

WORLEY, JUSTIN KENDALL, D.M.A. An Annotated Bibliography of Music for Horn, Tuba and Piano. (2014)  
Directed by Dr. Dennis W. AsKew. 67 pp.

1. Solo Recital: Thursday, November 1st, 7:30 P.M., Organ Hall, UNCG. *Sonata No. 1 in F Major* (Marcello); *Aria of King Rene from Iolanta, Op. 69* (Tchaikovsky); *Three Miniatures* (Plog); *Cascades* (Vizzutti); *Concerto for Tuba* (Woodward)
2. Solo Recital: Thursday, April 4th, 2013, 7:30 P.M., Recital Hall, UNCG. *Two Songs* (Spillman); *Ballade* (Krzywicki); *3 Danses* (Thibault); *Contraptions* (Miles); *Concerto for Tuba* (Arutiunian)
3. Solo Recital: Wednesday, October 2nd, 2013, 5:30 P.M., Recital Hall, UNCG. *Sonata in G Minor* (Eccles); *Adagio from the Limpid Stream* (Shostakovich); *Jabberwocky* (Gillingham); *Sonata for Tuba and Piano* (Turriago); *Concerto for Tuba and Strings* (Plau)
4. D.M.A. Research Project. AN ANNOTATED BIBLIOGRAPHY OF MUSIC FOR HORN TUBA AND PIANO. This document is an annotated bibliography of published, original compositions for horn, tuba and piano. There have been a consistent output of works for the trio that are varied in compositional style and difficulty. There are currently 23 available published works for the ensemble. The purpose of this document is to provide the necessary information for readers to determine if the individual compositions are appropriate for their performance or study.

The compositions are organized alphabetically by the last name of the composer. Each entry contains information regarding title, movements, publication information, written range, duration, commercially available recordings and published reviews. Biographical information about the composer, a description of the musical style of the work and a summary of difficulties is included with each entry. An index of the works

listed alphabetically by title and a complete discography of available recordings are included as supplemental material.

AN ANNOTATED BIBLIOGRAPHY OF MUSIC  
FOR HORN, TUBA AND PIANO

by

Justin Kendall Worley

A Dissertation Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

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Approved by

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Committee Chair

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APPROVAL PAGE

This dissertation written by Justin Kendall Worley has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair \_\_\_\_\_  
Dr. Dennis AsKew

Committee Members \_\_\_\_\_  
Dr. Randy Kohlenberg

\_\_\_\_\_  
Dr. Abigail Pack

\_\_\_\_\_  
Dr. Welborn Young

\_\_\_\_\_  
Date of Acceptance by Committee

\_\_\_\_\_  
Date of Final Oral Examination

## ACKNOWLEDGEMENTS

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It would be impossible to overlook the tremendous support of my family and their constant moral support. To my father, Kendall Worley, and my mother, Donna Lambert: Thank you for your encouragement and enduring belief in my abilities. Finally, and most importantly, a great appreciation goes to my wife, Samantha, whose dedication, devotion and love provided the unyeildng support that has made this all possible.

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## CHAPTER I

### INTRODUCTION

The ensemble trio of horn, tuba and piano has a limited, yet diverse repertoire. The genre of two soloists with accompaniment has origins in the Baroque *concerto grosso* “in which a small ensemble of soloists is contrasted with a larger group.”<sup>1</sup> In response to the *concerto grosso*, the later popularity of virtuoso recitals through the 19<sup>th</sup> century lead to an increase in the publication of music for solo or small groups of performers. Throughout the development of these concert mediums, from the *concerto grosso* to solo and chamber recital settings, the horn has been a frequently utilized solo instrument. Only recently, within the past 60 years, has the tuba become an accepted recital instrument leading to the composition of many works featuring the instrument in various settings.

Writing for horn, tuba and piano as a trio is not an obvious choice for composers. Alec Wilder, the composer of the first work for the ensemble, noted that the thought to produce a piece had not occurred to him even though he had already written works for solo horn, or solo tuba, with piano accompaniment.<sup>2</sup> As a result of the combination being overlooked by composers the catalog is not extensive. The two brass instruments, however, share several similarities that have contributed an output of repertoire for the combination with piano accompaniment: both instruments are conical and produce a

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<sup>1</sup> “Concerto grosso.” *The Oxford Companion to Music*. *Oxford Music Online*. Oxford University Press, accessed October 5, 2014, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1554>.

<sup>2</sup> From the program notes in the score. Alec Wilder, *Suite for Horn, Tuba and Piano*, (Newton Centre, MA: Margun Music, 1971).

similar tone quality; the instruments can function as an extension of the other's range; and both instruments can be performed with surprising agility. These features, among others, are the reasons why the repertoire for the ensemble includes notable compositions from prominent composers of music for brass instruments including Alec Wilder, David Gillingham and, most recently James Stephenson.

The current catalog of compositions for the ensemble represent a range of musical styles from serial compositions to jazz-inspired works. Of the already limited number of compositions, only a select few are regularly performed. Contributions to the limited performance of the complete catalog might include a lack of awareness about available compositions or the more common performance standard of the solo recital.

### *Statement of Purpose*

The purpose of this qualitative, descriptive research study was to examine original literature written for the combination of horn, tuba and piano. Previous studies that reference music for horn, tuba and piano has been focused on singular pieces of music as a part of a composer's larger body of work rather than music specifically for the combination. This document contains annotations for the entire catalogue of music for horn, tuba and piano. Twenty-three published compositions have been included to address the following questions:

1. What published compositions are currently available for horn, tuba and piano?
2. What, if any, are the circumstances regarding the origination of the compositions?
3. What are the musical styles and compositional techniques represented in the compositions?
4. What are potential challenges that performers may face in the preparation for performance of the works?

Information regarding title, composer, movement titles, performance time, range, tempo, publication information, commercially available recordings and published reviews of the work are included to address these questions. An objective examination of each composition is given with a focus on providing information important to the performance and programming of the work. Additionally, an index of the compositions listed alphabetically by title and a complete discography of commercially available recordings are provided as supplemental material.

### *Methods*

The annotations in this document, listed alphabetically according to the composer's last name, contain general publishing information followed by an examination of the musical contents. A heading precedes each annotation as follows:

Last Name, First Name (Composer's Dates)

*Title of Work*

Movements/Tempo Indications

Publisher: Publisher, Date

Dedication:

Duration:

Written Range:

Recordings:

Reviews:

The compositions outlined in this study were obtained from entries found in the *Guide to the Tuba Repertoire* and the WorldCat global library search engine.<sup>3</sup> Each work was examined for publication information from the score including the publication company, the publication date and, if applicable, any information regarding the dedication. The written range of both solo instrumental parts was compiled utilizing the system in Figure 1.

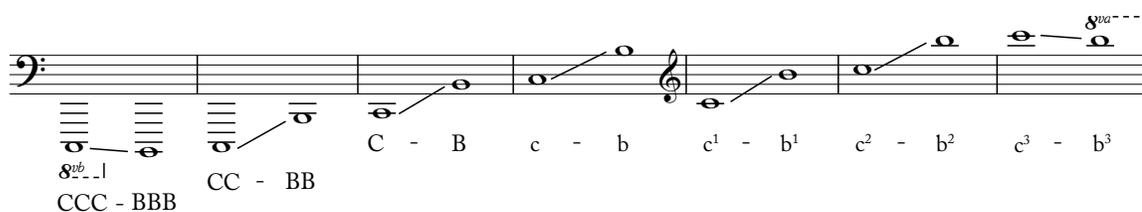


Figure 1. Range Notation and Pitch Labeling System.

The system represented in Figure 1 is endorsed for use by the International Tuba Euphonium Association.<sup>4</sup> The octave  $c^3 - b^3$  has been added to accommodate compositions that extend into the higher register. An estimate of the duration was calculated based upon recordings of the works or was determined from the tempo indication and number of measures in the score. Entries also include a bibliographic citation of available scholarly reviews as well as commercially available recordings of the work.

Each entry contains an examination of the composition. This examination includes: relevant biographical information about the composer; statements about the

<sup>3</sup> Due to the current prevalence of self-publishing this document includes compositions published in this format. The criteria for including these documents is that the work must be available for purchase either through a distributor or directly from the composer.

<sup>4</sup> Mark Nelson, "New Materials," *ITEA Journal* Vol. 41: No. 4 (Summer 2014): 21

overall musical style, harmony, melody, rhythm, texture; and a general assessment of the challenges that the preparation of the work may present to performers.

***Limitations/Delimitations***

The scope of the document is limited to original, published works composed before May 2014. Scholarly reviews of the compositions are limited to those found in the *Journal of the International Tuba Euphonium Association* and *The Horn Call* (the journal published by the International Horn Society.) The supplemental, complete discography is limited to commercially available recordings.



*Orchestra*. His musical training includes piano and arranging which led to his work as a composer. Catelinet later lived in Pittsburgh where he was a professor of music at Carnegie Mellon University and he taught there until his retirement at which time he moved back to England.<sup>5</sup> Catelinet's work *Répondre for Horn, Tuba and Piano* is in three movements and is a tonal work with clear harmonic and phrase structure. It is noted in the manuscript that the first two movements were completed in 1980. The third movement has a note that reads "revised in 1985."<sup>6</sup> The publication date for the work from Cinque Port Music is 1985. Therefore, the date in the manuscript indicates that the piece could have been written as early as 1980.

The untitled first movement relies on strong melodic writing. The primary melodies are lively and alternate between the two solo instruments. There is a brief cadenza for the piano during the movement as well as a cadenza for both of the brass instruments. The second movement is subtitled "Melancholy," and is a lyrical movement where both solo instruments contain extended melodic material and duet passages. The final movement, "Capriccio," is marked "Allegro spiritoso" and is in 6/8 meter with melodic content consisting of hunting horn calls contrasted by sections of legato phrases.

*Répondre* is challenging but not inaccessible. Many of the rhythms are simple and a large number of the phrases used in the work are repeated, allowing for efficient preparation of work. There are some challenging sections including quick 16<sup>th</sup> note scales and cadenzas that require communication between the two solo performers. University level performers should be able to aptly navigate the composition.

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<sup>5</sup> "Biography." *Philip B. Catelinet*. Phil Catelinet, accessed October 5, 2014, <http://www.philipcatelinet.com/page7/page7.html>.

<sup>6</sup> A manuscript was graciously provided by Mr. Calteinet's estate.

Chaffin, Lon (Dates)

*Faraway Nearby*

I. Bones, Blue and White

II. Hills, Red and Gray

III. Music, Pink and Blue

Publisher: Potenza Music, 2013

Dedication: [None]

Duration: ca. 15'

Written Range:

Horn  
(Transposed)

Tuba

b      b<sup>2</sup>

C      e<sup>1</sup>

Recordings: [None]

Reviews: [None]

Dr. Lon Chaffin is a composer and educator on the faculty at New Mexico State University. His background in education includes choral conducting, voice instruction and music theory.<sup>7</sup> Chaffin has composed a large number of vocal works including an

<sup>7</sup> From the composer's biography in the score. Lon Chaffin, *Faraway Nearby* (Louisville: KY, Potenza Music, 2007/2013).

opera and compositions for musical theater as well as several works for winds.<sup>8</sup> His composition *Faraway Nearby* is a multi-movement work based on the art of Georgia O’Keeffe. Much of the work is lyrical in nature and attempts to provide a musical description of the subject and colors of O’Keeffe’s paintings. These works of art use imagery that depicts the desert landscape of the Southwest United States where Chaffin resides. Each movement is titled after and seeks to evoke specific colors found in select pieces of O’Keeffe’s work. The overall style of each movement is calm and meditative.

In the first movement, the brass instruments are presented as individual soloists trading phrases of melodic material underpinned by a sparse and atmospheric piano accompaniment. The texture builds in complexity as the movement develops with the brass instruments eventually performing simultaneously. The texture returns to a restatement of the material from the opening of the movement and then fades to silence. The second movement, “Hills, Red and Gray,” contains phrases that shift in meter as they also alternate between the solo voices. The phrases in the tuba part are written in duple meter and the phrases in the horn part are in compound meter. The melodies cascade up and down with arpeggiated figures in the solo parts and are accompanied by sustained chords in the piano. As the movement develops, the accompaniment becomes more active with arpeggios similar to those in the solo parts. The final movement, “Music, Pink and Blue,” is similar in composition and mood to the music from the other two movements. The solo parts have distinct melodic passages that are introduced separately and later in the movement as a duet and much of the melodic material is repeated

The challenge in this music lies in matching the lyrical style between the two solo parts. Much of the musical content is repeated allowing the performers to focus on achieving homogeneity. Individually, the music is challenging due to the use of wide

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<sup>8</sup> Ibid.

intervals and large arpeggios. The second movement requires rhythmic stability from the performers as the two solo voices exchange passages in shifting meters, with some passages changing meter every measure.

Friedrich, Kenneth (b. 1965)

*Night Fantasies*

- I. Snow Dancing in My Socks
- II. What's Hiding in My Closet
- III. Land of Harps and Fluffy Stuff ♩=60
- IV. Ready for My Close Up ♩=108

Publisher: Kenneth Friedrich Music, 2008

Dedication: [None]

Duration: ca. 14'

Written Range:

The diagram shows two staves. The top staff is labeled 'Horn (Transposed)' and uses a treble clef. It contains two notes: a G on the second line and a Bb<sup>2</sup> on the second space. The bottom staff is labeled 'Tuba' and uses a bass clef. It contains two notes: an E on the second line and an Eb<sup>1</sup> on the first space. A large bracket on the left groups both staves under the heading 'Written Range:'. Diagonal lines connect the G note to the Eb<sup>1</sup> note and the Bb<sup>2</sup> note to the E note, indicating the interval between the parts.

Recordings: [None]

Reviews: *ITEA Journal*, Vol. 38 No. 3, pp. 28-29

*Night Fantasies* is a self-published work by Kenneth Friedrich available for purchase from the composer's website. Dr. James Shearer, professor of tuba at New

Mexico State University, commissioned the work. Additionally, Dr. Shearer is responsible for commissioning other compositions for this medium. *Night Fantasies* is in four movements, each with a descriptive title relating to children's dreams. The composition is tonal with clear phrases and harmony. A majority of Friedrich's work is composed with the developing student in mind and *Night Fantasies* is a work that fits this purpose.<sup>9</sup>

The first movement, "Snow Dancing in my Socks," is a dream-like waltz that contains extended melodic passages for each instrument. The melodic content is simple and both solo instruments take turns as the primary melodic voice. Not until the end of the movement do the solo instruments perform in duet. The second movement, "What's Hiding in my Closet," contains musical content that mimics sound effects in an attempt to depict the dreams a child might have about what is lurking in their closet as they sleep. The piano and solo instrument parts contain material that is percussive with short and heavily articulated passages. The third movement, "Land of Harps and Fluffy Stuff," is meant to portray a child's vision of heaven. The music, marked "gracefully," contains long, lyrical melodies where both instruments are in counterpoint and accompanied by rolling chords in the piano. The last movement, "Ready for my Close-Up," portrays a child's dream of being a Hollywood actor or actress. The music is march-like and dramatic with a contrasting legato middle-section marked "dolce."

The work is not difficult in terms of technique or range and gives performers the opportunity to develop musical skills including phrasing and style. The range is conservative, the instrumental parts often alternate solo passages, and a majority of the music is diatonic. Difficulties could arise in the solo parts of the second movement due to large leaps and in the third movement due to the writing of quick rhythms in a slow tempo.

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<sup>9</sup> "Home." *Music of Kenneth D. Friedrich*. Kenneth D. Friedrich, accessed October 5, 2014, <http://kfsbrasschamber.homestead.com>.

Gillingham, David (b. 1947)

*Divertimento for Horn, Tuba and Piano*

I. Fanfare ♩=104

II. March ♩=144

III. Nocturne ♩=72

IV. Scherzo ♩=144

V. Prelude and Ritual Dance ♩=60 – ♩=96

Publisher: C. Alan Publications, 1993

Dedication: [None]

Duration: ca. 12'

Written Range:

Horn  
(Transposed)

Tuba

g a<sup>2</sup>

AA g<sup>1</sup>

Recordings: *Aerodynamics*. Janine Gaboury-Sly, horn and Phil Sinder, tuba.<sup>10</sup>

*Conversations with Dan Perantoni, Gail Williams and Friends*. Gail Williams, horn and Dan Perantoni, tuba.<sup>11</sup>

Reviews: [None]

<sup>10</sup> Philip Sinder, *Aerodynamics*, CD (digital disc), (Mark Records, 1701-MCD, 1995).

<sup>11</sup> Daniel Perantoni and Gail Williams, *Conversations with Dan Perantoni, Gail Williams & Friends*, CD (digital disc), (Summit Records, DCD-597, 2012).

Dr. David Gillingham is a member of the composition faculty at Central Michigan University and his works for wind band and percussion are among the staples of the repertoire. In addition to his music for wind ensemble Gillingham's catalog of music includes works for solo instruments with piano accompaniment. He has received numerous awards for his compositions as well as awards for his work as an educator.<sup>12</sup> Gillingham's style is modern, yet tonal and melodic with a distinct motivic structure. The *Divertimento for Horn, Tuba and Piano* is one of two works for duet brass with piano by Gillingham, the other is *Diversive Elements for Euphonium, Tuba and Piano*. Both are extensive works for chamber brass duet and, as a result, are some of the more popular compositions for their respective instrumentations. The five movements of the *Divertimento for Horn, Tuba and Piano* have descriptive titles that address the music contained within and the music is motivic, melodic and idiomatic for the solo instruments.

The first movement, "Fanfare," is marked "with celebration" and features Gillingham's imitative use of motives and counterpoint. The movement is short with technical passages and the melodic content is made up of minor 3<sup>rd</sup> intervals. The second movement is given the instruction to be performed "playful, with tongue-in-cheek" however, the title "March" implies a straightforward use of meter. Instead, Gillingham employs the use of odd meters such as 5/8 and 3/8 that gives the music a playful feeling of being rhythmically off-balance. The third movement, "Nocturne," is lyrical and expressive with an additional indication of "dreamily" from the composer. The piano accompaniment contains harp-like arpeggiated figures that ascend in an upward motion while the solo instrument parts contain legato, melodic material. The movement ends with a brief, muted passage. The fourth movement, "Scherzo," is technical and written

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<sup>12</sup> "Biography of David R. Gillingham," *The Music of David Gillingham*, David Gillingham, accessed October 5, 2014, <http://gillinghammusic.com/biography>.

to be performed at a quick tempo. The solo parts contain a passage for stopped horn and muted tuba as well as other instrumental effects such as glissandi and trills. The final movement is titled “Prelude and Ritual Dance,” and is the most substantial of the movements with long, lyrical passages mixed with fanfares and technical material.

*Divertimento* presents several challenges including range, technique, endurance and stylistic interpretation. The piano accompaniment is challenging with the use of large, sweeping figures written as extended rhythmic groupings and much of the work utilizes ostinato figures.

James, Ifor (1931-2004)

*A Simple Theme and Variations*

Theme (Slow)

Publisher: Editions Marc Reift, 1998

Dedication: “For Michael Lind”

Duration: ca. 8’

Written Range:

Horn  
(Transposed)

Tuba

The image shows two musical staves connected by a large bracket on the left. The top staff is in treble clef and contains two notes: a G note (labeled 'g') on the second line and a G note with a superscript 2 (labeled 'g<sup>2</sup>') on the first space. The bottom staff is in bass clef and contains two notes: a C note (labeled 'C') on the first line and an E-flat note with a superscript 1 (labeled 'eb<sup>1</sup>') on the second space. A diagonal line connects the G note in the top staff to the eb<sup>1</sup> note in the bottom staff, indicating the interval between the two parts.

Recordings: [None]

Reviews: [None]

Ifor James is known for his career as a hornist with the Philip Jones Brass Ensemble. He has composed several works for horn as well as other brass instruments; however, his contribution to the repertoire for horn, tuba and piano extends beyond composing. The *Trio* by Stanley Weiner and Plog's *Dialogue* are both dedicated to James. *A Simple Theme and Variations* is a short work that follows the traditional style of variations on a single theme. The opening theme begins, as the title implies, as a simple, slow melody in c minor that begins unaccompanied in the horn and is then harmonized in the tuba part. The piano accompaniment enters just before the first variation and the six variations that follow occur conventionally. The tuba part begins the first variation as a solo with piano accompaniment, the second variation features both instruments at the eighth note, the third variation is at the triplet, the fourth variation is the 16<sup>th</sup> note, the fifth variation is a solo piano interlude and the sixth variation is a finale that presents the original theme broadly in the horn part and with a 16<sup>th</sup> note variation in the tuba part.

The work is not challenging, although it does contain some deceptively difficult passages. In particular, variation six, in which the tuba part contains a repeated figure where each beat has a 16<sup>th</sup> note rest followed by an arpeggio of three 16<sup>th</sup> notes. The difficulty of this variation is lessened by the indication "slower" in the music allowing the performer to choose the appropriate tempo at which the passage can be executed. The work could serve as an appropriate introduction to music for the ensemble and could provide younger performers the opportunity to gain valuable experience in performing chamber music.

Kellaway, Roger (b. 1939)

*Dance of the Ocean Breeze*

♩=120 [Let it flow; keep it flowing: always with a feeling of gaiety]

Publisher: Editions BIM, 1990

Dedication: "For Roger Bobo"

Duration: ca. 7'

Written Range:

The diagram shows two staves. The top staff is for Horn (Transposed) in treble clef, with notes G<sup>3</sup> and C<sup>3</sup>. The bottom staff is for Tuba in bass clef, with notes FF and D<sup>1</sup>. A bracket on the left groups the two staves. A vertical line with three tick marks is positioned between the staves, and a diagonal line connects the G<sup>3</sup> note to the FF note.

Recordings: *Gravity is Light Today*. Frøydis Ree Wekre, horn and Roger Bobo, tuba.<sup>13</sup>

*Oompah Suite: Sweets for Horn and Tuba*. James Wilson, horn and Jay Hunsberger, tuba.<sup>14</sup>

*Prunes*. Frøydis Ree Wekre, horn and Roger Bobo, tuba.<sup>15</sup>

Reviews: [None]

<sup>13</sup> Roger Bobo, *Gravity is Light Today*, CD (digital disc), (Crystal Records: CD396, 1997).

<sup>14</sup> Jay Hunsberger and James Wilson, *Oompah Suite: Sweets for Horn & Tuba*, CD (digital disc), (Summit Records, DCD-558, 2011).

<sup>15</sup> Frøydis Ree Wekre, *Prunes*, LP (analog disc), (Crystal Records, S126, 1980).

Roger Kellaway is a renowned jazz pianist and composer. As a pianist he has recorded with many notable jazz musicians and as a composer he has written works for a diverse range of outlets including film and television.<sup>16</sup> The two works by Roger Kellaway feature the use of a unique instrument, a specially designed contrabass horn (pitched in CC) that was built for tubist Roger Bobo. The instrument is in the same pitch as a contrabass tuba, but the shape is similar to the horn.<sup>17</sup> When seeking music to perform on the instrument, Bobo commissioned the two works from Roger Kellaway that are presented in this paper. The first of the two is the lighthearted work *Dance of the Ocean Breeze*. The gentle rolling of the melodic figures in 15/8 time signature, along with the jazz-inspired harmonic accompaniment, make the composition highly accessible for performers and audiences.

A nuanced, jazz-style inflection is required an effective performance of the musical phrases. A smooth legato style and the use of a light articulation are called for throughout the piece. The key of F major allows the legato passages to be executed smoothly. The register is sometimes rather wide with the horn in the upper register and the tuba in the low register and this could present problems with intonation due to such wide intervals. The repetitive nature of the rhythmic character and the overall phrases contribute to the ease of preparation.

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<sup>16</sup> From the program notes in the score. Roger Kellaway, *Dance of the Ocean Breeze* (Bulle, Switzerland: Editions BIM, 1990)

<sup>17</sup> From the notes in the CD jacket. Roger Bobo, *Gravity is Light Today*, CD (digital disc), (Crystal Records: CD396, 1997).

Kellaway, Roger (b. 1939)

*Sonoro*

Publisher: Editions BIM, 1990

Dedication: [None]

Duration: ca. 13'

Written Range:

Horn  
(Transposed)

Tuba

The image shows two musical staves. The top staff is for Horn (Transposed) in treble clef, with a key signature of one sharp (F#) and a range from F#4 to C5. The bottom staff is for Tuba in bass clef, with a key signature of one flat (Bb) and a range from C2 to Eb3. A bracket connects the two staves, indicating the transposition relationship.

Recordings: *Gravity is Light Today*. Frøydis Ree Wekre, horn and Roger Bobo, tuba.<sup>18</sup>

*Prunes*. Frøydis Ree Wekre, horn and Roger Bobo, tuba.<sup>19</sup>

Reviews: [None]

*Sonoro* is a work by jazz pianist and composer Roger Kellaway and was composed for Roger Bobo and the contrabass horn. It was premiered at the 1979 International Horn Workshop.<sup>20</sup> The work is in a relaxed, legato style and contains many light jazz

<sup>18</sup> Roger Bobo, *Gravity is Light Today*, CD (digital disc), (Crystal Records: CD396, 1997).

<sup>19</sup> Frøydis Ree Wekre, *Prunes*, LP (analog disc), (Crystal Records, S126, 1980).

<sup>20</sup> From the notes in the CD jacket. Roger Bobo, *Gravity is Light Today*, CD (digital disc), (Crystal Records: CD396, 1997).

harmonies similar to *Dance of the Ocean Breeze*. It features two main sections; one with long, melodic lines and the other with legato, 16<sup>th</sup> note arpeggios. These sections repeat similarly three times and there is a variation in the repetition of the transitions and interludes between these main sections.

*Sonoro* is marked “tranquillo” and requires a relaxed inflection throughout the work. Sections of rhythmic and dynamic intensity should not be compromised with regards to legato performance. This, along with the range and duration, makes *Sonoro* a work that requires a mature approach and experienced performers. A strong ability to blend tone quality is also necessary as the solo instruments are often used in counterpoint that creates one musical line that is accompanied by the piano. At 13 minutes long, the piece also requires endurance on the part of the brass players as the legato and connected nature of the work can be taxing to perform.

Kulesha, Gary (b. 1954)

*Sonata for Horn, Tuba and Piano*

I. ♩=72-84

II. ♩=50

III. As fast as possible, ♩.=144-160

Publisher: Canadian Music Centre, 1975

Dedication: [None]

Duration: ca. 10'

Written Range:

Horn  
(Transposed)

Tuba

d d<sup>3</sup>

CC g<sup>1</sup>

Recordings: [None]

Reviews: [None]

Gary Kulesha's *Sonata for Horn, Tuba and Piano* is a multi-movement work. The music is melodic and tonal with modern extended harmonies and textures. The parts are handwritten which could present a challenge for performing, particularly the piano score.

The first movement features a lively, memorable motive that is presented in the first two measures and is later contrasted with a subtle, legato section in the middle of the movement. The solo instruments often begin phrases in unison and then split into separate parts creating an effective presentation of the motivic elements without being repetitive. To contrast this, the legato sections are largely call-and-response or completely unison. The scoring provides each performer with material as either the foreground or background voice. The movement also uses the full, combined range of the two solo instruments, from the pitch CC on the tuba to written pitch d<sup>3</sup> on the horn.

The second movement contains a tempo discrepancy between the title page and the piano score. The title page is marked quarter-note equals 50 and the score is marked quarter-note equals ca. 40. The music is solemn and contains a syncopated rhythm

that continues throughout the movement. The music of the solo instruments in this movement is not difficult in terms of technique. There is an extended section where the solo instruments alternate the same pitch that requires the ability to blend the tone qualities between the brass instruments for it to be effective.

The third movement is marked “as fast as possible” and contrasts loud, melodic statements with delicate sections. Most of the music contains a rhythmic motor of a repeated middle C. All three instruments perform this rhythm during sections of the work, which contributes to the frantic nature of the music. Much of the other melodic material is in unison placing greater importance on intonation.

Lézé, Jean-François (b. 1971)

*Canções Lunares*

I. Grave e inquieto  $\text{♩}=69$

II.  $\text{♩}=60$

III. Adagio  $\text{♩}=52$

IV.  $\text{♩}=100$

Publisher: Editions BIM, 2004

Dedication: None

Duration: ca. 5'

Written Range: Horn  
(Transposed)

Tuba

Ab a<sup>2</sup>

DD c<sup>1</sup>

Recordings: *Canções lunares*. J. Bernado Silvia, horn and Sérgio Carolino, tuba.<sup>21</sup>

Reviews: *The Horn Call*, Vol. 41 No. 1, pp. 80

*Canções Lunares*, translated as “Lunar Songs,” is a four-movement work by composer Jean-François Lézé in the style of the French “Melodie et Chanson”.<sup>22</sup> The work is made up of four short, atmospheric movements. The leading voice throughout the composition is the horn. The tuba part is primarily used as accompaniment and only occasionally as melodic counterpoint. The piano part is used lightly and functions as harmonic and rhythmic support.

The first movement is lyrical in nature. The horn part begins with an extended phrase that spans the range of three octaves in five measures. The tuba part requires the use of a mute and the melodic content is used as counterpoint. The dynamics in the tuba part are consistently marked below the dynamics of the horn part, and the musical content is linked to the accompaniment, which aids in defining the instrumental roles.

<sup>21</sup> J. Bernado Silva, *Canções Lunares*, CD (digital disc), (Afinaudio: IRFC 04.072, 2006).

<sup>22</sup> From the program notes in the score. Jean-François Lézé, *Canções Lunares* (Vuarmanes, Switzerland: Editions BIM, 2004).

The second movement features complex rhythms. Although written in 6/8 meter the horn part often contains dotted-eighth notes giving the melody a duple subdivision. Again, the melodic material in the horn part uses a range of two octaves in a short span. Some agility is required for the closing figure in the horn part, which is marked staccato and contains leaps. The tuba part is used as accompaniment throughout this movement with rhythmic figures in a challenging, low register. It is also in unison with the piano accompaniment for a majority of the movement. The piano accompaniment provides the rhythmic motor and harmonic progression with an arpeggiated figure that continues throughout the movement.

Again, in the third movement, the horn part is the leading melodic voice throughout. The movement begins with a rhythmically simple, lyrical ostinato in the piano part. The horn enters with a melodic figure that leads to a section marked “Andante” where the tuba part enters. The tuba part is used as an extension of the piano accompaniment and the horn part continues as the melodic voice. All three parts merge in the final three measures of the movement with material reminiscent of the movement’s opening piano ostinato.

The final movement is technical and rapidly cycles through several key centers. The three parts enter as a round, and the voices continue in free counterpoint through four different key centers and then the work is quickly concluded. Throughout the duration of the movement the piano is used entirely as a third melodic voice and does not contain a chord until the final measure.

Lézé, Jean-François (b. 1971)

*Tango e Paso Doble*

♩=132

Publisher: Editions BIM, 2004

Dedication: None

Duration: ca. 5'

Written Range:

The image shows a musical staff with two parts: Horn (Transposed) and Tuba. The Horn part is in treble clef and has two notes: a half note 'b' on the second line and a half note 'c³' on the third space. The Tuba part is in bass clef and has two notes: a half note 'EE' on the first space and a half note 'f' on the second line. A large bracket on the left groups the two staves under the heading 'Written Range:'. A diagonal line connects the 'b' note to the 'EE' note, and another diagonal line connects the 'c³' note to the 'f' note, indicating the transposition range.

Recordings: *Canções lunares*. J. Bernado Silvia, horn and Sérgio Carolino, tuba.<sup>23</sup>

Reviews: *The Horn Call*, Vol. 41 No. 2, pp. 78-79

*Tango e Paso Doble* is a short work by composer Jean-François Lézé in the style of Argentinian composer Astor Piazzolla.<sup>24</sup> The march-like rhythms and quick pace used in the composition are also features of the Spanish paso doble dance. The work was originally composed for a percussion trio consisting of two marimbas and one vibraphone

<sup>23</sup> J. Bernado Silva, *Canções Lunares*, CD (digital disc), (Afinaudio: IRFC 04.072, 2006).

<sup>24</sup> From the program notes in the score. Jean-François Lézé, *Tango e Paso Doble* (Vuarmanes, Switzerland: Editions BIM, 2004).

but was adapted for horn, tuba and piano by the composer.<sup>25</sup> The composition is based on jazz harmonies, syncopated rhythms and colorful textures. The horn part is the featured voice throughout much of the work while the tuba and piano function as the accompanying voices, similar to Lézé's other composition, *Canções Lunares*.

There is an upper-register, stopped horn passage and a complicated unison ensemble rhythm just before the coda. A majority of the horn part is written in the upper tessitura and could be taxing even though the work is brief. There are also some passages that require technical agility in both solo parts as well as musical figures that quickly transfer between extreme dynamics.

Madsen, Trygve (b. 1940)

*Divertimento for Horn, Tuba and Piano, Op. 43*

I. Andante

II. Vivace

III. Moderato

IV. Molto allegro

Publisher: Musikk-Husets Forlag A/S – Oslo, 1986

Dedication: [None]

Duration: ca. 11'

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<sup>25</sup> From the program notes in the CD jacket. J. Bernado Silva, *Canções Lunares*, CD (digital disc), (Afinaudio: IRFC 04.072, 2006).

Written Range: Horn  
(Transposed)

Tuba

The diagram shows two musical staves. The top staff is a treble clef staff labeled 'Horn (Transposed)' with notes  $c^1$  and  $a^2$ . The bottom staff is a bass clef staff labeled 'Tuba' with notes  $D$  and  $f$ . A large bracket on the left side encompasses both staves. Diagonal lines connect the notes  $c^1$  and  $D$ , and  $a^2$  and  $f$ , indicating their relative positions in the instrument's range.

Recordings: *Oompah Suite: Sweets for Horn and Tuba*. James Wilson, horn and Jay Hunsberger, tuba.<sup>26</sup>

Reviews: [None]

*Divertimento* is a multi-movement work by Trygve Madsen who is known by brass instrumentalists for his compositions for brass including the sonata for solo tuba with piano and sonata for solo horn with piano. The *Divertimento* is in a similar compositional style as the sonatas and features tonal music with traditional phrase structure.

The first movement is a lyrical “Andante” that contains melodic statements alternated by the solo instruments. After developing the opening idea, the following material builds to a fortissimo climax leading back to a restatement of the opening melodic phrase. The movement ends with a single stopped note in the horn part played fortissimo that fades into silence.

The second movement, marked “Vivace,” is in 6/8 meter and contains rapid passages for both instruments accompanied by ascending arpeggios in the piano. The melody passes from part-to-part between the solo instruments. Some repetitions present the melodic material in the opposite solo instrument.

<sup>26</sup> Jay Hunsberger and James Wilson, *Oompah Suite: Sweets for Horn & Tuba*, CD (digital disc), (Summit Records, DCD-558, 2011).

The third movement, indicated “Moderato,” features tuneful, melodic passages that occur in regular eight-measure phrases. A majority of the movement contains alternating melodic passages by the solo instruments. The slur groupings in the solo parts are typically over beats one and two, then three and four highlighting the harmonic motion that changes every two beats.

The final movement is a short “Molto allegro” in 6/8 meter with melodic passages in the brass that combine to create a constant pattern of eight notes. The piano part is entirely accompanimental to allow for the virtuosity in the solo parts to be clearly defined.

Madsen’s *Divertimento* is an extended work for the ensemble, but only because of the frequent use of repeats that span over large sections of the music. A majority of the content in the solo parts is melodic with simple rhythms and clearly defined phrases. This is the only work that specifies the use of the bass tuba in F and the work is written in a register that is appropriate for the instrument. The music does not contain any passages that present any exceptional difficulty for the ensemble as a trio, however the individual parts contain music that is challenging in terms of technique and phrasing. It may also be appropriate to omit some of the written repeats in order to present a more concise performance.

Miller, Brett (b. 1976)

*Unseen Colors for Horn, Tuba and Piano*

I. The Underside of Orange – Part I (Poco adagio)

II. Red's Enemy (Allegretto)

III. Yellow's One True Love (Andante)

IV. Pink's Alter Ego (Molto Allegro)

V. The Underside of Orange – Part II (Poco adagio)

Publisher: Potenza Music, 2008

Dedication: [None]

Duration: ca. 10'

Written Range:

The diagram shows two staves. The top staff is labeled 'Horn (Transposed)' and uses a treble clef. It contains two notes: a whole note on the second line (labeled 'bb') and a whole note on the second space (labeled 'bb<sup>2</sup>'). The bottom staff is labeled 'Tuba' and uses a bass clef. It contains two notes: a whole note on the first space (labeled 'FF#') and a whole note on the first line (labeled 'c<sup>1</sup>'). A large bracket on the left side groups both staves together. A diagonal line connects the 'bb' note on the Horn staff to the 'FF#' note on the Tuba staff, and another diagonal line connects the 'bb<sup>2</sup>' note on the Horn staff to the 'c<sup>1</sup>' note on the Tuba staff.

Recordings: *The Underside of Orange*. Brett Miller, horn and Chris Quade, tuba.<sup>27</sup>

*Thoughts of a Cow*. Paul Stevens, horn and Scott Watson, tuba.<sup>28</sup>

Reviews: *ITEA Journal*, Vol. 40 No. 2, pp. 26 [Online]

<sup>27</sup> Brett Miller, *The Underside of Orange*, CD (digital disc), (Potenza Music, [Catalog #], 2010).

<sup>28</sup> Scott Watson, *Thoughts of a Cow*, CD (digital disc), (Potenza Music, [Catalog #], 2010).

*Unseen Colors* by Brett Miller is a composition where each movement represents a mood or “hidden side” of specific colors. Chris Quade, a member of the United States Air Force band, commissioned the work.<sup>29</sup> It is in five movements and the fifth movement is a reprise of the musical material from the first. The movements are brief and distinct.

The first movement, “The Underside of Orange,” is a lyrical duet between the horn and tuba accompanied by sustained chords in the piano. The second movement, titled “Red’s Enemy,” is in a quick 5/8 meter. The melodies are angular and use note groupings that are not always consistent from measure to measure. The third movement, “Yellow’s One True Love,” is a melancholy, lyrical selection featuring the horn as the primary melodic voice. “Pink’s Alter Ego” mixes the use of melodic material in the piano and the duet parts with rapid dynamic changes, multiple tonguing and large leaps. The final movement is a reprise of the first movement with the notable difference between the movements being the change in meter from 5/4 to 7/4. The mood is consistent with the opening movement, which is a duet between the horn and tuba with the accompaniment consisting of sustained chords.

*Unseen Colors* requires an advanced understanding of chamber music due to its use of complex rhythms and counterpoint between the duet parts. The work also requires the use of mute for the final two bars in the third movement. The compositional style is modern, yet tonal, and makes frequent use of ostinato and extended harmony.

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<sup>29</sup> From the program notes in the score. Brett Miller, *Unseen Colors* (Louisville, KY: Potenza Music, 2008).

Nash, Richard (b. 1928)

*Trio Number 1*

I. Marche ♩=80 – Twice as Fast ♩=160

II. Adagio ♩=52

III. Allegro ♩=104-112

Publisher: Tuba-Euphonium Press, 1994

Dedication: [None]

Duration: ca. 7.5'

Written Range:

Horn  
(Transposed)

F#

Highest note possible

Tuba

BBBb

eb<sup>1</sup>

Recordings: [None]

Reviews: *ITEA Journal*, Vol. 21 No. 3, pp. 24

*Trio Number 1* is a multi-movement work by Richard Nash that utilizes serial composition techniques. The three brief movements are challenging in terms of rhythm, range and technique. The published edition available from Tuba-Euphonium Press does not contain a full score, which could add more difficulty to preparing such a complex work.

The first movement begins with a slow introduction that builds to the main material of the piece. The section marked “twice as fast” begins the primary musical content of the movement. The melodies and counter-melodies in the solo parts, as well as the music of the accompaniment, are composed using serial composition techniques. A short coda marked “half tempo” closes the movement.

The second movement, “Adagio,” is similar to the first movement with alternating solo phrases and it is also constructed using serial techniques. The tuba part contains the first phrase, the horn part contains the second and the ending of the movement is a duet for both parts accompanied by the piano.

The third movement is in 12/8 meter and contains the most complicated rhythms of the piece as well as two separate cadenza sections each marked to be performed in “free time.” After an opening exchange of alternating melodic material in the same manner as the preceding movements each instrument part features a solo cadenza that leads into the next. The cadenzas are complex and acrobatic with structured rhythm and pitch but they are short in duration and only last for a few measures each. After the cadenzas and a truncated repeat of the opening material, the three instrument parts contain a second, final cadenza that is to be performed simultaneously. This cadenza is different from the previous and allows the performers to freely interpret the music from the provided set of pitches. After the second cadenza the work concludes with a final climatic statement.

*Trio Number 1* requires many extended techniques including glissandi, flutter tonguing and notation that indicates that the soloists should perform the highest note possible. The first and third movements require the use of multiple tonguing and challenges arise from the complexity of the angular, atonal melodies and the interpretation of cadenzas.

Plog, Anthony (b. 1947)

*Dialogue for Horn, Tuba and Piano*

Tempo I – Slowly      Tempo II – Allegro vivace

Publisher: Editions BIM, 1992.

Dedication: “For Michael Lind & Ifor James”

Duration: ca. 5’

Written Range:      Horn  
(Transposed)

Tuba

g      a<sup>2</sup>

C      e<sup>1</sup>

Recordings: *Conversations with Dan Perantoni, Gail Williams and Friends*. Gail Williams, horn and Dan Perantoni, tuba.<sup>30</sup>

Reviews: [None]

*Dialogue for Horn, Tuba and Piano* is a brief work by prolific brass composer Anthony Plog. Plog’s style of composition for brass instruments shows a strong connection to the composer’s career as a performer and the use of intervallic patterns as motivic material in *Dialogue* is a defining characteristic of the composer’s style.<sup>31</sup> The

<sup>30</sup> Daniel Perantoni and Gail Williams, *Conversations with Dan Perantoni, Gail Williams & Friends*, CD (digital disc), (Summit Records, DCD-597, 2012).

<sup>31</sup> James M. Lind, “The Trumpet Concertos of Anthony Plog: A Performer’s Guide,” (Dissertation, University of North Texas, 2012), 60.

instruments in *Dialogue* are used in various combinations that result in a conversational style.

Immediate motivic presentation is a common feature of Plog's music.<sup>32</sup> The primary motivic design of *Dialogue* is the intervallic pattern of a leap of a fourth followed by a half-step. This pattern is freely altered throughout the composition. This creates a sense of tonal ambiguity even though the work often has a tonal center. Another common feature of the work is the use of contrary motion between the melodic voices.

The work begins with an extended lyrical duet between the tuba and horn without piano accompaniment. The opening melodic statement by the solo tuba introduces the motivic material that follows. The horn enters echoing the opening tuba statement and the two voices continue in duet. The lyrical melodies have a wandering or searching quality. After a development of the opening duet a descending tuba melody leads to the following material.

The second section marked "Allegro vivace," and in 6/8 meter, features the solo instruments in a call-and response style that is marked "sempre staccato." These defining characteristics of this section contrast the opening material. The first three notes in the horn part provide the motivic material on which the entire section is based.

A metric modulation from 6/8 meter to 2/4 meter creates a change in texture as the voices continue the conversational style but with new melodic content. The "sempre staccato" from the previous passage changes to slurred, chromatic scales. The 2/4-meter interlude returns to a condensed repeat of the "Allegro vivace" material.

The solo parts are difficult due to large leaps in rapid passages, as well as complicated scalar patterns that involve difficult fingering combinations. The range could also be an issue for some younger players as well as the difficulty of matching tone and

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<sup>32</sup> Ibid.

using a light articulation to match style between the solo parts as both parts are often written to combine into one phrase. Balance issues are manageable due to Plog's scoring of the instruments in a conversational style or unison rhythm. The piano part is generally used as a third unison, melodic voice with the exception of the 2/4 interlude where the harmony is expanded the piano part is simple and contains ostinato patterns.

*Dialogue* makes an appropriate recital piece for college-level performers and could be a good introduction for younger players into music for horn, tuba and piano. Although the melodies are angular, and the passages can be difficult to navigate for the performers, the result is a work that captures the similarities of the solo brass instruments and presents them in an interesting manner.

Raines, Justin (b. 1979)

*Haunted America Suite*

- I. La Llorona (Slowly – freely; Con moto ♩=80; Dance-like ♩=100)
- II. Ghosts of Gettysburg (Slowly – distant; Angrily ♩=132;  
Reflectively ♩=85)
- III. Spook Light (Fast and Menacing ♩=144)
- IV. The Bell Witch (Mysteriously ♩=78; Angry ♩=84)

Publisher: Justin Raines Music, 2007

Dedication: [None]

Duration: ca. 23'

Written Range:

Horn  
(Transposed)

Tuba

a                      bb<sup>2</sup>

DD                      a<sup>1</sup>

Recordings: [None]

Reviews: [None]

*Haunted America Suite* is a multi-movement work by composer Justin Raines and was commissioned by Dr. James Shearer, professor of tuba at New Mexico State University.<sup>33</sup> Each movement of the composition relates to an American ghost story. The work is tonal but uses extended techniques such as pitch bends, mutes and stopped horn to give a supernatural effect in some passages.

The first movement is focused on the story of “The Weeping Woman,” a tale about a woman who tragically drowns her own children out of love and later drowns herself out of despair. The music attempts to reflect the woman’s longing through pitch bends in the horn part and is reminiscent of a Spanish-style dance, referencing the story’s traditional setting. The second movement, “Ghosts of Gettysburg,” features musical quotes from Civil War era songs. It features stopped horn passages and directions for the tuba part to “face [the] bell away from [the] audience.” The movement is a melancholy and somber presentation of Gettysburg as it is today rather than a violent musical depiction of the

<sup>33</sup> From the program notes in the score. Justin Raines, *Haunted America Suite* (Redondo Beach, CA, 2007).

events of the historic battle. The third movement is a short musical depiction of a “spook light.” These are phantom lights that move along a path and appear to pass through objects. The music is marked “fast and menacing” with rapid arpeggios and multiple-tonguing figures. The final movement is centered on the tale of the “Bell Witch,” a ghost that is believed to haunt the states of the Southeastern United States. There is a cadenza for the tuba part in the middle of the movement that uses the instrument's extended range requires some finesse. Although much of the music is active and dramatic the music eventually settles and brings the work to a serene ending.

Raum, Elizabeth (b. 1945)

*Color Code*

- I. Clash of Gold and Silver (Moderato ♩=104)
- II. Shifting and Simmering Shades of Violet and Gray (Lento ♩=60)
- III. Champagne and Chocolate (Allegretto ♩=88)

Publisher: Cimarron Music, 2010

Dedication: [None]

Duration: ca. 5'

Written Range:

Horn  
(Transposed)

Tuba

g                      b<sup>2</sup>

GG                      f<sup>1</sup>

Recordings: [None]

Reviews: *ITEA Journal*, Vol. 39 No. 1, pp. 38

*Color Code* is a multi-movement work by Canadian composer Elizabeth Raum and was commissioned by The International Women in Brass Conference, Lin Foulk, Deanna Swoboda, Cimarron Music Press and BVD Press.<sup>34</sup>

The first movement is in A-B-A form, changes meter regularly and contains many rapid, scalar passages. The solo instruments are typically presented in call-and-response, echoing the movement's title. In this instance a "clash of gold and silver" implies the gold lacquer of the horn metaphorically clashing with the silver-plating of the tuba, two common design elements of the construction of the instruments. Throughout the movement the solo instruments echo each other in a playful manner and only until the ending *accelerando* do the instruments perform in strict rhythmic unison.

The second movement is rhythmically complex with independent solo lines of 32<sup>nd</sup> note figures in a fanfare-like context. The movement opens with a slow piano introduction and is then followed by a section featuring the two solo instruments. The more complicated feature of this movement is the rhythmic complexity as well as the solo parts utilizing a large portion of their range. The textures shift constantly as the title of the movement implies and most of the content played by the solo instruments could be viewed as accompanied *cadenza*. The movement is closed with a restatement of the opening material in the piano.

The final movement, titled "Champagne and Chocolate," is the most accessible of the three. It is entirely in 4/4 and opens with a memorable melody that is used throughout the movement. The style is light and bubbly, derived from the movement's

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<sup>34</sup> From the program notes in the score. Elizabeth Raum, *Color Code* (Camden, CT: Cimarron Music, 2010).

title. The most challenging aspect of this movement is the use of a tie on the fourth 16<sup>th</sup> note of a beat to the first 16<sup>th</sup> note the next set of four 16<sup>th</sup> notes.

Overall, Elizabeth Raum's *Color Code* is a sophisticated work that requires mature players and a commanding sense of technique on the instrument.

Stephenson, James (b. 1969)

*Vast and Curious for French Horn, Tuba and Piano*

I. ♩=176, si possibile

II. Adagio rubato: ♩=40

III. Allegro festivo, ♩=160

Publisher: Stephenson Music, 2014

Dedication: [None]

Duration: ca. 14'

Written Range:

Horn  
(Transposed)

Tuba

d                       $cb^3$

$FF\#$                        $gb^1$

Recordings: [None]

Reviews: [None]

James Stephenson's *Vast and Curious* is the most recent addition to the repertoire of music for horn, tuba and piano. It was premiered at the International Tuba-Euphonium Conference in Bloomington, Indiana in May of 2014.<sup>35</sup> The work is a result of a commissioning consortium that consisted of several prominent musicians including the premiere performers Steve Campbell, tubist of the Minnesota Orchestra and Gail Williams, professor of horn at Northwestern University. The work contains three movements, to be performed without pause, of which the composer notes that the title is a pun on "fast and furious."<sup>36</sup>

The first movement is scored entirely in unison for all three instruments and is indicated by the composer to be performed "as smooth as possible." It is a 189-measure-long *molto perpetuo* where the solo instruments, as well as the piano, fade in and out of the melodic texture.

In the program notes of the score the composer remarks that the second movement represents the "vast" from the work's title.<sup>37</sup> The scoring of the piano part uses a wide range and the melodic content in the solo instruments is made up of large leaps, giving the music a grandiose feel. The composer also notes that the vastness portrayed in the second movement is present because of Gail Williams "love for the mountains."<sup>38</sup>

The final movement is marked "allegro festivo" and is a lively multi-meter composition. In this movement, the solo instruments often perform together and the melodic rhythmic gestures are interrupted by the accompaniment. A legato middle

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<sup>35</sup> From the program notes in the score. James Stephenson, *Vast and Curious for French Horn, Tuba and Piano* (Lake Forest, IL: Stephenson Music, 2011).

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid.

section that is mostly chromatic contrasts the quick, technical music of the opening section. After this middle section, and before a return of the opening material, there is a brief quote of the music from the first movement.

The composition requires the highest level of mastery on all of the instruments and is difficult in aspects regarding tempo, range, dynamics, endurance and ensemble. The piece could be considered especially taxing because the movements are to be performed without pause.

Tómasson, Jónas (b. 1946)

*Sónata XVII*

- I. Preludia ♩=60-80
- II. Intermezzo I ♩=90-100
- III. Danza ♩=ca. 138
- IV. Canto ♩=ca. 60
- V. Intermezzo II ♩=ca. 60
- VI. Finale ♩=ca. 132

Publisher: Iceland Music Information Centre, 1986

Dedication: [None]

Duration: ca. 14'

Written Range:

Horn  
(Transposed)

Tuba

c<sup>2</sup> c<sup>3</sup>

FF f<sup>1</sup>

Recordings: [None]

Reviews: [None]

Jónas Tómasson's *Sonata XVII* is a six-movement work that predominantly utilizes modern compositional techniques.<sup>39</sup> The music is available from the Iceland Music Information Centre and requires permission for individual performance. Tómasson's music reflects his own unique style where there is a tendency to avoid expressive content in favor of music for music's sake. For this reason, the work contains both traditional and nontraditional uses of melody, harmony, rhythm and form, as the composer feels necessary.<sup>40</sup>

The first movement, "Preludia," is an introduction to the style that is employed throughout the work. There is no obvious phrase structure, however the movement does build in rhythmic complexity while simultaneously building in volume, then, the structure repeats again until the end of the movement.

<sup>39</sup> The following sonata by Tómasson, *Sónata XVIII*, is written for unaccompanied horn.

<sup>40</sup> "Seven Moments on the Music of Jónas Tómasson," Atli Ingólfsson, Det Virtuelle Musikbibliotek, accessed October 5, 2014, [http://dvm.nu/periodical/ns/ns\\_1990/ns\\_1990\\_01/sevenmoments-on-the-music-of-jonas-tomasson](http://dvm.nu/periodical/ns/ns_1990/ns_1990_01/sevenmoments-on-the-music-of-jonas-tomasson)

The second movement is the first of two short intermezzos. The movement is made up of a step-wise bass line performed *legatissimo* underneath sustained notes from the solo brass instruments.

The third movement, “Danza,” is rhythmically complex and more active than the previous two movements. The time signature constantly changes while each of the three instrumental parts weave in and out of the foreground. A brief middle section, marked “*meno mosso*,” occurs before a return to material similar to that of the opening of the movement. After a long build, the movement abruptly ends with a playful statement from the brass.

The fourth movement, “Canto,” is composed of music that is in unison in the two brass parts and accompanied by a static harmony of a perfect 5<sup>th</sup> in the piano part. The harmony moves down in half step motion as the unison melody of the solo parts moves through different key centers. This movement is contrasted from the other movements due to the rhythmic and harmonic simplicity. There are only simple, predictable rhythms presented, and the unison melody is evocative of a chant-like tune, making it distinct from the other music found in the work.

The fifth movement is a second intermezzo and is similar to the second movement intermezzo due to the long sustained notes. However, instead of a step-wise bass line in the accompaniment, the piano part contributes to the sustained texture of the brass.

The final movement, titled “Finale,” is similar to the third movement with the use of a lively tempo and rhythmically active melodic content. However, it differs from the other movements due to the writing for the brass instruments as rhythmically similar or in melodic counterpoint. The entire work concludes with a calming of the rhythmic activity and a scoring of all the instruments approaching a single, unison concert F.

This work is extremely challenging due to its complexity and use of nontraditional composition techniques. The rhythmic complexity between all the parts requires sensitive

performers in order to effectively communicate the music composed in the work. Each performer must have the highest level of control in all aspects of playing when attempting a performance of the work.

Weiner, Stanley (1925-1991)

*Trio for Horn, Tuba & Piano, Wein* WV 195

I. Allegro

II. Andante

III. Allegro giocoso

Publisher: Wolfgang G. Haas-Musikverlag Köln, 1998

Dedication: “for Ifor James”

Duration: ca. 12’

Written Range:

Horn  
(Transposed)

Tuba

g C<sup>3</sup>

C# a<sup>1</sup>

Recordings: [None]

Reviews: [None]

The *Trio for Horn, Tuba and Piano* by Stanley Weiner is a virtuosic work in three movements. The composer was an accomplished performer on the violin as well as a

prolific composer whose catalog includes several works for brass. The *Trio* is tonal, yet follows modern practices with regards to harmony and form. There is an emphasis on melodic content, rhythmic predictability and virtuosity. The music is currently only available as a copy of the manuscript. It is difficult to read and may require extra attention on the part of the performers in the interpretation of the handwritten content.

The first movement is simply marked “Allegro” and begins with a rhythmic motive that pervades much of the opening material. Although the instruments enter as solo voices, much of the music in the duet parts harmonized, yet in rhythmic unison. The movement requires the performers to have great control over the extended register as most of the music for the movement, as well as the entire work, is written in the upper register.

The second movement begins with a duet in the solo parts and is followed by a melodic passage in the piano. Again, for much of this movement the solo instruments are in rhythmic unison. The movement closes with a restatement of the opening melodic material in the muted solo parts.

The final movement, “Allegro giocoso,” is in a binary form. It is technically challenging for the solo parts with regards to range as it is also in the upper register of the instruments. Stylistically it is similar to the previous two movements in that it is tonal and the two solo voices are harmonized and often occur in rhythmic unison while the piano is kept to a traditional accompanimental role.

Wilder, Alec (1907-1980)

*Suite for French Horn, Tuba and Piano*

- I. Maestoso (♩=app. 100)
- II. Pesante (♩=app. 63)
- III. In a Jazz Manner (♩=app. 54)
- IV. Berceuse (for Carol) – Andante (♩=app. 63)
- V. Alla caccia (♩=88)

Publisher: Margun Music, 1971

Dedication: “for John Barrows and Harvey Phillips”

Duration: ca. 14’

Written Range: Horn  
(Transposed)

Tuba

Recordings: *Alec Wilder: Music for Horn*. David Jolley, horn and Sam Pilafian, tuba.<sup>41</sup>

*Conversations with Dan Perantoni, Gail Williams and Friends*. Gail Williams, horn and Dan Perantoni, tuba.<sup>42</sup>

<sup>41</sup> David Jolley, *Alec Wilder: Music for Horn*, CD (digital disc), (Arabesque, Z6665, 1995/2008/2009).

<sup>42</sup> Daniel Perantoni and Gail Williams, *Conversations with Dan Perantoni, Gail Williams & Friends*, CD (digital disc), (Summit Records, DCD-597, 2012).

*John Barrows, Horn – Harvey Phillips, Tuba.* John Barrows, horn and Harvey Phillips, tuba.<sup>43</sup>

*Oompah Suite: Sweets for Horn and Tuba.* James Wilson, horn and Jay Hunsberger, tuba.<sup>44</sup>

Reviews: *The Horn Call*, Vol. XIX No. 2, pp. 96-97

Alec Wilder's *Suite for Horn, Tuba and Piano* was premiered by John Barrows and Harvey Phillips in 1963 and published in 1971.<sup>45</sup> Wilder was a prominent, albeit reclusive, figure in American classical and popular music in the mid 20<sup>th</sup> century. His compositions are intelligent and well crafted, displaying a mastery of harmony and counterpoint. The *Suite for Horn, Tuba and Piano*, sometimes referred to as *Suite No. 1*, is an extensive work for the ensemble and has remained the most popular work for the trio. In five movements, the composition explores the textures and combinations capable of the ensemble through melodic, motivic and idiomatic writing for the instruments.

The first movement begins with a jaunty, five-measure phrase in the tuba part that continues in fugue-like imitation until all three voices have completed the melody. The melodic counterpoint between the three voices is the primary focus leading to a sparse use of harmony in the piano accompaniment. A brief interlude in a slower, more relaxed style accelerates to a restatement of the opening melody, this with the solo instruments in unison and piano in melodic counterpoint.

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<sup>43</sup> John Barrows and Harvey Phillips, *Golden Crest Recital Series: John Barrows, Horn and Harvey Phillips, Tuba*, LP (analog disc), (Golden Crest Records, RE7018, 1964).

<sup>44</sup> Jay Hunsberger and James Wilson, *Oompah Suite: Sweets for Horn & Tuba*, CD (digital disc), (Summit Records, DCD-558, 2011).

<sup>45</sup> Gary Bird, *Program Notes for the Solo Tuba* (Bloomington and Indianapolis, IN: Indiana University Press, 1994), 112.

The second movement utilizes broad, lyrical melodies that are also imitative and steadily build in volume until the final note. Whether Wilder was aware or not, the movement's opening passage, from which a majority of the musical content is derived, contains the use of tone rows.<sup>46</sup> However, the movement uses the practice loosely and in a tonal context.<sup>47</sup>

The third movement is in a jazz style and features playful interactions between the two solo instruments with a light, rhythmically punctuated piano accompaniment. The movement contrasts two ideas, one bouncy and articulated, the other legato and lyrical.

The fourth movement uses a simple, lyrical theme that is alternated between duet passages by the solo instruments and the piano accompaniment. It dedicated to Carol Phillips, Harvey Phillip's wife. There is also a brief and inventive quote of melodic material from the first movement in the horn part as well as a brief muted section.

The final movement is a short, lively selection that is similarly constructed to the first movement. A tuba solo begins the movement, the instruments enter in a imitative style, and there is a short interlude (this time in the solo tuba part) before the movement ends.

Wilder's *Suite* is the standard of music for the ensemble. The writing is complex, with humor and sincerity, as well as musically demanding. By today's standards, the technique required is not unapproachable by undergraduate-level students and the work provides a quality composition for intensive study of instrumental music.

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<sup>46</sup> David Charles Calhoun, "The horn music of Alec Wilder: A survey, with analysis of his Sonata for Horn and Piano" (Dissertation, The University of Wisconsin-Madison, 1992), 46-47.

<sup>47</sup> Ibid.

Wilder, Alec (1907-1980)

*Suite No. II for French Horn, Tuba and Piano*

I. ♩=120 (approx.)

II. ♩=88 (approx.)

III. ♩=104 (approx.)

IV. ♩=140 (approx.)

V. ♩=108 (approx.)

Publisher: Wilder Music Inc., 1974

Dedication: [None]

Duration: ca. 14'

Written Range:

The diagram illustrates the written range for two instruments. The top staff is labeled 'Horn (Transposed)' and features a bass clef with a treble clef transposition sign. It shows two notes: 'f' (first line) and 'bb²' (second space). The bottom staff is labeled 'Tuba' and features a bass clef. It shows two notes: 'FF' (first space) and 'f#¹' (first line). A diagonal line connects the 'FF' note on the Tuba staff to the 'f' note on the Horn staff, indicating their relationship.

Recordings: *Harvey Phillips in "Tribute to a Friend"* John R. Barrows (1913-1974).  
John Barrows, horn and Harvey Phillips, tuba.<sup>48</sup>

*Oompah Suite: Sweets for Horn and Tuba.* James Wilson, horn and Jay Hunsberger, tuba.<sup>49</sup>

<sup>48</sup> Harvey Phillips, *Harvey Phillips, Tuba in "Tribute to a Friend"*, LP (analog disc), (Golden Crest Records, CRSQ-4147, 1975).

<sup>49</sup> Jay Hunsberger and James Wilson, *Oompah Suite: Sweets for Horn & Tuba*, CD (digital disc), (Summit Records, DCD-558, 2011).

Reviews: [None]

*Suite No. II for French Horn, Tuba and Piano* is a five-movement work by the renowned American composer Alec Wilder. The second of two works for the ensemble, *Suite No. II* is stylistically similar to the previous suite in length and difficulty as well as musical content. Wilder's unique compositional style with regards to counterpoint and harmony are apparent in every measure of the work.

The first movement begins with an unaccompanied melody in the solo brass parts and is answered in imitation by the piano part. Although the opening measures contain *staccato* articulations the overall sense of mood for the first movement is flowing. A contributing factor the sense of kaleidoscopic melody is the use of unusual phrase durations connected by elision. For example, the opening motive is 13 beats long and the last note of the phrase connects to the first note of the following phrase. An *accelerando* at the end of the movement adds a surprising musical punctuation.

The second movement features sinuous, chromatic melodies in 3/4 meter. The rhythms are simple and the focus is on the use of harmony and counterpoint between the three parts. The music is marked *molto dolce* and requires a sensitive approach to phrasing and balance, as the solo brass parts are always together with the tuba in the upper register.

The third movement is in a "jazz style" and is similar to the third movement of Wilder's previous *Suite for Horn, Tuba and Piano*. Although the eighth notes is not notated to be performed in a "swing" style the notation of "Even 8<sup>th</sup>'s" implies that the eighth notes should be "swung" unless otherwise marked. There is a brief second theme introduced that is in 7/8 meter and it contains rhythms that make the music look deceptively complicated. However, the unusual beaming notation aids in the interpretation of the rhythm rather than complicates it. After a further exploration of the melodic material the movement ends with an alternation of short motives at *fortissimo*

between the solo brass parts and the piano accompaniment followed by a final *pianissimo* statement in the brass parts.

The fourth movement is flowing, lyrical and focuses on the melodic counterpoint between the brass instruments. The tempo of quarter note equals 140 is offset by the longer note values giving the movement's lyrical content a gentle feeling. The movement also uses frequent meter changes from 5/4 to 6/4. Through these meter changes there are occasional, superfluous quarter note triplet markings that could cause some confusion as the intent is for the quarter note to remain the same metric value.

The final movement features an angular melody that is more actively imitative between the three voices than the imitative material in the other movements. The main motive uses three repeated notes that make it easily identifiable as the music becomes more complex. A second theme is introduced along with a metric modulation in the same manner as, and leading back to, the opening material of the movement. Later, there is a rhythmically augmented statement of the movement's opening motive against the second theme in the piano accompaniment. The work ends with an ensemble, unison presentation of the second theme and a unison, final three notes by all of the voices on the same pitch and in the same rhythm as the opening of the movement.

Wilder's *Suite No. II* is an extensive work that features the composer's unique ability to merge melody, counterpoint and harmony in a creative fashion. The notable difference in difficulty between the two Wilder suites is that the second utilizes the upper-register of the tuba range more frequently and it contains more complex rhythms, specifically in the first and fifth movements. These additional difficulties cause the work to be slightly more inaccessible to more inexperienced performers and could be a contributing factor the popularity of Wilder's *Suite* over *Suite No. II*.

Wünsch, Gerhard (1925-2007)

*Recyclings: Five Ludicrous Derivations for Tuba, Horn and Piano, Op. 98*

I. P.H.D.? – NEVER!!

II. Grapenuts

III. Schottische

IV. Also “In C” ...

V. Ta-ka-tina

Publisher: Canadian Music Centre, 1989

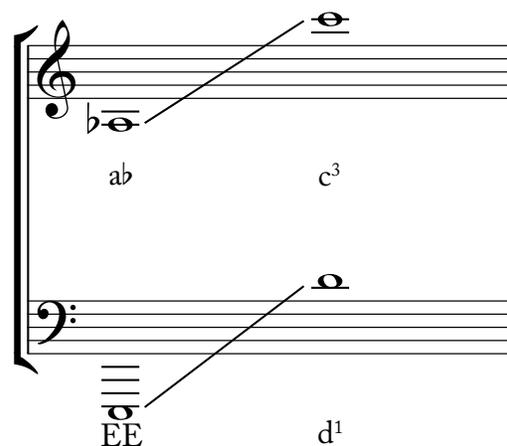
Dedication: [None]

Duration: ca. 13'

Written Range:

Horn  
(Transposed)

Tuba



Recordings: [None]

Reviews: [None]

Gerhard Wünsch was a German-born composer who lived in Canada and worked as a professor at several universities in the Toronto area. His compositional work uses modern compositional techniques and sometimes, particularly in the case of *Recyclings*,

humor.<sup>50</sup> *Recyclings* is a set of five movements, each in a different compositional style that uses various modern compositional techniques, however “outdated” as the composer may be aware.<sup>51</sup> There is a humorous note at the beginning of the score that helps set the tone for the performer’s interpretation of the music to follow and parodies the effects that are often used by other modern composers.

NOTA BENE: The performers will NOT be required to do any of the following:

- a) Blow their instruments into an open grand piano with the damper pedal depressed
- b) SING while they are playing
- c) Produce sounds in which their instruments were never intended to make
- d) Take their clothes off
- e) Burn the piano
- f) Stand on their heads or assume lewd positions while playing
- g) Talk to the audience in a insulting fashion<sup>52</sup>

The first movement references the music of Paul Hindemith. (It is noted in the score that “P.H.D.?” is meant to stand for “Paul Hindemith Dead?”) The music is reminiscent of Hindemith’s compositions for brass with piano accompaniment with rhythmically simple melodies and long broad phrases. The second movement, “Grapenuts,” is subtitled “a POST-cereal piece,” a play-on-words of music in a “serial” style. The notation is advanced and uses free time as well as many extended techniques for all of the instruments in the ensemble including indefinite pitch articulations, glissandi, cluster piano chords, expanding beam notation, flutter tongue, stopped horn

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<sup>50</sup> “Gerhard Wuensch: Showcase,” Canadian Music Centre, accessed October 5, 2014, <http://www.musiccentre.ca/node/37212/showcase>

<sup>51</sup> Ibid.

<sup>52</sup> From the performer’s note in the score. Gerhard Wünsch, *Recyclings: Five Ludicrous Derivations for Tuba, Horn and Piano, Op. 98* (Montreal, Canada: Canadian Music Centre, 1989).

and muted brass in addition to highly complex rhythms and extended range. The third movement is a humorous German country-dance with colorful textures such as extended passages for stopped horn. A theatrical moment occurs at the end of the movement where the performers are instructed to speak on stage as part of the movement. The fourth movement features lyrical melodies and uses a traditional sense of harmony. It is subtitled “music for a soap-opera.” The final movement is marked to be performed at a minimal speed of quarter note equals 100 but it is implied that the movement should be performed faster by the composer’s notes that there is “no speed limit.” It is also indicated that the articulation is always to be performed staccato unless otherwise marked. The music is rapid and lively with angular and frequently hocketed melodies.

Despite its use of modern techniques, the work is not of the greatest difficulty. The most challenging movement is the second for its use of extended techniques. The other movements, however lengthy or technical, often contain approachable material.

York, Barbara (b. 1949)

*Suite for Horn, Tuba and Piano, “Dancing with Myself”*

- I. Poco a piacere ♩=74 – Più mosso ♩=100
- II. ♩=118
- III. ♩=112
- IV. ♩=48 – Poco più mosso – ♩=106
- V. Molto espressivo e più rubato ♩=82

Publisher: Cimarron Music Press, 2008

Dedication: “For JLL and other friends”

Duration: ca. 15’

Written Range:

Horn  
(Transposed)

Tuba

Recordings: [None]<sup>53</sup>

Reviews: *ITEA Journal*, Vol. 36 No. 3, pp. 31-30

Barbara York is a Canadian composer with a background in instrumental and choral accompanying. Her music has won several awards and been used as required repertoire for solo instrumental competitions.<sup>54</sup> Her compositional style is tonal and motivic. The *Suite for Horn, Tuba and Piano* is also available as a version for euphonium, tuba and piano. The only difference between the two arrangements is that the movements have been transposed to appropriate key centers to better suit the range of the instruments.

The music is based on dance meters and rhythms, and as the subtitle of the work “Dancing with Myself” suggests, “that all of our relationships/dances with others are all also in many ways, simply relationships with ourselves.”<sup>55</sup> The use of motivic

<sup>53</sup> The version for euphonium, tuba and piano has been recorded on *Thoughts of a Cow*, Potenza Music, 2010; Lee Harrelson, euphonium and Scott Watson, tuba.

<sup>54</sup> “Barbara York, Composer,” Cimarron Music Press, accessed October 5, 2014, <http://www.cimarronmusic.com/composers/bio-york.cfm>.

<sup>55</sup> From the program notes in the score. Barbara York, *Suite for Horn, Tuba and Piano “Dancing with Myself”* (Salem, CT: Cimarron Music, 2008).

development is apparent throughout the work as the opening motive appears in each of the movements. The two solo instrument parts begin with a four-note motive starting on a unison C and continuing in inversion from each other. The solo voices are answered by a rhythmic piano gesture. This opening development of the motive accelerates until the primary musical content of the movement begins. The music after the introduction is dance-like as the title implies and the solo voices are in counterpoint over a piano accompaniment with a consistent, syncopated rhythmic pattern. The second movement has a tango-like accompanimental pattern and the solo voices are used as alternating melody and counter-melody. The music is briefly interrupted by the motive presented in the beginning of the first movement however, the motive is not developed further and the music continues as before. The third movement begins with music similar to that of the first however after the motive from the opening of the work is presented in music returns and slightly changed and developed into new material. The fourth movement also begins with the presentation of the main motive and quickly accelerates into music that resembles a simple dance such as a polka or cakewalk. The melody and counter-melody are used in a call-and-response manner and the piano accompaniment features a march-like pattern. This lively and playful movement is not the expected finale. Instead, it is followed by a slow and expressive movement on which York comments in the program notes that this music is the “most introspective of the movements.”

York's *Suite* is appropriate for advanced-level university students. The first movement features music that is technical, requiring fast and complicated rhythms as well as unusual or uncommon interval patterns in the melody. However, most of the musical material repeats often making the work more accessible. The often used structure of alternating melody and counter-melody require a sensitive approach to balance and blend. The fourth movement contains many fast arpeggiated patterns and ornamentation of the melody. This movement is the most technically challenging of the five movements. The

last movement requires a mature approach to phrasing and the slow 6/4 time signature could prove challenging.

### CHAPTER III

#### CONCLUSIONS AND SUGGESTIONS FOR FURTHER STUDY

This research has provided an annotated bibliography of original compositions for horn, tuba and piano. A list of currently published works were compiled and examined in an effort to provide information about the details of the publication, the background of the composition, the musical contents and potential challenges in the preparation of the work for performance. Entries presented information regarding title, composer, movement titles, estimated performance time, range, tempo, publication information, commercially available recordings and published reviews of the works. Each entry was followed by an examination of the relevant biographical information about the composer, statements about the musical content and a general assessment of the difficulty of the work.

#### *Conclusions*

The ensemble combination of horn, tuba and piano has a diverse, yet limited catalog of compositions. The compositions represent a wide variety of musical styles from tonal to atonal, lyrical to angular and serial to jazz-influenced. Nine of the 23 compositions have been composed in the last decade and show a trend of positive interest from composers and performers.

A notable feature of the compositions is that the composers rarely specify which instrument of the tuba family the performer should use. Of the 23 compositions, only the works by Madsen and Catelinet specify the use of bass tuba (in F or E-flat), with the work by Madsen specifically notating bass tuba in F. The bass tuba is the most suitable choice for all of the compositions in this document in order for the performers to achieve

an appropriate balance and blend of tone qualities. However, some of the works are accessible on the contrabass tuba in CC or BB-flat. These works are: James' *A Simple Theme and Variations* (which includes a copy of the tuba part in bass clef for the bass tuba and treble clef for the contrabass tuba in BB-flat); Kellaway's *Dance of the Ocean Breeze* and *Sonoro*; Kulesha's *Sonata for Horn, Tuba and Piano*; Miller's *Unseen Colors*; Friedrich's *Night Fantasies*; and Wunsch's *Recyclings*. Additionally, James' *A Simple Theme and Variations* is the only work that includes a part for horn in E-flat as well as F, while the rest of the compositions include horn parts transposed for horn in F.

Lastly, several of the composers that have contributed to music for the ensemble also have extensive backgrounds in writing for brass instruments. As a result, many of the compositions are idiomatic, contrasting the lyrical and technical capabilities of the brass performers. The compositions also frequently explore the limits of the performer's technique and musicality. This could be a contributing factor to the lack of frequent performances of a large portion of the available compositions.

### ***Suggestions for Further Study***

Due to the limitations of this study there is a need for additional research. The following are suggestions for further research:

- 1) As new works for the ensemble are composed, research could be conducted in an effort to update the catalog of music for the ensemble and provide annotations similar to those presented in this document.
- 2) Several works for horn and tuba in duet are available and research similar to that in this document could be applied to music for the duet combination.
- 3) Research into the other combinations of duet brass with piano accompaniment could be useful for performers as well as increase the awareness of music for duet brass with piano.

- 4) Also, a thorough analysis of a specific work could be beneficial for performers as well as those who seek to compare the composition to the composer's other works.

It is the researcher's hope that the illumination of the previously examined works, as well as potential future research suggested here, will contribute to the continued growth and awareness of the catalog of music for horn, tuba and piano.

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APPENDIX B

DISCOGRAPHY OF RECORDINGS FEATURING  
MUSIC FOR HORN, TUBA AND PIANO

**Compact Disc**

Bobo, Roger. *Gravity is Light Today*. CD (digital disc). Crystal Records, CD396, 1997.

Hunsberger, Jay and James Wilson. *Oompah Suite: Sweets for Horn & Tuba*. CD (digital disc). Summit Records, DCD-558, 2011.

Jolley, David. *Alec Wilder: Music for Horn*. CD (digital disc). Arabesque, Z6665, 1995/2008/2009.

Miller, Brett. *The Underside of Orange*. CD (digital disc). Potenza Music, [Catalog #], 2010.

Perantoni, Daniel and Gail Williams. *Conversations with Dan Perantoni, Gail Williams & Friends*. CD (digital disc). Summit Records, DCD-597, 2012.

Silva, Bernardo J. *Canções Lunares*. CD (digital disc). Afinaudio, IRFC 04.072, 2006.

Sinder, Philip. *Aerodynamics*. CD (digital disc). Mark Records, 1701-MCD, 1995.

Watson, Scott. *Thoughts of a Cow*. CD (digital disc). Potenza Music, [Catalog #], 2010.

**LP**

Barrows, John and Harvey Phillips. *Golden Crest Recital Series: John Barrows, Horn and Harvey Phillips, Tuba*. LP (analog disc). Golden Crest Records, RE7018, 1964.

Bobo, Roger. *Gravity is Light Today*. LP (analog disc). Crystal Records, LP396, 1979.

Phillips, Harvey. *Harvey Phillips, Tuba in "Tribute to a Friend"*. LP (analog disc). Golden Crest Records, CRSQ-4147, 1975.

Ree Wekre, Frøydis. *Prunes*. LP (analog disc). Crystal Records, S126, 1980.

**Cassette**

Ree Wekre, Frøydis. *Prunes*. Cassette. Crystal Records, C126, 1980.