grant, James	Double concerto for euphonium and tuba	Potenza Music Publishing	2012		15'30"	C1-F4	Tuba and Euphonium	B/P	3	2012 Double Concerto for Tuba and Euphonium Commissioning Consortium (Kelly Thomas and Greg Hanson, lead comisioners)
O'Toole, Anthony	Concerto No. 2	Cimarron Music	2012			E1-G4	Tuba	B/P	3	Jeremy McGraw
O'Toole, Anthony	Double Concerto for Piccolo Trumpet and Tuba		2012				Tuba and Piccolo Trumpet	O		George Schlub and Steve Rosse
Peacock, Curtis	Concerto for Tuba and Winds	Dissertation	2012			D1-A4	Tuba	B	3	

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Wilson, Dana	Concerto for tuba : tuba + piano	Potenza Music Publishing	2012	2013	18'	C1-Bb4	Tuba	O/B/P	3	
Ziek, Gary D.	Concerto for Tuba	Cimarron Music	2012		13'30"	C2-G4	Tuba	B/P	3	Alan Baer
Daugherty, Michael	Reflections on the Mississippi for Tuba and Orchestra		2013		20'		Tuba	O/P	4	Temple University
Deutsch, Bernd Richard	Konzert für Trompete, Posaune, Tuba und Orchester	Boosey & Hawkes	2013	2013-14	18'		Tuba, Trumpet, and Trombone	O		Lower Austrian Tonkünstler Orchestra
Fagerudd, Markus	The Return of Iigo the Elephant: Concerto for Tuba and Orchestra No. 2	Uusinta	2013				Tuba	O	4	
Kesti, Jouni	Tuba or Not Tuba: Concerto for Tuba and Orchestra	Finnish MIC	2013		8'	C2-F4	Tuba	O	1	
O'Toole, Anthony	Hijinks	Cimarron Music	2013		8'	Eb1-Bb4	Tuba	B/P	1	Adam Crowe
Woodward, James	Concerto No. 2	Cimarron Music	2013		16'	F2-C5	Tuba	O/B/P	3	Alan Baer
Booker, Charles	The Titan	Potenza Music Publishing	2014		12'30"	Eb1-F4	Tuba	O/B/P	3	Kevin Sanders
Szentpáli, Roland	Chill Fantasy	Editions BIM	2014		20'	Bb1-F5	Tuba	S+piano+drums et	1	Andreas Martin Hofmeir
Albam, Manny	Concertino for Tuba and Chamber Orchestra	Composer					Tuba	O	3	Michael Lind
Amis, Kenneth	Tuba Concerto				31'59"		Tuba	B	3	
Andrieu, Fernand	L'Angelus du soir – Melodie	Editions Musicales			3'30"	G2-C4	Tuba, Saxophone, Baritone, Horn, or Trombone	B	1	
Angst, Adolf	Die swingende Tuba – Solo for Tuba in E-flat or B-flat	Eigentum u. Verlag			4'30"	F1-Db4	Tuba	B	1	
Baadsvik, Anna	Fantasy									
Baadsvik, Øystein	Concerto for Tuba and Chamber Orchestra	Ovation			22'41"		Tuba	O/B	3	
Baratto, Paolo	Jumbo-Baby	Composer			2'30"	C2-G3	Tuba, Bass Trombone, or Bassoon	B/BB/P	1	
Becher, Heinrich	Concertino	Grosch			12'		Tuba	O		
Bennett, David	Basso Profundo	Composer						B		

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Blemant, Louis	Le Triomphe – Fantasia pour Tuba	Editions Robert Martin			7'	D2-C4	Tuba, Trombone, or Baritone	B	4	
Brubaker, Jerry	Song and Dance	Horizon Press					Tuba or Euph.	B		
Brüggemann, Werner	Musikantenfieber Für Solo-Tuba oder Solo-Fagott und Blasorchester	Composer			5'		Tuba and Bassoon	B		
Bruniau, A.	Sur la Montagne	Editions Billaudot					Tuba	B/BB		
Byzom, Moric	Mutiger Bassist – Solo Polka	Kliment					Tuba	B/P	1	
Constant, Marius	Concerto	Francaise			8'		Tuba	S		
Coucounaras, Stellos	Concerto, Op. 20	ADU					Tuba	O		
Dadák, Jaromír	Concerto per tuba solo ed orchestra da camera						Tuba	O		
Daniel-Lesur, Jean Yves	Mélodrame	Gérard Billaudot			3'		Tuba	O/P		
Diev, Boris	Concerto for Tuba and Wind Orchestra				9'		Tuba	B	1	Øystein Baadsvik
Doornmalen, L. van	Concerto	Molenaar								
Duda, Jörg	Concerto No. 1, Op. 67 No. 1				19'21"		Tuba	O	3	
Duncan, Andrew	Rhapsody for Tuba and Piano and Band	Lewis Music Press				C1-Ab4	Tuba and Piano	B	1	Gavin Woods and Stewart Death
Dupriez, Christian	Piccolo Capriccio	Composer			2'30"	A1-G4	Tuba	O/P	4	Edward R. Goldstein
Easton, Ian	Airloom	Composer					Tuba	O/P/CD		
Engelhardt, Ernst	Tuba – Sepp'l	Musikverlag Wilhelm Halter GmbH			2'30"	F1-Bb4	Tuba	B/P	1	
Ferstl, Erich	3 Movements	Ed. Modern			10'		Tuba	O		
Filas, Juraj	Concerto for Tuba and Wind Orchestra						Tuba	O		
Gaillano, Richard	Fables of Tuba				12'26"		Tuba	O	4	Marseille and Thomas Leleu
Gaillano, Richard	Tango pour Claude				4'13"		Tuba	O	1	
Graetsch, Hans	Tuba Kapriolen	Regina					Tuba	B/P	3	
Hartley, Walter S.	Concertino 2									
Hartzell, Doug	Ballad for Young Cats	Shawnee Press					Tuba	B		

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Heinl, Otto	Barentanz	Musikverlag Wilhelm Halter GmbH			3'	Bb2-F4	Tuba	B/P	1	
Heinl, Otto	Der verliebte Teddybar	Musikverlag Wilhelm Halter GmbH			3'	C1-F4	Tuba	B/P	1	
Hennings, Michael	Miracula's Dance	Bardo Musik			14'		Tuba, Soprano Sax, and Trumpet	O		
Hostettler, Tony	Musique Conc., Concerto	Ed. Modern			18'		Tuba	O		
Hudec, Jiri	Polka				4'		Tuba	O		
Kleinsinger, George	The Further Adventures of Tubby the Tuba	Music Theatre International			16'	F1-D4	Tuba	O	1	
Kleinsinger, George	Tubby Joins the Circus	Music Theatre International			11'	F1-Eb4	Tuba	O	1	
Kleinsinger, George	Tubby Meets the Jazz Band	Music Theatre International			12'	G1-Bb3	Tuba	O	1	
Klusák, Jan	Sonatina for Tuba and Orchestra						Tuba	O/P		
Koerpen, Alfred	Concerto	Composer					Tuba	O		
Kolditz, Hans	Die Kellerasseln	Musikverlag Wilhelm Halter GmbH					Tuba	B		
Koumans, Rudolf	Concerto for Basstuba and Band	Molenaar N.V.					Tuba	S/B		
Lange, Willy	Launischer Tuba – Heitere Polka für Tuba	Musikverlag Wilhelm Halter GmbH			2'30"	Ab1-F3	Tuba	B	1	
Lange, Willy	Tubistenschmerz	Musikverlag Wilhelm Halter GmbH			1'45"	F1-F4	Tuba	B	1	
Leah, Philip John	Concertino						Tuba	O		
Lewis, Bryan	A Solemn Realization	Tubaseal Press			10'	B1-G4	Tuba	B/P		
Lockwood, Harry	Singthing	Composer						O		
Marques, Carlos	Concerto for Tuba	Editions BIM			15'		Tuba	O/B		Oporto National Orchestra and Sergio Carolino
Mendez, Rafael	Romance				3'20"		Tuba	O	1	
Methehen, E.	Ramses	Tuba Center					Tuba	B		
Müller, Dietrich	Concertino						Tuba	O		

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Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Nagle, Paul	Design for Bass	D.B. Publ.					Tuba	O/B		
Ness, Jon Øivind	Bogey Thresher				23'32"		Tuba	O	1	
Paasch	Little Concerto									
Paudert, Ernst	Konzertstück	Fischer A. US- PHf					Tuba	S		
Polgar, Tibor	The Dwarf and the Giant, a Fairytale	CMC			5'		Tuba and Piccolo	O/P		
Previn, André	Triple concerto : for horn, trumpet, tuba, and orchestra						Tuba, Horn, and Trumpet	O		
Raich, Heribert	Bassistengruss	Adler Musikverlag					Tuba	B/P		
Ramirez	Concertino									
Ramovs, Primoz	Concerto	DSS			10'		Tuba	O		
Roggen, Dominique	Concerto Grosso a-moll für Tuba, Streicher, und Cembalo				9'18"		Tuba	S	3	
Rückauer, Hans	Der fidele Bassist	Musikverlag Rundel GmbH			2'15"	Bb1-G3	Tuba	B/P	1	
Saglietti, Corrado Maria	Concerto									
Skomsvoll, Erlend	Prince Igor Variations	Ovation			3'33"		Tuba	S	1	
Skomsvoll, Erlend	Vise	Ovation			3'10"		Tuba	S	1	
Stanek, Pavel	Bagatelle	CHF			6'		Tuba	O		
Sutton, E.	The Cavalier	Molenaar N.V.			4'15"	G1-Ab3	Tuba, Tenorhorn, or Baritone	B	1	
Thiel, Wolfgang	Media Vita	Peters			15'		Tuba	O		
Thingnaes, Frode	Song for Michael – To Be or Not Tuba	Frost Music A/S			4'	Ab2-G4	Tuba or Baritone	B		Michael Lind
Toebosch, Louis	Concerto Grosso	Donemus					Tuba and Piccolo	O		
Uy, Paul	Concerto	Cranz			15'		Tuba or Trombone	O		
Watz, Franz	Concertino in drei Saetzen	Musikverlag Rundel GmbH			9'	F1-G3	Tuba	B/P	3	
Watz, Franz	Der Fröiche Tubist	Ewoton Musikverlag			2'50"	A1-Eb3	Tuba	B/P	1	
White, John	Symphony	Composer					Tuba	S		

Table 17 - continued

Composer	Title	Publisher	Date	Other Date(s)	Length	Range	Solo	Orchestration	Movts./ Sects.	Dedication/ Commission
Woodfield, Ray	Solo Number	Hallamshire Music			3'10"	Bb2-Bb4	Tuba, Bassoon, Baritone Sax, or Bass Clarinet	B	1	
Woolf, Gregory	Per Tuba Ad Astram (A Concertino for Tuba in Stilo Antico)	Composer			12'	F1-G4	Tuba	O/P	3	Daniel Perantoni
Zinke, Gerhard	Der Basskarle - Polka	Musikverlag Wilhelm Halter GmbH			2'30"	C2-A3	Tuba	B	1	
Zinke, Gerhard	Der Klettermaxe Polka	Musikverlag Wilhelm Halter GmbH			3'	G1-Db3	Tuba, Tenorhorn, Baritone, Trombone, or Bassoon	B	1	
Zinovjev, Sauli	Concerto pour Tuba e Orchestra, Op. 13	Edition Tilli			15'		Tuba	O	3	

APPENDIX C  
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## BIOGRAPHICAL SKETCH

MACKENZIE EDGLEY

### Education

**Doctor of Music in Brass Performance, The Florida State University,**

Tallahassee, FL, (3.814 GPA), August 2016.

**Master of Music in Tuba Performance, University of Southern Mississippi, Hattiesburg, MS**

(3.983 GPA), May 2011.

**Bachelor of Music in Tuba and Double Bass Performance, University of Arizona, Tucson,**

AZ (3.866 GPA), May 2009.

### Teaching Experience

**Graduate Teaching Assistant, The Florida State University (2011-2014)**

Duties include applied tuba/euphonium instruction and coaching chamber groups.

**Florida State University Summer Tuba/Euphonium Camp, Tallahassee, FL (2013)**

Taught middle and high school tuba/euphonium students in a four-day camp. Duties included leading master classes, leading ensemble rehearsal, coaching quartets, and demonstrating concepts.

**Graduate Teaching Assistant, University of Southern Mississippi (2009-2011)**

Aural Skills (2010-2011): Duties included teaching sight-singing, harmonic and melodic dictation to sophomores. Tuba/Euphonium (2009-2011): Duties included applied tuba/euphonium instruction, coaching tuba/euphonium quartets, and assisting with tuba/euphonium ensemble. Music Appreciation (2009-2010): Duties included grading tests and papers, recording grades, and recording attendance.

**University of Arizona String Project, Tucson, AZ (2008-2009)**

Duties included teaching private lessons to middle school aged double bassists.

**University of Arizona Outreach Honor Band, Tucson, AZ (2006-2007)**

Duties included leading brass sectionals, low brass sectionals, and teaching mini-lessons with tuba/euphonium middle school aged students.

**Performing Experience**

**Professional**

Meridian Symphony Orchestra (substitute tuba 2010)

Southern Arizona Symphony Orchestra (substitute bass 2006-2008)

**Conferences**

Southeast Regional Tuba/Euphonium Conference, Peppers Dream Quartet, Jacksonville, FL  
(2013)

American Bandmasters Association Convention, Florida State University Wind Orchestra,  
Tampa, FL (2013)

Southeast Regional Tuba/Euphonium Conference, University of Southern Mississippi  
Tuba/Euphonium Ensemble, Chattanooga, TN (2011)

International Tuba/Euphonium Conference, University of Arizona (2008) and University of  
Southern Mississippi (2010) Tuba/Euphonium Ensembles

CBDNA Conference, University of Arizona Wind Ensemble, Reno, NV (bass 2008)

Southwest Regional Tuba/Euphonium Conference, University of Arizona Tuba/Euphonium  
Ensemble, Tucson, AZ (2007)

### **The Florida State University (2011-2014)**

Tallahassee Composer's Orchestra (principal tuba 2013-2014), Wind Orchestra (principal tuba 2011-2014), University Symphony Orchestra (principal tuba 2012-2013), Chamber Winds (principal tuba 2012-2013)

### **University of Southern Mississippi (2009-2011)**

Wind Ensemble (2009-2011), Brass Ensemble (tuba and conductor 2009-2011), Tuba/Euphonium Ensemble (tuba and conductor 2009-2011), Translation Brass (2009-2011), Concert Jazz Band (bass 2010-2011), Symphony Orchestra (principal tuba 2010), Weakest Link Tuba Quartet (2009-2010)

### **University of Arizona (2005-2009)**

Brass Choir (2009), Jazz Lab Band II (bass 2008-2009), University Singer's Orchestra (principal tuba 2008-2009), Wind Ensemble (tuba 2006, 2008; bass 2007-2009), Tuba/Euphonium Ensemble (2005-2009), Possibillidoom Brass Quintet (2007-2008), TubaCats Tuba Quartet (2006-2008), Wind Symphony (principal tuba 2005-2008), Philharmonic Orchestra (principal bass 2005-2007)

### **Recordings/Publications**

***ClarinetMonsteR***, Professional Demo Recording 2012. A classical/jazz crossover show with clarinet soloist Jeff Brooks, symphony orchestra, and jazz trio. Show premieres in 2014. Demo recording is produced by Grammy award winning John Hadden.

***High Wire***, Live Recording 2012, Florida State University Wind Orchestra. Single of the piece High Wire by John Mackey, available on iTunes.

*ITEC 2010 Conference Summary and Session Reviews, ITEA Journal*, Vol. 38, No. 1, 2010.

Reviews of each session at the 2010 ITEC from various contributors, compiled by Jason Roland Smith.

*Towers of Power*, Albany Records 2009, University of Arizona Wind Ensemble (bass).

Recordings of three modern concerti and wind ensemble by Anthony Plog, Daniel McCarthy, and Philip Glass.

### **Commissions/Premieres**

*Ashes and Sparks*, by Stephanie G. Pieczynski, premiere on April 24<sup>th</sup>, 2014.

*Mille Regretz for Tuba Quartet*, by Joshua William Mills, premiere on December 6<sup>th</sup>, 2011.

*Concerto for Tuba, Op. 23*, by Charles Liu, Mississippi premiere on April 2<sup>nd</sup>, 2011.

### **Honors and Professional Memberships**

Solo Tuba Competition Finalist - Southeast Regional Tuba/Euphonium Conference (2011)

Chamber Music Competition Alternate (with Translation Brass) - MTNA Mississippi Chamber Music Competition (2010)

2010/2011 North American Tuba Repertoire Initiative - Mississippi Representative (2010)

Concerto Competition Winner - Mt. Hood Pops Orchestra (2005)

International Tuba/Euphonium Association

International Society of Bassists

International Women's Brass Conference

College Music Society