

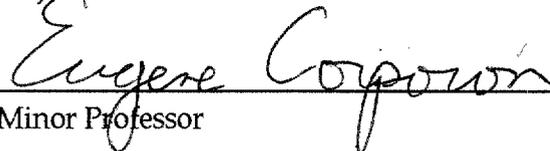
A STYLISTIC ANALYSIS OF *FABRICS*, A BRASS QUINTET
BY JOHN STEVENS, A LECTURE RECITAL,
TOGETHER WITH THREE RECITALS OF
SELECTED WORKS OF E. GREGSON,
B. BROUGHTON, P. HINDEMITH,
V. HOLMBOE, H. STEVENS,
J.S. BACH, AND OTHERS

David Edward Spies, B.Mus.-Honors, M.Mus., Artist Diploma

APPROVED:



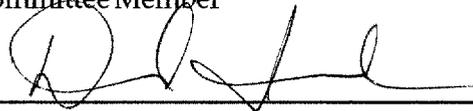
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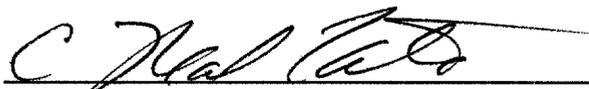
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A STYLISTIC ANALYSIS OF *FABRICS*, A BRASS QUINTET
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J.S. BACH, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

David Edward Spies, B.Mus.-Honors, M.Mus., Artist Diploma

Denton, Texas

May, 1999

dgf

Spies, David Edward, A Stylistic Analysis of *Fabrics*, A Brass Quintet by John Stevens, A Lecture Recital, Together with Three Recitals of Selected Works of E. Gregson, B. Broughton, P. Hindemith, V. Holmboe, H. Stevens, J. S. Bach, and Others. Doctor of Musical Arts, (Performance), University of North Texas, May, 1999, 111 pp., 18 examples, references, 77 titles.

A stylistic analysis of John Stevens' second brass quintet, *Fabrics*, which discusses the composer's use of orchestration, harmonic language, rhythmic activity, melodic and formal considerations, and performance practice issues. Collaboration between composer and performer is investigated, particularly through Stevens' status as member of the Wisconsin Brass Quintet, the ensemble for which *Fabrics* was composed. Biographical information about Stevens and the Wisconsin Brass Quintet is provided, with appendices providing information regarding Stevens' activities as composer and performer and the activities of the Wisconsin Brass Quintet. Stevens was extensively interviewed as source material for this dissertation.

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Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.

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University of North Texas
College of Music

presents

A Graduate Recital

DAVID SPIES, tuba

accompanied by
Kathryn Fouse, *piano*

Monday, June 24, 1996

5:00 pm

Concert Hall

Sonata in E-flat Major, BWV 1031 (c. 1730) Johann Sebastian Bach
Allegro moderato (1685-1750)

Siciliano
Allegro

Sonata for Bass Tuba and Piano (1955) Paul Hindemith
Allegro pesante (1895-1963)

Allegro assai
Variationen

— Intermission —

Sonata for Tuba and Piano, Opus 162 (1985) Vagn Holmboe
Allegro con brio (b. 1909)

Lentamente
Vivace

Sonatina for Tuba and Piano (1960) Halsey Stevens
Moderato con moto (1908-1989)

Andante affettuoso
Allegro

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Doctor of Musical Arts

University of North Texas
College of Music

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A Doctoral Recital

DAVID SPIES, tuba

accompanied by

Kathryn Fouse, *piano*

assisted by

John Allen, Trisha Baran and Jim Kazik, *trombones*

Monday, November 3, 1997

8:00 pm

Concert Hall

Introduction and Dance Joseph Edouard Barat
(1882-1963)
ed. Glenn Smith

Romance Alexander Scriabin
(1872-1915)
ed. Joseph Singer

Romance, Opus 35, No. 6 Reinhold Glière
(1875-1956)
ed. Joseph Anderer

Sonata for Tuba and Piano Bruce Broughton
(b. 1945)
Allegro moderato
Aria (Andante moderato)
Allegro leggiero

— Intermission —

Être ou ne pas être! Henri Tomasi
Monologue d'Hamlet (1901-1971)

<i>Concertino for Tuba and Piano</i>	Walter S. Hartley
<i>Lento</i>	(b. 1927)
<i>Allegro non troppo</i>	
<i>Morceau Vivant</i>	Marcel Marteau
	(unknown)
	ed. Clifford Barnes

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Doctor of Musical Arts

University of North Texas
College of Music

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A Doctoral Recital

DAVID E. SPIES, tuba

assisted by

John Rider, tuba • Mark Wolfe, tuba
Kathryn Fouse, piano

Monday, April 27, 1998

5:00 pm

Concert Hall

Tuba Concerto (1976) Edward Gregson
Allegro deciso (b. 1945)
Lento e mesto
Allegro giocoso

— BRIEF INTERMISSION —

And Then There Were Six Newel Kay Brown
Variations for Tuba and Piano (1975) (b. 1932)
Vision
Contemplation
Joy
Confrontation
Reconciliation
Epilogue

Six Studies in English Folk Song (1927) Ralph Vaughan Williams
Adagio (1872-1958)
Andante sostenuto adapted for tuba by Michael Wagner
Larghetto
Lento
Andante tranquillo
Allegro vivace

Fancy Dances for Three Bass Tubas (1972) Walter Ross
 Galop (b. 1936)
 Sarabande
 Saltarello

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The Steinway piano is the instrument of choice for College of Music concerts.

University of North Texas
College of Music

presents

A Doctoral Lecture Recital

DAVID SPIES, tuba

assisted by

Bryan Hassler and James J. Wood Jr. — *trumpets*

Karl Kemm — *horn*

John Allen — *trombone*

Brian Davis and Ryan McGeorge — *euphonium*

Mark Wolfe — *tuba*

Monday, March 8, 1999

5:00 pm

Recital Hall

POWER (1975) John David Stevens
(b. 1951)

Brian Davis and Ryan McGeorge — *euphonium*

Mark Wolfe — *tuba*

**A STYLISTIC ANALYSIS OF *FABRICS*,
A BRASS QUINTET
BY JOHN STEVENS**

FABRICS (1989) John David Stevens

Morning Star

Sunshine and Shadow

Delectable Mountains

Flying Geese

Bryan Hassler and James J. Wood Jr. — *trumpet*

Karl Kemm — *horn*

John Allen — *trombone*

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

The Steinway piano is the instrument of choice for College of Music concerts.

ACKNOWLEDGEMENTS

First of all, I would like to state my appreciation to the members of the Wisconsin Brass Quintet past and present, and John Stevens in particular, for their assistance in this project. This project would not be possible without the significant efforts of this remarkable chamber ensemble.

I would like to acknowledge the grateful contribution of several colleagues for their assistance in the production of this work. Mark Springer, St. Cloud State University, offered valuable insight into Stevens' work *Seasons*. Kristine Coreil, Northwestern State University of Louisiana, presented very essential information regarding the history and evolution of the Wisconsin Brass Quintet.

Several mentors at the University of North Texas provided guidance and direction in focusing the vision for this project: Leonard Candelaria, Keith Johnson, Eugene Corporon, Vern Kagarice, and particularly my advisor, Donald Little.

In addition to the love and support from my parents, Peter and Sharon Spies, I would very much like to take this opportunity to thank my most helpful friend, my wife Diane Drexler, for her steadfast love, assurance, guidance, and kindness. The principles of SISU are very much present in our household.

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CHAPTER 1

JOHN STEVENS

Early Years

John David Stevens was born on November 10, 1951 in Buffalo, New York. He attended Clarence Central High School, performing in the band directed by Norbert J. Buskey.¹ During his formative high school years, Stevens enjoyed a stimulating learning environment with significant contact with professional performers and composers. Buskey's program had a very strong band booster program enabling his students to have contact with outstanding musicians both as guest artists and as teachers. Buskey had numerous soloists perform with the high school band during Stevens' high school years. Harvey Phillips performed as a guest artist twice, during which appearances he premiered Eddie Sauter's *Conjectures*, Warren Benson's *Helix*, and Manny Albam's *Brief History of the Blues* along with Doc Severinsen.² Stevens mentioned that he had the opportunity to perform the solo parts to these pieces as the band rehearsed prior to Phillips' visits. Other guest artists to appear with the band included Clark Terry and Donald Sinta. Composer Vaclav Nehlybel was also an occasional visitor to the high school program.³

Stevens studied regularly with Bill Kearney, a middle school band director who had formerly been the tubist of the Buffalo Philharmonic, as

¹ John Stevens. E-mail to the author. 26 October 1998.

² "A Tribute to Harvey Phillips," *T.U.B.A. Journal* 22.2 (Winter 1995): 56.

³ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

well as Fred Halt, who was the second trombonist in the Buffalo Philharmonic at the time. Kearney helped Stevens obtain his first instrument, a Mirafone 186-5U CC tuba⁴.

Eastman - Tuba Studio and Chamber Music

Having grown up seventy-five minutes from Rochester, New York, John Stevens was familiar with the offerings of the Eastman School of Music at the University of Rochester. The tuba studio at Eastman in the late 1950s and early 1960s boasted an incredible level of talent. Among the tubists to have studied at Eastman with noted pedagogue and bass trombonist Donald Knaub during that time were Roger Bobo, Daniel Perantoni, Ronald Bishop, Thompson (Toby) Hanks, Jr. and William Kearney.⁵ Stevens entered the Eastman School of Music in 1969 and graduated with a Bachelor of Music degree with an emphasis in Tuba Performance in 1973. During his time at Eastman, Stevens studied applied tuba with two teachers. Donald Knaub, who had previously been bass trombonist of the Rochester Philharmonic, was Stevens' tuba instructor until the death of trombone teacher Emory Remington at the end of the fall semester of Stevens' junior year. At that time Knaub assumed responsibility for teaching the trombone studio and Cherry Beauregard, tubist with the Rochester Philharmonic, took over the tuba studio. It was with Beauregard that Stevens completed his studio instruction in the spring of 1973.⁶

Stevens' experiences at Eastman would prove to be pivotal to his career in numerous ways. His classmates in the tuba studio included Michael

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

Sanders, Doug Purvis and Jay Krush. Each of these musicians have since become notable career tubists. Sanders was the tubist with the San Antonio Symphony and now is the tubist with the Saint Louis Symphony. Doug Purvis was a freelance tubist in Canada and former tubist of the Toronto Ballet Orchestra. Jay Krush became the tubist with the Chestnut Brass Company, a Philadelphia-based brass quintet noted for its performance-practice oriented programming involving a wide variety of period instruments. Stevens rotated with these musicians in Eastman's major ensembles, including the symphony orchestra, wind ensemble, and symphony band,⁷ performing under conductors Donald Hunsberger and Walter Hendl.

Stevens participated in the brass chamber music program during his entire time at Eastman, most notably with the same brass quintet for his final three years, coached by horn professor and composer Verne Reynolds.⁸ Under Reynolds' guidance, Stevens' quintet performed nearly all the standard repertory available at the time as well as many arrangements and transcriptions of early music. In reflection, Stevens viewed Reynolds as an influential role model for his future career development:

I don't remember really thinking of this at the time but you look back over your career and I realize of course he was a tremendous role model for me. Somebody who was a player and a teacher, who also wrote, and his writing, his composing and arranging was more than something he just did a little bit, it was a major aspect of his career. And if I look back now, and if you were to ask me the question "Can you find somebody a generation or two older than you that seemed to have the same kind of career that you've had?", I would point to Verne. As far

⁷ Ibid.

⁸ Ibid. Stevens stated that the members of this quintet included Carol (Warner) Jones and Jeff Tyzik on trumpet, Dan Carroll on horn and Art Linsner on bass trombone.

as I know he never got very involved in administration, but as a player, teacher and writer, we've had very parallel careers.⁹

Eastman - Jazz and Commercial Music

Stevens did not take lessons in classical composition while at Eastman. His background in composition and arranging at Eastman stemmed from his involvement with the jazz and commercial music program. Noted jazz flugelhornist Chuck Mangione was the director of the jazz band at the beginning of Stevens' freshman year. Upon learning of the young tubist's desire to pursue jazz and commercial music, he welcomed Stevens immediately into the big band, even though the typical instrumentation of the ensemble had not previously included a tuba. Since Eastman jazz groups regularly featured a significant number of student compositions and arrangements on their concerts, Mangione's inclusion of Stevens as a standard member of the band naturally led to a greater level of activity for tuba in the group.¹⁰ Stevens also studied jazz improvisation with Mangione during his freshman year at Eastman.

By the late 1960s Mangione's professional activity and popularity had increased significantly, evidenced by the "Friends and Love" and "Together" concerts Mangione performed in conjunction with the Rochester Philharmonic. By Stevens' sophomore year, Mangione was more interested in pursuing this aspect of his career and less interested in being restrained by the academic demands of teaching at Eastman. In the fall of 1970 Eastman hired Rayburn Wright, music director of Radio City Music Hall, to assume direction of the jazz program. This was a critical event in Stevens' evolution

⁹ Ibid.

¹⁰ Ibid.

as a composer, because it was with Wright that Stevens would study jazz arranging and composition for two years as well as perform in and write for the Jazz Ensemble and a new ensemble which Wright instituted at Eastman, the Studio Orchestra. With the addition of strings, double reeds, percussion, and “color” instruments such as harp, to the regular jazz ensemble, Wright was able to present an environment of commercial and studio conditions similar to those found at Radio City Music Hall and recording studios throughout the United States. This not only provided a fantastic opportunity for the student performers to broaden their knowledge of styles and genres, but also for the student composers to enrich their palette of orchestrational and stylistic devices as well. The ensemble mostly rehearsed separately from the jazz band and performed three or four major concerts annually.¹¹ Stevens had this to say about Wright’s approach toward the program at Eastman:

I guess you’d call him the Music Director of Radio City Music Hall in New York. He conducted the orchestra and did virtually all of the arrangements. Consequently, Ray knew styles. He could write in the style of everybody from Stravinsky to Miles Davis and obviously had a very broad, commercially oriented background. So the jazz program immediately, although Chuck had brought this to it too, it was what I call a practical program. It was rooted in the idea that you not only wanted to develop artistically but you wanted to develop in a way that made sense in the business of music, learning styles and how to play and write music that would be sellable and applicable to lots of things.¹²

John Stevens has mentioned Rayburn Wright as a mentor to his fledgling compositional career. Regarding Stevens’ study of jazz arranging and

¹¹ Ibid.

¹² Ibid.

composition with Wright:

We started off with very basic stuff and built on it. He was a great teacher and in later years he was recognized numerous times for his teaching ability. He somehow had a way of being very demanding and yet understanding of the limitations and the different backgrounds that we had all come from. . . . It was a long time before I wrote a full arrangement, and even longer before I actually decided to compose something. Most of the work that I did at Eastman was arranging. But the great part about it is the program is designed so that if you wrote an arrangement and if it was at all good, if it was useable, it would get performed, not just read and recorded, but performed on the Eastman Theater stage. There was tremendous incentive to put a lot of time in, in practice rooms, sitting there at that keyboard, working on arrangements.¹³

Members of the jazz ensemble that performed alongside Stevens included trumpeters Vincent Di Martino, Jeff Tyzik and Al Vizzuti, trombonists Bill Reichenbach, Jim Pugh, Janice Robinson, and Art Linsner, and sax players Chris Vadala, Jerry Nyewood, and Bob Crowley. Many of these musicians went on to become highly valued studio and classical musicians, and some, such as Tyzik, Vizzuti and Vadala, performed with Mangione during his tours and recordings of the late 1970s.

Chautauqua

In the summer of 1971, Stevens applied to and was accepted by the Chautauqua Institution. There he studied with faculty tubist Chester Roberts, longtime tubist in the Cleveland Orchestra and the San Francisco Symphony. That summer proved to be Roberts' last with the Chautauqua Institution as a faculty member. The following summer, Thompson (Toby) Hanks, Jr. was

¹³ Ibid.

hired to replace Roberts both as a faculty member and performer with the Festival Orchestra. Hanks was tubist with the New York Brass Quintet, tubist with the New York City Ballet Orchestra and American Composers Orchestra, as well as an active freelance tubist in New York City. Stevens again attended Chautauqua, and immediately established a deep and lasting connection with Hanks, both professionally and personally.

During the summer of 1972, it was becoming clear to Stevens that he wished to pursue graduate study with Hanks. He also decided that he might be interested in pursuing a career in New York as a freelance tubist. Hanks was teaching at several schools, but since Stevens had expressed his desire to explore freelance opportunities in New York, Hanks suggested that he apply to Yale University. Several advantages of Yale appealed to Stevens, such as the opportunity to study and to be coached by four of the five members of the New York Brass Quintet, the fact that the School of Music at Yale was strictly a graduate school of limited size which presented significant direct contact with the faculty, and the fact that that New Haven, Connecticut was a relatively short train ride into the city, offering close proximity to New York without actually having to live there.

Stevens spent the summer following his senior year at Eastman as a dormitory co-counselor at Chautauqua with his recent bride, Meg Hahne. The newlyweds lived on the institute grounds for the summer, listened to the Chautauqua Orchestra, and further developed their friendship with Toby Hanks. As much as Rayburn Wright was a mentor to Stevens in his compositional approach, Toby Hanks was a mentor in both teaching and performing. Stevens states of his relationship with Hanks:

We quickly went from becoming a teacher and a student to becoming very close friends, and as you know, remain so until this day. But Toby was the person. He took the fundamental knowledge that I had gained from Eastman from Don and Cherry and everybody else, and inspired me to get even more serious about what I wanted to do as a player and a musician, because Toby teaches very much what you might call "Whole Music." That's what I took from him. I try with my own students to help them become the best players they can be, but also the best musicians. So he was a very important person in developing my philosophy.¹⁴

Graduate Study at Yale University

In 1973, John Stevens entered the Yale University School of Music where he studied tuba performance with Toby Hanks. The brass faculty at Yale were four members of the New York Brass Quintet: Robert Nagel, trumpet; Paul Ingraham, horn; John Swallow, trombone; and Toby Hanks, tuba. Chamber music was an integral part of Stevens' education while at Yale, consequently, he studied many standard and contemporary works of the brass quintet repertoire, several of which were premiered by the New York Brass Quintet. While at Yale, Stevens was a member of the Wall Street Brass Quintet.¹⁵ The quintet remained together not only for the two years while he was at Yale, but also for a short time after graduation, performing concerts and engagements in the New Haven area.

It was at Yale where John Stevens' career as a composer began to take shape. The piece which Stevens claims as his first original composition is one composed while he was a graduate student at Yale, the *Suite No. 1 in Five Movements for Solo Tuba* (1974).¹⁶ Several aspects of this work display

¹⁴ Ibid.

¹⁵ Ibid. Stevens mentioned that the name originated from the fact that the School of Music was located on Wall Street in New Haven, Connecticut.

¹⁶ Gary Bird, ed., *Program Notes for the Solo Tuba* (Bloomington, Indiana: Indiana University Press, 1994), 101-102.

characteristics similar to works Stevens has composed since. As found in many of Stevens works, *Suite No. 1* contained a personal connection with the performer for which it was written; it was composed for and premiered by Stevens himself. The piece contains several quasi-programmatic elements. Stevens himself commented that the piece was “originally conceived as a musical representation of a day in the life of a child.”¹⁷ The work explores timbral elements by using a mute in the first and fifth movements. A critical aspect of Stevens’ compositional style is writing music of rhythmic strength and energy. Stevens has said, “As is typical of all my music, the energy of the rhythmic activity is of prime importance.”¹⁸ He introduces contrast melodically by using “...widely spaced intervals throughout the thematic material...”¹⁹ which creates an appearance of instability through octave displacement of simple melodic material. Finally, Stevens uses cyclicism in several ways: by using octave displacement in several consecutive movements, by contrasting serene and intense passages, and by returning to thematic material presented in the opening of the work in the final movement of the piece.

The tuba studio at Yale while John Stevens was a student there included several notable tubists: Charles England, who currently teaches at Hamilton College and other schools in upstate New York; Michael Thornton, principal tubist with the Cincinnati Symphony; and Kenneth Singleton, who is currently the Director of Bands at the University of Northern Colorado.²⁰ Ken Singleton was an active transcriber and arranger of music while at Yale;

¹⁷ Ibid., 101.

¹⁸ Ibid.

¹⁹ Ibid., 102.

²⁰ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

John attributes his interaction with Singleton as additional inspiration towards his development as a composer, transcriber, and arranger.²¹ Among the chamber music groups Stevens was involved with during his time at Yale was a group dubbed the New Haven Tuba Consort, which included Singleton, Thornton, Stevens, and England. Much of Stevens' writing time was spent arranging or transcribing works to be performed by this ensemble and even composing original works for the group, since he was writing for musicians who would perform his music:

This is where my interest in tuba ensemble playing and writing got started, at Yale. You know, as a writer, you tend to write for what's around. At Eastman, there was no ensemble stuff, low brass stuff of any kind going on. At Yale, there was, so I started writing for what was there. There wasn't much jazz going on there. That's when my direction as a writer took its first major turn.²²

One of Stevens' most popular works for tuba-euphonium ensemble, the rock fanfare *Power*, was composed for the New Haven Tuba Consort in 1975. This work is the title track of a 1986 album devoted to the premiere recordings of works composed by Stevens,²³ which, incidentally, includes *Suite No. 1 in Five Movements for Solo Tuba*.

Although Stevens never enrolled in composition lessons at Yale, he did seek advice and instruction from Tom Fay, an adjunct member of the faculty at Yale. A long-time jazz pianist for baritone-saxophonist Gerry Mulligan, Tom Fay taught music theory at Yale. Fay consented to look at several of Stevens' earliest original works for tuba quartet composed while Stevens was at Yale, such as *Power*, *Dances*, and *Music 4 Tubas*, and offer

²¹ Ibid.

²² Ibid.

²³ John Stevens, *Power*, LP MRS-20699, Mark Records, 1986.

critical commentary and suggestions for development. During a time when little music was composed for tuba-euphonium ensemble, the collaboration of Stevens and Fay was a pioneering effort in composition for the medium:

Actually, what I remember too is that it was sort of an education for him at the same time, because he hadn't done a lot of writing for tuba, and so we were kind of developing this writing for tuba ensemble together. And this was back in the early 70s, when other than places like Tennessee Tech and the University of Miami, there wasn't a lot going on.²⁴

Dances was composed in 1975 for Stevens' own Masters degree recital, and was premiered with Stevens as soloist on F tuba, with Toby Hanks, Ken Singleton and Mike Thornton as the other tubists.²⁵ According to Stevens, this was one of the only times in his life where he performed on F tuba; his choice of instrument had always been a CC tuba until three years ago when he decided to include a Willson E-flat tuba as a second optional instrument.²⁶ *Dances*, written for solo tuba and tuba trio, displays additional features characteristic of John Stevens' compositional style. The modality in this piece comes from a major-minor duality which creates an instability of tonal orientation. Another characteristic of Stevens' harmonic language is the ambiguity of standard tonality by using modal or equidistant scales such as pentatonicism, whole-tone, or chromatic scales.

Stevens uses irregular rhythmic patterns, such as triplets, quintuplets, septuplets, or hemiola rhythmic figures, to obscure an otherwise regular, straightforward, rhythmic pulse. Rhythmic drive is very important to Stevens, perhaps resulting from his early background with jazz. In many of

²⁴ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

²⁵ Ibid.

²⁶ Ibid. In the interview, Stevens states that he never owned a BB-flat tuba or F tuba in his entire career as a tubist.

Transition - Freelancing in New York City and Aspen

While at Yale, Stevens began a limited freelance career in the New York metropolitan area as well as in Connecticut. Most of Stevens' freelance work in New Haven consisted of extra and substitute work with the New Haven Symphony, where Tucker Jolly was the principal tubist, as well as performing with visiting groups such as the circus and ice shows.²⁸ Occasionally Stevens ventured into New York City to perform with rehearsal bands.

However, Stevens' main avenue into the New York tuba freelance scene was through another tuba chamber music performance ensemble. In the fall of 1973, four major freelance tubists in New York City, Toby Hanks, Stephen Johns, Sam Pilafian and Tony Price, formed the New York Tuba Quartet.²⁹ As the literature for such a group at the time seemed limited, the quartet looked for new compositions and arrangements. Stevens contributed a work which he stated was ". . . intended to be a piece that is both pleasant to listen to and rewarding to perform."³⁰ *Music 4 Tubas*, composed in 1974, is a three-movement work that demonstrates Stevens' depiction of various moods as an overriding compositional technique. The first movement features independent melodic voicing and background accompaniment. The second movement is a chorale which creates a slow but strong rhythmic pulse only to obscure it with varied syncopated rhythmic activity later on. This is seen in a composite sixteenth-note rhythmic vamp divided between the tutti

²⁸ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

²⁹ New York Tuba Quartet. *New York Tuba Quartet--Tubby's Revenge*, Crystal Records S221, 1976.

³⁰ Ibid.

tuba accompaniment two measures prior to rehearsal letter C, over which a solo tuba line plays eighth-notes and triplets.

Example 2. John Stevens, *Music 4 Tubas*, 2nd movement (Chorale), measures 18-22. © Copyright 1978 by Peer International Corporation. International Copyright Secured. Reprinted by Permission.

The musical score for Example 2 shows four tuba parts (T1, T2, T3, T4) in 4/4 time. Rehearsal letter C is marked above measure 20. The score includes dynamics such as *f* and *mf*. T1 and T3 play eighth-note patterns, while T2 and T4 play more complex rhythmic figures, including triplets in T2.

The final movement displays a fusion of rock, latin, and jazz styles similar to jazz charts of the period. At rehearsal letter E, an eight-bar rhythmic vamp is repeated three times. Each new tuba entrance stating a different syncopated rhythmic figure to create a highly rhythmically charged underpinning to a thirty-two bar improvised solo in C Dorian mode.

Example 3. John Stevens, *Music 4 Tubas*, 3rd movement (Rock), measures 85-92. © Copyright 1978 by Peer International Corporation. International Copyright Secured. Reprinted by Permission.

The musical score for Example 3 shows four tuba parts (T1, T2, T3, T4) in 4/4 time. Rehearsal letter E is marked above measure 85, with the instruction "PLAY 6 TIMES". The score includes dynamics such as *mf*. T1 and T3 play eighth-note patterns, while T2 and T4 play more complex rhythmic figures, including triplets in T2.

Example 3 (continued):

89 E PLAY 8 TIMES (8x)

T1 8 x's gradual cresc.

T2 Solo 8 x's - C Dorian C Dorian C Dorian C Dorian

T3 8 x's gradual cresc.

T4 89 8 x's gradual cresc.

The work was recorded by the New York Tuba Quartet on its 1976 Crystal Records release, *New York Tuba Quartet--Tubby's Revenge*,³¹ alongside original works by Gunther Schuller, George Heussenstamm, and Walter Ross, and classical and jazz arrangements by members Stephen Johns and Tony Price. Because of his connections with the group, Stevens soon found himself substituting for members of the group in quartet performances as well as in professional outside engagements of the ensemble's members.³² When Tony Price decided to leave the group, Stevens was invited to join the quartet as a regular member.³³

During the summer of 1974, John Stevens was recruited to perform at the Aspen Music Festival in Aspen, Colorado. From 1974 to 1978, Stevens performed as one of four tubists with the Aspen Music Festival Orchestra while the festival tubist and instructor was on sabbatical.³⁴ The other three tubists hired by the orchestra included Charles England, Tom Walsh, and

³¹ New York Tuba Quartet. *New York Tuba Quartet--Tubby's Revenge*, Crystal Records S221, 1976.

³² John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

³³ Ibid.

³⁴ John Stevens. E-mail to the author. 26 October 1998.

most notably, Warren Deck, currently the tubist in the New York Philharmonic. Duties for the substitutes included performing in the Festival Orchestra, Chamber Orchestra, and student ensembles, but omitted teaching. Torchinsky returned three years later solely as a teacher and Stevens remained to perform only with the Festival Orchestra and Chamber Orchestra.³⁵

Stevens received his Master of Music degree in Tuba Performance from the Yale University School of Music in 1975.³⁶ Stevens took several orchestral auditions, without success. With no orchestral or teaching prospects, Stevens decided to move to New York City to establish a career as a freelance musician in September of 1975, following the summer season at Aspen. Stevens had already cultivated several significant contacts, but until this point had performed mainly non-paying services.

From 1975 to 1981, Stevens embarked upon a significant freelance career as a performer, composer, and teacher in New York City. Stevens became a regular member of several chamber ensembles including Festival Brass, the New Jersey Brass Quintet, The New York Tuba Quartet and the brass quintet, Pentagon. It was with Pentagon that Stevens composed one of his most popular and, arguably, pivotal works, *Triangles*. The trumpet players in the quintet, while preparing for a January 1979 debut concert in Carnegie Hall, requested a work on the level of a Carnegie Hall recital piece which would give them a period of rest on the very demanding program. Since little had been composed for the low brass trio of a brass quintet, Stevens decided that he would write a substantial work for French horn,

³⁵ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

³⁶ John Stevens, curriculum vitae, 1998.

trombone and tuba that met the needs of the program. Stevens has this to say about *Triangles*:

Triangles, to me, is a piece where I first combined the jazz and commercial music influence with classical construction and something a little less simplistic than some of my earlier works, into a piece that, I don't know, is its own kind of fusion, I suppose you might say.³⁷

The single-movement work is conceived in four major sections, consisting of a slow introductory section, a jazz-rock section, modal ballad, and march, with conjoining written-out cadenzas connecting each segment in a fashion similar to *Dances*. Rhythm plays an extremely important role in the piece. Syncopation permeates the work, from extended passages of unison background riffs written in seconds in the upper brass at rehearsal letter D, to a highly complex combination of mixed meter from rehearsal letter F to rehearsal letter K which provides an intricate sense of agogic, dance-like impulse, to points of absolute rhythmic convergence during highly syncopated unison passages at numerous points throughout the work. Harmonically, Stevens uses a great deal of extended chord voicings, often contrasting with unison or octave melodic lines or simple triadic material. The intervals of the tritone and major seventh occur repeatedly in the melodic construction, often to color or obscure a basically tonal passage. Timbrally, Stevens experiments with different muted duet combinations in contrast to an open solo voice in an attempt to evoke a perspective of foreground and background, as well as to present different colors. Stylistically, he combines classical, latin, rock and jazz into a pastiche which,

³⁷ Ibid.

given the period of composition, could be classified as fusion. This piece, his first original classical composition for instrumentation other than tuba-euphonim quartet, presents a glimpse of his approach to brass quintets in the late 1980s and 1990s.

As a freelance musician, Stevens performed with every major orchestra in New York City, including the Metropolitan Opera Orchestra, the New York Philharmonic, the New York City Opera Orchestra, the Brooklyn Philharmonic, the New York City Ballet Orchestra and the Martha Graham Ballet Orchestra. Stevens also performed orchestral engagements outside New York City with the American Ballet Theater Orchestra, the Houston Symphony, and the San Francisco Ballet Orchestra.³⁸

Stevens also performed with the American Brass Quintet and the Empire Brass Quintet.³⁹ At a time when American Civil War brass band music rose to significant popularity with concert audiences, the American Brass Quintet was in a unique position to present music from this era with period instruments provided by private collectors and the Metropolitan Museum of Art musical instrument collection. The instrumentation of a period ensemble generally consisted of E-flat cornets, B-flat cornets, alto horns, tenor horns, baritones, and both B-flat and E-flat tubas. The American Brass Quintet presented many concerts during this period both in the New York City metropolitan area and at the Aspen Music Festival. They performed both as a sextet and as a twelve-piece brass band, complete with percussion. Stevens participated as E-flat tubist in the brass sextet concerts, where a tuba was merely added to the quintet, as well as with the twelve-piece

³⁸ Ibid.

³⁹ Ibid.

group.⁴⁰ Each group was involved in a recording project; the sextet recorded on Titanic Records, and the twelve piece band recorded on New World Records.⁴¹

Stevens established himself as a jazz and commercial musician. He freelanced with the Mel Torme Orchestra and the Radio City Music Hall Orchestra, and became a member of the 92nd Street YMCA Studio Orchestra, the Chuck Mangione Jazz Orchestra, and Howard Johnson's jazz tuba ensemble *Gravity*.⁴² Stevens toured with Chuck Mangione from 1978 to 1980 and was a member of the brass section of Mangione's group for the recording of the Live at the Hollywood Bowl concert on July 16, 1978.⁴³ The inclusion of a tuba with a French horn section not only balanced the conical flugelhorn sound presented by Mangione and the flugelhorn section, but provided an additional array of orchestrational colors for Mangione's compositions. Stevens acknowledges that his long-standing involvement with Mangione, as a student at Eastman and as a freelance musician, has made a significant impact upon his writing.⁴⁴

BARNUM - Transition to Miami

Stevens' final performance with Mangione's group was the 1980 Winter Olympics in Lake Placid, New York.⁴⁵ The timing of this event dovetailed with the next significant event in Stevens' freelance career. If not

⁴⁰ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

⁴¹ *The Yankee Brass Band: Music from Mid-Nineteenth Century America*, performed by the American Brass Quintet Brass Band, New World Records NW 312-2, 1981.

⁴² John Stevens, curriculum vitae, 1998.

⁴³ Chuck Mangione. *An Evening of Magic--Chuck Mangione Live at the Hollywood Bowl*, A&M Records SP-6701.

⁴⁴ John Stevens. E-mail to the author. 26 October 1998.

⁴⁵ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

for an incident of sheer coincidence, Stevens might never have been invited to perform as the onstage tuba soloist for the hit Broadway production about the life and times of circus showman P.T. Barnum:

The contractor for the show, the person hiring the band, lived in the same building as Toby Hanks. Toby happened to go down and check his mail one day the same time that John Miller did. John said, "Hey, I have this great new show coming to town. It's got a great tuba part. Would you be interested in doing it?" Toby said, "Well, no, I really can't. I have my commitments as a teacher and with the City Ballet and with the New York Brass Quintet and all this stuff." John said, "Who should I call?" and Toby said, "Why don't you try John Stevens?" I mean, it was total serendipity. If he hadn't gone down to get his mail right at that moment, I don't know what would have happened. That's how I got the call and did the show. It was a tremendous experience for a tuba player. We were on stage for the show, I had a big solo, we were in uniform. We were part of the show. It wasn't like being in a pit. I did that show for a year and a half until I left and moved to Miami.⁴⁶

From the initial previews of the show in the St. James Theater on Broadway until the point he left the production, Stevens estimated that he participated in nearly 500 performances of the show over one and one-half years.⁴⁷ Due to the success and accolades of *BARNUM*, the cast, including Stevens, was selected to appear on the live television broadcast of the 1980 Tony Awards program.⁴⁸

In addition to performing and composing, Stevens also enjoyed a successful stint as a studio musician. Among the numerous artists and groups Stevens recorded with are singer-songwriter Phoebe Snow,⁴⁹ Chuck

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ John Stevens, curriculum vitae, 1998.

⁴⁹ Phoebe Snow. *Second Childhood*, Columbia LP 33952, 1976.

Mangione, the original cast of *BARNUM*,⁵⁰ the New York Tuba Quartet,⁵¹ and the American Brass Quintet.⁵²

The career John Stevens led as a freelance musician in New York City encompassed a variety of activities, including orchestral and chamber music performance, to jazz, studio recording and Broadway shows. Stevens offered key advice to musicians attempting to launch a freelance career:

The way you succeed in a place like New York is you just take every opportunity that you can to play with as many people as you can. You want people to know who you are and know that you can play. Your sphere of contacts gradually grows bigger and bigger. Even by the time I left New York six years later I was still doing freebie gigs or gigs that didn't pay very much money just for the artistic enjoyment of doing it and to play with different people⁵³.

In 1981 Stevens was invited to apply for the tuba professor vacancy at the University of Miami School of Music by Jerry Peel, professor of French horn and former member of Chuck Mangione's orchestra.⁵⁴ Having freelanced in New York for nearly six years, John wished to pursue activities which would address lifestyle concerns such as leaving New York, trying to start a family, and buying a house. Interested in the prospect of college teaching, Stevens interviewed for the position and was hired. The position of assistant professor included teaching the applied tuba and euphonium studio, conducting the tuba-euphonium ensemble, coaching numerous brass chamber music groups, and towards the end of his time at Miami, conducting

⁵⁰ *BARNUM--Original Cast Recording*, CBS Masterworks JS 36576, 1980

⁵¹ New York Tuba Quartet. *New York Tuba Quartet--Tubby's Revenge*, Crystal Records S221, 1976.

⁵² *The Yankee Brass Band: Music from Mid-Nineteenth Century America*, performed by the American Brass Quintet Brass Band, New World Records NW 312-2, 1981.

⁵³ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

⁵⁴ John Stevens. E-mail to the author. 28 October 1998.

the brass choir.⁵⁵ It is significant that Constance Weldon, at that time an associate dean of the School of Music and Stevens' predecessor, was responsible for forming the first active university tuba-euphonium ensemble in 1960 and developing the genre while at Miami.⁵⁶ Thus, Stevens' activities performing in and composing for tuba-euphonium ensembles presented a significant strength over other candidates for the job.

Stevens was attracted to the teaching position largely because it presented performance opportunities to augment the teaching duties⁵⁷. Loosely associated with the teaching position was a performance opportunity with the Fort Lauderdale Symphony, later to become the Philharmonic Orchestra of Florida. Many of the performance faculty were members of the Miami Philharmonic at the time:

Interestingly enough, when I joined the faculty, I was about the only person on the applied faculty at Miami who didn't play in the Miami Philharmonic. But literally weeks after I got there, the Miami Philharmonic folded, forever, and so all of a sudden, I became the only person on the faculty who did have an orchestra gig. It involved a lot of travel, but it gradually expanded into a big job. My last two years in Miami, I was doing about 150 services a year in addition to a full time teaching job.⁵⁸

During his tenure at Miami, Stevens performed primarily with orchestras. He was principal tubist of the Philharmonic Orchestra of Florida as well as the the Boca Raton Symphony Orchestra and the Greater Miami Opera Orchestra, a noteworthy regional opera company which performed one

⁵⁵ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording..

⁵⁶ David Brubeck and John Olah. "Connie's Final Toot! An Interview with Constance Weldon," *T.U. B.A. Journal*, 18.4 (Summer 1991).

⁵⁷ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

⁵⁸ *Ibid.*

opera monthly for four months each season. Stevens lists Luciano Pavarotti and Placido Domingo among the stars who performed with the opera company.⁵⁹ The summer of 1982, Stevens was invited to perform with the Orquesta Sinfonica de Minería in Mexico City, a nine-week summer season in an orchestra divided equally among American and Mexican musicians.⁶⁰

Highly active as a teacher and orchestral musician, Stevens managed to maintain freelance performing and recording activities, although significantly curtailed from the level in New York City. He performed with the American Ballet Theater,⁶¹ as well as with a 1920s band called The Sizzling Syncopators which recorded with Tiny Tim.⁶² One significant recording effort, *A Horn of a Different Color*, with colleague Jerry Peel during this period featured Stevens as composer, arranger, performer and co-producer.⁶³

John Stevens was successful in motivating and encouraging students while at Miami, particularly in the areas of brass chamber music and studio teaching. In recognition of his contribution to the School of Music and the University in general, Stevens received the Outstanding Teacher Award at the University of Miami in the 1983-1984 academic year.⁶⁴

⁵⁹ Ibid.

⁶⁰ Ibid. Stevens mentioned that the tubists to perform in the orchestra in adjoining seasons to 1982 were Rex Martin and Michael Sanders.

⁶¹ John Stevens, curriculum vitae, 1998.

⁶² John Stevens. E-mail to the author. 28 October 1998.

⁶³ Jerry Peel. *A Horn of a Different Color*, Friendly Bull Records, 1982.

⁶⁴ John Stevens, curriculum vitae, 1998.

University of Wisconsin-Madison

In the summer of 1984, John was contacted by John Aley, who was professor of trumpet at the University of Wisconsin-Madison School of Music, about an opening for a full-time teaching position which included a position with the Wisconsin Brass Quintet as Artist-in-Residence. Stevens' association with the American Brass Quintet, in particular, provided an interesting link to his current position at the University of Wisconsin-Madison, because John Aley, a member of the American Brass Quintet for several years, had known Stevens through performances with the quintet in New York and at Aspen.⁶⁵ The vacancy was a late posting since the previous tuba teacher had departed suddenly at the end of the school year. Stevens found numerous aspects of the position appealing:

I loved being in Miami for four years, but I never felt totally at home down there. I grew up, as you know, in western New York, and the opportunity to get back up north to a climate with the seasons and everything was appealing to me. Playing chamber music was appealing to me. But maybe the most important thing was that I was simply too busy in Miami between the teaching job and the playing job. If I had stayed there, I would have given up one or the other, and I really wasn't sure what I would do. This job came up and sort of got me out of that dilemma.⁶⁶

Although interested in the position at the time Aley contacted him, Stevens had already signed contracts with the University of Miami and the several orchestras of which he was a member. Aley mentioned to Stevens that the school would likely hire someone for a one year position, during which a

⁶⁵ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

⁶⁶ Ibid.

national search would be conducted. Stevens mentioned that he would be interested in submitting his application during the national search.⁶⁷

Ronald Davis, a freelance tubist from Los Angeles, was hired for the one year position during the 1984-1985 academic year.⁶⁸ Stevens entered as Assistant Professor of Tuba and Euphonium, as tubist with the Wisconsin Brass Quintet, and director of one of the two University Bands. Additional duties included directing the tuba-euphonium ensemble, teaching the fundamental education course for music education majors, and coaching brass chamber music groups.⁶⁹

Stevens taught solely tuba and euphonium for one year, the 1990-1991 school year, at which time he was elected by the faculty to become the new Director of the School of Music effective the 1991-1992 academic year. Stevens' duties during his five-year directorship were primarily administrative. He still performed with the Wisconsin Brass Quintet and taught graduate level applied students. A graduate assistant position was created to teach undergraduate level tuba and euphonium applied students, direct the tuba-euphonium ensemble and teach the fundamental tuba course. Stevens was appointed full Professor of tuba and euphonium in 1992.⁷⁰

During his tenure as director, the school faced the dilemma of maintaining a quality program during a period of downsizing resulting from university-wide budgetary constraints:

Although this may seem like a negative, I really feel I was able to keep the School of Music in a positive frame of mind with really

⁶⁷ Ibid.

⁶⁸ Ibid. Davis subsequently became a member of the faculty at the University of South Carolina.

⁶⁹ Ibid.

⁷⁰ Ibid.

good morale and moving ahead in terms of our national recognition and artistic accomplishments during a time when it could have gone the other way because of downsizing.⁷¹

In addition, the School of Music neared its centennial celebration, which occurred during Stevens' final year of his five-year term as director. In keeping with the vision with which Stevens approached the task, a landmark project was undertaken in 1994 to commission six major American composers to write new works for six performance ensembles at the School of Music. Three of the works, entitled *The Centennial Commissions*, were composed for student ensembles, with the remaining three pieces composed for the faculty ensembles-in-residence. John Harbison was commissioned to write a work for the Concert Choir; Joan Tower, a piano concerto to be premiered by Ursula Oppens and the Symphony Orchestra; Libby Larsen, a piece for the Symphonic Band; Ralph Shapey, a string quartet for the Pro Arte String Quartet; David Ott, a piece for the Wingra Woodwind Quintet; and Daron Hagen, a brass quintet for the Wisconsin Brass Quintet.⁷² Funding for the commissions was obtained from numerous sources, including the Norman Bassett Foundation, H. Douglas and Elizabeth B. Weaver Performing Arts Fund, Wisconsin Arts Board, with funds from the State of Wisconsin, Dane County Cultural Affairs Commission, University of Wisconsin-Madison Anonymous Fund and a gift from School of Music alumni.⁷³

Stevens' appointment at Madison presented an ideal environment for his emerging compositional career. The university offered ample

⁷¹ Ibid.

⁷² "The Centennial Commissions: Six major works to be composed in celebration of School's 100th." *Music Accents*, University of Wisconsin-Madison School of Music, Fall 1994, 1-2.

⁷³ Ibid., 2.

opportunities for funding compositional projects via graduate school research grants and fellowships.⁷⁴ As the tenure and promotion process in academic institutions requires regular research and academic activities to augment existing duties at the university, Stevens found composition and performance to be logical professional activities to attribute toward this process. Stevens has been awarded five University of Wisconsin-Madison Graduate School Research Grants as well as a Vilas Associates Research Fellowship for the composition of works for solo tuba, brass quintet, woodwind quintet, string quartet, tuba-euphonium ensemble, and duets for tuba with other wind instruments.⁷⁵

John Stevens has cultivated an internationally renowned career as a composer and arranger. His most recent commission, currently in progress, is for a concerto for tuba and orchestra by the Chicago Symphony Orchestra, projected to be premiered by principal tubist Eugene Pokorny in the 1999-2000 concert season. Stevens has received commissions from tuba virtuoso Roger Bobo and the European Tuba Octet, the Tubists Universal Brotherhood Association, the Tokyo Bari-Tuba Ensemble, the Eastman School of Music Trombone Choir, Dietrich Unkrodt and the Berlin Tubists, the professional tuba-euphonium ensemble Symphonia, the Summit Brass Tuba Quartet, and the Denver Brass. Groups which have recorded works by Stevens include the New York Tuba Quartet, Roger Bobo, the Summit Brass Tuba Quartet, Toby Hanks, the Denver Brass, the United States Air Force Band Tuba Quartet, the Dutch Tuba Quartet, the Swiss Tuba Quartet, the University of Michigan Tuba

⁷⁴ Ibid.

⁷⁵ Ibid.

Ensemble, the New Mexico Brass Quintet, the Wisconsin Brass Quintet and Symphonia.

As a performer, composer, arranger, and conductor, John Stevens has been featured at major international conferences in Riva del Garda, Italy; Minneapolis, Minnesota; Chicago, Illinois; Lexington, Kentucky; Washington D.C.; and Sapporo, Japan. Stevens is also a founding member of Symphonia, America's premier, professional tuba-euphonium ensemble.

Among the more significant contributions Stevens has made as a composer have been his works composed for brass quintet. *Seasons- A Symphony for Brass Quintet, Fabrics, and Urban Images* were all composed for the Wisconsin Brass Quintet. Both *Seasons* and *Fabrics* have come to national prominence in recent years with the release of the compact disc entitled *Fabrics*, recorded by the Wisconsin Brass Quintet.⁷⁶ The popularity of *Seasons* is exemplified through performances and recordings by such eminent quintets as the Meridian Arts Ensemble⁷⁷ and the New Mexico Brass Quintet⁷⁸ as well as through critically-acclaimed performances by the Wisconsin Brass Quintet.⁷⁹ *Seasons* has also been the subject of a recent study by University of Wisconsin-Madison Doctor of Musical Arts degree candidate and brass scholar Mark Springer. This paper is currently in progress and unavailable for examination at the present time.⁸⁰

⁷⁶ Wisconsin Brass Quintet. *Fabrics*, Summit Records DCD 164, 1993.

⁷⁷ Meridian Arts Ensemble, *Seasons*, Trinity Church, New York, NY, 7 November 1989.

⁷⁸ Jesse Seifert-Gram, review of "Fore! New Mexico Brass Quintet," by the New Mexico Brass Quintet, in *T.U.B.A. Journal* 22.1 (Fall 1994): 33-34.

⁷⁹ Terry Bradley and Danny Bradley, review of 1995 International Brassfest, performance by the Wisconsin Brass Quintet, in *T.U.B.A. Journal* 22.4 (Summer 1995): 32-35.

⁸⁰ Mark Springer, D.M.A. dissertation, University of Wisconsin-Madison, in progress. This will be a comparative study and performer's guide to the brass quintets *Colchester Fantasy* by Eric Ewazen, *Morning Music* by David Sampson, and *Seasons-A Symphony for Brass Quintet* by John Stevens.

CHAPTER 2

THE WISCONSIN BRASS QUINTET

The Wisconsin Brass Quintet played an important role in the evolution of the three brass quintets composed by John Stevens. The connection Stevens maintained with the ensemble as tubist and composer presented him with the opportunity to collaborate with a premiere chamber ensemble and to contribute significant new works to the professional brass chamber repertoire. The intent of this chapter is to present an overview of the history and activities of this ensemble as well as a statement of the group's mission. It is further intended that this overview will provide a broad perspective of the environment which cultivated the collaborative efforts of Stevens and the Wisconsin Brass Quintet.

Origin of the Wisconsin Brass Quintet

The inception of the Wisconsin Brass Quintet resulted from a vision of trumpet professor Donald Whitaker to create a brass chamber music companion to the Pro Arte String Quartet and the Wingra Woodwind Quintet, faculty artist-in-residence ensembles at the University of Wisconsin-Madison.¹ The quintet performed its formal debut concert in Morphy Recital Hall at the University of Wisconsin-Madison School of Music on December 2, 1972.² The initial quintet included Donald Whitaker and Allan McMurray on trumpet, Nancy Becknell on French horn, Allen Chase on trombone and

¹ Kristine Coreil, *The History of the Wisconsin Brass Quintet: 1972 - 1995*. (course paper, University of Wisconsin-Madison, 1995), 1.

² *Ibid.*, 2.

Dean Leff on tuba. Appendix E features a complete timeline regarding ensemble personnel.

Current Personnel

Trombone professor William Richardson has served the longest tenure with the ensemble, having performed with the quintet from 1974 to the present. Richardson, an alumnus of the University of Wisconsin-Madison and the Catholic University of America, has had a distinguished performance career, having been a member of the Saint Louis Symphony Orchestra as well as the "The President's Own" United States Marine Band and the Central City Opera Orchestra.³ A frequent soloist, he has recorded a solo album for Crystal Records entitled *Richardson on Record*, which includes works by Charles Eakin, Richard Monaco, Jan Koetsier and Edward Gregson.⁴ Active as a conductor as well, Richardson is the Bandmaster for the Wisconsin National Guard Band.⁵

Among the remaining members of the quintet, John Aley, trumpet; Douglas Hill, French horn; and John Stevens, tuba; all share a similar background. They pursued graduate study at the Yale University School of Music in consecutive, but not overlapping terms. Hill studied at Yale from 1971 to 1973, Stevens from 1973 to 1975, and Aley from 1975 to 1977.⁶ Because studying at Yale included extensive contact with the members of the New York Brass Quintet, it is likely that these three musicians cultivated a unique

³ Wisconsin Brass Quintet. Electronic biographies. 7 October 1998. <<http://www.wisc.edu/music/html/bios/richrdsn.htm>>.

⁴ William Richardson, trombone and Arthur Becknell, piano. *Richardson on Record*, Crystal Records S681, 1988.

⁵ Wisconsin Brass Quintet. Electronic biographies. 7 October 1998. <<http://www.wisc.edu/music/html/bios/richrdsn.htm>>.

⁶ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

approach to brass chamber performance philosophy. This is demonstrated by their high level of dedication and their commitment to the medium of the brass quintet.

John Aley joined the faculty at the University of Wisconsin-Madison in 1981. Aley, former member of the American Brass Quintet and New York freelance musician, has recorded with the American Brass Quintet, PDQ Bach, the Orpheus Chamber Orchestra, and the American Composers Orchestra. He has been an artist-teacher with such programs as the Aspen Music Festival, Yale Summer School of Music at Norfolk, the University of Wisconsin-Madison Summer Music Clinic and the National Music Camp at Interlochen. Notable solo appearances include such ensembles as the English Chamber Orchestra and the Vienna Chamber Orchestra with Maurice Andre.⁷

Current horn professor Douglas Hill and Nancy Becknell exchanged positions in 1986, with Becknell assuming performing duties with the Wingra Woodwind Quintet and Hill performing with the Wisconsin Brass Quintet.⁸ Hill, past president of the International Horn Society, has performed as solo horn with such orchestras as the Rochester Philharmonic, New York City Ballet Orchestra, Contemporary Chamber Ensemble, Aspen Festival Orchestra, Henry Mancini Orchestra, and the Madison Symphony. He has also performed with such chamber music ensembles as the Spoleto Festival Brass Quintet, American Brass Quintet, and the New York Brass Quintet. An international soloist and clinician, he has recorded three solo albums as well

⁷ Wisconsin Brass Quintet. Electronic biographies. 7 October 1998
<<http://www.wisc.edu/music/html/bios/aley.htm>>.

⁸ Coreil, 2.

as a variety of chamber ensemble recordings. Active as a composer and teacher, he has written a variety of original works, over twenty pedagogical articles, the texts *Extended Techniques for the Horn* and *Introducing the French Horn*, and has taught at the Aspen Music School, the Sarasota Music Festival, and conservatories in Beijing and Shanghai.⁹

During the 1992-1993 academic year, Doug Hill served as visiting professor of horn at the Oberlin Conservatory. During this time, two horn performers served as visiting artist-teachers at the University of Wisconsin-Madison. Nicholas Smith, principal horn of the Wichita Symphony and Professor of Horn at Wichita State University taught and performed with the Wisconsin Brass Quintet during the fall 1992 semester. Soren Hermansson, member of the Gothenburg Symphony Orchestra and teacher at the Ingesund Music High School, taught and performed with the Wisconsin Brass Quintet during the spring 1993 semester. It was Smith that appeared as the horn performer on the title selection of *Fabrics*, and Hermansson on Verne Reynolds' second *Brass Quintet*, on the *Fabrics* compact disc recorded by the Wisconsin Brass Quintet. Hill appeared on *Seasons--A Symphony for Brass Quintet*.¹⁰

The second trumpet position with the Wisconsin Brass Quintet has been historically a graduate Project Assistant position which regularly changed personnel. Past members who have held this position include Allan McMurray, Barry Hopper, Scott Johnson, Richard Birkemeier, Joseph Keown, Robert McCurdy, Kevin Woelfel, Marshall Scott, Linda Klein, Elizabeth

⁹ Wisconsin Brass Quintet. Electronic biographies. 7 October 1998
<<http://www.wisc.edu/music/html/bios/hill.htm>>.

¹⁰ Wisconsin Brass Quintet. *Fabrics*, Summit Records DCD 164, 1993.

Schmitter, David Cooper, Michael Davison, and Richard Rulli.¹¹ David Cooper was the second trumpet player on *Fabrics* and Verne Reynolds' *Brass Quintet* when the quintet recorded their compact disc *Fabrics* for Summit Records.¹² The second trumpet chair position is currently an artist-in-residence position served by Alan Campbell. For seventeen years, Campbell played second trumpet in the Columbus Symphony, during which time he also played for one year with the Philadelphia Orchestra.¹³

John Stevens has occupied the tuba chair for thirteen years, longer than any preceding tubist. The tuba chair in the quintet prior to Stevens' arrival at Madison was filled by Ronald Davis, a one-year interim professor of tuba. Prior to Davis, Mitchell Gershenfeld performed with the quintet for seven years, with tubists Jeff Hoard, Fritz Kaenzig, Keating Johnson, and Dean Leff performing the additional years of the quintet's existence.¹⁴

Mission Statement

During the quintet's first decade, the primary performance objective was as "musical ambassadors" for the University of Wisconsin-Madison, a land grant institution supported primarily by state tax revenue.¹⁵ Although the ensemble didn't have a formal mission stated by the university, John Stevens provided insight as to the evolving focus of the group's activities:

One, like all of the groups at Madison, part of our job is to bring culture and good music, artistic performances of a variety of styles of music to the people of the University of Wisconsin, the community of Madison and the state of Wisconsin. This is part of what is called the Wisconsin Idea, which is a driving force behind the university, which states simply that the boundaries

¹¹ Coreil, 3.

¹² Wisconsin Brass Quintet. *Fabrics*, Summit Records DCD 164, 1993.

¹³ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

¹⁴ Coreil, 11.

¹⁵ Coreil, 3.

of the university are the boundaries of the state. So part of our job with the quintet is to tour around Wisconsin and perform for everyone from young children to senior citizens. But musically speaking, I think you could sum up our mission in that we want to help to create and generate new music for brass quintet and present it in performances, particularly American Music.¹⁶

Currently, the quintet maintains a unique position among university faculty brass quintets. The group is an ensemble-in-residence, which means that one-third release time from teaching responsibilities is assigned to each member's contract.¹⁷ This is significant, since the residency, built into the faculty positions, allows the ensemble to rehearse on a regular basis and schedule performances accordingly. The quintet's ability to program new and challenging repertoire is enhanced considerably by this fact.

Performance Activities

Beginning with its tenth anniversary in 1982, the Wisconsin Brass Quintet initiated efforts which led to the role of the group as an active promoter of brass chamber music. The ensemble, in conjunction with the University of Wisconsin-Madison, hosted a North American Brass Chamber Music Conference. As part of the conference they invited the New York Brass Quintet and the United States Army Brass Quintet¹⁸ to present recitals, masterclasses, and teach lessons to students from the university as well as attendees from throughout the region. Immediately following the conference the Wisconsin Brass Quintet embarked upon a concert tour that included the University of Illinois in Champaign-Urbana, the University of Akron, Penn

¹⁶ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

¹⁷ Ibid.

¹⁸ Coreil, 4. Originally, the Composers Brass Group from Toronto was invited instead of the U.S. Army Brass Quintet, thus presenting an international cooperative effort.

State University, West Chester State College, Glassboro State College in New Jersey, Western Connecticut State College, the University of Toronto, and Carnegie Recital Hall in New York City.¹⁹

In 1983, the Wisconsin Brass Quintet recorded *Premieres*, its first album of concert music. The recording featured works written expressly for the group by composers Hilmar Luckhardt and Jan Bach. Hilmar Luckhardt, emeritus professor of music at the University of Wisconsin-Madison, was a member of the theory and composition faculty since 1939. His *Brass Quintet #1* was composed in 1976. Jan Bach, professor of composition at Northern Illinois University in DeKalb, wrote *Rounds and Dances* in 1980 in response to a joint commission by the International Trumpet Guild, the International Trombone Association, the International Horn Society, and Tubists' Universal Brotherhood Association. The Wisconsin Brass Quintet premiered the work at the 1981 International Trumpet Guild Conference in Boulder, Colorado.²⁰ *Rounds and Dances* has since become a staple of the brass quintet repertoire.

In 1987, the quintet commissioned a brass quintet from Verne Reynolds. Reynolds, professor of French horn at the Eastman School of Music and member of the Eastman Brass Quintet, responded by composing *Brass Quintet*, which is considered to be one of the most virtuosic works composed for the brass quintet repertoire. In the liner notes to *Fabrics*, Reynolds states about his quintet:

Brass instruments have long been used for signaling and fanfares. More recently, especially in chamber music, their

¹⁹Ibid.

²⁰Coreil, 5.

lyrical qualities have been recognized and used to good effect by composers. These two contrasting elements are heard alternately throughout the first movement, *Fanfares and Interludes*. The *Caprice* is light and transparent with a rather restless feeling and sudden outbursts of volume. The instruments are muted much of the time. *Cavata*, or arioso, pits the trumpets against the lower trio. The long lines of the horn, trombone and tuba are interrupted by the upward arpeggios of the trumpets to form the middle section. Fast and relentless, *Patterns* is constructed from short, rhythmic groupings which are constantly interchanged, lengthened, combined and otherwise altered.²¹

The work contains technically challenging parts for each of the instruments and features highly intricate rhythmic activity. This work was included on the second album recorded by the Wisconsin Brass Quintet entitled *Fabrics*. The first two of John Stevens' works for brass quintet: *Seasons--A Symphony for Brass Quintet*, and *Fabrics*, also appear on this disc.²²

Another work commissioned for the Wisconsin Brass Quintet as part of The Centennial Commissions was the *Concerto for Brass Quintet* by Daron Hagen. Hagen had recently composed a very successful opera for the Madison Opera based upon the life of Frank Lloyd Wright called *Shining Brow*. John Stevens mentions that the decision to commission the *Concerto* was based upon this work and another brass quintet which Hagen had composed and the Wisconsin Brass Quintet had previously performed:

We chose Daron, on the heels of his success of his opera *Shining Brow*. We had played a piece of his that he had written originally for brass quintet. He's subsequently orchestrated it for a larger group. But we liked it, and we liked him. We liked working together, still do, so we've been very happy with a wonderful piece that he wrote for us.²³

²¹ Wisconsin Brass Quintet. *Fabrics*, Summit Records DCD 164, 1993.

²² Ibid.

²³ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

The Wisconsin Brass Quintet, in commissioning works from composers such as Verne Reynolds, Jan Bach, Hilmar Luckhardt, and Daron Hagen, has established a national reputation for excellence in brass performance. They perform extensively throughout the Midwest and Alaska and have had featured performances at Merkin and Carnegie Recital Halls in New York City and at the 1995 International Brassfest in Bloomington, Indiana. With regular radio broadcast concerts, two released recordings featuring works composed specifically for the ensemble, and a videocassette presentation discussing pedagogical aspects of brass chamber music performance,²⁴ the ensemble has focused upon community and educational outreach as a significant aspect of its mission.

²⁴ Wisconsin Brass Quintet, *Developing Brass Ensembles*, directed by Richard W. Wolf, 54 min., University of Wisconsin-Madison Division of University Outreach, 1990, videocassette.

CHAPTER 3

A STYLISTIC ANALYSIS OF *FABRICS* (1989)

A BRASS QUINTET BY JOHN STEVENS

Context of Commission

Fabrics, Stevens' second brass quintet, was composed in 1989 and was funded by a Graduate School Research Grant from the University of Wisconsin-Madison.¹ This second work was conceived in collaboration with the Wisconsin Brass Quintet. The quintet recorded both *Seasons* and *Fabrics* and released the works together on the same album.² Each work contains a personal element directly related to the conception of the work. The personal aspect to *Seasons* was that Stevens had missed living in a climate with distinct seasons while living in Miami. Having grown up near Buffalo, Stevens was very used to living with the colors of fall and the harsh reality of winter with snow and cold. Upon his arrival in Madison, the fact that he had returned to the full gamut of seasonal change inspired him to compose a work which musically commemorated each of the four seasons via musical reflections upon natural images inherent in each season.

The personal connection to the inspiration of *Fabrics* was Stevens' mother, an Australian citizen, who is a very accomplished and active quilter and works with traditional American quilt patterns. Many of the traditional quilt patterns utilized scenes or patterns directly reflecting aspects of nature found in America. Each of the movements of *Fabrics* is a musical depiction

¹ John Stevens, *Fabrics*, brass quintet, (Bulle, Switzerland: Editions BIM, 1992), 2.

² Wisconsin Brass Quintet. *Fabrics*, Summit Records DCD 164, 1993.

of natural images found in specific quilt patterns featured on handmade quilts made by Stevens' mother: "Morning Star," "Sunshine and Shadow," "Delectable Mountains," and "Flying Geese."³

The two works share many similarities yet remain two very distinct pieces. They are both semi-programmatic works based upon themes of nature; however, *Seasons* offers a relatively tangible, pictorial representation of events occurring in each of the four seasons, whereas *Fabrics* presents a more conceptual musical depiction of the natural imagery, largely due to the involvement of an intermediate artistic medium. It is because of this that Stevens conceived of the musical depictions in *Fabrics* in a more abstract fashion than in *Seasons*:

...*Fabrics*, the piece, is one more artistic step removed from the initial natural images; the quilts have come in between. So the music has this buffer of the visual image of the natural image, and now the musical image of the visual image of the natural image.⁴

Analysis of *Fabrics*

Sound Elements

Stevens states in the preface to the score of *Fabrics* that much of his compositional intent is to establish mood:

The title refers to the many colors and weaves of sound of which a brass quintet is capable. Once again, the setting of a mood is of primary importance in these movements, rather than any particular technical compositional devices.⁵

³ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

⁴ Ibid.

⁵ John Stevens, *Fabrics*, brass quintet, (Bulle, Switzerland: Editions BIM, 1992), 2.

Stevens often establishes mood through the use of tonal color. One way he structures his timbral palette is by calling for a variety of instruments to be used by the trumpet players. "Morning Star" uses trumpets in B-flat, as does "Flying Geese." However, in "Sunshine and Shadow," Stevens calls for piccolo trumpets in B-flat to present a more brilliant sound that contrasts with the lower brass. In "Delectable Mountains," the trumpet parts are scored for flugelhorns to create a richer, more conical sound which blends with the ensemble. The other instruments in this work remain unchanged throughout.

Tonal color is also explored through the use of mutes. Stevens experiments with a variety of combinations of muted and unmuted sounds to achieve a desired effect, whether homogeneity or contrast. The opening bars of "Morning Star" begin with the trombone and tuba playing a unison B-flat in varied rhythmic patterns; they later shift to a rhythmically unison passage a major second apart with the the trombone scored for cup mute whereas the tuba is scored open. Four bars later, a second level of accompanying activity occurs as the trumpets enter with oscillating rhythmic passages which lie in the same tessitura, with one using a cup mute and the other scored for a harmon mute with the stem removed. A solo horn passage occurs over this dual accompaniment passage, creating three levels of textural activity.

Example 4. John Stevens, *Fabrics*, "Morning Star," measures 1-9. ©1991 by Éditions BIM, all rights reserved, used by permission.

The musical score consists of five systems of staves. The first system includes staves for Trumpet 1 Bb, Trumpet 2 Bb, Horn in F, Trombone, and Tuba. The second system includes staves for Trumpet 1 Bb, Trumpet 2 Bb, Horn in F, Trombone, and Tuba. The third system includes staves for Trumpet 1 Bb, Trumpet 2 Bb, Horn in F, Trombone, and Tuba. The fourth system includes staves for Trumpet 1 Bb, Trumpet 2 Bb, Horn in F, Trombone, and Tuba. The fifth system includes staves for Trumpet 1 Bb, Trumpet 2 Bb, Horn in F, Trombone, and Tuba. The sixth system includes staves for Trumpet 1 Bb, Trumpet 2 Bb, Horn in F, Trombone, and Tuba. The seventh system includes staves for Trumpet 1 Bb, Trumpet 2 Bb, Horn in F, Trombone, and Tuba. The eighth system includes staves for Trumpet 1 Bb, Trumpet 2 Bb, Horn in F, Trombone, and Tuba. The ninth system includes staves for Trumpet 1 Bb, Trumpet 2 Bb, Horn in F, Trombone, and Tuba. The score includes various performance markings such as 'cup mute', 'harmon mute - no stem', 'open', 'mp', 'p', 'legato', and 'solo'. A rehearsal mark 'A' is placed above the second system. The score is in 4/8 time and features a gradual change in timbral texture through the use of mutes.

Gradually, different instruments remove or change their mutes to present a different timbral texture, eventually becoming an entirely unmuted ensemble. Prior to rehearsal letter E, the trumpets change to straight mutes as the trombone solo is presented with the straight mute removed. Two bars preceding rehearsal letter F, trumpet one becomes open while trumpet two remains muted until three bars prior to rehearsal letter G. The events unfold in a way to present a changing of mood; the effect is not unlike the gradations of light which occur during a sunrise. After a grand pause following a

fortissimo passage at rehearsal letter H where all instruments appear open, the thematic material returns to material presented in the beginning of the movement. Thus, the muted settings revert to the original texture of cup mute for trumpet one, harmon mute with no stem for trumpet two, and cup mute for trombone.

The use of mutes and different instruments for timbral color is one element of this composition which has been largely influenced by Stevens' involvement with the Wisconsin Brass Quintet:

... we're an ensemble that likes to develop new sounds. It's typical in a concert that we give, when you add up the whole variety of music, there are five of us on stage, and we like to make it appear that there are ten or twelve people on stage, with all the different colors and different instruments. Trumpet players use the whole gamut of trumpets, from flugelhorns all the way up through piccolo trumpets, and a variety of different mutes, and they're constantly experimenting with different cup mutes, different straight mutes, different harmon mutes, different insides of the mutes, outsides of the mutes, what they're made of. The lower you go in the group, the less experimentation goes on. Doug Hill will use a variety of horn mutes, sometimes brass mutes, sometimes regular mutes, different regular mutes, depending on the color. Bill Richardson and I seldom change mutes.⁶

When asked why the trombone and tuba seldom change mutes, Stevens stated that, aside from the various mutes designed for trombone, different mutes create less of a perceptive timbral change to an audience for these instruments, as opposed to trumpets and the French horn, where the tessitura allows for easier shadings and colorings of timbre with different mutes.

⁶ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

Another aspect pertaining to sound color in *Fabrics* is Stevens' use of texture as an orchestrational element. In addition to the earlier example presented from "Morning Star," a significant example of this element is found in "Sunshine and Shadow." The piccolo trumpet parts are both written in the upper tessitura of the instrument, often a second apart, whereas the lower brass exist primarily in the lower tessitura, creating contrasting clusters of sound that provide shadings of mood.

Example 5. John Stevens, *Fabrics*, "Sunshine and Shadow," measures 31-35.
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Another device of textural orchestration which Stevens uses is the rhythmic and melodic unison line, such as found in the same movement at rehearsal letter L. Preceded by a melodically dissonant fugato section, the rhythmically and melodically unison line is actually a transposed statement of the subject of the fugato section. It presents a point of rhythmic and melodic convergence which lends a sense of stability to the section.

Example 6. John Stevens, *Fabrics*, "Sunshine and Shadow," measures 114-118. ©1991 by Éditions BIM, all rights reserved, used by permission.

Example 6 shows a musical score for measures 114-118. The score is for a piano and features a solo section. It consists of five staves: two treble clefs and three bass clefs. The tempo is marked "A tempo". The key signature has one flat. The music includes various dynamics such as "mf" and "solo", and features a triplet in the third measure of the third bass staff.

Example 7. John Stevens, *Fabrics*, "Sunshine and Shadow," measures 129-131. ©1991 by Éditions BIM, all rights reserved, used by permission.

Example 7 shows a musical score for measures 129-131. The score is for a piano and features a section with multiple instruments playing in octaves. It consists of five staves: two treble clefs and three bass clefs. The dynamics are marked "ff". The key signature has one flat.

This technique of orchestration Stevens attributes to one of the first things he picked up from his jazz arranging and composition study with Rayburn Wright:

That's the difference between writing for a solo instrument, or unison instruments, or instruments in octaves, in terms of the message that it sends. Think about a string section. If you write a passage for one viola, how does that sound different from if all

the violas are playing it, and how does that sound different from if they're playing in unison with the celli, or in octaves with the celli? They all have different strengths. It's like different kinds of metal that have different flexibilities and strengths. So, that comes into play a lot in my quintet writing. If you write all five members of the quintet on the melody together in octaves, it's a tremendously strong sound. The audience cannot avoid getting an impact from it.⁷

The dramatic contrast set up in "Sunshine and Shadow" is offset in "Delectable Mountains," where the trombone and tuba are featured in their upper register combined with the flugelhorns scored in the middle register and the horn written in the middle and upper registers. The texture here presents a feeling of stasis, or great stability. This is illustrated by a passage which occurs three bars prior to rehearsal letter B, in which the second trumpet, horn, and trombone, all in their middle registers, present a rhythmically unison accompaniment in close quartal voicing, over which a solo tuba line is inserted, scored in the upper register.

Example 8. John Stevens, *Fabrics*, "Delectable Mountains," measures 22-30.
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⁷ Ibid.

Stevens consciously treats orchestration as a building block of composition rather than an afterthought:

I really think in terms of moods and colors when I write. Also, I try to write music that is not stereotypical brass writing. I like to write music that is idiomatic. . . . There's a lot of really soft writing in there, its not a lot of loud, brassy kinds of stuff, although that's certainly in the piece too, but I work with colors and combinations of instruments. A combination that I used a lot is maybe the tuba and a muted trumpet playing in octaves, for instance, so that the two instruments complement each other and work into the sound a lot. I use tuba and horn together a lot. I use the low brass versus the trumpets, different combinations of instruments, absolutely. And I orchestrate while I write. This applies to every piece that I write. I start at the beginning and I write to the end. I don't sketch. I orchestrate as I go. . . . So I definitely think in terms of when I hear a line that's going to go into a piece of music at a certain place, I hear the instruments that are going to play that line.⁸

Since he conceives of his music coloristically, Stevens is explicit in his use of permutations and combinations of instruments, tessituras and muted effects, in order to achieve the desired timbral result. Depicting mood through these devices, Stevens attempts to evoke a strong communication of energy and emotion.

Harmonic Elements

Stevens' palette of harmony is derived from his background in jazz and commercial writing, as well as from composers in the nineteenth and twentieth centuries. Stevens includes several friends such as Chuck Mangione, Ted Piltzecker, Jeff Tyzik, and Al Vizzuti as significant jazz and commercial composers directly influential upon his writing. Among classical

⁸ Ibid.

composers, he singles out Aaron Copland for his harmonic language, with Dmitri Shostakovich, Gustav Mahler, Igor Stravinsky, Leonard Bernstein and George Gershwin as sizeable influences upon his orchestrational, rhythmic and harmonic development.⁹ Stevens elaborates upon these influential composers:

It's not that I quote these people necessarily in my music, but either through their harmonic language, or their structure, or their creation of mood or energy or some element of their music. . . .¹⁰

Many of Stevens' early works for tuba quartet such as *Music 4 Tubas*, *Manhattan Suite*, and *Power* consist primarily of extended tertian sonorities, altered chords and modality. Open voicings, which allow for great clarity, are used in many of the tuba pieces and have become standard "signature" elements of Stevens' writing style. As his compositional style evolved he began to obscure this fundamental language through the use of equidistant chords and scales, such as whole tone scales, augmented chords, diminished chords, and chromaticism. His use of dissonant intervals such as the tritone, major and minor second, and major and minor seventh, inherent in equidistant harmonic language, can be traced back to his very first original composition, *Suite No. 1 in Five Movements for Solo Tuba*. More recently, Stevens has incorporated stacked fourths, quartal and quintal harmonies, as well as pentatonicism, as additional elements to lend a greater sense of ambiguity to the tonal center, as evidenced in the brass quintets, the tuba quartet

⁹ Ibid.

¹⁰ Ibid.

Moondance, *The Liberation of Sisyphus* for solo tuba and tuba octet, and *Higashi-Nishi (East-West)* for tuba-euphonium ensemble.

In *Fabrics*, whole tone scales are presented immediately in the fourth measure of "Morning Star," with the trumpets playing whole tone scales in contrary motion, each over a slightly different compass, trading nearly identical rhythmic figures at every measure, as found in Example 4 from "Morning Star." In the same movement, when the trombone and tuba arrive at rhythmic unison the interval between the instruments changes from a unison to parallel major seconds.

Example 9. John Stevens, *Fabrics*, "Morning Star," measures 20-23. © 1991 by Éditions BIM, all rights reserved, used by permission.

Modal mixture is a common characteristic of John Stevens' harmonic language, often used to obscure the true nature of the tonal center. In "Morning Star," Stevens remains in a whole tone setting as the overriding tonality, but switches from the whole tone scale pitched on A natural to the whole tone scale pitched on A-flat.

At numerous points in this movement the tonal center is shifted, such as the French horn solo modulating into rehearsal letter E, as well as the second trumpet presenting the whole tone scale based on concert A-natural in measure 48 after the passage had settled into a tonality centered around G-natural.

The contrast of "Sunshine and Shadow" is as much created by the permeation of major seconds in much of the duet writing as from contrasting piccolo trumpets with lower brass. Extended sections consist of parallel major seconds, both in the piccolo trumpets and in the French horn and trombone duos. Passages also exist where combined major/minor harmonies present the interval of a minor second, obscuring the tonal focus at a particular point. These are created by the augmentation of melodic material containing passing tones to the extent that an illusion of major/minor tonality occurs to the audience:

Example 10. John Stevens, *Fabrics*, "Sunshine and Shadow," measures 33-41.
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A passage at rehearsal letter E of “Delectable Mountains” presents the upper three brass instruments and the tuba in rhythmic unison. Each instrument, disregarding registration, is scored a whole step apart from each other, with tuba on E-flat and trumpet one on A-natural, forming a whole-tone tetrachord. The instruments, trumpet one paired with French horn and trumpet two paired with tuba, move in contrary motion over the compass of a third and invert the melodic material. The result is that at the apex of the phrase, the instruments are paired in tritones a major second apart:

Example 11. John Stevens, *Fabrics*, “Delectable Mountains,” measures 59-61.
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Stevens treats similar rhythmic material identically several measures later, transposing the material up a whole step:

Example 12. John Stevens, *Fabrics*, "Delectable Mountains," measures 64-66.
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Rhythmic Activity

The most emphasized aspect of John Stevens' music is rhythm. Stevens will often present contrast between extremely strong, pulse-oriented sections and passages where the basic pulse or meter is obscured:

Rhythm is extremely important in my music. I almost always start with the rhythmic element. You could practically plug in any notes sometimes. It's the rhythmic energy and drive of the music that's important. In a more technical way, one of the things I like to do in my writing is obscure, not do away with, but obscure tonality and rhythmic pulse. . . . I'll write a lot of quintuplets and septuplets, and meter changes, things that make the pulse of the music a little less obvious, a little less march-like. That's my way, I suppose, of giving a contemporary flavor to music that might otherwise be rather traditional in terms of harmony and development.¹¹

In Example 4, the meter provided indicates four pulses to the measure, but the meter signatures assigned to the trombone and tuba parts are 4/4 and 12/8, indicating that there are measures where the pulse is divided into triple

¹¹ Ibid.

time as well as duple time. The meter is obscured by having the tuba and trombone always tied across the bar line, as well as never having a rearticulation of a pitch on a downbeat until measure three, beat two in the tuba; the next statement of a downbeat pulse is in measure four, beat three in the trombone. The lack of a regular pulse presents an ambiguity to the audience which is not resolved until the fourth bar of the movement with the entrance of the trumpets.

In measure four, with the meter signatures consisting of $3/4$ and $9/8$, the trumpets present a rhythmic ostinato duet which is traded between the instruments every other measure. As in the lower brass, one instrument will use the pulse in a duple function, whereas the other instrument will use the pulse in a triple function; this further masks the nature of the meter. These figures present a regular rhythmic pulse by not being tied across the bar line or generally between beats. The horn solo which enters in measure eight, composed strictly in $3/4$ time, presents rhythmic values later in the solo such as quarter-note triplets and quarter-note quadruplets to further veil the nature of the pulse. (See Example 4).

In addition to dividing an ostinato and presenting it in two or more instruments, Stevens will present groups of accompaniment instruments in rhythmic unison on figures which are in a syncopated, punctuated style reminiscent of background riffs in a big band chart. This style was prominent in his low brass trio *Triangles*. Stevens states of this stylistic device:

It comes from starting out with my earliest tuba ensemble stuff. Trying to write music without a rhythm section that sounded like it had a rhythm section. That you could groove to, even though you didn't have a drummer, particularly, or piano or

bass. . . . With these quintets, I think, *Seasons* and *Fabrics* in particular, the difference between these and *Triangles* is that in *Triangles* I was trying to make the jazzy aspect of it, as it were, obvious. And here, it's less obvious.¹²

An example of this can be found in "Sunshine and Shadow" at rehearsal letter G1. The horn and trombone have an extended passage that features much upbeat activity, with key points of convergence at certain downbeats to provide a sense of arrival and regularity. The meter changes throughout the course of the passage from 4/4 to 2/4 to 5/8 to 3/4 to 5/8 to 4/4 to 3/4. The rhythmic figures present a shifting anchor point for the audience to grasp onto, as the tuba solo often presents hemiola quarter-note triplets to further obscure the basic pulse of the passage.

Example 13. John Stevens, *Fabrics*, "Sunshine and Shadow," measures 67-75.
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The musical score for Example 13 consists of five staves. The top staff is for the trumpet, the second for the trombone, the third for the saxophone, the fourth for the tuba, and the fifth for the bass. The music is marked with a rehearsal letter 'G1' in a box above the first staff. The piece is marked 'pp' (pianissimo) in the first measure of the saxophone and tuba parts. The score shows a complex rhythmic structure with frequent meter changes: 4/4, 2/4, 5/8, 3/4, 5/8, 4/4, and 3/4. The saxophone and tuba parts feature intricate rhythmic patterns, including hemiola quarter-note triplets. The bass part is mostly silent, with some notes in the later measures.

¹² Ibid.

Example 13 (continued):

Example 13 (continued) shows measures 73-75. The score is in 3/4 time. A rehearsal mark 'H' is placed above measure 73. The bassoon part (bottom staff) is marked 'solo' and begins with a forte (*f*) dynamic. It features a triplet of eighth notes in the first measure, followed by a melodic line with a fermata. The upper staves (treble clef) show rests for the other instruments.

Stevens contrasts this obscuring of the basic pulse by providing points of rhythmic convergence, which produces a strong sense of arrival and metric anchor to the work. At rehearsal letter B, the piccolo trumpets present an imitative section which foreshadows the approaching fugato section at rehearsal letter K. During this interlude, the trumpets enter with a dialogue, culminating in a point of rhythmic convergence one measure before the entrance of the lower brass at rehearsal letter D.

Example 14. John Stevens, *Fabrics*, "Sunshine and Shadow," measures 30-33.
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Example 14 shows measures 30-33. The score is in 3/4 time. A rehearsal mark 'D' is placed above measure 33. The score features a complex rhythmic structure with multiple time signatures (3/4, 2/4, 3/4, 4/4). The dynamics range from *f* to *mf*. The score includes a solo bassoon part (bottom staff) and a piccolo trumpet part (top staff). The bassoon part begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The piccolo trumpet part begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The score concludes with a dynamic of *mf* and a piano (*p*) dynamic.

Rehearsal letter L in “Sunshine and Shadow” presents a two-bar point of rhythmic and melodic convergence (See Example 7) followed by a six-bar episode where a dialogue, much in keeping with the dialogue presented by the piccolo trumpets at rehearsal letter B, occurs between two groups, each in melodic and rhythmic unison. The first group consists of piccolo trumpet one, French horn and tuba; the second group is piccolo trumpet two and trombone. This dichotomy of orchestration remains intact at the next point of rhythmic convergence at measure 137.

Example 15. John Stevens, *Fabrics*, “Sunshine and Shadow,” measures 133-137. ©1991 by Éditions BIM, all rights reserved, used by permission.

Stevens integrates many separate rhythmic, orchestrational, melodic and formal elements within a single passage. One such example is in “Flying Geese” at measure 82. The lower three brass instruments present a rhythmic ostinato of eighth notes, with each instrument on a static pitch. However, they are voiced in close quartal spacing, and each instrument’s contribution to the ostinato is irregularly interrupted with rests. The result is a composite

eighth-note ostinato that presents regular periodic rearticulation of the pulse, which directs audience perception to the imitative entrances passed around the ensemble. This passage arrives at a point of rhythmic convergence at measure 89.

Example 16. John Stevens, *Fabrics*, "Flying Geese," measures 82-90. ©1991 by Éditions BIM, all rights reserved, used by permission.

The musical score for measures 82-90 of "Flying Geese" by John Stevens is presented in five staves. The top two staves are for vocal or flute parts, and the bottom three are for piano accompaniment. The piano part features a prominent eighth-note ostinato in the right hand. Dynamics include *mf*, *dim.*, *pp*, *p*, and *cresc.* The score shows a rhythmic convergence in measure 89.

Melodic Material

As stated earlier by Stevens, the melodic component to his compositions is often less important than the rhythmic and the timbral elements. However, Stevens does consider himself a melodic composer:

I have before described myself as a film composer, a movie composer without the movie. The movie is in my mind, as it were. I'm trying to, through the music, create a movie that's in your mind, or Joe Blow's mind, whoever it is that's listening to the piece. It won't be the same movie that I have in my mind, but that doesn't matter. I want the music to convey something to the person that listens to it. And this goes back again to my philosophy about playing, too. This is where playing and composition meet. If somebody plays with a beautiful sound and beautifully in tune and accurately all the time, that's great.

But if they're not saying anything with it, if they're not communicating some kind of emotion or or motion or passion or energy, I'm not going to be interested in listening to it. And that's what I want my music to do. The passion and the energy, the story of it, as it were, is the most important thing.¹³

Stevens' melodic material is directly incorporated to the other elements of his compositional style. Since he orchestrates as he writes, his conception of melodic material is meshed with his timbral conception of the melody. Stevens does acknowledge that he primarily writes in a solo-accompaniment fashion,¹⁴ and it is evident from the examples presented above that much of his writing is stratified, consisting of a fundamental rhythmic element and a separate background layer, over which a solo line is placed. This is consistent with his background in jazz and commercial composition.

Stevens does not believe in melodic and harmonic stereotypes towards specific instruments, however:

The other thing that's real important about my writing for brass quintet especially, is that I look at the quintet as five equal voices. The tuba can function as the bass of a brass quintet, but it doesn't have to all the time.¹⁵

Formal Considerations

Much of Stevens' musical treatment of form and structure as a composer is an outgrowth of his personal nature:

Form is very important to me, but it's not at the forefront of my mind. . . . I naturally do things in a structured manner. It's sort of the way I am as a person, too. I'm good at keeping schedules, and I'm something of a neatnik, and I think it goes over into my music. So I'll write a piece. I'll get to the end of it and I'll look at

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

Example 17 (continued):

The musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time. The score includes various dynamics: *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). There are also accents and triplets indicated. The score is divided into measures, with rehearsal marks 120 and 121 visible.

In "Flying Geese" Stevens decides to treat the structure of the passage in a manner more akin to jazz or commercial music. Starting at rehearsal letter L, the trombone and tuba have a twelve-bar rhythmic vamp, divided into a five-bar fragment and a seven-bar extension of the fragment. The vamp is stated identically five times, with solo entrances of the French horn at the beginning of the second statement, trumpet two at the fourth statement, trumpet one at the fifth statement. At the beginning of the sixth statement, the upper brass arrive at a point of melodic and rhythmic convergence. During the sixth statement, the vamp in the lower brass is abbreviated to four two-bar fragments of the vamp, with an octave displacement occurring on the third statement, and yet another octave displacement occurring at the fourth statement. This arrival marks the climax of the work and is followed by a coda which is initiated by a sonorous, homophonic chorale presented by the entire ensemble.

Example 18. John Stevens, *Fabrics*, "Flying Geese," measures 225-235. ©1991 by Éditions BIM, all rights reserved, used by permission.

The musical score for "Flying Geese" by John Stevens, measures 225-235, is presented in five staves. The first three staves are in treble clef, and the last two are in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and fingering numbers. The dynamics are marked as *f* and *cresc.* for measures 225-231, and *molto rall.* and *ff* for measures 232-235. A box containing the letter 'O' is placed above the first staff at the beginning of measure 225.

Another aspect to Stevens' treatment of form is his attention to transitional sections of pieces:

To me, where young composers often have the hardest time, are writing transitions, beginnings, endings, and transitions from one section to another. And those are all very important to me.

I think about that a lot. That something should end in a way that feels like an ending, and not just sort of stop.¹⁷

In looking at *Fabrics*, one notices a significant amount of care in leading from one section of music to another. Whether there are several measures added to an ostinato figure, or a strong cadence to a section concluded by a fermata and a caesura, a solo cadenza leading into a new section, or even dovetailing melodic lines from section to section, it is clear that Stevens has spent much time carefully considering the pacing and transition of material in order to heighten the dramatic effect of his music.

Performance Practice Issues

Tempo and energy. Several issues appear in light of the stylistic analysis of this work regarding performance practice. The first issue is one of tempo. Stevens mentioned that the rhythmic energy and vitality of his music is first and foremost what is important. In informal discourse with Stevens, he indicated a preference for tempos often faster than indicated for tempos on the fast end of the spectrum, and slower than indicated for tempos on the slower end. Contrast of tempo often heightens the dramatic aspect of the quasi-programmatic elements and moods which Stevens holds paramount.

Notational interpretation. Interpretation of notation in Stevens' music is very much affected by a performer's background in jazz and commercial music. Often, interpreting notational language from a classical perspective presents difficulties for performers less fluent in jazz and commercial composition:

¹⁷ Ibid.

In fact, I would say one consistent element in my writing is that I write music, and I don't think it's going to be terribly difficult, and it turns out to be quite difficult for the players. I think it's mostly the rhythmic aspect. Because I'm writing now primarily for classical players who typically don't feel the groove in the same way that I do. So I'll write something, and to me, it's like singing "Straight No Chaser" and to many players, it presents them with challenges. But there's a difference between presenting players with challenges and writing something that's so off the wall that they just don't want to put the effort into doing it.¹⁸

However, Stevens understands the nature of the difference and attempts to compose in a way that facilitates a greater understanding of his intent from the performer:

When I'm writing rhythms, I suppose I'm thinking of a practical aspect at the back of my mind. About all I really try to do is if I have a groove or a rhythmic figure that I want to put down, the only thing I concern myself with practically is making sure I notate it in a way where I'm going to get what I want to hear. And that deals with note values, articulation markings and dynamics.¹⁹

Stevens clearly states the role performers should play in interpreting his musical notation:

I put a lot on the page, but I'm not one of these composers that believes or wants that players should play exactly what's on the page and no more. To me, traditional notation gives out a tremendous amount of information, but it's up to the players to take what's on the page and make it into something. . . . Again, it's more like jazz writing. You're showing the player what you want, but you're expecting them to do the other half.²⁰

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

Mute changes. Stevens' philosophy regarding writing for muted brass instruments demonstrates a comprehension of practical performance concerns viewed from the standpoint of the audience as well as the performer:

It comes to the front when you're dealing with mutes, for instance. You have to leave time for mute changes. . . . Another thing that I will never do in a piece of music, because I hear it in pieces of music and I don't like it, is have a mute change where there's nothing else going on, so that the audience is drawn to the mute change as the most important thing that's going on at that moment. In my brass quintets, you will never see a time where the entire quintet comes out of the mutes at the same time. . . . If I'm going to write people having to take the time to take mutes out, you can be sure that there will be some kind of musical element going on to cover that.²¹

Summary

Fabrics, the subject of this study, demonstrates many aspects which support performance and artistic attributes as discussed in this chapter. In this semi-programmatic work Stevens creates sound tapestries through textural and orchestrative experimentation. Harmonic language featuring equidistant voicings and rhythmic and metric patterns that either mask or fortify the pulse center present a sense of perspective to the work, a foreground and background which at times may be identical, such as a pattern on a piece of cloth. Traditional formal elements provide a stabilizing contextual framework for both performers and audiences. Overriding rhythmic vitality creates a heightened level of excitement within the work.

²¹ Ibid.

This analysis attempts to provide insight into John Stevens' compositional style as well as collaborations with musicians and performance practice issues related to his works. Furthermore, the purpose of this study is to advance and substantiate present knowledge regarding the background, activities, and significant musical contributions of John Stevens.

CHAPTER 4

SUMMARY AND CONCLUSIONS

John Stevens has been active as a classically oriented musician, particularly with orchestral and brass chamber music performance. He has been equally active as a jazz and commercial performer. Stevens' performing career has significantly influenced his compositional style, which originated with his undergraduate studies in jazz arranging and composition and evolved during his graduate studies and freelance career. As Stevens launched a career as a college applied teacher, his professional connections with a variety of musicians allowed him to cultivate a fledgling compositional career in numerous genres. His compositional voice has matured recently with his extensive writing for brass quintet and tuba-euphonium ensemble. Stevens' current project, a tuba concerto for Eugene Pokorny and the Chicago Symphony Orchestra, is a major step in his compositional career and could prove to be a significant contribution to the repertoire of the tuba.

The Wisconsin Brass Quintet, of which Stevens has been a member since 1985, is dedicated to community and educational outreach. This ensemble-in-residence has also demonstrated a commitment toward commissioning, performing, and promoting new brass quintet literature for over a quarter-century. The high standard of performance demonstrated by the quintet is directly related to the constructive working environment presented by the University. A favorable setting for dialogue and

experimentation, Stevens has collaborated with the ensemble to compose three brass quintets that extend the range of stylistic expression currently found in brass literature.

Conclusions

Philosophy. John Stevens began music composition with a very simple, straight-forward philosophy:

I started composing music with two main ideas: I wanted to write music that people would enjoy listening to, and that players would enjoy playing.¹

With that in mind, Stevens strives to present challenging music for the performer to play which is satisfying to audiences as well:

Because I'm a player, I look at composing from a player's point of view, and I definitely look at playing from a composer's point of view. The two interact all the time. So, having spent my whole career as a player, there are practical elements that are always there. I am simply not going to write something that's going to be, not necessarily difficult to play, but so problematic to play that it is going to turn the player off and they're not going to want to sink their teeth into it. You can write hard stuff. . . . And in terms of difficulty of writing, I want to write as interesting and rewarding parts for everybody in the quintet that I can. And I have to admit, I consciously go out of my way to do that.²

Practicality vs. Aesthetics. Stevens' consummate role as performer, composer, arranger, conductor, and teacher provides a unique perspective to interpret, analyze, and communicate musical ideas clearly and effectively. He is able to understand a musical composition from its inception, trace it through its orchestrational and structural evolution, and use this

¹ John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

² Ibid.

information to guide musical preparation and present a coherent musical performance.

Since Stevens comes from a performance perspective, he is conscious of balancing the difficulty of musical elements in passages:

If the music is extremely difficult rhythmically, if a section of a movement or a given piece has a lot of meter changes or it's very fast, the ranges that the people are playing in will tend to be in the staff in a more idiomatic range. If the technical element of the piece is less demanding, then the range is more likely to be the more demanding element at any one time. What I try to stay away from most of the time is having every aspect of playing a given passage be extremely difficult.³

Personal Connection to Performers. Stevens is fortunate to have the opportunity to compose for performers and ensembles with whom he has a personal connection. The immediacy of performance and the ability to interact with the performers throughout the process has been key to the evolution of his compositional style:

A lot of my pieces have been written for ensembles that I either played in or conducted or had a close relationship with. In fact, I've been very spoiled that way. I've seldom written anything where I've had to wait a long time to get it performed or to hear it. The concerto that I've just finished is an example of the opposite, where the time from the beginning of writing the piece to when it's actually going to be premiered is a period of maybe three years. But the personal side of performing always has been very important and very rewarding.⁴

³ Ibid.

⁴ Ibid.

Specifically regarding the works written for the Wisconsin Brass Quintet, Stevens' interaction with the ensemble was significantly helpful to the works' final development:

Although I didn't exactly tailor the parts to the individuals involved consciously, I'm sure subconsciously I did. I sit down and I rehearse six hours a week every week of every school year with these guys. We know each other very well both personally and musically. So I knew what the individuals in the group could do, and what the group itself could do. . . . But certainly the interaction was very important. . . . Being able to take a piece into the group, rehearse it, go through it, try things. I never made any huge revisions in any of these quintets, but I made a lot of minor revisions based on the work we did in rehearsals on the piece. Because, for me, I try to hear a piece in my mind, but always there are things that sound a little bit different and work a little bit differently when you finally hear the thing come to fruition in a rehearsal or a performance. So in many ways, the Wisconsin Brass Quintet had a hand in the composition of these works.⁵

Having studied composition and arranging from a jazz perspective as well as a classical perspective, John Stevens possesses a unique understanding of the mechanics involved in music performance. He is committed to the communication of mood and musical energy to an audience, yet aware of practical issues inherent in performing challenging music. Therefore, Stevens strives to reach a balance in his compositions in order to present performers with interesting music to perform that result in stimulating and evocative performances for audiences.

⁵ Ibid.

APPENDIX A
AN ANNOTATED CHRONOLOGICAL LISTING OF ORIGINAL
COMPOSITIONS AND ARRANGEMENTS
BY JOHN STEVENS

APPENDIX A

AN ANNOTATED CHRONOLOGICAL LISTING OF ORIGINAL COMPOSITIONS AND ARRANGEMENTS

BY JOHN STEVENS

Original Compositions by John Stevens

Solo Tuba

Suite No. 1 in Five Movements for Solo Tuba (1974). Cleveland Chamber Music Publishers, 1974. (Currently published by Philharmusica Corporation, 1977.)

This work is John Stevens' first original work for tuba. This work has been recorded by John Stevens on *Power*. Performance notes exist in *Program Notes for the Solo Tuba* as well as in *The Tuba Source Book*.

Triumph of the Demon Gods (1980). Cincinnati, OH: Queen City Press (Currently published by Manduca Music), 1981.

Composed for and premiered by Michael Thornton, this work has been recorded by John Stevens on *Power*. Performance notes exist in *Program Notes for the Solo Tuba*.

Salve Venere, Salve Marte (Hail to Venus, Hail to Mars). Bulle, Switzerland: Editions BIM, 1996.

Composed for and premiered by Roger Bobo. Performed by Velvet Brown at the 1998 International Tuba-Euphonium Conference in Minneapolis, Minnesota, this work was selected as a required solo for the final round of the tuba solo competition at the 1997 International Tuba-Euphonium Conference in Riva del Garda, Italy.

Remembrance. Unpublished.

Remembrance was commissioned by University of Wisconsin-Whitewater faculty tubist John Tuinstra.

Solo Tuba and Tape

Soliloquy-Peace In Our Time (1990). Solo tuba (improvised) with acoustic piano taped improvisation. Unpublished.

Performance notes exist in *Program Notes for the Solo Tuba*, as well as in *The Tuba Source Book*.

Solo Tuba and Chamber Ensemble

Dances (1975). Solo tuba and tuba trio. New York: Peer-Southern, 1978.

Performance notes exist in *Program Notes for the Solo Tuba*. The premiere recording of this work was by Toby Hanks on *Sampler*. See Appendix C for additional recording information.

The Liberation of Sisyphus (1990). Solo tuba and eight-part tuba-euphonium ensemble. Bulle, Switzerland: Editions BIM, 1991.

This work was commissioned by Roger Bobo and premiered by him at the 1990 International Tuba-Euphonium Conference along with the Tokyo Bari-Tuba Ensemble and Stevens as conductor. The work is recorded by Roger Bobo on *Tuba Libera*, Camas, Washington: Crystal Records CD690. 1994. Performance notes exist in *Program Notes for the Solo Tuba*.

The Chief. Solo bass trombone or tuba and six trombones. Williams Publishing, 1993.

The Chief was commissioned by the Eastman School of Music Trombone Choir. The title refers to noted trombone pedagogue Emory Remington.

Duets

Suite for II (1975). Duet for two tubas. Toronto: Gordon V. Thompson Limited, 1979.

John Stevens and James Jenkins recorded this work on *Power*, Clarence, New York: Mark Records MRS-20699. 1986. Additional comments exist in *The Tuba Source Book*.

Splinters (1981). Duet for two tubas. T.U.B.A. Gem Series, 1982.

Splinters was composed for the T.U.B.A. Gem Series and was published in the *T.U.B.A. Journal*, Volume 9, Number 4. John Stevens and James Jenkins recorded this work on *Power*. Clarence, New York: Mark Records MRS-20699. 1986. Additional comments exist in *The Tuba Source Book*.

Dialogues for Trombone and Tuba (1986). Duet for trombone and tuba. New York: Peer-Southern, 1988.

Dialogues for Trombone and Tuba was premiered by William Richardson and John Stevens at the University of Wisconsin-Madison on September 13, 1987. The work was funded by a University of Wisconsin-Madison Graduate School Research Grant. Additional comments exist in *The Tuba Source Book*.

Dialogues for Horn and Tuba (1987). Duet for horn and tuba. Unpublished.

Dialogues for Horn and Tuba was funded by a University of Wisconsin-Madison Graduate School Research Grant. Additional comments exist in *The Tuba Source Book*.

Dialogues for Trumpet and Tuba (1988). Duet for trumpet and tuba. Unpublished.

Dialogues for Trumpet and Tuba was funded by a University of Wisconsin-Madison Graduate School Research Grant. Additional comments exist in *The Tuba Source Book*.

Jousting (1998). Duet for two trumpets. Unpublished.

Jousting was composed for University of Wisconsin-Madison faculty trumpeters John Aley and Alan Campbell. Aley and Campbell premiered this work October 23, 1998.

Tuba-Euphonium Ensemble

Music 4 Tubas (1974). Tuba quartet. New York: Peer-Southern, 1978.

Music 4 Tubas was composed for the New York Tuba Quartet. It was recorded by the New York Tuba Quartet on *New York Tuba Quartet--Tubby's Revenge*. Sedro Wooley, Washington: Crystal

Records S221. 1976. Additional comments exist in *The Tuba Source Book*.

Power for Four Tubas (1975). Tuba quartet. New York: Peer-Southern, 1978.

Power was composed for the New Haven Tuba Consort. John Stevens recorded the work with James Jenkins, Bill Schmeierer and Ray Stewart on *Power*, Clarence, New York: Mark Records MRS-20699. 1986. Additional comments exist in *The Tuba Source Book*.

Manhattan Suite (1977). Tuba quartet. New York: Peer-Southern, 1979.

Manhattan Suite was composed for the New York Tuba Quartet. The work was recorded by the University of Michigan Tuba and Euphonium Ensemble on *The Brass Menagerie*, University of Michigan Records SM0011. Additional comments exist in *The Tuba Source Book*.

Diversions (1978). Tuba quartet. Bulle, Switzerland: Editions BIM, 1995.

Diversions was composed for the New York Tuba Quartet. Additional comments exist in *The Tuba Source Book*.

Higashi-Nishi (East-West) (1984). Eight-part tuba-euphonium ensemble. Bulle, Switzerland: Editions BIM, 1995.

Higashi-Nishi (East-West). was composed for the Tokyo Bari-Tuba Ensemble. Additional comments exist in *The Tuba Source Book*.

Ballade (1990). Tuba quartet. Accepted for publication, fall 1997.

Ballade is a short jazz ballad composed especially for high school students. Additional comments exist in *The Tuba Source Book*.

Jammin' (1990). Tuba quartet. Accepted for publication, fall 1997.

A short piece in rock style. Additional comments exist in *The Tuba Source Book*.

Moondance (1990). Tuba quartet. Bulle, Switzerland: Editions BIM, 1991.

Moondance was commissioned and premiered by the Summit Tuba Quartet at the 1990 International Tuba-Euphonium Conference in Sapporo, Japan. The work was recorded by the Summit Tuba Quartet on *Summit Brass-American Tribute*. Summit Records DCD 127. Additional comments exist in *The Tuba Source Book*.

Adagio (1991). Eight-part tuba-euphonium ensemble. Bulle, Switzerland: Editions BIM. 1994.

Adagio was commissioned by Tubists Universal Brotherhood Association for the 1992 International Tuba-Euphonium Conference in Lexington, Kentucky. The professional tuba-euphonium ensemble recorded it on *Symphonia: a Super Sonic Ensemble in the Alternate Clef*. Clarence, New York: Mark Records MCD-1982. Additional comments exist in *The Tuba Source Book*.

Fanfare For A Friend (1991). Tuba quintet. Annandale, VA: T.U.B.A. Press, 1992.

Fanfare For A Friend was composed for Dietrich Unkrodt and the Berlin Tubists. Additional comments exist in *The Tuba Source Book*.

Short Suite (1992). Euphonium quartet. Unpublished.

Short Suite was commissioned by Tubists Universal Brotherhood Association for the 1992 International Tuba-Euphonium Conference in Lexington, Kentucky.

Talisman (1997). Tuba-euphonium ensemble. Bulle, Switzerland: Editions BIM, 1998.

Dedicated to Bobbie Morris, *Talisman* was premiered by Symphonia at the 1997 Great American Brass Band Festival and the 1997 International Tuba-Euphonium Conference in Riva del Garda, Italy. This work was recorded by the professional tuba-euphonium ensemble on *Symphonia Two, La Morte dell' Oom (No Pah Intended)*. Clarence, New York: Mark Records 2808-MCD 1998.

Brass Quintet

Seasons-A Symphony for Brass Quintet (1986). Brass quintet. Bulle, Switzerland: Editions BIM, 1991.

Seasons-A Symphony for Brass Quintet was composed for the Wisconsin Brass Quintet, and was premiered by the Wisconsin Brass Quintet. The work was funded by a University of Wisconsin-Madison Graduate School Research Grant. The Wisconsin Brass Quintet recorded the work on *Fabrics*, Tempe, Arizona: Summit Records DCD 164.

Fabrics (1989). Brass quintet. Bulle, Switzerland: Editions BIM, 1992

Fabrics was composed for the Wisconsin Brass Quintet, and was premiered by the Wisconsin Brass Quintet on December 17, 1989. The work was funded by a University of Wisconsin-Madison Graduate School Research Grant. The Wisconsin Brass Quintet recorded the work on *Fabrics*. Tempe, Arizona: Summit Records DCD 164. 1993.

Urban Images (1997). Brass quintet. Bulle, Switzerland: Editions BIM, 1998.

Urban Images was composed for the Wisconsin Brass Quintet, and was premiered by the Wisconsin Brass Quintet in February, 1997. It was funded by a University of Wisconsin-Madison Vilas Associates Research Fellowship, and the work will be released on a new compact disc recording on the Mark Records label by the Wisconsin Brass Quintet in 1999.

Additional Chamber Music:

Triangles (1978). Trio for horn, trombone and tuba. Toronto: Gordon V. Thompson Publishers, 1979.

Triangles was written for the low brass members of the brass quintet, Pentagon. Low brass members of the brass quintet, Pentagon, premiered the work on a January, 1979 Carnegie Hall debut concert. Additional comments exist in *The Tuba Source Book*.

Amazing. Soprano, tuba and percussion. Unpublished.

Amazing was commissioned by tubist James Jenkins. Additional information unavailable.

Festival Fanfare. Brass choir. Unpublished.

No information available.

Memories of the San Juans. Brass Choir. Unpublished.

Memories of the San Juans was commissioned by and recorded by the Denver Brass. Additional information unavailable.

Reflections. Unaccompanied solo oboe d'amore. Unpublished.

Reflections was commissioned by Marc Fink, Professor of Oboe, University of Wisconsin-Madison. Additional information unavailable.

Suite for Woodwind Quintet. Unpublished.

Suite for Woodwind Quintet was composed for the Wingra Woodwind Quintet, a faculty ensemble-in-residence at the University of Wisconsin-Madison. The work was funded by a University of Wisconsin-Madison Graduate School Research Grant.

Jazz/Commercial Compositions:

Country Suite (1977). Solo tuba, flute, flugelhorn, vibes, rhythm section. Unpublished.

Country Suite was composed for Toby Hanks. Additional comments exist in *The Tuba Source Book*.

City Suite (1978) Solo tuba, flute, flugelhorn, trombone, rhythm section. Unpublished.

City Suite was composed for Toby Hanks. Additional comments exist in *The Tuba Source Book*.

Thunder and Lightning (1982) Four horns, two euphoniums, four tubas, rhythm section. Unpublished.

Thunder and Lightning was composed for and recorded by French hornist Jerry Peel on *A Horn of a Different Color*, Friendly Bull Records, 1982. LP. Additional information unavailable.

Cookie's Revenge (1987). Jazz combo. Unpublished.

This tuba-euphonium ensemble arrangement was premiered by Symphonia at the 1998 United States Army Band Tuba-Euphonium Conference and recorded by the professional tuba-euphonium ensemble on *Symphonia Two, La Morte dell' Oom (No Pah Intended)*, Clarence, New York: Mark Records 2808-MCD 1998.

Sinner Tom. Jazz combo. Unpublished.

No information available.

Stop It! Jazz combo. Unpublished.

No information available.

Arrangements by John Stevens

Due to the number and variety of arrangements by John Stevens that exist, an alphabetical but not chronological listing of select arrangements is included in this appendix. Most of these arrangements are for tuba-euphonium ensemble. Annotations have been omitted from this list. Information regarding these arrangements is available in *The Tuba Source Book*. Notable commercial composing and arranging endeavors of Stevens are listed in Appendix D.

Adson, John. *Two Airs*. Tuba Quartet. Troy, MI: Encore Music Publishers. 1988.

- Anonymous. *16th Century Carmina*. Tuba-Euphonium Quintet.
Unpublished.
- Bach, Johann Sebastian. *Anna Magdalena Suite* (1981). Tuba Quartet.
Annandale, VA: Tuba-Euphonium Press, 1998.
- Bach, Johann Sebastian. *Fugue #14*. Tuba-Euphonium Quintet.
Unpublished.
- Brahms, Johannes. *Marienlieder*. Tuba-Euphonium Quartet. Unpublished.
- Bruckner, Anton. *Three Motets* (1986). Tuba Quartet. Annandale, VA:
T.U.B.A. Press. 1995.
- Chopin, Frederic. *Prelude in E Minor*. Tuba-Euphonium Quartet.
Unpublished.
- Chopin, Frederic. *Prelude in C Minor*. Tuba-Euphonium Quartet.
Unpublished.
- Farnaby, Giles. *Farnaby Suite*. Tuba-Euphonium Quintet. Unpublished.
- Handel, Georg Frideric. *Hallelujah Chorus* (1986). Tuba Quartet.
Unpublished.
- Holborne, Anthony. *Ten Pieces for Tuba Ensemble*. Tuba Quartet.
Annandale, VA: T.U.B.A. Press. 1992.
- Maurer, Ludwig. *Four Pieces* (1983). Tuba Quintet. Annandale, VA: Tuba-
Euphonium Press, 1998.
- Mouret, Jean Joseph. *Rondeau*. Tuba Quartet. Troy, MI: Encore Music
Publishers. 1988.
- Pezel, Johann. *Sonata No. 2*. Tuba Quartet. Troy, MI: Encore Music
Publishers. 1988.
- Sibelius, Jean. *Finlandia*. Tuba-Euphonium Ensemble. Unpublished.
- Simon, Anton. *Quartet*. Tuba-Euphonium Ensemble. Unpublished.
- Susato, Tylman. *Five Dances*. Euphonium-Tuba Octet. Troy, MI: Encore
Music Publishers. 1988.

Traditional. *Twenty-Four Christmas Carols, in Two Volumes* (1982). Tuba Quartet. Owensboro, KY: Medici Music Press. 1997.

Various composers. *Suite of English Madrigals*. Tuba Quintet. Troy, MI: Encore Music Publishers. 1988.

Verdi, Giuseppe. *Dies Irae Fanfare*. Cimbasso or Tuba Ensemble. Unpublished.

APPENDIX B
AN ANNOTATED CHRONOLOGICAL DISCOGRAPHY
OF JOHN STEVENS AS PERFORMER

APPENDIX B

AN ANNOTATED CHRONOLOGICAL DISCOGRAPHY OF JOHN STEVENS AS PERFORMER

(1976)

Snow, Phoebe. *Second Childhood*. Columbia LP 33952. 1976. LP.

Phoebe Snow recorded the song *Sweet Disposition* with the tuba jazz ensemble Gravity. Howard Johnson wrote the tuba arrangement. Members of Gravity included Johnson as leader, Bob Stewart, Stevens, Carleton Green, and Joseph Daley.

(1978)

Hanks, Toby. *Sampler*. Sedro Wooley, Washington: Crystal Records Recital Series S395. 1978. LP.

The New York Tuba Quartet was featured on Stevens' work *Dances*. Members of the ensemble include Toby Hanks on solo tuba, with Stephen Johns, Sam Pilafian, and John Stevens.

(1979)

Mangione, Chuck. *An Evening of Magic--Chuck Mangione Live at the Hollywood Bowl*. Hollywood, California: A&M Records SP-6701. 1979. LP.

The Chuck Mangione Quintet used a brass section as well as a seventy-piece orchestra on this concert. The Quintet included Mangione on flugelhorn and electric piano; Chris Vadala on soprano and tenor saxophones, flute, alto flute, and piccolo; Grant Geissman on classical, electric, and acoustic guitars; Charles Meeks on bass; and James Bradley, Jr. on drums. The brass section consisted of Jeff Tyzik, lead trumpet; Frank Szabo and Jeff Kievit on trumpet and flugelhorn; Jerry Peel and Jay Wadenpfohl on French horn; Richard Chamberlain, Keith O'Quinn and Art Linsner on trombone; and John Stevens on tuba.

BARNUM, Original Cast. *BARNUM--Original Cast Recording*. CBS Masterworks JS 36576. 1980. LP.

This original cast recording documents John Stevens' role as tuba soloist in the original Broadway production. John Stevens is pictured on inside left cover, top center photograph, in photo captioned: "P.T. Barnum states his credo- 'There Is A Sucker Born Ev'ry Minute.' ". This album features Stevens as tubist with the cast of BARNUM particularly on *Come Follow the Band* by Cy Coleman and Hershey Kay, a selection in which John Stevens plays a prominent solo part.

(1980)

American Brass Quintet. *Music of the Mid-1800s*. Titanic Records. LP.

(1981)

American Brass Quintet Brass Band. *The Yankee Brass Band: Music from Mid-Nineteenth Century America*. New York, New York: New World Records NW 312-2. 1981. CD.

John Stevens appears on these recordings along with Toby Hanks, a former teacher of Stevens at the Yale School of Music. John Aley, a member of the American Brass Quintet at the time and musician on the recordings, would later invite Stevens to apply for the position with the Wisconsin Brass Quintet at the University of Wisconsin-Madison School of Music.

(1982)

Peel, Jerry. *A Horn of a Different Color*. Friendly Bull Records. LP.

Stevens was featured as composer, arranger, performer and co-producer on this album, particularly on his work *Thunder and Lightning*.

(1985)

Festival Brass Quintet. *Festival Brass*. Festival of Music, Inc. LP.

Stevens was a member of this New York-based brass quintet. No information available.

(1986)

Marinette High School Symphonic Band in Concert. Sentry Custom Recording. LP.

Stevens was a guest soloist with this ensemble.

(1986)

Amazing Grace. World Library Publications. LP.

Stevens was a performer on this recording of contemporary sacred music by James Marchionda.

(1986)

Berryman, Peter and Lou. *The February March*. Cornbelt Records. LP.

Stevens was a performer on this recording of folk music by Peter and Lou Berryman.

(1986)

Stevens, John. *Power*. Clarence, New York: Mark Records MRS-20699. 1986. LP.

Currently the only solo recording by John Stevens, this album consists entirely of works written by Stevens. Works recorded include *Splinters* (1981), *Suite No. 1 for solo tuba*, *Suite for II*, *Power for Four Tubas*, *Triumph of the Demon Gods*, and *Triangles*. Stevens performs on every selection. Biographical and publication information is included for each selection and the composer.

(1988)

Berryman, Peter and Lou. *Forward Hey*. Cornbelt Records.

Stevens acted as arranger and performer for the entire recording.

(1990)

Wisconsin Brass Quintet. *Developing Brass Ensembles*. University of Wisconsin-Madison Department of Continuing Education. 1990. Videocassette.

Stevens was a member of the Wisconsin Brass Quintet for this instructional videocassette recording.

(1993)

Wisconsin Brass Quintet. *Fabrics*. Tempe, Arizona: Summit Records DCD 164. 1993. CD.

The premiere recording of Stevens' first two brass quintets, *Seasons--A Symphony for Brass Quintet* and *Fabrics*, this recording features works commissioned and premiered by the

Wisconsin Brass Quintet. Stevens is a member of the quintet. Also featured on this recording is the premiere recording of *Brass Quintet* by Verne Reynolds.

(1994)

Bobo, Roger. *Tuba Libera*. Camas, Washington: Crystal Records CD690. 1994. CD.

John Stevens is featured as guest conductor of Bobo and the European Tuba Octet on Stevens' work *The Liberation of Sisyphus*.

(1996)

Symphonia. *Symphonia: a Super Sonic Ensemble in the Alternate Clef*. Clarence, New York: Mark Records MCD-1982. 1996. CD.

John Stevens is a member of Symphonia. This album includes Stevens' work *Adagio* for tuba-euphonium ensemble. Stevens conducted his work on the album.

APPENDIX C

AN ANNOTATED CHRONOLOGICAL DISCOGRAPHY
OF ORIGINAL COMPOSITIONS BY JOHN STEVENS

APPENDIX C

AN ANNOTATED CHRONOLOGICAL DISCOGRAPHY OF ORIGINAL COMPOSITIONS BY JOHN STEVENS

(1976)

New York Tuba Quartet. *New York Tuba Quartet--Tubby's Revenge*. Sedro Wooley, Washington: Crystal Records S221. 1976. LP.

The only feature recording by the New York Tuba Quartet, this album includes *Music 4 Tubas* by John Stevens. The relevance of this recording is that it is the earliest recording of a John Stevens composition. Toby Hanks, Stevens' teacher at Yale, was a member of the ensemble at the time. John Stevens would later become a member of the group.

(1978)

Hanks, Toby. *Sampler*. Sedro Wooley, Washington: Crystal Records Recital Series S395. 1978. LP.

The New York Tuba Quartet was featured on Stevens' work *Dances*. Members of the ensemble include Toby Hanks on solo tuba, with Stephen Johns, Sam Pilafian, and John Stevens. This recording launched the success of the work, which has since become a standard work in the tuba repertoire.

(1979)

University of Michigan Tuba and Euphonium Ensemble, Abe Torchinsky, Conductor. *The Brass Menagerie*. University of Michigan Records SM0011. LP

This album includes Stevens' work *Manhattan Suite*.

(1982)

Peel, Jerry. *A Horn of a Different Color*. Friendly Bull Records. LP.

Stevens was featured as composer, arranger, performer and co-producer on this album, particularly on his work *Thunder and Lightning*.

(1986)

Stevens, John. *Power*. Clarence, New York: Mark Records MRS-20699. 1986. LP.

Currently the only solo recording by John Stevens, this album consists entirely of works written by Stevens. Works recorded include *Splinters* (1981), *Suite No. 1 for Solo Tuba*, *Suite for II*, *Power for Four Tubas*, *Triumph of the Demon Gods*, and *Triangles*. Stevens performs on every selection. Biographical and publication information is included for each selection and the composer.

(1991)

Northern Tuba Lights. *The Northern Tuba Lights*. The Northern Tuba Lights 1991. CS.

Works by Stevens recorded by the ensemble include *Power* and *Dances*.

(1993)

Wisconsin Brass Quintet. *Fabrics*. Tempe, Arizona: Summit Records DCD 164. 1993. CD.

The premiere recording of Stevens' first two brass quintets, *Seasons--A Symphony for Brass Quintet* and *Fabrics*, this recording features works commissioned and premiered by the Wisconsin Brass Quintet. Also featured on this recording is the premiere recording of *Brass Quintet* by Verne Reynolds.

(1993)

Melton Tuba Quartet. *Premiere*. Diavolo Records DR-D-93-C-001. CD.

The Melton Tuba Quartet recorded Stevens' work *Dances*.

(1994)

Bobo, Roger. *Tuba Libera*. Camas, Washington: Crystal Records CD690. 1994. CD.

John Stevens is featured as guest conductor of Bobo and the European Tuba Octet on Stevens' work *The Liberation of Sisyphus*.

(1996)

The Dutch Tuba Quartet - Four Keen Guys. 1996. CD.

Stevens was a featured composer on this recording.

(1996)

Symphonia. Symphonia: a Super Sonic Ensemble in the Alternate Clef.
Clarence, New York: Mark Records MCD-1982. 1996. CD.

This album includes John Stevens' work *Adagio* for tuba-euphonium ensemble. The work was composed in 1991 and premiered at the 1992 International Tuba-Euphonium Conference in Lexington, Kentucky by the International College All-Star Tuba-Euphonium Ensemble, conducted by the composer. The work was dedicated to the memory of Rayburn Wright, long-time professor of jazz studies at the Eastman School of Music and composer-arranger at Radio City Music Hall in New York City who had passed away earlier in the year. Stevens, who had studied composition and arranging with Wright, acknowledged Wright as a very significant influence in his musical development both as a teacher and mentor.

(1997)

Waves - works for solo tuba. 1997. Jozsef Bazsinka. (Hungaroton) CD.

Stevens was the featured composer on the recording by Hungarian tubist Jozsef Bazsinka.

(1997)

Power 1997. Swiss Tuba Quartet (Pro Music) CD.

This recording included *Power*, the title selection of the recording.

(1998)

Roxbury High School Symphonic Celebration. 1998. CD.

Stevens was a featured performer and arranger on this recording.

(1998)

Symphonia. *Symphonia Two: La Morte dell' Oom. (No Pah Intended)*.
Clarence, New York: Mark Records MCD-2808. 1998. CD

This album includes John Stevens' works *Talisman* and *Cookie's Revenge*. *Talisman* was composed in the spring of 1997. Written especially for Symphonia and dedicated to Bobbie Morris, it was premiered by Symphonia at the 1997 Great American Brass Band Festival and the 1997 International Tuba-Euphonium Conference in Riva del Garda, Italy. *Cookie's Revenge*, a jazz chart used by Stevens in numerous jazz concerts, was arranged by Stevens for Symphonia and first performed at the 1998 United States Army Band Tuba-Euphonium Conference.

APPENDIX D
AN ANNOTATED CHRONOLOGICAL LISTING
OF NOTABLE COMMERCIAL ACTIVITIES
AS COMPOSER OR ARRANGER
BY JOHN STEVENS

APPENDIX D

AN ANNOTATED CHRONOLOGICAL LISTING OF NOTABLE COMMERCIAL ACTIVITIES AS COMPOSER OR ARRANGER

BY JOHN STEVENS

1982 *A Horn of A Different Color* - Jerry Peel

Stevens acted as composer, arranger, performer, and co-producer on this recording.

1986 *Power* - John Stevens

Stevens composed every selection on this album, and also performed on the recording as well as produced and edited the recording.

1987 *Family Portrait* - Anchor Savings Bank, Madison, Wisconsin

Stevens composed and performed the music on piano for a television commercial for Anchor Savings Bank.

1988 *Catch Your Kid Being Good* - Public Service Commercial

Stevens composed and performed the music on piano for a local television public service commercial.

1988 *Mr. Adams and Mr. Jefferson* - American Public Radio

All music for this nine-part series on American Public Radio was composed and conducted by John Stevens.

1991 *Earthwatch* - Wisconsin Public Radio

The theme music for this daily segment on Wisconsin Public Radio was composed by John Stevens.

1994 *Christmas Lights* - Oakwood Chamber Players

Stevens was a featured arranger for this compact disc recording.

APPENDIX E

A CHRONOLOGY OF WISCONSIN BRASS QUINTET
PERSONNEL AND PERFORMANCE ACTIVITY

APPENDIX E

A CHRONOLOGY OF WISCONSIN BRASS QUINTET PERSONNEL AND PERFORMANCE ACTIVITY

Wisconsin Brass Quintet: Chronological Order of Players

(Chronological information through 1996 courtesy of Kristine Coreil¹;
remaining personnel information obtained from John Stevens².)

<u>Year</u>	<u>Trumpet1</u>	<u>Trumpet2</u>	<u>French Horn</u>	<u>Trombone</u>	<u>Tuba</u>
1972	Don Whitaker	Allan McMurray	Nancy Becknell	Allen Chase	Dean Leff
1973	Don Whitaker	Allan McMurray	William Hoyt	Allen Chase	Keating Johnson
1974	Don Whitaker	Barry Hopper	Nancy Becknell	Allen Chase	Fritz Kaenzig
1975	Don Whitaker	Barry Hopper	Nancy Becknell	William Richardson	Jeff Hoard
1976	Don Whitaker	Barry Hopper	Nancy Becknell	Wm. Richardson	Jeff Hoard
1977	Barry Hopper	Scott Johnson	Nancy Becknell	Wm. Richardson	Jeff Hoard
1978	Barry Hopper	Richard Birkemeier	Nancy Becknell	Wm. Richardson	Mitchell Gershenfeld
1979	Barry Hopper	Joseph Keown	Nancy Becknell	Wm. Richardson	M. Gershenfeld
1980	Barry Hopper	Joseph Keown	Nancy Becknell	Wm. Richardson	M. Gershenfeld
1981	Don Whitaker	Robert McCurdy	Nancy Becknell	Wm. Richardson	M. Gershenfeld
1982	John Aley	Barry Hopper	Nancy Becknell	Gary Shaw	M. Gershenfeld
1983	John Aley	Kevin Woelfel	Nancy Becknell	Wm. Richardson	M. Gershenfeld
1984	John Aley	Kevin Woelfel	Nancy Becknell	Wm. Richardson	M. Gershenfeld
1985	John Aley	Marshall Scott	Nancy Becknell	Wm. Richardson	M. Gershenfeld
1986	John Aley	Linda Klein	Douglas Hill	Wm. Richardson	Ronald Davis
1987	John Aley	Linda Klein	Douglas Hill	Wm. Richardson	John Stevens
1988	John Aley	Linda Klein	Douglas Hill	Wm. Richardson	John Stevens
1989	John Aley	Elizabeth Schmitter	Douglas Hill	Wm. Richardson	John Stevens
1990	John Aley	Elizabeth Schmitter	Douglas Hill	Wm. Richardson	John Stevens
1991	John Aley	David Cooper	Douglas Hill	Wm. Richardson	John Stevens
1992	John Aley	David Cooper	Nick Smith	Wm. Richardson	John Stevens
1993	John Aley	David Cooper	Soren Hermannson	Wm. Richardson	John Stevens
1994	John Aley	Michael Davison	Douglas Hill	Wm. Richardson	John Stevens
1995	John Aley	Richard Rulli	Douglas Hill	Wm. Richardson	John Stevens
1996	John Aley	Richard Rulli	Douglas Hill	Wm. Richardson	John Stevens
1997	John Aley	Richard Rulli	Douglas Hill	Wm. Richardson	John Stevens
1998	John Aley	Richard Rulli	Douglas Hill	Wm. Richardson	John Stevens
1999	John Aley	Alan Campbell	Douglas Hill	Wm. Richardson	John Stevens

These dates do not take into account the school year, only calendar years. Some players may overlap with partial years above and below. The initial listing indicates the first complete year of service in the ensemble.

¹ Coreil, Kristine. *The History of the Wisconsin Brass Quintet: 1972 - 1995*. Course paper, University of Wisconsin-Madison, 1995. E-mail document dated 1 February 1999; <coreilk@ALPHA.NSULA.EDU>.

² John Stevens, interview by author, 29 December 1998, Madison, WI, tape recording.

Chronology of notable events - Wisconsin Brass Quintet

- November 1972 first performance of Wisconsin Brass Quintet, a concert in the Elvehjem Art Museum; University of Wisconsin-Madison.
- December 1972 Wisconsin Brass Quintet presented formal debut concert in Morphy Recital Hall; University of Wisconsin-Madison.
- 1980 Wisconsin Brass Quintet presented a performance lecture of American Civil War music on period instruments with guest lecturer Dr. Robert Eliason, curator of musical instruments at the Henry Ford Museum in Dearborn, Michigan.
- 1981 Wisconsin Brass Quintet was invited to premiere Jan Bach's *Rounds and Dances* at the International Trumpet Guild Conference in Boulder, Colorado. The work was a joint commission by the International Trumpet Guild, the International Trombone Association, the International Horn Society, and the Tubists' Universal Brotherhood Association. Midwest tours were incorporated to the quintet's performance schedule by this time.
- October 1982 Wisconsin Brass Quintet hosted a North American Brass Chamber Music Conference; invited the New York Brass Quintet and United States Army Brass Quintet; led to a concert tour of the University of Illinois in Champaign-Urbana, the University of Akron, Penn State University, West Chester State College, Glassboro State College in New Jersey, Western Connecticut State College, the University of Toronto, and Carnegie Recital Hall.
- 1983 The first album of concert works written for and performed by the Wisconsin Brass Quintet, *Premieres*, was recorded; works included Hilmar Luckhardt's *Brass Quintet #1* and Jan Bach's *Rounds and Dances*.
- Fall 1983 Wisconsin Brass Quintet was featured in *Heritage in Brass*, a Civil War documentary produced by Wisconsin Public Television. This project was based upon the quintet's 1980 performance lecture with Dr. Robert

- Eliason. Nancy Becknell was the arranger for the project. Music from the documentary was issued on a soundtrack.
- 1984 *Premieres* was issued on the University of Wisconsin-Madison School of Music label.
- 1986 Tubist John Stevens composed *Seasons--A Symphony for Brass Quintet* in collaboration with the quintet.
- 1987 Wisconsin Brass Quintet commissioned Verne Reynolds to compose *Brass Quintet* to commemorate their fifteenth anniversary.
- February 1987 *Seasons* is premiered by the Wisconsin Brass Quintet at the Elvehjem Museum of Art.
- February 1988 Wisconsin Brass Quintet premiered *Brass Quintet* by Verne Reynolds, with the composer in attendance.
- December 1989 Stevens' second brass quintet, *Fabrics*, is premiered by the Wisconsin Brass Quintet at the Elvehjem Museum of Art.
- October 1992 A tour of New York City by the Wisconsin Brass Quintet commemorated the group's twentieth anniversary. The ensemble performed at the Julliard School of Music as well as at Merkin Recital Hall. Featured works included Reynolds' *Brass Quintet*, Stevens' *Fabrics*, *Seven Dances from Terpsichore* by Michael Praetorius, and David Sampson's *Distant Voices*.
- 1993 *Fabrics*, the second album of concert works composed for the Wisconsin Brass Quintet, was released on Summit Records. The repertoire included Stevens' *Seasons* and *Fabrics*, as well as Reynolds' *Brass Quintet*
- 1995 *Concerto for Brass Quintet* by Daron Hagen was commissioned for and premiered by the Wisconsin Brass Quintet as part of The Centennial Commissions, commemorating the 100th anniversary of the University of Wisconsin-Madison School of Music.
- May 1995 The Wisconsin Brass Quintet was invited to present a concert and masterclasses at the 1995 International Brassfest, sponsored by the International Trumpet Guild and the Summit Brass at Indiana University in

Bloomington. The program included Karel Husa's *Landscapes*, John Harbison's *Magnum Mysterium* and John Stevens' *Seasons*.

1997

In honor of the 25th anniversary of the Wisconsin Brass Quintet, French hornist Douglas Hill composed *Time Pieces* for the quintet. University of Wisconsin-Madison composition faculty member Steve Dembski wrote a piece for the quintet called *Brass Attacks*.

APPENDIX F

AN ANNOTATED CHRONOLOGICAL LISTING OF WORKS
COMMISSIONED FOR OR PREMIERED BY
THE WISCONSIN BRASS QUINTET

APPENDIX F

AN ANNOTATED CHRONOLOGICAL LISTING OF WORKS

COMMISSIONED FOR OR PREMIERED BY

THE WISCONSIN BRASS QUINTET

Luckhardt, Hilmar. *Brass Quintet #1*. Manuscript. 1976.

Luckhardt, emeritus professor of music at the University of Wisconsin-Madison School of Music, was a member of the theory and composition faculty since 1939. *Brass Quintet #1* was composed in 1976 specifically for the Wisconsin Brass Quintet. The quintet recorded the piece on *Premieres*, released in 1984.

Bach, Jan. *Rounds and Dances*. 1981.

Bach, professor of composition at Northern Illinois University in DeKalb, composed *Rounds and Dances* resulting from a joint commission of the International Trumpet Guild, the International Trombone Association, the International Horn Society, and the Tubists' Universal Brotherhood Association. The piece was premiered by the Wisconsin Brass Quintet at the 1981 International Trumpet Guild Conference in Boulder, Colorado. The quintet recorded the piece on *Premieres*, released in 1984.

Stevens, John. *Seasons--A Symphony for Brass Quintet*. Editions BIM. 1991.
Composed in 1986.

Seasons-A Symphony for Brass Quintet was composed for the Wisconsin Brass Quintet by tubist John Stevens in 1986. The work, funded by a University of Wisconsin-Madison Graduate School Research Grant, was premiered by the Wisconsin Brass Quintet in February of 1987. The Wisconsin Brass Quintet recorded the work on *Fabrics*, released in 1993.

Reynolds, Verne. *Brass Quintet*. Manuscript. 1987.

The Wisconsin Brass Quintet commissioned Verne Reynolds to compose *Brass Quintet* in 1987 to commemorate their fifteenth anniversary. The work was premiered by the Wisconsin Brass Quintet February of 1988 with the composer in attendance. The Wisconsin Brass Quintet recorded the work on *Fabrics*, released in 1993.

Stevens, John. *Fabrics*. Brass quintet. Editions BIM. 1992. Composed in 1989.

Fabrics was composed for the Wisconsin Brass Quintet by tubist John Stevens in 1989. Stevens' second brass quintet, funded by a University of Wisconsin-Madison Graduate School Research Grant, was premiered by the Wisconsin Brass Quintet in December of 1989. The Wisconsin Brass Quintet recorded the work on *Fabrics*, released in 1993.

Hagen, Daron. *Concerto for Brass Quintet*. 1995.

Concerto for Brass Quintet by Daron Hagen was commissioned for and premiered by the Wisconsin Brass Quintet in 1995 as part of The Centennial Commissions commemorating the 100th anniversary of the University of Wisconsin-Madison School of Music. The work will be released on the Wisconsin Brass Quintet's upcoming release *Images* on Mark Records.

APPENDIX G
REPRINT PERMISSION LETTERS FOR MUSICAL EXAMPLES AND
COURSE PAPERS, INTERVIEW CONSENT FORMS,
AND APPROVAL LETTER FROM THE
UNIVERSITY OF NORTH TEXAS
INSTITUTIONAL REVIEW
BOARD

APPENDIX G

REPRINT PERMISSION LETTERS FOR MUSICAL EXAMPLES AND
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UNIVERSITY OF NORTH TEXAS
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March 1, 1999
715 Hancock Avenue
Natchitoches, LA 71457

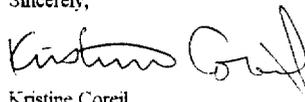
David Spies
1407 Bernard Street, #207
Denton, TX 76201

Dear Mr. Spies,

I grant you permission to include information from my paper entitled *The History of the Wisconsin Brass Quintet: 1972 - 1995* in your dissertation. I wrote the paper as part of a musicology seminar course entitled Music in Madison, 100 Years of the UW School of Music, with Dr. Susan Cook as professor. This paper is not copyrighted, and I consider it to be in the public domain.

Good luck in completing your dissertation.

Sincerely,


Kristine Coreil

Peermusic Classical

810 Seventh Ave., 10th floor, New York, NY 10019 tel: (212) 265-3910 fax (212-489-2465

Reprint Permission for Theses/Dissertations

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1407 Bernard St. Apt. 207
Denton, TX 76201

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Dances - John Stevens

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Permission granted: *For Peermusic Classical* Date: *2/25/99*

David Spies
 Teaching Fellow - Tuba
 University of North Texas
 1407 Bernard Street, #207
 Denton, TX 76201
 (940) 591-9244
 (Answering Machine)
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January 11, 1999

Jean-Pierre Mathez
 EDITIONS BIM - BRASS BULLETIN
 P.O. Box 576
 CH-1630 BULLE 1 Switzerland

Dear Mr. Mathez,

I am about to present a lecture-recital on the music of John David Stevens (b. 1951). The lecture-recital is based upon a written dissertation document which will be submitted in partial fulfillment of the requirements for my Doctor of Musical Arts degree at the University of North Texas. I have discussed *Fabrics* (1989) and *Seasons* (1986), which you published. I would like to quote several musical examples from these outstanding works in the written text of the dissertation document. Will you grant me permission to use such examples? In conversations with Mr. Stevens, he has consented to the use of such examples, provided Editions BIM grants permission.

I will be happy to provide information on specific musical examples if desired. Please be assured that proper copyright credit for your permission will be given in my dissertation.

Thank you.

Sincerely,

David Spies

David Spies
 Graduate Teaching Fellow, Tuba/Euphonium
 University of North Texas
 Denton, Texas

Instructor of Low Brass
 Southeastern Oklahoma State University
 Durant, Oklahoma



March 2nd 1999

Permission granted


David Spies
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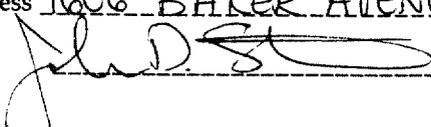
INTERVIEW CONSENT FORM

A dissertation is being prepared concerning the works of John David Stevens by David Spies in partial fulfillment of the requirements of the Doctor of Musical Arts degree in Tuba Performance. The dissertation will consist of a lecture-recital presentation as well as a dissertation document, portions of which may be potentially published in professional journals. In order that the dissertation may be a full and complete account, you are being asked to be interviewed and to contribute information, remarks, recollections, and personal experiences concerning yourself and any knowledge you may have relevant to the subject of the work.

These interviews will be tape recorded for accurate accounting of information, and by signing this consent form, you provide consent for the tape recording of said interviews. The length of these interviews will vary according to the level of involvement of each interview subject. The resulting audio tapes will remain in the sole possession of David Spies, and any subsequent future use of information generated from the above-mentioned interview will require the expressed written consent of the interview subject.

All participation in this effort is voluntary, and the interview subject may withdraw from participation at any time without penalty. If requested by the subject, any material acknowledged as confidential will remain confidential and will not be used in the dissertation. This interview process involves no risk or harm to the subject.

Questions regarding this study may be directed to the above address/telephone number/email address. Thank you for your involvement in this process.

Print Name JOHN D. STEVENS
 Print Address 1606 BAKER AVENUE, MADISON, WI 53705
 Signature  Date 12-29-98

This project has been reviewed and approved by the UNT Committee for the Protection of Human Subjects (940) 565-3940.



University of North Texas
Research Services

December 22, 1998

David Edward Spies
1407 Bernard St., #207
Denton, TX 76201

RE: Human Subjects Application No. 98-261

Dear Mr. Spies:

Your proposal entitled "A Stylistic Analysis of Fabrics, A Brass Quintet by John Stevens," has been approved by the Institutional Review Board and is exempt from further review under 45 CFR 46.101.

The UNT IRB must re-review this project prior to any modifications you make in the approved project. Please contact me if you wish to make such changes or need additional information.

Sincerely,

A handwritten signature in cursive script that reads "Sandra L. Terrell".

Sandra L. Terrell, Chair
Institutional Review Board

ST:sb

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