Salvador López Pérez

Who helped to develop the role of the tuba as a solo instrument?

Skriftlig reflektion inom självständigt arbete
Till dokumentationen hör även följande inspelning: xxx
ABSTRACT

The aim of this thesis is to find out the process carried out by many people to achieve a solo role for the tuba. It also explains which individuals people helped the development of the instrument so as how different composers have contributed to the music field and especially to the evolution and growth of the tuba in the last century. In the musical part, the thesis talks about different standard tuba pieces and their importance.

Key words: Tuba, brass instrument, music, first works tuba, solo pieces, analysis for interpretation, tuba pedagogy, artistic research.
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1. Introduction

1.1 Context

The last fifty years correspond to the most important years of the musical development of the tuba (my instrument). Since the 60’s and due to the appearance of the first teachers and soloists who dedicated their lives to the tuba, many composers of great importance such as Vaughan Williams, Paul Hindemith or John Williams decided to expand the limited repertoire for tuba solo. The first works for solo tuba appear in the decade of the 50’s and the composition of Alec Wilder that I will be performing in my concert is from the end of this decade. Therefore I think it is important to make a brief review of the historical antecedents of the tuba.

Predecessors of the tuba include a number of bass instruments using side holes to alter their sounding length. The earliest of these is the serpent, dating from the late 16th century. Late in the 18th century and on into the 19th, a number of improved serpents were built, including the bass horn, several so-called Russian bassoons (the keyed serpent), and the ophicleide. Made of either metal or wood, they were designed for more durability, easier holding, and better intonation. ¹

The first patent of the tuba was in September of 1835 made by Prussian bandmaster Wilhelm Wieprecht and German instrument-builder Johann Gottfried Moritz. ² After several years the instrument began to become established in the orchestras and gained a prominent role of bass and accompaniment, being one of the instruments whose harmonic function is

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² Ibid. Page 921
one of the most important in the orchestra. Thanks to composers who were very innovative for their time like Hector Berlioz or Richard Wagner, the tuba began gradually to enter in the standard formation of the symphony orchestra. Some post-romantic composers like Mahler could not conceive the orchestra without this instrument and they viewed the tuba as a key instrument of the orchestra. We find orchestral compositions in which the tuba receives particular prominence and even include different solos in the part. In this case, for example of the *First Symphony* of Mahler (3rd movement), *Petrushka* by Igor Stravinsky or *Sensemayá* by Silvestre Revueltas. Furthermore, a few years ago tuba solos began to emerge on important recordings of film music. The most remarkable being the film *Star Wars VI* soundtrack composed by John Wiliams, where the tuba has the solo part imitating the alien *Jabba the Hutt* from whom the movement takes its name.

Since the composition of Englishman Ralph Vaughan Williams (1872-1958) with his *Concerto for Tuba and Orchestra*, composed in 1954, the tuba has had more and more solo works and melodic appearances. After him, many other composers wrote for tuba. Some imitate the Williams model, such as Gregson; others made their own compositions, such as Hindemith; And others like Penderecki perform works for tuba alone. If there is a common link between the entire tuba repertoire over the years it is that the technique, skills and knowledge of tuba performers have improved. It is my intention to approach those who helped the tuba to become the instrument that it is nowadays and how and why the tuba had such a large increase of solo works and chamber music appearances during the last years.

The pieces in my final recital (18th May, Examkonsert) will be presented and added later in a recording as examples of standard works for tuba. They are standard tuba and piano solo pieces from different decades: Trygve
Madsen’s *Sonata*, Anthony Plog’s *Sonata* and Enrique Crespo’s *Escenas Latinas*.

I will also present and use as an example of one of the first solo tuba works (in the appendix) a reconstruction of the piece *Effie Suite* by Alec Wilder, a standard tuba and piano repertoire composition that I would like to play in the future with the original version; piano, drum set, xylophone, vibraphone and tuba.

2. Background

My family’s passion for music was the seed for my music studies, which I started as an extra curricular activity at an early age. Ever since I have been combining studies and amateur performance. Now after sixteen years and a lot of perseverance I am very close to finishing my Masters in Orchestral Studies. This work has made me realize how many years in my life have been linked to music. In the field of music this work will allow me not only to extend my personal list of repertoire, but also to increase the variety of pieces and arrangements that I usually perform.

On regular basis, all tuba players tend to choose pieces to play that are very standard in the tuba world. Possibly because these are pieces with a great tradition (concerts like Vaughan Williams, Edward Gregson, John Williams … ) and which have been heard in recordings or performed live in concerts. Few musicians use part of their study time delving into interesting and unusual repertoire that they can interpret in a concert. It is my intention to work in a piece that has not been given much attention yet.

In my academic education as a student of the tuba, I have often found myself in the situation many times of not knowing which repertoire I should
practice at a certain time. Either by having too many pieces to choose from or by having different repertoire, but all in the same style. With this thesis I will expand my personal list of repertoire, find music that I have not explored before and above all make known an optional repertoire to expand the classic repertoire of the tuba. The curiosity that lead me to look into the most modern repertoire of the tuba comes from the fact that a large proportion of music students and especially other tuba players are not fully aware of the vast amount of repertoire that is available.

3. Aim

The main objective of this work is to explain the breakthrough of the tuba as a solo instrument since its first use in the 1950’s. I will also learn why the tuba has had such huge increase in the production of solo pieces in the last years.

4. Method

In order to carry out this essay, I need to collect all possible information from the historical beginning of the tuba and from the existing repertoire, also about the history of the wind instruments family and more especially the tuba. I used the magazines called TUBA JOURNAL edited by the International Tuba and Euphonium Association to find information about the different teachers and composers who helped to develop my instrument. The magazines have been really useful because some information is not possible to find on internet. Different encyclopedias have also been consulted in both printed and digital format, search for information through internet is considered today one of the main sources of research.
The interview (February 2017) and different dialogues that I have had with Michael Lind about the history and literature of the tuba have been really important to the development of my work. We also discussed about interesting pieces that I should perform on my Exam Concert.

One book of particular importance has been the *Guide to the Tuba Repertoire*. It is one of the most ambitious projects in the tuba world made by the *Louisiana State University* (LSU) and it is a sort of repertoire compilation from the beginnings of the tuba. This book has been compiled and edited by Ralph Winston Morris and Daniel Perantoni.\(^3\)

### 5. Execution

In the last years, the number of compositions where the tuba has a solo part inside the formation have had a great boom. The tuba repertory has experienced astounding growth over the past forty years as performers and composers have collaborated to create opportunities for tuba players, gained respect for the instrument, and made the tuba equal to other instruments.

As former said, in the past the tuba was used as a secondary and accompanying instrument. The first time it was used in a slightly more "solo" way was with the small song with lyrics *Tubby the Tuba*. In 1941, one week after the attack of Pearl Harbor, following the performance of Paul Tripp and George Kleinsinger’s first musical piece, Tripp and Kleinsinger thanked the musicians, including the tuba player, who said:

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“You know, tubas can sing too”. That very night Paul Tripp wrote a story about how a tuba found a melody to play, and later he and George Kleinsinger translated the story into music. But it was not until after the World War II that Tubby was finally shared with the world and became an instant hit. Tubby has been translated into more than 30 languages, played by every major orchestra in the world. They also made in 1947 a puppet show (called Puppetoon) based on it, which was nominated for a Best Animated Short Oscar.  

In this show, the tuba is dissatisfied with his role with in the orchestra of self-playing instruments. Later he meets a bullfrog who gives him some good advice to play a melody.(the cliché of the tuba wishing to play a melody). Lovely tunes, a nice story with narrator and ensemble all made for a very good choice for children’s concert.

How was it possible that an instrument of only one hundred years made such a significant increase in popularity?

5.1 Factors

This great expansion in solo repertoire compositions for tuba started after 1960 and was due to different factors that have positively influenced the quantity and quality of the repertoire that exists today.

First, the popularity that the instrument has reached in recent years. The tuba has gone from being only a useful instrument for playing the low parts in the orchestras to being able to perform concerts by itself and accepting more solo responsibilities. This fact made composers to turn their attention

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to this instrument, that until this moment was unknown to them. Ralph Vaughan Williams was the first one who wrote a piece using the tuba as a solo instrument and after whom other famous composers decided to expand his own compositions adding works for the tuba as a solo instrument. Ralph Vaughan Williams wrote the concerto for Philip Catelinet, principal tubist of the London Symphony Orchestra (LSO), and Philip Catelinet was the soloist in the premiere on 13rd June 1954 (London).

Second, The specialization of professionals who dedicate theirs lives exclusively to the instrument, pedagogical or interpretatively. Tuba technique has been perfected so that the tuba can be compared to any other instrument. This is thanks to the great masters of the XX century and the last few years, about whom I will talk later. They also contributed by organizing symposiums and conferences around the world although mostly in USA.

It was relevant the large number of international competitions that were organized in many different places and commissioned countless number of pieces. Some of them still exist but others were cancelled due to financial problems. Some examples are the competitions held in Michigan (Leonard Falcone Competition, USA 5), Markneukirchen (Germany 6), Brno (Czech Republic 7), Tours (France 8), Sydney (Australia), Jeju (South Korea 9), Gdansk (Poland 10), Hokkaido (Japan 11) and Lieksa (Finland 12).

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5 http://www.falconefestival.org
6 http://www.instrumental-competition.de
7 http://mhf-brno.cz
9 http://www.jiwef.org/english/
10 http://ibic.amuz.gda.pl
12 http://www.lieksabrass.com/?lang=en
Third, the globalization and digitalization that we have had in the XXI century. In the last century there were numerous people who wrote for tuba but had it difficult to share their knowledge due to their being in different locations. Thanks to the arrival of internet, almost everybody has access to all sorts of information, instruments, sheet music, records, books etc. Both musicians and material can be easily reached from every corner of the world. This fact opens the possibility to get to know and access a repertoire that was unthinkable forty years ago. All of the publicity and hype of the Web has also begun to increase the visibility of the tuba and euphonium as more tuba and euphonium-related web sites keep appearing on line.¹³

Fourth and final, with the amount of repertoire that exists today, its quality has been considerably improved as many composers of recognized prestige have composed works for solo tuba. For instance John Williams, Paul Hindemith, Krzysztof Penderecki and others.

5.2 First Solo Tuba Pieces

As Philip Catelinet said when he received the call from London Symphony Orchestra to perform the Vaughan Williams concert:

“As a musician, I really couldn't appreciate the idea of the tuba being the center attraction as soloist on a concerto at an orchestral concert. The tuba was too often connected by the public with what was humorous and ludicrous to be considered seriously a possibility on a concert platform” ¹⁴

Thanks to the composition of Ralph Vaughan Williams, composers started to see the tuba like a regular instrument and they continue to write for the

¹³ T.U.B.A. JOURNAL. Volume 24 Number 1 (Fall 1996). Page 28
instrument. This is a list of the very first solo tuba pieces (for tuba and orchestra and tuba and piano). All the years information has been extracted from *Guide to the Tuba Repertoire* and the selected pieces are chosen by grade of importance according to Michael Lind. All the works are also in the International Tuba and Euphonium Association (ITEA) standard repertoire list, designed and created by Dr. Mark Cox and they have to fulfill some criteria for determining if they are a standard work or not.

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
<th>Year of composition</th>
</tr>
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<tbody>
<tr>
<td>Tubby the Tuba</td>
<td>George Kleinsinger</td>
<td>1945</td>
</tr>
<tr>
<td>Concerto in One Movement</td>
<td>Alexej Lebedev</td>
<td>1946</td>
</tr>
<tr>
<td>Concerto for Tuba</td>
<td>Ralph Vaughan Williams</td>
<td>1954</td>
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<tr>
<td>Suite pour Tuba</td>
<td>Henri Martelli</td>
<td>1954</td>
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<tr>
<td>Sonata</td>
<td>Paul Hindemith</td>
<td>1955</td>
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<tr>
<td>Sonata No.1 for Tuba</td>
<td>Alec Wilder</td>
<td>1959</td>
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<tr>
<td>Suite No.1 (Effie Suite)</td>
<td>Alec Wilder</td>
<td>1960</td>
</tr>
<tr>
<td>Sonatina</td>
<td>Halsey Stevens</td>
<td>1960</td>
</tr>
<tr>
<td>Suite for Tuba</td>
<td>Don Haddad</td>
<td>1966</td>
</tr>
<tr>
<td>Concertino</td>
<td>Eugène Bozza</td>
<td>1967</td>
</tr>
<tr>
<td>Fantasy for Tuba</td>
<td>Malcolm Arnold</td>
<td>1969</td>
</tr>
<tr>
<td>Capriccio for tuba and Orch.</td>
<td>Kjell Roikjer</td>
<td>1974</td>
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<tr>
<td>Tuba Concerto</td>
<td>Edward Gregson</td>
<td>1976</td>
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<tr>
<td>Sonata</td>
<td>Kjell Roikjer</td>
<td>1976</td>
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<tr>
<td>Landscape</td>
<td>Torbjörn Iwan Lundquist</td>
<td>1978</td>
</tr>
<tr>
<td>Capriccio for Tuba solo</td>
<td>Krzysztof Penderecki</td>
<td>1980</td>
</tr>
<tr>
<td>Three Miniatures</td>
<td>Anthony Plog</td>
<td>1991</td>
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</tbody>
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16 Interview February 2017

To evaluate the great rise of the instrument, it is only necessary to compare the number of works written for tuba in the late 60's and in the late 90's. In 1967, Bill Bell and Winston Morris made the first *Encyclopedia of Literature for the Tuba*, talking about the exclusive solo tuba repertoire, and there were only 388 pieces registered as original pieces. In 1973 in the *Tuba Music Guide* (The Instrumentalist Company), they registered 572 pieces, and in the first edition of the book *Guide to the Tuba Repertoire* more than 1,900 works were attached. It already included works that today are the fundamental pieces of the repertoire of my instrument. As I said before the function of the *Louisiana State University* was really important to sort document and collect everything. As well, some others universities from the United States helped with this job (like the *Indiana University Bloomington*). *Guide to the Tuba Repertoire* is the most comprehensive investigation ever undertook into the literature and discography of any single musical instrument. Under the direction of R. Winston Morris and Daniel Perantoni, this publication represents more than 40 years of research by dozens of leading professionals throughout the world. The guide defines the current status of the tuba and documents its growth since its inception in 1835.

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18 First edition published in 1996 by the name of “The Tuba Source Book”

19 “... is the most definitive book on the tuba found anywhere on planet Earth... There is simply no excuse for every serious tubist in the world to not have a copy of this text. It is amazing, it will wow you, and it also contains the most definitive, most comprehensive, most complete listings of all tuba music and recordings ever assembled...” — ITEA Journal
5.3 The T.U.B.A. (I.T.E.A.)

In view of the lack of general knowledge about the tuba and the need of a collective association, at the end of 1971 was founded the Tubists Universal Brotherhood Association by Robert Ryker (Montreal Symphony Orchestra tuba player) with the aid of J. Lesley Varner and Winston Morris. Ryker advertised seeking those interested in forming an organization for tuba players and quickly received support including funding from Conn and Miraphone (very important instrument makers). Three masters were first declared honorary members: Harvey Phillips, Arnold Jacobs, and William Bell, from whom inspiration had been drawn. The association is dedicated to maintaining "a link between those who have a significant interest in the instruments of the tuba family - their development, literature, pedagogy and interpretation”, as they say in the association’s webpage 20.

T.U.B.A. became an international movement following The First International Tuba Symposium-Workshop (held in Indiana University) and the beginning of its newsletter, the T.U.B.A. Journal in 1973. The Journal published by them contains articles on the latest developments, information on recitals and history of the tuba.

A primary goal of the first symposium was to reach-out to composers and facilitate new works for the tuba. Harvey Phillips later estimated some 150 new works derived from that effort. The euphonium was added to the scope of the association with a national symposium title being edited to include “Tuba - Euphonium” in 1974.

In 2000, T.U.B.A. changed its name to the “International Tuba Euphonium Association (I.T.E.A.)”. The change was brought about to address concerns

20 ITEA (2017) - “Bylaws of the International Tuba-Euphonium Association”
http://www.iteaonline.org/members/history/history_index.php?page=ITEA%202012%20By-Laws
regarding the inclusion in its name of women and euphonium players, both of whom had long been members, in order to be more representative of the organization.

5.4 The principal masters

From time to time, ITEA recognizes individuals who have made significant and distinguished contributions to the euphonium and tuba world (through performance, composition and education). These people have been designated as *Lifetime Achievement Honorees of ITEA* 21. I will now give a brief explanation about the life of some of the most important tuba players who have influenced the development of the tuba repertoire (in chronological order). With this I can see how important they were for the development of my instrument and the common things between them. All have direct or indirect connections with USA (some were born there, others studied there and many of them developed their careers in this country).

5.4.1 William Bell

William Bell (1902-1971) was the premier player and teacher of the tuba in America during the first half of the 20th century. In 1943 he became principal tubist for the New York Philharmonic (selected by Arturo Toscanini). In 1955 Bell performed the American premiere of Ralph Vaughan Williams' *Concerto for Bass Tuba and Orchestra* with The Little Orchestra Society. He was professor of tuba at the Manhattan School of Music until 1961, and Indiana University from 1961 to 1971. 22 Bell attracted some of America's most outstanding and promising students and some of them were the most famous players in EEUU. As Bell died in

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21 http://www.iteaonline.org/members/history/history_index.php?page=lifetime%20achievement

22 http://www.windsongpress.com/brass%20players/tuba/Bell.pdf
1971, low brass lineage practitioners on the Bell method have become more rare. In 1977 The Harvey Phillips Foundation established (in Perry, Iowa) an annual William Bell Celebration and installed on Bell's gravestone a bronze plate that chronicles his professional career.

### 5.4.2 Arnold Jacobs

Arnold Jacobs (1915-1998) was an American orchestral tuba player who was most known as the principal tubist for the Chicago Symphony Orchestra from 1944 until his retirement in 1988.

Not particularly famous for commissioning new works for the tuba, but Jacobs was highly regarded as one of the foremost brass pedagogues of his time, expert on breathing as it related to brass, woodwind, and vocal performance (specializing in respiratory and motivational applications for brass and woodwind instruments and voice). He is best remembered for his playing philosophy which he referred to as "song and wind". Jacobs had the reputation as both the master performer and master teacher. He taught tuba at Northwestern University and all wind instruments in his private studio. Northwestern’s School of Music presented him the first Legends of Teaching award. Mayor Richard M. Daley proclaimed June 25, 1995 as Arnold Jacobs Day in the City of Chicago. 23

### 5.4.3 Harvey Phillips

Harvey Phillips (1929-2010) was an American tuba player. He served as the Distinguished Professor of the Jacob School of Music at Indiana University Bloomington (from 1971 to 1994) and was dedicated advocate for the tuba. Along with William Bell and Arnold Jacobs, Phillips is considered legendary among tubists. In 2007, Phillips was inducted into the American

Classical Music Hall of Fame, the only wind instrument player to receive this prestigious honor 24.

Phillips hosted a memorial concert honoring William Bell. On this program there were world premiere performances of works Phillips commissioned especially for the occasion; works by Robert Russell Bennett, Paul Lavalle, Morton Gould, Alec Wilder, Warren Benson, and Gunther Schuller.

### 5.4.4 Roger Bobo

Roger Bobo (1938) is an American tuba virtuoso and brass pedagogue. He retired from active tuba performance in 2001 in order to devote his time to conducting and teaching. He gave what is reputed to be the first solo tuba recital in the history of Carnegie Hall 25. His solo and ensemble discography is extensive. He is the author of *Mastering the Tuba* published by Editions Bim (CH). While living in the USA, he was the resident conductor of the Topanga Philharmonic Orchestra. He has been a guest conductor with numerous orchestras and chamber ensembles in North America, Europe and Asia. Roger Bobo currently resides in Tokyo (Japan) and teaches at Musashino Academy of Music in Tokyo. Prior to his move to Tokyo he served as faculty at the Fiesole School of Music near Florence, Italy, at the Lausanne Conservatory in Switzerland, at the Rotterdams Konservatorium in the Netherlands, and at the Royal Northern College of Music in Manchester, England.

Together with Yamaha commissioned the Alexander Arutunian’s *Tuba Concerto* and a lot of pieces. The *Sonata* for tuba and piano by Trygve Madsen it is dedicated to him as so is the William Kraft “Tuba Concerto”, commissioned by Zubin Mehta and Los Angeles Philharmonic.

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5.4.5 John Fletcher

John Fletcher (1941-1987) was an English tuba player. He was born and educated in Leeds, and was a pupil at Leeds Modern School. Along with composer Derek Bourgeois he played tuba in the National Youth Orchestra of Great Britain. In autumn 1964, he moved to London, where he was appointed Principal Tuba of the BBC Symphony Orchestra. He left the BBC Symphony Orchestra in 1966 to join the London Symphony Orchestra (LSO) and he also joined the Philip Jones Brass Ensemble, with whom he played until 1986. Known to his friends as "Fletch", he was highly regarded as a tuba player and teacher. He taught many UK professional tubists, including Patrick Harrild, who succeeded Fletcher as the LSO's principal tuba. It is fortunate that his artistry with the LSO and PJBE is documented on many recordings.

In 1987, The John Fletcher Trust Fund was established after his death, in his memory, to provide bursaries for young brass players to attend the courses run by the National Youth Orchestra, National Youth Brass band and other training centres. The famous Edward's Gregson Tuba Concerto is dedicated to him.

5.4.6 Melvin Culbertson

Melvin Culbertson was born in West Virginia (1946-2011) and was one of the first students of tuba legend, Roger Bobo, in Los Angeles. Then he studied at the Juilliard School of Music and also took lessons from Harvey Phillips and Arnold Jacobs. He organized recitals at Carnegie Hall. Zubin Mehta offered Mel the solo tuba position in his orchestra in Tel Aviv.

\[26 \text{ was one of the first modern classical brass ensembles to be formed. The group played either as a quintet or as a ten-piece, for larger halls. Also known as PJBE.}
\[27 \text{http://www.windsongpress.com/brass%20players/tuba/Fletcher.pdf}
\[28 \text{He have not get a Lifetime Achievement Honorees of ITEA by is in the list by recommendation of Michael Lind (interview February 2017)}]
However, due to the political unrest in the Middle East, he decided to go to Europe instead. He taught at many Universities and Conservatoires across Europe, including the National Superior Conservatory in Lyon, the doctoral program at the Royal Northern College of Music in Manchester, England as well as visiting professor at the Conservatory of Perpignan, France.

When Mel first arrived in Europe, he came face to face with a very conservative musical culture. His new techniques, and his unorthodox musical ideas were at first ridiculed. The education community did not accept that one could play the tuba as a solo instrument. He encountered great opposition from the establishment, including slander and even a year-long strike by some very jealous fellow tubists. He took great efforts to commission new works – in his lifetime he presented works from over 50 composers. His latest project was a commission by Italian composer Luigi Nono, however he passed away before the start of this work.

His contributions to the field of tuba have been so significant around the world, but especially in France and Europe.

5.4.7 Michael Lind

Michael Lind was born in Copenhagen (1950) has played in the Royal Stockholm Philharmonic Orchestra since 1977 and was a member of the Philharmonic Brass Ensemble. As a musician he has performed worldwide with many famous musicians and has recorded numerous CDs from classical works to jazz. Lind has taught at Indiana University in the United States and in the Royal College of Music in Stockholm (Kungliga Musikhögskolan). He is known worldwide as a teacher and soloist. Lind has produced a number of historic recordings that defined the highest level of
tuba performance at the time of their release. His influence as a teacher has created a whole new generation of world class brass players in Scandinavia. Lind promoted and organized the first Tuba-Swedish Workshop in 1977, the second-Tuba Workshop in 1992, the first Scandinavian Brass Symposium in 1978, the Scandinavian Brass Ensemble and the Scandinavian Tuba Jazz and Symphonic Band 29. Many composers have written especially for him but he has also reviewed some forty works by Nordic composers for wind instruments. He inspired Julius Jacobsen, Tobjörn Iwan Lundquist, Bo Nilson, Christer Danielsson, Trygve Madsen, Ole Schmidt, Erland Von Koch, Vagn Holmboe, Kjell Roikjer, Henrik Colding-Jørgensen, Walter S.Hartley, Ifor James, Rich Matteson, William Schmidt, Frode Thinghæs, Manny Albam, Atso Almila and Jukka Linkola.

“The flood of compositions he continues to inspire from composers throughout the world is also a part of that legacy” said Harvey Phillips 30.

There has been a breakthrough in the tuba world thanks to all these people named above. His work for the tuba world is unquestionable and can be easily seen a great development in the soloist world of my instrument. Today we can find tuba players who live only from offering concerts, workshops and master classes around the world without having a fixed job in a symphony orchestra or a wind band. Some examples of these people are Øystein Baadsvik, Roland Szentpali or Andreas Hofmeir.

Øystein Baadsvik is the only tuba player to have carved out a career exclusively as a soloist, rather than becoming a member of an orchestra or accepting a teaching post. His multi-faceted musical career as a soloist,

29 http://www.windsongpress.com/brass%20players/tuba/Lind.pdf

chamber musician and recording artist has taken him all over the world. The unique virtuosity and musicality that Mr. Baadsvik brings to the tuba has established him as the exemplar of the instrument. In the other hand, Roland Szentpali and Andreas Hofmeir share their solo careers with teaching in different universities. Even so they are very often called to organize a tour of recitals around America, Europe or Asia.

Just forty years ago it was impossible to imagine that a tuba player could only live out of playing solo concerts and having a soloist career. With these examples I can prove the magnitude of the development of the tuba at the end of the XX century and in the XXI century. Even today there are characteristic bands where the tuba has a very important role, including those formed only by tubas. For example Sotto Voce Tuba Quartet or Miraphone Tuba Quartet, amongst others. These type of formations which are not considered as strange today, would have been inconceivable ensembles twenty years ago. My own opinion is that the tuba as an concert instrument has been able to adapt and introduce itself in the society of the XXI century.

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31 http://www.baadsvik.com/bio/
32 http://andreas-martin-hofmeir.com/amh/termine/
6. Conclusion

After carrying out a study of the history of the tuba and all its existing repertoire, once consolidated as the instrument it is today, I conclude that the use of the tuba has evolved exponentially in the last years. The contribution of so many professional musicians has enabled to everyone in the music field to change their view of this instrument, that is, leave behind its old role of being just a bass. Apart from the orchestral evolution of the tuba that emerged at the end of the XIX century, the tuba did not have any original composition as a solo instrument. The only compositions were small polkas arranged from other instruments like the cornet. These compositions upheld the popular belief that the tuba was a humorous instrument.

In this essay I have learned how important the role of the great tuba masters of the XX century is and the key role that Alec Wilder, Trygve Madsen or Anthony Plog (for instance) have had in the expansion of the tuba repertoire. The works that are currently performed and have been composed in recent years are known to be extremely complicated works and not to be as innovative as the V. Williams piece. The tuba is very important in the classical music world and even now we have tuba players who have dedicated their career exclusively as a soloist, like Øystein Baadsvik.

The United States of America had a very important relevance in the tuba world because many of the great masters of the last century were born or developed their careers there (and also they studied there). USA has been the reference point of the tuba and a lot of players moved there to study with these masters. As well, the International Tuba and Euphonium Association (ITEA) was set up there and the International Symposia started in Bloomington, Indiana.
To end this conclusion and as a personal opinion about the research, the development of this thesis work has given me a different view of the repertoire for my instrument and it has helped to dive into a lot of new pieces that I did not know before. It has also helped me to expand my knowledge about the provenance of the repertoire, about those who have contributed to expanding this repertoire and the different characteristics that have built the bibliography of the tuba.

In the future I would like to continue to explore the growing repertoire of the tuba and start to work with new pieces and new composers who want to write for my instrument.
References

- Books


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**- Journals**


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- **Interview**

Michael Lind (Stockholm, February 2017)
Appendix

Alec Wilder (Composer)

Alec Wilder was born in Rochester, New York the 16th of February in 1907. As a young boy, he traveled to New York City with his mother and stayed there. It would later be his home for the last 40 or so years of his life. He attended several prep schools, unhappily, as a teenager. Around this time, he hired a lawyer and essentially "divorced" himself from his family, gaining for himself some portion of the family fortune. Wilder loved puzzles, talk and most of all, laugh.

He was largely self-taught as a composer; he studied privately with the composers Herman Inch and Edward Royce, who taught at the Eastman School of Music in the 1920s, but never registered for classes and never received his degree. While there, he edited a humor magazine and scored music for short films directed by James Sibley Watson. Wilder was eventually awarded an honorary degree in 1973.

He was good friends with Frank Sinatra, Peggy Lee, Tony Bennett and other luminaries of the American popular music canon. Among the popular songs he wrote or co-wrote were "I'll Be Around" (a hit for the Mills Brothers), "While We're Young" (recorded by Peggy Lee and many others), "Blackberry Winter", "Where Do You Go?" (recorded by Sinatra) and "It's So Peaceful in the Country". Unusually for a composer, Wilder occasionally wrote his own lyrics including for his most famous song 'I'll Be Around'. Other lyricists he worked with included Loonis McGlohon, William Engvick, Johnny Mercer and Fran Landesman.

In addition to writing popular songs, Wilder also composed classical pieces for exotic combinations of orchestral instruments. The Alec Wilder Octet
recorded several of his originals for Brunswick Records in 1938-40. His classical numbers, which often had off-beat, humorous titles ("The Hotel Detective Registers"), were strongly influenced by jazz. He wrote eleven operas. He also arranged a series of Christmas carols for Tubachristmas.


Wilder is buried in a Catholic cemetery in Avon, New York, outside Rochester.

**Harvey Phillips (Tuba Legend)**

Harvey Phillips (1929 – 2010) was an American tuba player. He served as the Distinguished Professor of the Jacobs School of Music at Indiana University, Bloomington from 1971 to 1994 and was dedicated advocate for the tuba.

Born in Aurora (Missouri), his music career began as a teenager with the Ringling Bros. and Barnum & Bailey Circus Band. From 1950-71 Phillips maintained a freelance career in New York City, performing, recording and broadcasting with famous artists, conductors, bands and orchestras. In 1954, he was a founding member of the New York Brass Quintet. He served as personnel manager for Symphony of the Air, Leopold Stokowski, Igor Stravinsky, and Gunther Schuller.

In 1971, he was appointed to the Indiana University faculty. For ten years (1986-96) Phillips served as Executive Editor of The Instrumentalist magazine. He has structured and hosted many international conferences and
festivals in the United States, Europe and Japan. He served as judge for the Concours International d’Exécution Musicale (CIEM) First International Solo Tuba Competition (1991), Geneva, Switzerland.

In 1985 the Governor of Missouri declared a Harvey Phillips Weekend. He holds an Honorary Doctor of Music from New England Conservatory (1971) and an Honorary Doctor of Humanities from the University of Missouri (1987).

He was a key figure in the formation of the International Tuba Euphonium Association (formerly T.U.B.A.) and the founder and president of the Harvey Phillips Foundation, Inc. which administers Octubafest, Tubachristmas, Tubasantas, Tubacompany, and Tubajazz. In May 1994 Phillips retired from Indiana University with the title of Distinguished Professor Emeritus. He continues to serve as a consultant in the arts and to brass instrument manufacturers and maintains a busy international schedule of concerts, lectures, and clinics.

Along with William Bell and Arnold Jacobs, Phillips is considered legendary among tubists. In 2007, Phillips was inducted into the American Classical Music Hall of Fame, the only wind instrument player to receive this prestigious honor. Other inductees that year included Yo-Yo Ma, Donald Martino and the Cleveland Orchestra.
About Effie Suite

Suite No. 1 for Tuba and Piano (“Effie Suite”) (1960) is a very important piece inside the tuba literature because it was one of the first pieces written for tuba and piano. In Alec Wilder list of repertoire the tuba has an extraordinary importance. Originally written for a children's album, is about the escapades off Effie the Elephant. It is a six-movement work that is light in character. Movements are entitled: 1. Effie Chases A Monkey, 2. Effie Falls In Love, 3. Effie Takes A Dancing Lesson, 4. Effie Joins The Carnival, 5. Effie Goes Folk Dancing, 6. Effie Sings A Lullaby. The work is published in a number of forms including tuba and piano, tuba and woodwind quintet and tuba and orchestra (arranged by the composer and premiered by H.Phillips with the University of Colorado Symphony Orchestra, conducted by Ozzie Lehnert 33). Incipiently it was though for for tuba, vibraphone, and drums and this is the arrangement that I would like to transcribe at the end of my thesis.

In the piece, the tuba player who plays the solo part has to tell the story of Effie. Harvey Phillips wrote in the liner notes of his recording with Golden Crest 34:

“I believe Mr. Wilder was successful in musically documenting these imaginary events without the usual insult to the instrument occasioned by almost every other application of the tuba as a hippopotamus, whale, elephant, or other large creature. Rather than play on making the instrument and its characterization one of clumsiness and retardation, he maintained dignity, charm and warmth.”


The titles of the movements are self-explanatory and represent the things that the elephant is doing at this moment adorned with a few humorous touches such as Effie running into a tree at the conclusion of “Effie Chases a Monkey” and Effie taking on dancing lessons out of sync with the piano as the piano part takes on the role of the dance instructor reprimanding Effie when misplacing a few notes in “Effie Takes a Dancing Lesson”.

Many players have taken the liberty of rearranging the order of the movements so as to provide somewhat of a story line for Effie and to end with an appropriate mood, thus, music ends on a fast and humorous note.

**Wilder and Phillips**

Most of Wilder’s music was written for specific people, oftentimes his friends. One of his best friends was Harvey Phillips, and consequently, this friendship gave rise to a huge number of new works for tuba, spearheading a revolution in the repertoire of that instrument. Alec Wilder composed more original works for solo tuba than anyone, as well as several major pieces for euphonium. All tuba and euphonium players are indebted to Wilder for the quality and quantity of literature he composed for our instruments.

Their close friendship started when John Barrows (American horn player) suggested Alec Wilder to call Harvey Phillips (tuba player in New York Philharmonic Brass Quintet that time) to hear them read through it Wilder’s brass quintet piece. Alec Wilder came to a rehearsal of the quintet, and was so greatly impressed with the reading that he called Galehouse at Crest Records and suggested that the New York Brass Quintet record the piece. In the course of rehearsing and recording the piece, Harvey and Alec became very good friends. From the start they were like a brothers and Alec Wilder all-but-literally became a member of the Phillips family.
Wilder wrote a number of pieces for tuba and piano in honor of members of the Phillips family. They include the following: Song for Carol (1968); Suite No. 2 for Tuba and Piano (Jesse) (1964); Suite No. 3 for Tuba and Piano (“Suite for Little Harvey”) (1971); and Suite No. 4 for Tuba and Piano (“Thomas Suite”) (1971). All five of the solo suites plus Song for Carol were recorded on the Golden Crest recording entitled *Harvey Phillips in Recital For Family and Friends*. In addition to the numerous suites, Wilder composed one work of major proportions for unaccompanied tuba. Convalescence Suite (1971-1975) is in 18 movements and was originally conceived as three separate suites of six movements each. The motive for the composition of each works was a serious illness suffered by Harvey Phillips.

Alec Wilder shared Phillip’s conviction that the tuba needed to be typecast as a punctuator of snorting bass lines, and he made a strong effort to demonstrate the instrument’s full expressive range, exploring and exploiting Phillips’s virtuosic technique. He also brought a range of ambitions to these works, composing everything from modest ditties to complex motivic designs and carefully crafted counterpoint.

Harvey Phillips offers the following comments in Wilder’s compositional style: “One of the problems with playing Alec’s music, is he had one foot deep in the classical field and one foot deep in the jazz field. If you are going to play his music, and play it correctly, you have to know which eight measures swing and which 16 measures are played straight, and when he changes from one foot to the other. If you take a piece of Alec’s and make the whole thing swing, it sound terrible; if you try to play the whole thing straight it sounds terrible.”

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Other pieces

A closer look at two of Wilder’s major works for tuba offers a helpful overview of his contributions to the chamber music genre. His works for tuba include two sonatas, six suites, two solo songs, one concerto, an 18-movement work for unaccompanied tuba, 10 duets and 10 trios. Among works including tuba are eight brass quintets and several other chamber works. His works for euphonium include a sonata and a concerto.

His first sonata for tuba and piano (1959) it is a four movements piece and a formidable attempt to produce a pillar of the repertoire.

Indeed, the first movements seems to draw inspiration from its towering predecessor, in open, mildly dissonant harmonies and quartal melodic lines that essentially pick up where Hindemith left off. Of course, there are moments of jazz flavoring in Wilder’s harmonic language, but this too has precedents in Hindemith, in works such as the Suite 1922 (1922) and the Zeitoper Neues com Tage (1929). Wilder’s second movement (dominated by jazz elements) then delves even deeper into popular idioms, with ragtime gestures and hints of swing infiltrating a classically conceives scherzo. The third and fourth movements likewise present Wilder’s familiar blend of vernacular touches within overall conceptions rooted in the cultivated traditions, at times evoking not only Hindemith but also Prokofiev and Shostakovich. On the whole, the movements make complementary contributions to a cohesive artistic statement.

The fifth Suite for Tuba and Piano (1963), by contrast, is much more of a loose collection, in a lighter, more playful tone. It has four movements, like the sonata, but they are shorter and not as densely packed with musical invention.
The Suite’s first movement is a stroll through the meadow, in the piano’s bouncy, oom-pah rhythms, while the tuba supplies only a lilting melody, never a rhythmic “oom”. The second movement is a lyrical ballad, the third a brief scherzo; like the first, they each develop essentially one musical idea and then close just at the point when it is time to move on. The final movement adds something entirely different: a strict, thirty-seven-bar, three-voice canon completely in baroque style, as if completing an assignment for counterpoint class. The suite is a tasting menu; the sonata is a four-course meal.

He wrote the Sonata No. 2 for tuba and piano (1971) in honor of Mrs. Lottie Phillips, the mother of Harvey Phillips.
Reconstruction

I would like to do this reconstruction of the piece because, in my opinion, it has been losing weight in the standard repertoire of the instrument and I would like to achieve a greater exposure of the piece while benefiting from the different colours that the original version provides to the music. My idea is to use the Harvey Philips recording and the arrangement for tuba and piano to write the real transcript that the composer wrote (tuba, piano and percussion). I will learn the artistic and stylistic features in the historical period and the cultural context in which it was conceived, relating to technical factors presented in the piece. Its duration is around 13 minutes.

The first step is to collect and organize all the information from different sources. I consider it important to have several conversations with Michael Lind (tuba professor at Royal College of Music in Stockholm) to clarify various doubts about the tuba part and to expand my knowledge about the work. He is one of the most reliable sources of dialogue because he had met the composer and the tuba player for whom the piece was written.

Later I will continue analyzing the piece, in order to better understand the main parts and the main motifs that appear. With this study, I will also learn very clearly the accompaniment part, which later will be invaluable to write the percussion parts. Now I will begin to write the missing parts of the accompaniment. If necessary, I will ask for the assistance of a percussion colleague, only to write correctly the technical and complex parts which require highly technical knowledge of percussion. Then I will organize tests with the percussionist to check whether the arrangement is working or not and correct mistakes.
Here is a small review of the plan of sequence I followed to prepare the arrangement:

1. Collect and organize all the information obtained.
2. Dialogue with Michael Lind about the piece.
3. References about the piece with previous recordings.
4. Study of the artistic, stylistic and technical characteristics of the music.
5. Formal analysis of the work.
6. Preparation of the percussion parts.
7. Progressive study of the technical aspects that appear in the score.
8. Tests of the arrangement.
9. Prepare tests along with all the ensemble.

In the arrangement it was rather difficult to write the first rhythm of the set drums. I checked with a percussion player and there are two different options to transcribe.

This is the first one:

![First rhythm option](image1)

This is the second one:

![Second rhythm option](image2)
But usually, in order to make it easier to read, it is written simplified and with the indication of “Swing” so that it is deducted that the eighth notes are like a triplet. Therefore the rhythm it looks like this;

\[
\begin{array}{c}
\text{SWING} \\
\text{\large 4}\text{\large 4} \\
\end{array}
\]

In the IV movement called *Effie Joins the Carnival* the percussionist has two bars to switch from the set drums to the xylophone, which is more than enough time. It is followed by a very nice part between the piano and the xylophone since the melody (in the sixteenth notes) goes from one instrument to the other making the typical musical resource *question - answer*. Some examples:
The blue color (-----) it is the xylophone part and the green (-----) it is played by the piano.

In the version just with piano and tuba you can not feel these details because you miss the xylophone part and everything is more stable and plane. These particularities make the piece more special and show different colours in the music. It is also remarkable the new end of the work because in the VI and last movement “Effie Sings A Lullaby” is very delicate the contribution of the vibraphone, just playing the foundation of the chord. It is not a demanding part and it is very easy for the percussion player but you achieve a lot of brightness with the combination of tuba, piano and vibraphone.
I. Effie Chases A Monkey

Bateria

5

Bat.

9

Bat.

14

Bat.

18

Bat.

22

Bat.

26

Bat.
II. Effie Falls In Love [TACET]

III. Effie Takes A Dancing Lesson [TACET]

IV. Effie Joins The Carnival
V. Effie Goes Folk Dancing [TACET]

VI. Effie Sings A Lullaby

Vib.

22

Vib.

10