

Extended Program Notes and Prelogical Considerations of Selected Tuba Repertoire for Isaac
Allmon's Master's Recital Performed on April 12, 2026.

by

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Abstract

This report will provide a biographical and historical description of the work's performed on Isaac Allmon's Master's recital. Each chapter of the report will also provide an extended look into specific pedagogical considerations for each piece. The four works included in this report are *Sonata in Bb for Bassoon* by Jerome Besozzi, *Concerto for Tuba* by Ralph Vaughan Williams, *Sonata for Tuba and Piano* by Paul Hindemith, and "Adagio" from *The Limpid Stream* by Dimitri Shostakovich.

The pedagogical solutions will be provided by the author and will include external pedagogical resources including etude books and various warmups or daily routines. The final chapter will describe in more detail the pedagogical resources discussed in each chapter as well as biographical information about the authors and editors of each source.

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Chapter 1 - Sonata in Bb for Bassoon by Girolamo Besozzi

Biographical Information on the Composer

The Besozzi family was a woodwind and musical family dynasty between mid-1600 to late 1800, with many of them being woodwind players, and most of them being oboists. Amid these musicians in the same family, only one was a bassoon player, Girolamo Besozzi, sometimes called “Jerome”. (Besozzi, 2011).

Girolamo was born in Naples, Italy in 1745 and died 1788, in Paris and was the second member of the family with the same name “Girolamo.” He was the son of composer Gaetano Besozzi and nephew of Antonio Besozzi; he became oboist in the court orchestra in Naples from 1765. He moved to Paris by 1770 and played for the Concert Spirituel before the King of France, which was an important and impressive matter. He is best known for being a composer of chamber music, and his *Bassoon Sonata* in Bb major is one of the first, and most important pieces of literature for the instrument to this day. (June Emerson Wind Music, 2026).

Some of the publications of this sonata show the years of Jerome Besozzi to be around 1713-1786, which does not fit the lifespan of Girolamo Besozzi entirely, (Trevco music, 2026) so we can assume that this is still up for some debate in the publication world. The publication by William Waterhouse is the edition performed for this recital, and it shows an edited side of the sonata where the inflections of the period have been written into the piece, which, in turn, increases the rhythmic complexity of the work.

William Waterhouse was an “eminent bassoonist and a leading expert on the instrument's history and music.” (Emerson, 2007). He was born in South Norwood, London and showed interest in the piano from a young age. During his school years, he played in the Oaks Farm Orchestra and found his love for bassoon there. During his long career, he held positions at

the London Symphony Orchestra, BBC Symphony Orchestra, was a member of the Melos Ensemble, and taught at the Royal Northern College of Music in Manchester. He also reviewed and edited many pieces for bassoon literature. He passed November 5, 2007. Notably, Waterhouse also edited and published Gordon Jacobs' *Suite for Bassoon* in F.

Pedagogical Considerations

The *Sonata in B-flat* sits in the upper register of the tuba for much of the piece, which places real demands on a performer's intonation, consistency of sound, and overall endurance. Although the work is not especially complex from a listener's point of view—its Baroque style and reliance on sequential patterns make it fairly transparent, it still requires careful technical control. Much of the melodic writing is scalar and tends to propel the music forward, but Besozzi interrupts these lines with intervallic leaps, often major thirds or perfect fifths, that break the flow. Figure 1 shows an instance of having thirds interrupt scalar patterns.



Figure 1, Mvt. I m. 24 to m. 35

These interruptions require the performer to stay mentally engaged as it is easy to slip into familiar patterns with scalar material, but doing so can blur the contrasts Besozzi intended.

Developing the technique needed for sustained playing in the upper register can be approached in several ways, including lip slurs, chromatic scale work, and focusing on moving faster air rather than tightening the embouchure. In this chapter, we will focus on three areas in particular: scalar technique, flexibility, and high range stamina. To address the scalar demands, the *Arban Complete Method* is especially useful. Etudes 28 through 50 reinforce steady eighth note subdivision, a rhythmic feature that appears frequently throughout the sonata's second and third movements. Figure 2 shows an example of these scalar eighth note passages from etude 28.

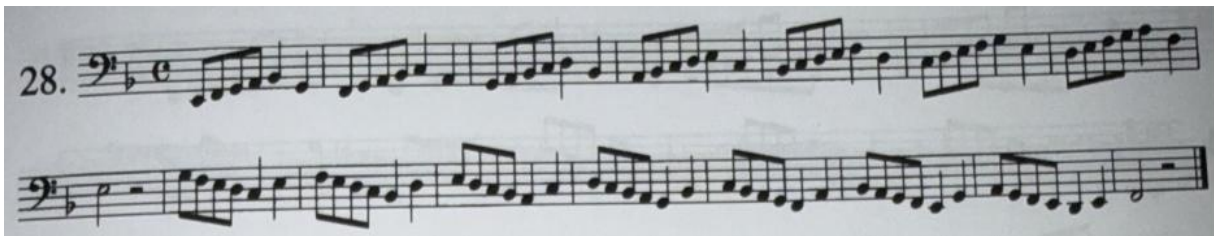


Figure 2 Pg. 24, No. 28

Because the etudes are organized by key, they also help the performer internalize tonal centers that relate to the sonata. When working through these studies, maintaining consistent sound and smooth airflow is crucial—the technical density of the passages should never come at the cost of clarity or warmth.

Beyond scales, Besozzi 's *Sonata* demands strong intervallic flexibility. The interval and flexibility studies in the *Arban Complete Method* directly address this need. Figure 3 shows the first exercise in that section, though only a single line is included. This exercise is also repeated in all keys to help with the extra scalar pattern of the piece.

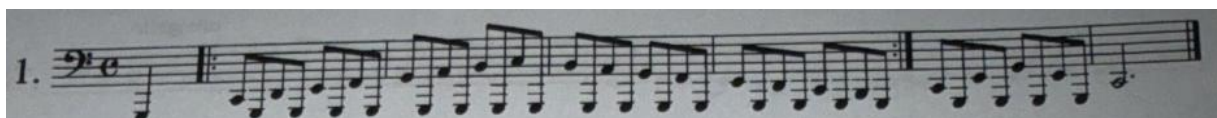


Figure 3, Pg. 127

[illegible]

Figure 4, Pg. 128

The technical foundations provided in the *Arban Complete Method* have long been essential to brass pedagogy, and continued work with these materials meaningfully supports a performer's long-term development and professional growth. These exercises will help build the necessary skills to be able to perform this piece at a masterful level and will help provide an overall skill increase to playing in general.

To address the issue of having enough high range stamina, we can look at a few different options to work on this problem. Working on the previous *Arban Complete Method* exercises, in the higher octaves, will help with having the stamina needed to be able to play the *Sonata*. Another way that one would work on this issue is by playing scales in multiple octaves. Usually, when one's low range improves, the high range improves as well. Taking two or three octave scales would help tremendously with efficient stamina in the high register. One could also try doing these *Arban Complete Method* exercises and playing them as lip slurs. Lip slurs are a

technique that involves playing in the same partial and continuing to go higher and higher in the register. For instance, start with an open note, and slur up to the next note in the arpeggio, then come back down to the starting note, then continue to go higher chromatically. Try playing figure 4 in this manner and it will help the player achieve the desired outcome.

Chapter 2 - Tuba Concerto in F minor by Ralph Vaughan Williams

Biographical Information on the Composer

Ralph Vaughan Williams was born in Down Ampney, Gloucestershire, England on October 12, 1872. Vaughan Williams, the son of a vicar, grew up in a family that was committed to the Church of England, which shaped his musical identity (Ottaway, 2001). The vicar's sons had to learn the hymns and liturgical music of the church, which undoubtedly influenced Vaughan Williams' compositions from an early age. He studied at the Royal College of Music, and then, at Trinity College, Cambridge, where he exercised his passion and love for music (Ottaway, 2001).

Vaughan Williams' early works indicate he was already engaged with a fascination for folk music, particularly English folk music, and it is possible to argue that this foreshadows his obsession with the genre for the rest of his life. By the late 1890s, he began his notable collection of English folk songs, which he was to eventually transcribe and include in his music. As a result, Vaughan Williams developed a powerful sense of nationalism in his music, as he searched for a sound that he could claim as distinctly English, while also remaining in the cultural phase of his homeland and period (Ottaway, 2001). He opened the path for future generations and serves as a catalyst for English music.

From the outset of his career, Vaughan Williams was an advocate for English music. His works reflect a conscious effort to blend a unique approach to orchestration with a familiar musical style. Vaughan Williams promoted a particular aesthetic that distanced itself from the significant modernist movement around him, but he never abandoned the traditions of the English choral and liturgical music that initially inspired him. Sbalcio states,

“After the Armistice, Vaughan Williams soon was named the Director of Music, First Army, B.E.F. France 73 High Command felt it would be important for the men to enjoy several recreational activities before returning to civilian life. During his short tenure in this position, which ended with his demobilization in February of 1919, he created nine choral societies, an orchestra, and a band.” (Sbalcio, 2010).

Much of his later works are considered an evolution of the English hymn tradition.

Vaughan Williams's music is often described as possessing a few significant obstacles for the listener, while being both imaginative and elevating. Although it can be considered less epic than other classical output, its extension of humanism, spirituality, and nobility makes Vaughan Williams one of the great composers of the 20th century.

One of his most recognized contributions to classical tuba repertoire is the *Concerto for Tuba and Orchestra*, composed in 1954 when he was 81 years old. Vaughan Williams used folk-inflected melodies as the kernel of his compositions, utilizing the folk traditions as a fabric, or medium, for his original melodies and musical narratives with homegrown resonance. By the time that Vaughan Williams composed this work for tuba, he had already become known as a successful symphonist, having written seven before composing *Concerto for Tuba*. Vaughan Williams wrote this piece for the London Symphony Orchestra for their Jubilee Concert in June 1954 and was premiered by Philip Catelinet of the L.S.O. (Catelinet, 1986).

Pedagogical Considerations

Ralph Vaughan Williams' *Concerto for Tuba and Orchestra* remain one of the most significant and frequently performed works in the tuba repertoire. Its prominence ensures that any aspiring professional tubist will encounter it in both academic and performance settings. Beyond its historical importance, the concerto represents one of Vaughan Williams' most expressive yet often recognized contributions to the brass canon, particularly outside the tuba community (Sbalcio, 2010).

The first movement, *Allegro moderato*, emphasizes rhythmic precision and stylistic clarity. Its opening phrase immediately presents a primary technical challenge: the key of F minor. While not difficult on its own, the frequent appearance of D $\flat$ and A $\flat$ can cause intonation and fingering issues if not practiced consistently. Figure 5 illustrates the key and rhythmic character of the opening measures.



Figure 5, Mvt. 1, m. 1 to m. 15

The movement also reflects Vaughan Williams's affinity for long Romantic gestures. His shaping of phrases and subtle melodic inflections offer the performer chances to demonstrate both expressive maturity and a sensitive understanding of the composer's English folk influences. These folk-inspired contours often evoke imagery and emotional nuances that must be communicated intentionally.

The *Forty-three Bel Canto Studies* by Marco Bordogni are especially helpful in developing the expressive phrasing and tonal control needed for this style of playing. Figure 6 shows the third etude in this book; designed to be played at a slower tempo and prioritize the flow of the line and tenderness of sound.

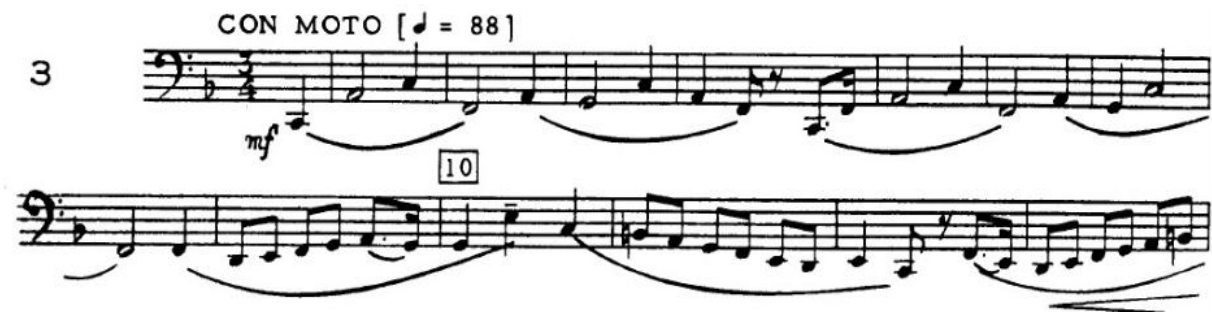


Figure 6, Pg. 6

The second movement, *Romanza*, requires sustained lyricism and careful attention to color, articulation, and pacing. Vaughan Williams writes extended, arching lines that intertwine with delicate sextuplet figures, demanding a warm, steady sound and clear phrase direction. As previously stated, the *Forty-three Bel Canto Studies* by Marco Bordogni would be excellent for helping with this idea of a warm and steady sound. Using figure 6, work this passage slowly and with feeling, like trying to tell a story with no words. This is one way to be able to play these tender passages.

As the movement grows toward its climax, starting near measure sixty-three, the performer must summon both emotional intensity and physical endurance, particularly the repeated high E that precedes the return of the opening theme as shown in Figure 7.



Figure 7, Mvt. 2, Pg. 5, m. 63 to m. 65

Phrasing studies from the *Arban Complete Method for the Tuba* can assist in a performer supporting the breath control and expressive continuity needed to navigate these large

musical shapes. One of the best exercises to help work on this issue is number thirty-three, titled *Vien, Lenora*. It is written 6/8, which is the same as the *Romanza* and will help to perfect the dance-like feeling of the movement. Figure 8 shows a few measures that will help with shaping and breath control. |



Figure 8, Pg. 206, m. 20 to m. 24

The *43 Bel Canto Studies* by Marco Bordogni are also especially effective while preparing the second movement, as their connected phrasing encourages the performer to focus on musical line, direction, and expressive nuances. These passages can be instrumental in helping a player with other aspects of their playing as well, such as tone control, dynamic ability, and being able to play out key words such as *cantabile* (singing like) and *dolce* (sweetly) to their fullest. A great exercise to work on this would be number twenty in the *43 Bel Canto Studies*. This work is titled “*Cantabile*” and is written in a lilting, dance-like feel whilst being 3/8 time. Figure 9 shows the beginning of the etude.



Figure 9, Pg. 23, m. 1 to m. 11

The third movement of the concerto presents a separate set of demands. Rapid passagework, wide intervallic leaps, and frequent register shifts require fluid finger technique, strong lip flexibility, and a clear internal sense of the musical intervals. Slow, deliberate practice is essential when learning this movement; it helps stabilize intonation and articulation before tempo increases. Figure 10 shows a selection that a performer should practice at a slower speed.

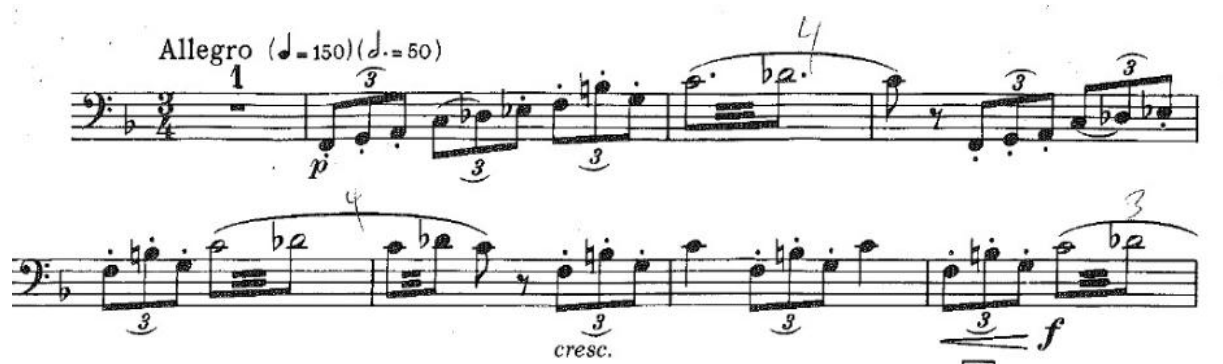


Figure 10, Mvt. 3, Pg. 6, m. 1 to m. 8

In figure 11, I have created an exercise that shows how one would play this section of the third movement slowly until it is perfected. In this warmup, the triplets have been transcribed into quarter notes, and there is an advisory to work the middle C to Db trill down the octave before attempting to play it in octave.



Figure 11

I made this example to show how one would practice this triplet section of the third movement. Take the triplet out of the music and just play the notes as quarter notes or longer. When doing this, focus on the center of the note and the attack, since movement is a bit more aggressive than the others, the notes need a clear and strong attack. When approaching the C4 and Db4, work these down the octave until one is able to hear the trill and then jump up to the higher octave, as stated previously. In figure 11, I wrote the trill as a slur that goes between the two notes. Practice this slowly and focus on centering the notes as well. When this has been perfected, then attempt to play the trill, at the written octave in movement three.

Working in this section of the movement slowly and being able to hear the accidents before playing them will lead to a successful performance of this movement. When learning this movement, one of the best things that I did when practicing it was playing it slowly, but still adding in the necessary technique needed to perform it. Rehearsing these passages slowly but still adding double tonguing to get the feeling of doing it is important for the final product.

Chapter 3 - Sonata for Tuba and Piano by Paul Hindemith

Biographical Information on the Composer

Born in Hanau, Germany, Paul Hindemith was a child prodigy who supported his family by playing in dance bands and musical comedies before becoming the concertmaster of the Frankfurt Opera at age nineteen (Predota, 2013). He studied with the influential composer and pedagogue Arnold Mendelssohn and noted conductor and composer Ernst Toch. He performed violin and viola early in his education, and joined the Frankfurt Opera Orchestra, gaining an understanding of orchestration and ensemble writing.

Hindemith's music emerged in the early twentieth century, contextualized within the upheaval of World War I and the social and political changes taking place in Europe in the wake of the war. His music is characterized by the contractive juxtaposition of tonality and atonality, careful contrast of traditional harmony with modernist tendencies (Taylor, 2017). Hindemith's philosophy of music was built around what he called "Neues Musik," or "New Music," for communicating with contemporary issues while providing a sense of practicality and accessibility for the musician and listener (Wildman, 2014).

A turning point in Hindemith's career was in the late 1920s when he moved away from his avant-garde proclivities and swung back to aspects of his training at the Hoch Conservatory in Frankfurt. His early works, while self-indulgent, were often introspective and showed his own psyche along with some of his deepest and most heartfelt feelings. Hindemith wrote,

“We realized for the first time that music is more than style, technique and the expression of personal feelings. Music stretched beyond political boundaries, national hatreds, and the horrors of war. I have never understood so clearly as then what direction music must take.” (Predota, 2013)

With this being around the time of World War I, Hindemith felt strongly about the war and stated that “the old world just exploded” (Predota, 2013), showing his distaste for the war and how it was affecting him.

Hindemith's experiences in Germany undoubtedly impacted his compositions when he arrived in the United States. As a composer, he believed music was a medium of communication, and he frequently mentioned a social obligation composers have with the audience (Longyear, 2023). Hindemith's beliefs can be seen in his entire catalog of works, including opera, orchestral music, chamber music, and choral music. For example, his opera *Cardillac*, composed in 1926, portrays the craft-obsession dichotomy, while *Matthias von Neuhaus* deals with morality and artistry (Servidei, 2026; Wolfman, 2013).

In the 1930s and especially the 1940s, Hindemith became a highly active participant in American musical life, including teaching at several institutions of higher learning, notably Yale University. Hindemith's teaching philosophy stated that students should learn traditional theory while also knowing about contemporary phenomena. Selected and annotated information from Malcolm McDonald that was accessed from the Havergal Brian Society states,

“We know that the sixteenth century Thomas Morley insisted on his pupils singing the music they wrote: Hindemith at the outset made a similar rule, that his pupils should write only such music as they could sing or play.” (Havergal Brian Society, 2003).

Several of Hindemith's students would continue his legacy and contribute to music's forward movement in the United States. Some of these students include Harald Genzmer and Lukas Foss.

Hindemith's connection to music was also tied to his socio-political learnings (Seattle Chamber Music Society, 2026). He believed that music was the medium to unify people, and to be the voice that speaks against tyranny and oppression, particularly during World War

II. For example, in *Symphonic Metamorphosis* and *Symphony: Mathis der Maler*, the works draw directly from the painter Mathis Nithart (or Gothart). Being in Germany when the Nazi party rose to power proved difficult for Hindemith, especially since he considered himself to be of an apolitical standing towards many of the things that the Nazi party was doing at the time. Many of his colleagues, who were Jewish, had lost their positions and his own writings were being banned as well. In addition to this, the success of his work *Mathis der Maler* brought with it a great deal of slander from the National Socialist Party (Seattle Chamber Music Society, 2026).

Sonata for Tuba and Piano was written around 1955 with Hindemith in a late stage as a composer. As stated by Simon Randolph Wildman in *A COMPARATIVE ANALYSIS OF PAUL HINDEMITH'S SONATA FOR BASSOON (1938) AND SONATA FOR TUBA (1955)*,

“If the tuba sonata were given a one-sentence entry in the New Grove Dictionary, it may read “Dissonant twelve-tone work from composer’s late period; virtuosic piano accompaniment.” This description, while unflattering, is mostly true. The sonata’s dissonant quality--the scarcity of traditional cadences, proliferation of chromatically dense passages, and frequently ambiguous tonal centers is evident from its opening phrase through to the end of the work.”

Hindemith had grown into a composer of nearly all twelve-tone compositions and showed a remarkable evolutionary cycle in his writing that led to this sonata.” (Wildman, 2014). *Sonata for Tuba and Piano*, was published one year after the *Concerto for Tuba in F minor* by Vaughan Williams, making it the first sonata written for tuba.

Pedagogical Considerations

Pedagogically, the main challenges in Hindemith’s *Sonata for Tuba and Piano* come from wide intervallic leaps, the limited number of clear cadences or tonal anchors, and heavy chromatic writing that runs through all three movements. These elements make the piece both exciting and unusually difficult to learn.

This sonata can take a performer longer to prepare than other works simply because of how it is constructed. The large interval jumps are one of the first hurdles a performer must overcome. The best way to approach them is by breaking the music into small sections and practicing them slowly and deliberately. Working through just a few measures at a time—repeatedly—until you can hear the intervals internally. Singing the intervals can also be extremely helpful. Because of the wide spacing, it is easy to land on the wrong partial when playing too fast, so slow practice builds the muscle memory and aural awareness needed to play these passages accurately.

Figure 12 shows the opening of the first movement of the sonata and shows some of the intervals, such as the 9th leaps in the opening that should be practiced at this slower speed to be able to play them correctly. Take care to focus on the intonation of the notes and the actual intervals of them as well.

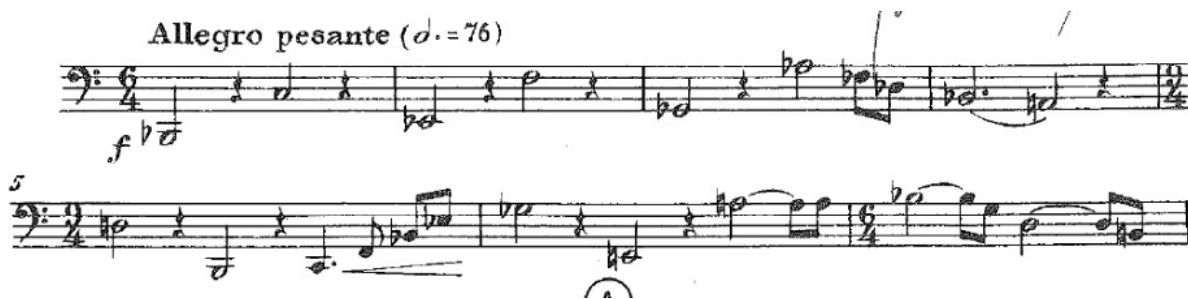


Figure 12, Mvt. 1, m. 1 to m. 8

When I was learning the piece, my professor often reminded me that I was trying to “run before I learned how to walk,” which is exactly how Hindemith’s writing can make you feel at first. Taking the time to really hear each line and understand how the intervallic structure is supposed to sound dramatically improves the learning process.

In the previous figure, the repeated interval of a ninth is consistent throughout the entirety of the first movement. Practicing this interval is very important to being able to play this movement well. Hearing the ninth interval can be challenging, since our ear naturally will hear a fifth and an octave easier than the ninth. Listening to a recording of these ninth intervals being played is one of the best ways to hear these before playing them, and having slow, methodical practice is another key aspect of being able to perform this piece.

Another difficulty for many performers while working on the *Sonata for Tuba and Piano* can be the lack of predictable cadences and the constant presence of dissonance. For me, this was the most challenging aspect of the sonata. If one has not spent much time with dissonant repertoire, it can be hard to tell what sounds “right” or “wrong” in the early stages of practicing. Much of the piece requires you to get comfortable living inside the dissonance rather than fighting it. Hindemith uses his own variant of twelve-tone- writing and incorporates his own tone rows, which adds to the sense of instability and unfamiliarity.

Blake Taylor notes in *Tonal Shift, Cadence and Transition in the Brass Sonatas of Paul Hindemith*,

“Hindemith began his career aligned with the Neue *Sachlichkeit* (New Objectivity) aesthetic, but his style eventually blended twentieth century tonal ideas with formal structures reminiscent of Viennese classicism. Compared with his other tuba works—and even compared with other Hindemith sonatas—this piece is often considered especially complex” (-Taylor, 2017).

The *Twenty Characteristic Etudes for Tuba* by Gregory Fritze is a great etude book to use to work on twentieth-century aspects of playing that Hindemith was fond of writing. Figure 13 shows the fourth characteristic etude in this book. One would want to rehearse and prepare this etude slowly and work on hearing the intervals before trying to play them at tempo. This is

prevalent in measures 8 and 9 in this excerpt, by showing the increasing intervallic leaps up until an octave is reached.



Figure 13, #4

Finally, because the writing is saturated with chromaticism, performers must have a strong command of scales and intervallic patterns to navigate the sonata confidently. One effective resource for developing these skills is section five of the *Arban Complete Method for Tuba*, which focuses on chromatic scales and rhythmic passages to provide targeted practice for the rhythmic and chromatic challenges found throughout the sonata. Figure 14 shows the beginning of the sixth entry in this section.

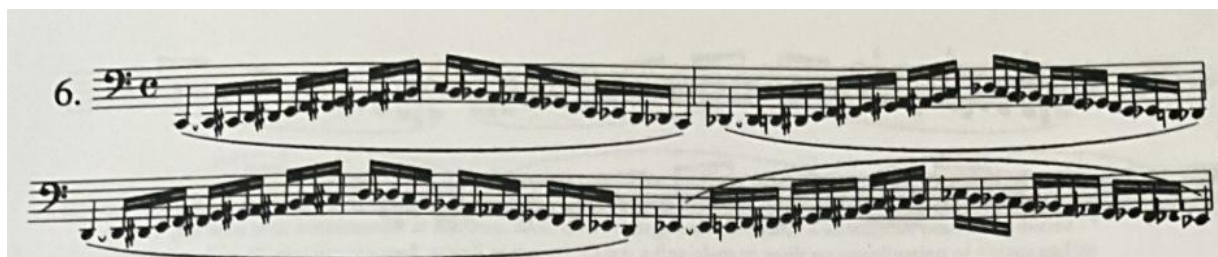


Figure 14, Pg. 83, #6, m. 1 to m. 4

Once this excerpt from the *Arban Complete Method* is perfected, the performer will be ready to tackle some of the more challenging sections of the Hindemith Sonata. Such as figure 15 in the first movement, figure 16 in the second movement, and figure 17 in the third movement.



Figure 15, Mvt. 1, m. 63 to m. 73



Figure 16, Mvt. 2, m. 97 to m. 101



Figure 17, Mvt. 3, m. 80 to m. 85

These examples from *Sonata for Tuba and Piano* show areas where slow, methodical practice can really allow the player to shine when performing this piece. Take special note that in figure 15, one should play this with a thick and heavy sound but still be light with articulation. In this section, above all else, do not sacrifice time for loudness, since it is only written at *forte* (loud). In figure 16, this section happens very fast, so be ready to take off after playing the low B the measure before. Again, do not sacrifice tempo for volume or heaviness. Finally, in figure 17, Hindemith wrote a cadenza that is only tuba. Hindemith does not write things that he doesn't mean, so make sure to adhere to the flavor text, *decrescendos* and *accelerando* in this section. One might be caught off guard when getting to the *poco accelerando*, so be alert to where it begins.

Chapter 4 - “Adagio” from Limpid Stream by Dimitri Shostakovich

Biographical Information on the Composer

Dmitri Shostakovich, often regarded as one of the most important composers of the twentieth century, was born on September 25, 1906, in Saint Petersburg, Russia (Hulme, 2010). Shostakovich began showing extraordinary musical talent before the age of 10, and by age 13 he was enrolled in the prestigious Saint Petersburg Conservatory (Erblich, 2026).

Shostakovich studied under the composer and music theorist, Alexander Glazunov, from 1919 to around 1925 (Cartwright, 2024). Not long after, Shostakovich's early compositions were noted for their originality and complexity. He later expressed musical language beyond those influences and would be impacted by other composers including Alexander Borodin, Igor Stravinsky, and Sergei Prokofiev. Shostakovich was shaped both personally and artistically by the social and political turmoil of Soviet Russia (Erblich, 2026). Shostakovich wrote his *First Symphony* in 1925 when he was only 19 years old, and although he had begun to establish himself and a stable career as a composer, the attention of Soviet authority became steadily closer to him, and he had to balance modernism with the heritage of Russian music. Shostakovich showed promise with a distinct new voice and was admired for his technical abilities in both orchestration and progressive elements of style. Calvin Dotsey, writing program notes for the Houston Symphony states,

“While his First Symphony does bear traces of these influences, Shostakovich wielded them into what we today recognize as his unmistakable personal voice. Shostakovich’s style would continue to develop and mature over the course of his long career, but even in this early work his characteristic sense of humor and intensity of expression are already apparent.” (Dotsey, 2017).

As Shostakovich became a recognized composer, the Communist Party of the Soviet Union kept him under watch for deviation from the Party's accepted forms of artistic

merit. Kathleen Schiaparelli and Alex Ammar from Carnegie Hall state that in 1936, “it was the beginning of a cat-and-mouse game instigated by the Soviet state that would persist, with varying degrees of danger, for the rest of Shostakovich’s life.” In 1936, an opera that Shostakovich had written for the stage called *Lady Macbeth of the Mtsensk District* received unfortunate attention in an article, “Muddle Instead of Music,” which was printed in the state-run newspaper, *Pravda*. The author blasted Shostakovich's work for "formalism" and not being "popular". The fallout of this attack on Shostakovich was severe and left him standing in an uncertain time of personal and career cataclysm, (Schiaparelli, Ammar, 2026).

Shostakovich has had a lasting impact on the world of music, with his symphonies, particularly his fifth symphony, being played still to this day. Richard Taruskin states,

“Shostakovich’s music is a testament to the power of art to bear witness, even in the darkest of times. Shostakovich had the ability to speak truths that transcend words, reaching across decades to touch our hearts and minds. His legacy is not only in the notes he wrote but in the questions he leaves us, and these questions about art, morality, and the courage to create in the face of adversity resonate deeply in a world once again grappling with division and chaos.” (Predota, 2025).

Even though Shostakovich faced many adversities in his life, with many of which being from the government of his home country, he still remained a lifelong lover of music and was able to make a wide array of beautiful works and still be one of the most popular composers of today.

A notable work by Shostakovich is his “Adagio” from the ballet *The Limpid Stream*, which he wrote in 1935. The composer wanted to draw from native folk traditions, while still producing explorations of emotional landscapes. The Adagio has an excellent illustration of Shostakovich's lyrical side, and he demonstrates a high degree of orchestral and melodic ingenuity. The “Adagio” lends itself to be described as these things due to it being simple

but beautiful and being able to portray these images of the Russian countryside and to be able to provide some amount of Nationality in its writing as well.

The “Adagio” is characterized by flowing melodies and conveys an introspective nostalgia and semblance of yearning with its transitional phrases between the A and B sections, strong use of the return of the opening material, and overlapping melodies and rhythmic styles. The main melody is shown in figure 18, as shown below.



Figure 18, Pg. 1, m. 11 to m. 12

The story in this piece takes images from a small farm in the Caucasus Mountains, named The Limpid Stream. The main characters of the ballet, Pyotr and his wife Zina, live on a small farm. In the movement “Adagio” Shostakovich shows the listener the graceful, yet eerie melodies which draw on the dualities of beauty and pathos that are often denoted by Shostakovich's work.

Throughout his lifespan, Shostakovich often analyzed the intricacies of his surroundings through music; often his struggles, traumas of repression, and implications of society collided with his art. Johnson says,

“Shostakovich had held a mirror up to horror and reflected that horror back to those whom it had all but destroyed — and in response they had roared their

approval, their delight, their gratitude to the composer for giving form to their feelings.” (Cannariato, 2019).

The Adagio can be seen as just a small part of this larger theme—a moment of peaceful beauty amid a chaotic storm, showing how beauty can arise out of tumultuousness. *The Limpid Stream* was originally composed to connect Shostakovich’s artistic personality and the constraints of Soviet Russia. This work, which was made to be a stark contrast to his earlier work *Lady Macbeth*, is consistent in having little dissonance, and a “mostly fluffy” story and writing to please the socialist ideologies of the Soviet Party. (Dotsey, 2018).

Elliot Jones, a music educator and author who created the content for Music 101 for Lumen Learning, states,

“A poly-stylist, Shostakovich developed a hybrid voice, combining varieties of different musical techniques into his music. Shostakovich’s music is characterized by sharp contrasts, elements of the grotesque, and ambivalent tonality; the composer was also heavily influenced by the neo-classical style pioneered by Igor Stravinsky, and (especially in his symphonies) by the post-Romanticism associated with Gustav Mahler.” (Jones, n.d.)

Pedagogical Considerations

"Adagio" from the *Limpid Stream* has an impressive range of notes, from E2 to Gb4. This range can be challenging for a performer to achieve confidence in and can take some time to master. Adding onto the previous statement, this piece is delicate in nature and shows an extra challenge when adding the range to delicate playing. Meanwhile, the phrasing tends to ebb and flow with longevity, making the phrasing difficult for a wind player. These passages are difficult for wind players to achieve due to the need to breathe, and the pushing of valves on the instrument. Pushing valves for many performers is not as smooth as using a bow on a string

instrument, which can create a problem for wind players attempting to play smoothly and connected.

There are two studies in particular that can be used to achieve success of the long flowing melodies, *The Remington Warm-up Studies* by Emmory Remington, and the *High Register Warmup No. 1 for F Tuba* created by Don Little. These studies are slated around having a consistent and controlled sound in all registers and highlight how the length of phrasing can be worked on in different registers.

Etudes taken from *The Remington Warm-up Studies* are often used to practice air control, intonation, attacks, volume control, and consistency of sound, and are helpful for working flexibility as well. These warmups are relatively easy to learn and should become an addition to daily warmups for a musician working to perform the “Adagio.”

The etude entitled *Long Tones* starting on F is a great etude to use when preparing to perform the “Adagio.” The etude should be used to practice air control, intonation, and attacks. In my personal routine, this is often the very first thing that I play every day. Figure 19 shows exercise number one starting on F, transcribed by John McAllister.



Figure 19, Pg. 2, Exercise #1

The player should focus on sustaining each breath between these exercises. This will ultimately help with breath control, steadiness of sound, and the overall tone of notes. These aspects are very important to any professional player, and one should start working on these things as soon as possible to get the best out of this routine. This should be played daily to ensure the maximum amount of progress is achieved to further push the player in their ability.

The second study that is paramount to being able to sustain and work on phrasing while performing Shostakovich's "Adagio" is the Don Little *High Register Warmup for F Tuba*. This warmup was created by Don Little, the regent professor of tuba at the University of North Texas. Little wrote this exercise to increase the range and phrasing ability on the F tuba. *High Register Warmup for F Tuba* helps the performer work on their high range, one of the biggest issues that many tuba players face when playing pieces such as this.

With this warmup, the performer should keep a thick, warm sound in all registers and work to have a steady air flow in the higher portions. Begin and master the F arpeggio (figure 20), then move on to the other arpeggios in other keys to be able to have done work in all keys and registers.



Figure 20, F arpeggio

The warmup is written in all major keys and multiple octaves. Make sure to adhere to the wording under the warmup and take an adequate rest between the higher octaves and before starting a new set. This will allow the player to not hurt their embouchure while playing in a

range that can often push their limits. The strain on one's face while playing high can lead to long term complications if not respected.

Working on this line from the *High Register Warmup for F Tuba* can allow the player to go for the high Gb4 in the "Adagio". Figure 21 shows the note in context to what is around it so the player can have a "jumping" point to be able to reach the note.



Figure 21, Pg. 2, m. 42 to m. 45

Chapter 5 – Pedagogical Resources

Arban Complete Method for Tuba – J. B. Arban, edited by Jerry Young/Wesley Jacobs

“Joseph Jean-Baptiste Laurent Arban was a cornetist, conductor, composer, pedagogue and the first famed virtuoso of the cornet à piston or valved cornet. He was influenced by Niccolò Paganini’s virtuosic technique on the violin and successfully proved that the cornet was a true solo instrument by developing virtuoso technique on the instrument.” (Mahler Foundation, n.d.). He was born in 1825 in Lyon, France and had 9 siblings. He studied trumpet with Francois Dauverné at the Paris Conservatory from 1841 to 1845. He published his grand method book for trumpet in 1864 and is often called the “trumpeter’s bible.” (Mahler Foundation, n.d.).

The *Arban Complete Method* is used by tuba players today for help with long technical passages, such as the ones in the *Sonata in Bb for Bassoon*, and *the Sonata for Tuba*. Many different transcriptions have been made of this etude book, with one of the most popular being the edition transcribed by Dr. Jerry Young, professor of music at the University of Wisconsin Eau Claire, and Wesley Jacobs, principal tubist of the Detroit Symphony. This edition was published in 2000, by Encore Music Publishers. This book is mainly used to learn scalar techniques, fast passagework, and more physical techniques such as double and triple tonguing. The etudes cover multiple registers to allow for fast and precise playing.

43 Bel Canto Studies for Tuba – Marco Bordogni, edited by Chester Roberts

One of the most celebrated artists, singer, teacher, and composer of the vocalise in his day was Giulio Marco Bordogni (1789-1856). As one of the outstanding tenors of his time, he was known more for his vocal style and voice placement than for power or acting ability. (Mitchell, 1989). From 1820 until his death in 1856, Bordogni taught voice at the Paris

Conservatory. While teaching, he wrote an extensive series of progressive vocalises that he published as his *Methode de chant*. The method is composed of thirteen volumes of vocalises, the last one of which contains duets. In all, there are one hundred and twenty vocalises and twelve duets in thirteen volumes. Some volumes contain duplications of earlier vocalises but are transposed for different voices. (Mitchell, 1989).

The etudes written by Marco Bordogni have been used by teachers on many instruments to achieve greater success in “singing through your instrument” for many years. *43 Bel Canto Studies for Tuba* was edited by Chester Roberts, a celebrated tubist that played for the Pittsburgh Symphony Orchestra. These etudes were originally written for voice but have been translated into almost every other instrument by today. Many of these etudes are written in key signatures that allow them to be easily singable and should be played in this same manner. *43 Bel Canto Studies* contains etudes in varying keys ranging from C to B major. Some of these etudes are written to be played at a slower, more expressive tempo, while others are asked to be performed at a faster tempo to give the performer a chance to have a wider variety of experiences while playing them.

High Register Exercise No. 1 for F Tuba – Donald C. Little

High Register Exercise No. 1 for F Tuba was written by Donald Little as a resource for students and professionals to improve high register playing. Don Little was born in Philadelphia, Pennsylvania and grew up around the southern New Jersey shoreline. His first tuba teacher was Bernard V. Switzer, Jr. He attended the Peabody Conservatory at John Hopkins for his B.M.E, Northwestern University for his M.M, and completed his graduate studies at the Eastman School of Music, where he studied with Cherry Beaugard (University of North Texas, 2026). Little has

a long and distinguished career and is well known as a pedagogue in the tuba world. Being a regent professor at a top music school in Texas, he has produced numerous talented students who have gone on to accomplish great things including numerous prestigious positions at University's and Conservatories, as well as positions with major orchestras and premiere military bands.

High Register Exercise No. 1 is written in a triplet fashion starting on the F arpeggio. All exercises in this warmup end with an octave drop to increase range work and allow some relief on the face. Playing these warmups daily is a great way to improve high register stamina, centering notes, tone and breath control while playing them slowly and deliberately.

***The Remington Warm-Up Studies* – Emmory Remington, edited by Donald Hunsberger/John Stevens**

Emory Remington (1892-1971) was a professor of trombone at the Eastman School of Music from 1922 until his death in 1971. According to the Eastman School of Music portraits page, he was held in high regard by the school and was “University of Rochester Alumni Citation to Faculty in 1957, and the Edward Peck Curtis Award for Excellence in Undergraduate Teaching in 1968. Mr. Remington also received a National Honorary Membership Award from Phi Mu Alpha Sinfonia and, in 1967, was honored as “Musician of the Year” by Mu Phi Epsilon”. Remington is the creator of what is now referred to as the “Remington Long Tones.” His work to create these exercises cumulated in the creation of *The Remington Warm-up Studies* originally written for trombone and later transcribed for all other brass instruments (Eastman School of Music, 2026).

There are many editions and examples of the *Remington Warm-up Studies*, and there are many exercises in the warmup collection as well. The long tones focus on breath control and

consistent attacks between notes but also work on sound consistency as well. The exercises go through multiple registers and all different keys as well. There are also fast slurs, lip slurs, interval work sections, and various other sections that will improve many aspects of one's playing.

Twenty Characteristic Etudes for Tuba – Gregory Fritze

Gregory Fritze is a nationally recognized tubist and former professor at Berklee College of Music. He has composed many pieces and has had many students over the thirty-six years of his teaching career. (Gregory Fritze, 2025). He was born in Allentown, Pennsylvania and took to playing the tuba around the age of six. Since then, he has been a part of the Rhode Island Philharmonic from 1983 to 2016. Other performances with the Boston Ballet Orchestra and other orchestras in the New England area. He performed with Itzhak Perlman, Ray Charles, Victor Borge, Henry Mancini, Mel Torme, Gunther Schuller, the Moody Blues and many others. He also played over one thousand brass concerts as performer or conductor with the Boston Brass Ensemble, the Cambridge Symphonic Brass Ensemble, The Colonial Tuba Quartet, The Harvey Phillips Tuba Consort, and others. He played in Carnegie Hall, Weil Recital Hall, Boston Symphony Hall, Sanders Theatre, Providence Performing Arts Center, and others. (Gregory Fritze, 2025).

The *Twenty Characteristics Etudes for Tuba* focuses on adapting characteristics of playing that would be prevalent in the twentieth century. This etude book contains twenty etudes with varying tonality including twelve tone serialism and other twentieth century compositional techniques. The author created the etudes to prepare the advanced tubist for repertoire of the modern age.

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