

KENYON DAVID WILSON

An Examination of the Solo Tuba Works of Robert Jager

(Under the Direction of WILLIAM DAVIS and PHILIP JAMESON)

Despite the fact that the tuba is in its 166th year of existence, it has been relatively ignored as a solo instrument for over two-thirds of these years. According to the *Tuba Source Book*, fewer than two dozen composers have contributed four or more works for solo tuba. Robert Jager, whose career includes appointments at the Armed Forces School of Music and Tennessee Technological University and whose published works number over 115, is among these composers. His four works for tuba span a compositional period from the 1970s to the 1990s and represent a variety of accompanimental choices: *Diverse Moments No. 1* (1977) for unaccompanied tuba, *Concerto for Bass Tuba and Concert Band* (1978), *Reflections* (1980) for tuba and piano, and *Three Ludes for Tuba* (1997) for solo tuba and tuba/euphonium quartet.

This study serves as a musical analysis of and performance commentary on these important tuba works, providing a resource for composers as well as tubists. It gives tubists the theoretical background and practical, technical information needed to prepare high-quality performances. It also will help both composers and tubists to understand Jager's compositional process. The discussion of performance issues is supplemented through correspondence and interviews with R. Winston Morris, who premiered *Diverse Moments No. 1* and *Reflections*; Daniel Perantoni, who premiered *Concerto for Bass Tuba and Concert Band*; and Gene Pokorny, who premiered *Three Ludes for Tuba*.

Several compositional traits serve to identify Jager's style. These include his treatment of motivic ideas, use of certain transitional devices, and use of extramusical elements to determine musical choices. The presence of these traits in each of the works

analyzed in this study demonstrates the consistency of Jager's compositional technique. The fact that he achieves his stylistic identity through such varied instrumental combinations as unaccompanied tuba, tuba and concert band, tuba and piano, and tuba and tuba/euphonium quartet demonstrates his versatility. This study of some of his works, although limited to his solo tuba literature, provides insight into his overall compositional style.

INDEX WORDS: Robert Jager, R. Winston Morris, Gene Pokorny, Daniel Perantoni,
Tuba, Music, Analysis, Diverse Moments No. 1, Concerto for Bass
Tuba and Concert Band, Reflections, Three Ludes for Tuba

AN EXAMINATION OF THE SOLO
TUBA WORKS OF ROBERT JAGER

by

KENYON DAVID WILSON

B.S.M.Ed., Tennessee Technological University, 1992

M.M., Baylor University, 1995

A Dissertation Submitted to the Graduate Faculty of The University of Georgia
in Partial Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2001

© 2001

Kenyon David Wilson

All Rights Reserved

AN EXAMINATION OF THE SOLO
TUBA WORKS OF ROBERT JAGER

by

KENYON DAVID WILSON

Approved:

Major Professors: William Davis
Philip Jameson

Committee: David Haas
Jean Martin
Fred Mills
David Zerkel

Electronic Version Approved:

Gordhan L. Patel
Dean of the Graduate School
The University of Georgia
May 2001

DEDICATION

In memory of my father, Keith A. Wilson (1943-1997); my teacher, David M. Randolph (1945-2000); and my wife's teacher, Herbert A. Spencer (1942-2000).

ACKNOWLEDGEMENTS

This paper would not have been possible without the assistance of Robert Jager, R. Winston Morris, Daniel Perantoni, and Gene Pokorny. Their interviews and correspondence have been invaluable. Additional thanks go to the members of my graduate committee--especially Dr. William Davis, co-chair--for their critique and suggestions. I am also grateful to my family members--Kevin Wilson, Phebe Cornell, and Christina Wilson--for numerous proof readings and am indebted to my colleagues at Valdosta State University--Matthew Morris, Sara Hatchett, and Keisetsu Chiba--for their support. Finally, I wish to thank my wife for her patience and support.

All examples cited in this study are reprinted with permission of Wingert-Jones Music, Inc., Piedmont Music Company, Neil A. Kjos Music Company, and Masters Music Publications, Inc.

TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS	v
LIST OF ILLUSTRATIONS	vii
LIST OF TABLES	ix
CHAPTER	
1. INTRODUCTION	1
2. <i>DIVERSE MOMENTS NO. 1</i> FOR UNACCOMPANIED TUBA	8
3. <i>CONCERTO FOR BASS TUBA AND CONCERT BAND</i>	17
4. <i>REFLECTIONS</i> FOR TUBA AND PIANO	29
5. <i>THREE LUDES FOR TUBA</i> FOR SOLO TUBA, TWO EUPHONIUMS, AND TWO TUBAS	39
6. CONCLUSIONS	56
APPENDIX	
1. PROGRAM NOTES BY THE COMPOSER	60
2. COMPLETE LIST OF COMPOSITIONS	63
REFERENCE LIST	78

LIST OF ILLUSTRATIONS

Example	Page
1. Use of stereotypical bass line and “stumbling” motive, mm. 1-6, “March,” <i>Diverse Moments No. 1</i>	9
2. Emphasis on the key of F major, mm. 6-21, “March,” <i>Diverse Moments</i> <i>No. 1</i>	10
3. Synthesized scale patterns in mm. 1-14, “Elegy,” <i>Diverse Moments</i> <i>No. 1</i>	12
4. Treatment of germ motive in mm. 1-4, 7-10, and 16-23, “Ballad,” <i>Diverse Moments No. 1</i>	15
5. Five-note germ idea in mm. 1-7, “Scherzo,” <i>Diverse Moments No. 1</i>	16
6. Theme from section one, mm 9-16, <i>Concerto for Bass Tuba</i>	18
7. E-flat model B octatonic scale with an added B-flat	19
8. Second theme of section one, mm 19-25, <i>Concerto for Bass Tuba</i>	19
9. Transformations of motive, mm. 40, 42, 46, 46-47, 54, 57, 70, 72, 77, 79, 80, 85-86, 98, 100, and 102, <i>Concerto for Bass Tuba</i>	20
10. Theme from cadenza, mm. 186-96, <i>Concerto for Bass Tuba</i>	22
11. Theme from the final section, mm. 282-88, <i>Concerto for Bass Tuba</i>	23
12. Use of germ motive as unifying element, <i>Concerto for Bass Tuba</i>	26
13. Use of <i>ossia</i> in solo part, mm. 101-5, <i>Concerto for Bass Tuba</i>	28
14. Formal outline of <i>Reflections</i>	31
15. Mirroring elements in accompaniment, mm. 65-68, <i>Reflections</i>	33
16. Mirroring elements in solo part and accompaniment, mm. 70-72, <i>Reflections</i>	34

17.	Compound elements within a simple meter, mm. 32-35, <i>Reflections</i> , brackets added	34
18.	Tertian resolution of quartal harmonies, mm. 1-2, <i>Reflections</i>	35
19.	Chord progression retaining three common tones each progression, mm. 3-5, <i>Reflections</i>	36
20.	Evolution of chord, mm. 11-12, <i>Reflections</i>	37
21.	Final chord, mm. 100-101, <i>Reflections</i>	38
22.	Opening fanfare, mm. 1-5, "Prelude," <i>Three Ludes for Tuba</i>	41
23.	Comparison of mm. 1-4, <i>Tennessee Tech Hymn</i> and mm. 57-60, "Prelude," <i>Three Ludes for Tuba</i>	44
24.	Comparison of <i>Plunge® Jingle</i> and Passacaglia theme, mm. 1-4, "Interlude," <i>Three Ludes for Tuba</i>	47
25.	Use of germ motive in mm. 1-3, "Postlude," <i>Three Ludes for Tuba</i>	50
26.	Use of germ motive in mm. 8-11, "Postlude," <i>Three Ludes for Tuba</i>	51
27.	Comparison of final phrase of first theme, mm. 6-7, and opening phrase of second theme, mm. 14-16, in the solo tuba part, "Postlude," <i>Three Ludes for Tuba</i>	51
28.	Use of three-note motive from the second theme in mm. 22-24, "Postlude," <i>Three Ludes for Tuba</i>	52
29.	Use of functional harmonic progressions, sequences, and voice leading based on half-steps, mm. 41-52, "Postlude," <i>Three Ludes for Tuba</i>	54
30.	Comparison of first five notes of the solo part, mm. 5-7, "Prelude," and the final five notes of the solo part, mm. 110-12, "Postlude," <i>Three Ludes for Tuba</i>	55

LIST OF TABLES

Table	Page
1. Comparison of scales, <i>Concerto for Bass Tuba</i>	24

CHAPTER 1

INTRODUCTION

Few composers wrote multiple works for solo tuba prior to 1954. This may be due to two factors: 1) the relatively late development of the tuba, which was patented in Prussia on September 12, 1835, and 2) its slow acceptance as a solo instrument. Although solo tuba passages in orchestral and chamber literature existed as early as the mid-nineteenth century, it was only in the 1950s that the first substantial works for solo tuba were composed, including the first concerto by Ralph Vaughan Williams and the sonatas by Thomas Beversdorf and Paul Hindemith.¹ Alec Wilder and Walter Hartley are two contemporary composers who wrote numerous solo tuba works and were honored with Lifetime Achievement awards at the 2000 International Tuba and Euphonium Conference. Despite the abundant contributions of these two composers and the overwhelming acceptance of their music by the tuba community, relatively few other composers have dedicated themselves to creating a large amount of music for solo tuba. In general, composers who have written only one work for solo tuba have done so as a commissioned work or as part of a larger project in which they composed a series of solo works for many instruments. Paul Hindemith and Vincent Persichetti are examples of the latter type.

¹ For information about works composed before 1950, consult R. Winston Morris and Edward Goldstein, eds., *Tuba Source Book* (Bloomington: Indiana University Press, 1995).

Composers of multiple works for solo tuba are often associated with a particular tubist. Alec Wilder, for example, wrote all of his tuba works for Harvey Phillips. Through his association with noted tuba pedagogue R. Winston Morris at Tennessee Technological University, Robert Jager has become one of the more prolific tuba composers of our time.

Jager is known mainly for his wind ensemble compositions. Many of these occasionally feature the tuba, most notably his *Variations on a Theme by Schumann*, which includes a tuba duet as one of the variations. Four of his chamber works include the tuba: *Variations on a Theme by Wagner* for tuba trio; *Mixtures and Mutations* for tuba and euphonium ensemble; *Fantasy-Variations* for flute, tuba, and piano; and *Chorale and Fugue* for brass septet.

The music selected for this study is limited to Jager's four pieces for solo tuba. They are: 1) *Diverse Moments No. 1* for unaccompanied tuba (1977); 2) *Concerto for Bass Tuba and Concert Band* (1978); 3) *Reflections* for tuba and piano (1980); and 4) *Three Ludes for Tuba* for solo tuba and tuba/euphonium quartet (1997). These four pieces span a compositional period from the 1970s to the 1990s, and thus an examination of these works may provide a window into Jager's compositional output as a whole. There is also great variety in the accompanimental choices, and this helps to demonstrate the breadth of Jager's compositional skills.

Statement of Purpose

The purpose of this study is to provide a resource for those interested in the solo tuba literature of Robert Jager. Included within the study is: 1) biographical information

about the composer; 2) an examination of each of his four works that feature the tuba as a solo instrument, including a discussion of performance issues and a theoretical/structural analysis; 3) a transcription of program notes by the composer for each of these works;² and 4) a complete listing of the composer's works to date, including the dates of composition and publication information, if applicable.

Biographical Information

Robert Jager was born in Binghamton, New York in 1939. Following a year of study at Wheaton College in Illinois and two years of study at the University of Michigan, he joined the Knoxville Symphony in 1960 and remained a member of the trumpet section until 1962. From 1962 to 1966, he served as Staff Arranger for the Armed Forces School of Music in Norfolk, Virginia while a member of the United States Navy. He completed the Bachelor of Music and the Master of Music degrees in composition at the University of Michigan in 1967 and 1968, respectively. From 1968 to 1971 he held the position of Instructor of Music at Old Dominion University in Norfolk, Virginia. In 1971 he accepted a position at Tennessee Technological University in Cookeville, Tennessee, where he currently serves as Professor of Music and Coordinator of Academic Studies in the Department of Music and Art.

Jager is a widely commissioned and performed composer with some 115 published works to his credit, including compositions for band, chorus, orchestra, and various chamber ensembles. He has received commissions from some of the most

² Robert Jager, *Concerto for Bass Tuba and Concert Band* (New York: Piedmont Music Co., 1981), 2; Robert Jager, *Three Ludes for Tuba* (Boca Raton: Masters Music Publications, Inc., 1998), ii; additional program notes provided by the composer.

prominent wind organizations in the world, including the Tokyo Kosei Wind Orchestra; the Republic of China Band Association; all of the Washington-based service bands; and bands and/or alumni groups from the University of Michigan, University of Illinois, University of Nebraska, University of Arkansas, Nebraska Wesleyan University, Purdue University, and Butler University. He has also received compositional grants from Meet The Composer and the Tennessee Arts Commission.

Jager has conducted and lectured in the United States, Canada, Europe, Japan, and the Republic of China. In addition, his music has been performed by the following American orchestras: the National Symphony Orchestra, Nashville Symphony, Charlotte Symphony, Virginia Symphony, Bryan Symphony Orchestra of Tennessee, and Minot Symphony of North Dakota.

His music has won a number of awards, including the Kappa Kappa Psi Distinguished Service to Music Medal in Composition (1973), Friends of Harvey Gaul Bicentennial Competition (1975), American School Band Directors Association Volkwein Award (1976), National Band Association Citation of Excellence (1978), Phi Mu Alpha Sinfonia Orpheus Award (1980), and the Citation with Distinction from the University of Michigan Band Alumni Association (1985). He holds the distinction of being the only three-time winner of the American Bandmasters Association Ostwald Award, and he is also a two-time winner of the National School Orchestra Association Roth Award. In 1986, Jager received a MacDowell Colony Fellowship to compose at the Colony in Peterborough, New Hampshire. He received the Individual Artist Fellowship in Composition from the Tennessee Arts Commission in 1996, and in 1998 he became

the first faculty member in the arts to receive Tennessee Technological University's highest faculty recognition, the Caplenor Faculty Research Award. Most recently, he won the keyboard category of the 2000 Delius Composition Contest for his *Dialogues for Two Pianos*. He is a member of the American Society of Composers, Authors, and Publishers, the American Bandmasters Association, Phi Mu Alpha Sinfonia, and Kappa Kappa Psi; he is also an Honorary Member of the Women Band Directors National Association.³

Need for the Study

Although the tuba is in its 166th year of existence, it has been relatively ignored as a solo instrument for well over two-thirds of these years. Indeed, the first concerto for tuba, Ralph Vaughan Williams's *Concerto for Bass Tuba and Orchestra*, was not composed until 1954. Within the past thirty-five years composers in significant numbers have recognized the tuba as a viable and artistically acceptable solo instrument. This is due in part to the formation of the Tubists Universal Brotherhood Association (T.U.B.A.) in 1968, which has as one of its objectives "to generate new compositions for the tuba and euphonium."⁴ Jager's four compositions for solo tuba represent a major addition to the literature and help realize the goals of T.U.B.A. All four works are published, and

³ Robert Jager, "Robert Jager: Biographical Information," *Robert Jager Homepage* [homepage on-line]: available from <http://www.rjager.com/bio.htm>; Internet; accessed 3 March 2000.

⁴ T.U.B.A., "About T.U.B.A.," *T.U.B.A. Homepage* [homepage on-line]: available from <http://www.tubaonline.org/about.html>; Internet; accessed 20 October 2000.

two have been recorded and are available on compact disc.⁵ Through his idiomatic writing for the tuba and various accompanimental choices, Jager has demonstrated the versatility of the tuba as a solo instrument. This study serves as a musical analysis of and performance commentary on these important tuba works, providing a resource for composers as well as tubists. It gives tubists the theoretical background and practical, technical information needed to prepare high-quality performances. It also will help both composers and tubists to understand Jager's compositional process.

Review of Literature

Although various articles regarding Robert Jager exist, the attention paid to his tuba compositions is limited. An entry referring to his tuba concerto can be found in *Program Notes for the Solo Tuba* by Gary Bird.⁶ The remaining references are reviews of his music or reviews of recordings found in the *T.U.B.A. Journal*, and Jager himself knows of no other studies about him in progress.⁷ However, an important resource has been made available within the past two years: Jager has worked with a consultant to develop his own Internet web page, which includes a biography, reviews, and publication information. The universal resource locator of that site is <http://www.rjager.com>.

⁵ *Three Ludes* is available on *La Morte dell' Oom (No Pah Intended)*, Symphonia, compact disc 2808-MCD, Mark Custom Records, 1998. *Concerto for Bass Tuba and Concert Band* is available on *Perantoni Plays Perantoni*, Daniel Perantoni, compact disc 2433-MCD, Mark Custom Records, 1998; and *Robert Jager & Tokyo Kosei Wind Orchestra*, compact disc KOCD-3504, Kosei Publishing Co., 1986.

⁶ Gary Bird, ed., *Program Notes for the Solo Tuba* (Bloomington: Indiana University Press, 1994), 56-57.

⁷ Robert Jager to Kenyon Wilson, 22 January 2001, personal e-mail.

Organization

This study consists of six chapters and two appendices. Chapter One contains introductory material, including biographical information on Robert Jager. Chapters Two through Five are devoted to each of the four solo tuba pieces, respectively, including a discussion of performance matters as well as a theoretical/structural analysis guided by the procedures outlined in Jan LaRue's *Guidelines for Style Analysis*.⁸ Chapter Six consists of conclusions and suggestions for further study. Appendix One consists of program notes by the composer for each of the four pieces; and Appendix Two consists of a complete listing of compositions, including (as applicable) genre, publication date, publisher information, date of first performance, name of first performer(s), and commission information. The reference list includes all sources of information. The comprehensive structural analysis of each piece includes scalar, harmonic, and motivic analyses whenever such procedures are appropriate to the music being examined. The discussion of performance issues is supplemented through correspondence and interviews with R. Winston Morris, who premiered *Diverse Moments No. 1* and *Reflections*; Daniel Perantoni, who premiered *Concerto for Bass Tuba and Concert Band*; and Gene Pokorny, who premiered *Three Ludes for Tuba*.

⁸ Jan LaRue, *Guidelines for Style Analysis* (Warren, Michigan: Harmonie Park Press, 1992).

CHAPTER 2

DIVERSE MOMENTS NO. 1 FOR UNACCOMPANIED TUBA

Robert Jager's first published work for solo tuba is dedicated to R. Winston Morris, Professor of Tuba at Tennessee Technological University. When Jager joined the faculty in 1971, Morris was in his fifth year of teaching at the university. Jager's working relationship with Morris spawned the creation of *Diverse Moments No. 1* for unaccompanied tuba. Indeed, this is the only one of Jager's works for solo tuba not commissioned, but written as a gift. It was composed in 1977, was premiered by Morris in October of 1978 during the annual Octubafest recital series at Tennessee Technological University, and was published by Wingert-Jones Music in 1979. Jager had originally intended to compose an unaccompanied *Diverse Moments* for all of the instruments, but he wrote none following *Diverse Moments No. 2* (1980) for solo marimba.¹ Set in five movements, "March," "Elegy," "Waltz," "Ballad," and "Scherzo," the work spans a wide range of styles and places some demands on the tubist's technical and musical ability.

March

"March," the first movement, is a whimsical adaptation of a form often associated with the tuba. Jager intended this movement to be "all things to all tubas," including not

¹ Robert Jager, interview by author, Tape recording, Cookeville, Tennessee, 20 November 2000.

only the stereotypical bass line of a march, but also sections that would be performed by the piccolo, trumpet, and clarinet. It is as if “there was a concert in the park and the tuba was the only one who showed up, so he had to do all the parts.”² The key to making this movement work, as Morris explains, is to make the most out of the contrast of the various roles the tuba must assume in this movement, especially by exaggerating the dynamics.³

To add to the humor of the movement, Jager interjects a “stumbling” motive into the bass line; the first occurrence of this is in the fifth measure (Example 1). This motive

**Example 1. Use of stereotypical bass line and “stumbling” motive, mm. 1-6,
“March,” *Diverse Moments No. 1*.⁴**



gives the listener the image of a person marching for four measures, then stumbling to find himself on the “wrong foot.” The meter is duple for most of the march, but the stumbling motive is in triple meter. Although the soloist performs most of the middle section on the “wrong foot,” the performer stumbles again to return to the “correct foot” by the third section. Although the final two measures are notated in duple meter, they

²Ibid.

³R. Winston Morris, interview by author, Tape recording, Cookeville, Tennessee, 19 November 2000.

⁴All excerpts from *Diverse Moments No. 1* are ©1978 Wingert-Jones Music, Inc. Used with permission 2000.

actually present the triple-meter motive again, and the weak second beat is emphasized for the final note.

The form of the march is ternary. The opening and closing sections, measures one through twenty-four and measures forty through sixty-four, respectively, feature the stereotypical bass line firmly planted in the key of F. In the opening section, although the patterns other than the “oom pah” contain chromatic deviations from F major, including several B-naturals, most of the phrases end on an accented note of the F-major triad (Example 2). The only exception is in measure twenty-one, in which the G-flat serves a Neapolitan function in the key and prepares the final phrase of the first section.

Example 2. Emphasis on the key of F major, mm. 6-21, “March,” *Diverse Moments* No. 1.

The musical score for Example 2 is presented in four staves of bass clef, 6/8 time, and key of F major. The first staff begins at measure 6 with a mezzo-forte (*mf*) dynamic. The second staff begins at measure 10. The third staff begins at measure 14. The fourth staff begins at measure 18 and concludes at measure 21 with a fortissimo (*ff*) dynamic. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with some notes marked with accents or slurs. The overall structure is a ternary form, with the opening and closing sections (measures 1-24 and 40-64) featuring a stereotypical bass line in F major.

The second section of the ternary form consists of measures twenty-five through thirty-nine, and it contrasts with the opening section both tonally and melodically. The

key of F is avoided as the bass-line motive implies the keys of A, D, and G-flat. A new melodic idea is introduced between the bass-line motives, giving the impression of a duet between the two elements. This is underscored with *forte-piano* dynamics. The melodic line in the second section does not establish a stable key, but it does accent the notes of the F-minor triad as the highest notes in each of the first three phrases, i.e., in measures twenty-seven, thirty, and thirty-four.

Measure forty marks the return to the opening material and the key of F major. The opening eight measures are repeated almost exactly, and the rest of the movement is a varied repetition of the remainder of the first section. One notable change--and a structurally important one--is the transformation of measure twenty-one's G-flat into measure fifty-five's D-flat. Whereas the G-flat in the first section prepares the final phrase of that section with a Neapolitan function, the D-flat in the closing section prepares the end of the movement in a related manner. Jager further emphasizes the structural importance of this with the dynamic markings. Only five times within the movement does Jager specify *fortissimo*: twice at the "stumbling" motives, once each at the G-flat and D-flat mentioned above, and once at the beginning of the final phrase.

Elegy

The slow second movement, "Elegy," contrasts with the first movement in style, but Jager continues his use of ternary form. The outer sections, measures one through nine and the anacrusis to measure twenty-six to the end, respectively, contain relatively little rhythmic and dynamic activity. The mood is reserved, as one would expect of an elegy. By contrast, the middle section--the anacrusis of measure fifteen through the first

two beats of measure twenty-five--contains a larger melodic range and more varied dynamics. The high point falls within this middle section in measure twenty, with the rest of the movement acting as an emotional and dynamic *diminuendo*.

Although most of the middle and final sections of the “Elegy” consist of diatonic notes in the keys of E major and C minor, respectively, the first section may be analyzed with a different approach. Ten out of the twelve chromatic pitches are found in this section, and a scalar analysis reveals that following the opening measures in C minor, the C and C-sharp model A octatonic scales⁵ alternate (Example 3). Jager combines both

Example 3. Synthesized scale patterns in mm. 1-14, “Elegy,” *Diverse Moments No. 1*.

The musical notation for Example 3 is presented in three staves, all in bass clef with a 3/4 time signature. The first staff (measures 1-5) begins with a 'Motive: C minor' in measures 1-4, marked with a piano (*p*) dynamic. Measure 5 features a 'C# model A Octatonic' scale. The second staff (measures 6-10) starts with a 'C model A Octatonic' in measures 6-7, marked with mezzo-forte (*mf*). Measures 8-9 contain a 'C# model A Octatonic' scale, and measure 10 returns to a 'C model A Octatonic' scale, marked with piano (*p*). The third staff (measures 11-14) begins with a 'C# model A Octatonic' in measures 11-12, marked with forte (*f*). Measures 13-14 conclude with a 'C model A Octatonic' scale, marked with piano (*p*). Brackets above the staves group the measures corresponding to each scale pattern.

⁵ Model A octatonic scales contain a half step between the first two scale degrees; model B octatonic scales contain a whole step between the first two scale degrees.

traditional major/minor tonalities and synthesized scales within this brief movement, allowing a broad range of musical emotions within the context of the “Elegy.”

Waltz

With the third movement, “Waltz,” Jager returns to a genre in which the tubist’s role is well-established. Unlike his treatment of the “March,” Jager does not incorporate the stereotypical bass line associated with the title of the movement. Instead, the solo line contains only melodic traits, leaving the waltz bass line as an implied element. Ritornello procedure is employed, with the ritornello recurring on several pitch levels: in ritornello one, measures one through twenty-four, the motive begins on B, A, and B again; in ritornello two, measures forty-two through fifty-five, the motive begins on F-sharp and B; and in ritornello three, starting in measure eighty-two, the motive begins on G and C. While each motivic statement contains slightly different intervals, the contour and rhythm is consistent enough for the listener to perceive them as unified.

In episode one, measures twenty-six through forty-one, the rhythm is smoothed from the dotted-eighth sixteenth pattern of the ritornello sections to patterns consisting mainly of quarters notes and longer durations. It is in this section that the triple meter is first stated in an obvious manner, since Jager obscured many downbeats in the opening ritornello with syncopations and ties. The second episode, measures sixty through the downbeat of eighty-two, states the triple meter in an even more straightforward manner with clear two-bar phrases emphasizing downbeats. In this section, many performers have chosen to increase the tempo to provide an even greater contrast to the other

sections, although Jager has already provided both melodic and harmonic contrasts. Jager believes this increase in tempo is acceptable, if the character of the waltz is maintained.⁶

Ballad

The fourth movement, “Ballad,” is the shortest and most lyrical movement of the work. It is based on a germ motive consisting of the first four notes of the opening phrase, from which all subsequent phrases grow. It occurs only four times with its original pitches--which outline a second-inversion F major triad--but the general contour and/or rhythmic pattern is maintained at the start of most of the phrases (Example 4). A high level of musical expression from the performer is necessary for this movement to succeed. In fact, Morris believes that lyrical phrasing is the most important element in this movement.⁷ Although it is not indicated in the music, Jager expects the performer to employ *rubato* throughout the “Ballad.”⁸

Scherzo

Like the “Ballad,” the “Scherzo” is based on a germ motive (Example 5); in fact, every phrase in the outer sections of the movement begins with it. This five-note figure is based in part on the opening five notes of Paul Hindemith’s *Symphony for Band*.⁹ Although this is the most technically challenging movement, Jager’s primary criticism of

⁶Jager, interview, 20 November 2000.

⁷Morris, interview, 19 November 2000.

⁸Jager, interview, 20 November 2000.

⁹Ibid.

Example 4. Treatment of germ motive in mm. 1-4, 7-10, and 16-23, “Ballad,”
Diverse Moments No. 1.

The musical score is written for tuba in 3/4 time. It consists of four systems of music. The first system (measures 1-4) begins with a mezzo-forte (*mf*) dynamic and a fermata over measure 1. The second system (measures 7-10) begins with a forte (*f*) dynamic and a fermata over measure 8. The third system (measures 16-23) begins with a mezzo-forte (*mf*) dynamic and a fermata over measure 17. The fourth system (measures 16-23) begins with a forte (*f*) dynamic and a fermata over measure 23. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings (*mf*, *f*, *p*) and a ritardando (*rit.*) marking.

performances of the “Scherzo” is that performers often play it too fast and too loud. The tubist must heed the tempo marking of c. 112 for the half note and the *mezzo forte* dynamic marking at the beginning.¹⁰

The form of the movement is ternary, with the outer sections, measures one through twenty-three and measures forty-eight to the end, respectively, dominated by the five-note figure. The middle section, measures twenty-four through forty-seven, avoids the five-note motive and contrasts with the style of the outer sections. Note values are generally longer and intervals are smaller, giving more of a dance-like quality to the

¹⁰Ibid.

Example 5. Five-note germ idea in mm. 1-7, “Scherzo,” *Diverse Moments No. 1*.

The musical notation consists of two staves in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/2 time signature. The first staff, labeled with a '1' at the beginning, contains measures 1 through 4. It features a five-note motif (F4, A-flat4, B-flat4, D5, F5) with dynamics *mf*, *mf*, *f*, and *mf*. The second staff, labeled with a '5' at the beginning, contains measures 5 through 7. It repeats the five-note motif with dynamics *p*, *f*, and *mf*. The notation includes various rests and articulation marks.

section. Repetition of the motive, with inconsistent duple/triple rests in between, gives this section a humorous quality.

The “Scherzo” is the only movement to employ a key signature, and it is the most tonally stable of the five movements. The outer sections are in A-flat major whereas the middle section is in E-flat major, the dominant of A-flat. This harmonic plan and the general harmonic stability of the movement are related to the opening germ motive. The first four notes of the motive clearly imply a tonic triad as the underlying harmony with the second note functioning as a passing tone, whereas the fifth note and its extensions imply a dominant triad as the underlying harmony (Example 5). Basic functional harmonies are evident within the motive and are employed on a larger scale in the form of the movement.

CHAPTER 3

CONCERTO FOR BASS TUBA AND CONCERT BAND

Robert Jager's *Concerto for Bass Tuba and Concert Band* was commissioned by the University of Illinois Band for Daniel Perantoni, who was then Professor of Low Brass at that school. It was first performed by Perantoni in November of 1978. Regarding the commission, Perantoni explains, "At that particular time there was a lot of music written for me but it was mostly of a contemporary vein. . . . This particular piece was for a different audience. I wanted something very tuneful."¹ Other than the request that it be "tuneful" and that it include "references to Rachmaninov or Wagner," Perantoni placed no other restrictions on the commission.²

The single-movement concerto is divided into five distinct sections: measures 1 through 36, 37 through 121, 122 through 170, 171 through 208, and 209 to the end. In his program notes which accompany the score, Jager describes the form as "a short introduction with a full statement of the principal material, followed by a more dramatic presentation of the main and subordinate materials. Next comes a quasi-romantic

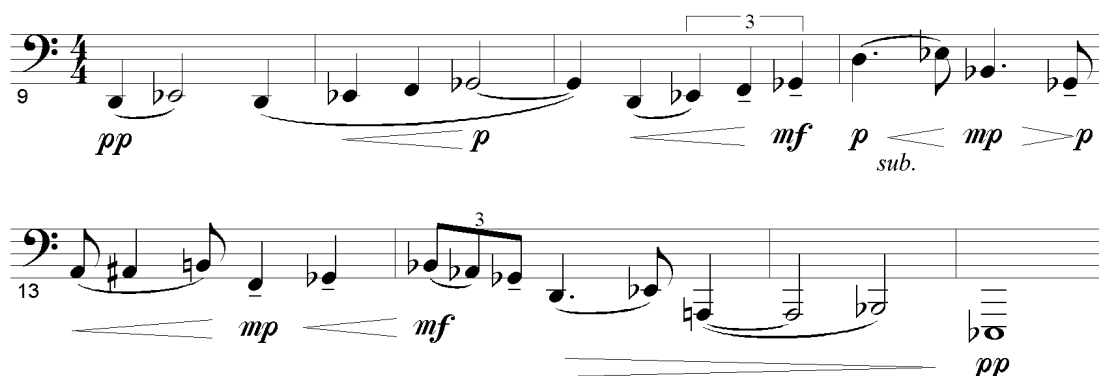
¹ Daniel Perantoni, interview by author, Tape recording, Bloomington, Indiana, 23 January 2001.

² Ibid.

restatement of the main theme, followed by an accompanied cadenza. A kind of ‘scherzo-rondo’ closes the work.”³

The first thirty-six measures comprise the opening section of this concerto. As indicated by the program notes, this section contains the short introduction and full statement of the principal material. Following a busy opening flourish in the accompaniment, the solo part begins in measure nine with the first statement of its thematic material (Example 6). This material is based on the E-flat model B octatonic

Example 6. Theme from section one, mm 9-16, *Concerto for Bass Tuba*.⁴

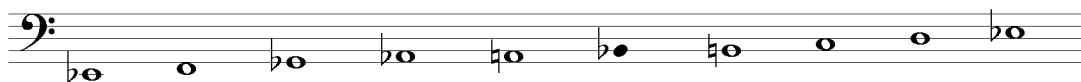


scale with an added B-flat (Example 7). This added B-flat occurs three times, first as a member of the E-flat minor triad in measures twelve and fourteen, then functioning as the dominant of E-flat in measure fifteen. Jager indicates that the opening motivic material

³Robert Jager, *Concerto for Bass Tuba* (New York: Edward B. Marks Music Corporation, 1981), 2.

⁴All excerpts from *Concerto for Bass Tuba* are ©1981 Piedmont Music Company. Used with permission 2000.

Example 7. E-flat model B octatonic scale with an added B-flat.



and the relationship of the half step are important unifying elements of the work.⁵ As a result, many of the principal motivic areas of the solo part are based on an octatonic scale or scales related to the octatonic scale through common tetrachords.

Following a three-bar transition, the second thematic area of the first section, measures nineteen through thirty-six, shifts the focus in the solo part to the F melodic minor scale (Example 8). Two notes present in this passage but not found in the F minor

Example 8. Second theme of section one, mm 19-25, *Concerto for Bass Tuba*.



scale, the A and G-flat, hint at the F model A octatonic scale. Since the F model A octatonic and the E-flat model B octatonic scales share all their pitches, the similarities of these two scales serve to unify this opening section.

⁵Robert Jager, interview by author, Tape recording, Cookeville, Tennessee, 20 November 2000.

Section two begins in measure thirty-seven with a marked increase in tempo.

Jager develops the theme of this section from the opening six notes of the piece.

Although the pitches of the six-note motive at the solo entrance in measure forty do imply a B-flat minor scale, a clear tonal center is not established. During section two, this motive occurs numerous times, beginning on nine different pitch classes (Example 9).

Example 9. Transformations of motive, mm. 40, 42, 46, 46-47, 54, 57, 70, 72, 77, 79, 80, 85-86, 98, 100, and 102, *Concerto for Bass Tuba*.

The musical notation for Example 9 is presented in five staves, each containing measures of music for Bass Tuba. The notation is in bass clef and includes measure numbers 40, 42, 46, 46-47, 54, 57, 70, 72, 77, 79, 80, 85, 98, 100, and 102. The notation shows various transpositions and rhythmic variations of the six-note motive throughout the piece.

Throughout the concerto, the accompaniment often contains pitches not found in the scale established by the solo part. While many of these non-scale pitches can be labeled as embellishing tones, Jager often employs a new scale as a transitional device or

as a way to “break up the texture.”⁶ A notable example is found in measure sixty-seven, in which Jager employs simultaneous ascending and descending whole-tone scales as the sole elements in the measure.⁷

Measures 110 through 121 comprise a transition which, according to Perantoni, satisfied his request for a reference to Wagner.⁸ Following this, the third section of the piece begins in measure 122. This section is divided into three subsections: measures 122 through 138, measures 139 through 145, and measures 145 through 164. The first subsection develops the six-note motive from the second section. Unlike the frequent modulation of the motive in the previous section, Jager chooses to keep the motive firmly within one tonal center. Between measures 122 and 135, the motive is developed almost entirely within one form or another of the E-flat minor scale. Although the accompaniment is also based on the E-flat minor scale, Jager employs the use of functional and traditional harmonies rather sparingly. Despite the infrequent use of functional harmonies, this section contains the most tonal-sounding material of the entire composition. As previously mentioned, Jager described this section as the quasi-romantic restatement of the main theme; hence the use of clearly tonal materials. According to Perantoni, the second subsection, in which the solo is tacet, satisfies his request for a

⁶Ibid.

⁷Jager employs the whole-tone scale in the accompaniment in measures 2-3, 67, 82-83, 256-57, and 277-78, and in the solo part in measures 256-57.

⁸Perantoni, interview, 23 January 2001.

reference to Rachmaninov.⁹ The reason for this may be that this subsection is characterized by lyrical melodic writing and block chords. The third subsection lacks a clear tonal center.

Following a seven-bar transition, section four, measures 171 through 211, contains an accompanied cadenza. The first thirteen measures of the cadenza treat the motivic material rather freely. The tempo is largely at the discretion of the performer and the accompaniment is sparse. Within this thirteen-measure section, the material modulates frequently between several different tonal centers. In contrast, the last half of the cadenza is based on a single scale. The solo part in measures 186 through 196 is based on the pitches of the E-flat model B octatonic scale with the added B-flat, which is another return to the scale of the opening section (Example 10).

Example 10. Theme from cadenza, mm. 186-96, *Concerto for Bass Tuba*.



⁹Ibid.

The fifth and final section of the concerto begins in measure 212. This scherzo-rondo alternates between sections based upon only one scale and sections that modulate frequently. The unstable sections--measures 232 through 279 and measures 304 through 306--change scales often, but still retain octatonic characteristics. The stable sections--measures 212 through 231, measures 280 through 303, and measures 307 to the end--emphasize the B phrygian scale with no non-scale tones in the solo part (Example 11).

Example 11. Theme from the final section, mm. 282-88, *Concerto for Bass Tuba*.



Jager once again bases the accompaniment on a different scale from the solo part, using the B minor scale rather than B phrygian. In the second stable section, the B phrygian scale evolves into the E minor scale through the occasional use of D-sharp in the solo part. The strongest evidence of a shift from B phrygian to E minor--a dominant to tonic cadence in the latter key--is withheld until the final measure of the piece. Even then, the accompaniment does not support the progression with full chords, but uses open octaves and fifths.

While the accompaniment does not always remain within the scale established by the solo, scalar analysis of the solo part reveals pitch and scale retention between the

different sections (Table 1). The strongest of these links exists between the first and fourth sections. Both of these sections contain the E-flat model B octatonic scale with the

Table 1. Comparison of scales, *Concerto for Bass Tuba*.

Section	Measure Numbers		C	C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab	A	A# Bb	B
I	1-18	E-flat model B octatonic + B-flat	X		X	X		X	X		X	X	X	X
I	19-36	F melodic minor	X	X		X	X	X		X	X		X	
II	37-121	Frequent modulations												
III	122-170	E-flat natural minor		X		X		X	X		X		X	
IV	171-208	E-flat model B octatonic + B-flat	X		X	X		X	X		X	X	X	X
V	209-298	B phrygian	X		X		X		X	X		X		X
V	299-310	E harmonic minor	X			X	X		X	X		X		X

added B-flat. The third section, although not based on the octatonic scale, shares its tonic of E-flat with the unifying scale. The second section is less clearly related: neither a single tonal center nor scale is strongly established. This provides a desirable tonal contrast.

The final section contains a scale distantly related to the unifying scale. While this scale shares five of its pitches with the E-flat octatonic scale, the focal pitch of the final section's scale, E, is not a shared pitch. The dominant-tonic relationship emphasized in the final measures of the piece is not even possible in the E-flat model B octatonic scale. The need for this relationship could explain the added B-flat throughout the first and fourth sections. The added perfect fifth above the E-flat in these sections

allows Jager to utilize dominant-tonic relationships in the first and fourth sections, which helps liken those sections to the final notes of the piece.

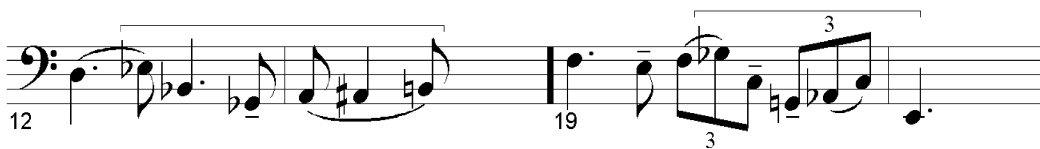
Since Jager bases the entire work on the opening material, it is beneficial to trace the use of the unifying motive throughout the sections of the work. Jager explains, “I like the idea of finding a focus at the beginning of the work on which I can base the entire work. That focus . . . [is] very much pinpointed. It’s not a wide-angle focus kind of thing. It is very much a myopic kind of focus.”¹⁰ Therefore, it is not surprising that Jager employs the opening six notes of the accompaniment to unify the five sections of the concerto (Example 12).¹¹

Example 12. Use of germ motive as unifying element, *Concerto for Bass Tuba*.

Original germ motive, m. 1:



Use of motive in Section One, mm. 12-13 and 19-20:

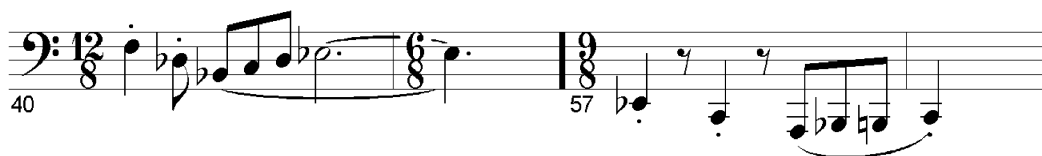


¹⁰Jager, interview, 20 November 2000.

¹¹Versions of this six-note motive are present in measures 1, 12-13, 17-18, 19-21, 27, 32-35, 40, 42, 46-47, 52-54, 57-65, 68, 70-73, 77, 79-81, 84-106, 110-18, 121-24,

Example 12 (cont.)

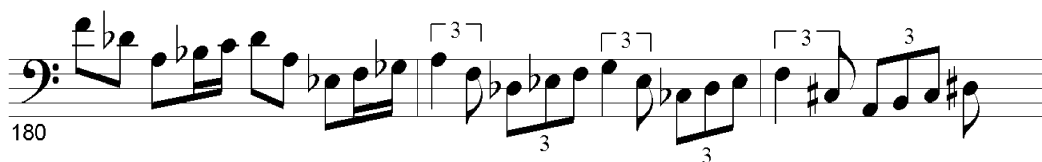
Use of motive in Section Two, mm. 40-21 and 57-58:



Use of motive in Section Three, mm. 121-22:



Sequencing of motive in Section Four, mm. 180-82:



Final statement of motive in Section Five, mm. 309-10:



In addition to its other merits, the piece is considered to be widely accessible by Perantoni, who premiered the work. He explains, “As far as teaching that piece goes, if somebody has a good background in song, it is easy to play.”¹² He suggests that

126-29, 139-44, 162, 164-67, 171, 173-76, 178-82, 185, 188-91, 193, 195-97, 222, 244-58, 262, 267, 269-76, 279, 298, and 309.

¹²Perantoni, interview, 23 January 2001.

performers listen to several recordings of the work for ideas about interpretation. As an approach to the performance of this piece, Perantoni encourages his students to envision other instruments, especially strings and woodwinds, as the model for sound:

The piece to me in a sense should sound like a cello, rather than a hard brass player. . . . [In] the faster articulated parts, I would suggest that you approach it like a bassoonist in the sense of playing quite as clearly as possible. [Starting in measure forty, in which the solo line is accompanied by woodwinds,] you are basically going to sound like a woodwind player.¹³

After the performer has an interpretation in mind, the remaining task is acquiring the skill to perform the difficult technical passages. “If you ask me teaching techniques,” explains Perantoni, “I’ll have people play it on the mouthpiece; I’ll have them sing it; and as for the finger patterns, . . . they are all scale passages anyway.”¹⁴

To ensure that the composition is accessible to musicians with a wide variety of abilities, Jager provides a simpler *ossia* part in four places for the soloist to perform if necessary.¹⁵ In each case, it is not merely an octave transposition, as Jager explains:

I don’t feel that they would work in the other octave. If you’re going to change and make it easier or change the octave for some reason, then it has to reach a different level. . . . The whole point [in measure 101] is the trill. When you do this at that part of the chord, it really is a dramatic moment. Well, down an octave, that’s not going to be quite so dramatic, so . . . what I did do is take a different part of the chord and use that as my note of attack, and then build from there. This is a different way of developing all of this other material. It gives me . . . as the composer a chance to approach the same piece . . . [and] develop it differently [Example 13].¹⁶

¹³Ibid.

¹⁴Ibid.

¹⁵Measures 101-5, 129, 179-80, and 183-84.

¹⁶Jager, interview, 20 November 2000.

Example 13. Use of *ossia* in solo part, mm. 101-5, *Concerto for Bass Tuba*.

The image displays a musical score for Bass Tuba, measures 101 through 105. The score is written in bass clef with a 12/8 time signature. It features two staves. The first staff begins with the word "Ossia:" above the first measure. Both staves contain complex rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated by a "tr" symbol with a wavy line above the notes in measures 101 and 102. The dynamic marking "ff" (fortissimo) appears in measures 102 and 103. Measure 104 shows a change in the bass line with a four-measure rest indicated by a "4" below the staff. The score concludes in measure 105 with a final note and a fermata.

Perantoni approves of the use of *ossia* parts as well. He says that as long as the performer makes “it sound good,” he “could care less.”¹⁷ In fact, on the three released compact disc recordings of this piece, all performers chose to play the *ossia* part in measure 183.

¹⁷Perantoni, interview, 23 January 2001.

CHAPTER 4

REFLECTIONS FOR TUBA AND PIANO

In March of 1983, R. Winston Morris and Robert Jager toured Japan at the invitation of the Tokyo Kosei Wind Orchestra. This tour included a recording session that produced the compact disc entitled *Robert Jager & Tokyo Kosei Wind Orchestra*, which includes his *Concerto for Bass Tuba and Concert Band* with Morris as soloist. Upon their return to the United States, Morris and Jager collaborated once again to produce an additional tuba solo: *Reflections* for tuba and piano. At the time, Morris held an office in the Tubists Universal Brotherhood Association and was able to offer Jager a commission from the organization to compose a lyrical work for tuba and piano.¹ Jager “wanted to have something that was slow . . . [and] very lyrical, and yet, . . . had a little show-off section in the middle.”² They agreed that it would be a piece playable by advanced high school students and young university musicians.

Since the goal was a composition aimed at younger performers, Morris believes that little discussion of performance issues is needed since they are addressed satisfactorily by Jager’s markings in the music. Certainly a contrast between the A and B

¹ R. Winston Morris, interview by author, Tape recording, Cookeville, Tennessee, 19 November 2000.

² Robert Jager, interview by author, Tape recording, Cookeville, Tennessee, 20 November 2000.

sections is necessary, and he suggests the performer “just take off and go ‘ninety miles an hour’ [in the middle section] and offer a real good contrast [of tempo].”³ The most important factor, however, is that the tubist have a musical plan for the phrasing and other interpretive factors of the piece. This is not something that Morris would dictate to his own students, as he explains:

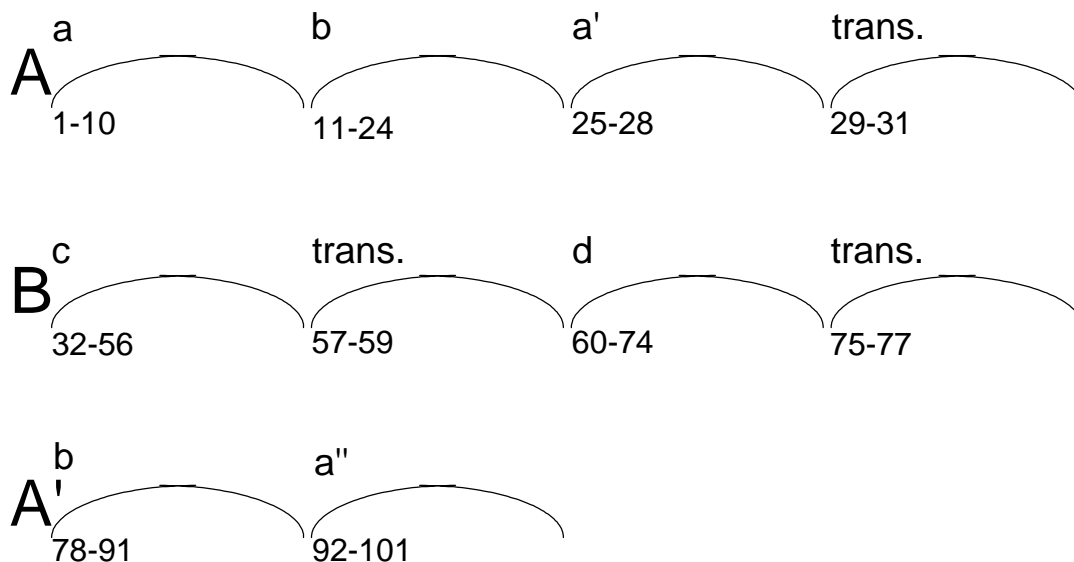
When I work with students on these things I just make suggestions about certain ways to interpret these things. And I really love it . . . when someone comes in . . . and you can tell they have really thought musically what they want to do with the piece. And they do a few different things: they stick in a *rubato* or whatever that’s not on the page.⁴

The title of the work, *Reflections*, was chosen by the composer to represent the ternary form of the piece. In addition, analysis shows that Jager employed motivic and accompanimental elements that express the title as well. The opening A section of the ternary form is set in a moderate tempo in compound meter and comprises the opening twenty-eight bars. Following a three-bar transition, the B section begins in measure thirty-two. This interior section is in a contrasting faster tempo and includes compound, composite, and simple meters. Measures seventy-five through seventy-seven contain a transition back to the A section. The final A section begins in bar seventy-eight and continues to the end of the piece.

In keeping with the title, Jager not only employs ternary form, but also chooses to mirror the outer sections of the piece (Example 14). The opening A section contains two subsections: the first consists of measures one through ten and the second consists of

³Morris, interview, 19 November 2000.

⁴Ibid.

Example 14. Formal outline of *Reflections*.

measures eleven through twenty-four. Measure twenty-five begins a four-bar varied repetition of the first subsection material which ends in the transition to the B section. In the return of the A section material in measure seventy-eight, the subsections are reversed. The second subsection is heard first and is a literal repeat of measures eleven through twenty-four with the exception of the initial bass note. Jager continues the mirroring by ending with the first subsection material; this final subsection of the work--measures ninety-two to the end--begins with a literal repeat of measures twenty-five through twenty-eight. This is followed by a repeat of measures seven through ten, although Jager rescores the piano's final six bass-clef notes from measure ten as the tuba part in measure ninety-nine. Jager adds two measures of new material to end the composition.

Another unifying aspect of *Reflections* is Jager's reuse of the transitional material. As explained above, Jager employs the same three-measure passage in measures twenty-nine through thirty-one and measures seventy-five through seventy-seven. This transitional material is based on the material of the B section. The only difference between the two transitions is that one contains an *accelerando* and the other contains a *ritardando*, respectively connecting the different tempi of the major sections. In addition, the transition in the middle of the B section is based on the other transitions, although modified to be for piano alone. Thus, not only does Jager mirror the main sections of the composition, i.e., ABA', but he also mirrors the transitional passages with the outer transitions identical to each other--except for the tempo markings, which are opposites--and the inner one a variation of the other two.

Whereas the outer sections illustrate the title by mirroring the form of each other, the inner section employs concurrent inversions to achieve its reflection. Although there are several occurrences of the right and left hands simultaneously mirroring each other in the piano part,⁵ the longest example is a passage in measures sixty-five through sixty-eight, in which the piano assumes a melodic role (Example 15). Jager also employs a similar technique between the tuba and piano parts, most notably from the anacrusis to measure seventy-one through measure seventy-two, in which both hands of the piano part move in octaves, echoing the solo part in contrary motion (Example 16).

⁵The right and left hands of the piano part mirror each other with contrary motion in mm. 34-35, 47, 49, 65-68, and 74.

Example 15. Mirroring elements in accompaniment, mm. 65-68, *Reflections*.⁶



Although *Reflections* is unified through the use of formal and compositional elements that relate to the title, additional elements not related to the title serve the purpose of unifying the A, B, and A' sections as well. Jager's treatment of meter is one of these elements. The outer sections are in compound meter and the inner section is mostly in simple meter, thus providing contrast between the sections. However, Jager includes compound elements within the B section, including seven measures in a compound meter⁷ and three measures in a composite meter.⁸ Furthermore, in this section

⁶All excerpts from *Reflections* are ©1983 Neil A. Kjos Music Co. Used with permission 2000.

⁷Measures 42, 45, 47, 49, 51, 54, and 56.

⁸Measures 35, 52, and 53.

Example 16. Mirroring elements in solo part and accompaniment, mm. 70-72, *Reflections*.



he includes compound elements within the simple meters. This is most evident at the beginning of the B section before the tuba enters, measures thirty-two through thirty five (Example 17).

Example 17. Compound elements within a simple meter, mm. 32-35, *Reflections*, brackets added.



As Jager remarks, “the show-off section had to be in some way related to the outer section. It had to have the same kind of almost angst, rather than happy release.”⁹ That “angst” manifests itself in the harmonic and rhythmic language that Jager employs throughout the piece. Jager was “very much involved with Bartokian theory and principles”¹⁰ while writing *Reflections*, which explains his considerable use of fourths. Although the key signature is F major and the left hand initially conforms to the key in a traditional manner, each of the first two measures contains a chord consisting of superimposed perfect fourths on the second beat. Jager resolves the chord later in each measure by opening one of the fourths up to a perfect fifth (Example 18). The resulting

Example 18. Tertian resolution of quartal harmonies, mm. 1-2, *Reflections*.

The musical score for Example 18 consists of three staves. The top two staves are a grand staff (treble and bass clefs) in F major, 12/8 time. The bottom staff is a single treble clef staff. The first measure shows a quartal harmony in the right hand (F4, C5, G5, D6) and a melodic line in the left hand (F3, A3, C4, E4). The second measure shows the resolution of the quartal harmony to a tertian chord (F4, A4, C5) and the continuation of the left hand melody. The bottom staff shows the harmonic structure: P4 (F-C) and P5 (C-G) intervals.

chord is tertian, but the tension of the F-G major second is maintained. Jager also avoids the expected voice leading by displacing the second chord by an octave.

⁹Jager, interview, 20 November 2000.

¹⁰Ibid.

Jager's treatment of voice leading also has a Bartokian influence, as demonstrated in measures three through five (Example 19). This chord progression evolves through the

Example 19. Chord progression retaining three common tones each progression, mm. 3-5, *Reflections*.



use of common tones and stepwise motion. Each chord retains three of the four pitches of its predecessor, although not necessarily in the same octave. Measures fifteen and sixteen contain a similar treatment, in which each three-note chord retains two of the pitches of the preceding chord. This evolution of chords also manifests itself in other places in a way that further reinforces the title. In measures eleven and twelve, for example, the chord evolves one note at a time, expanding outward like ripples in a lake (Example 20). Jager considers this two-measure idea to be a “mirror” effect,¹¹ and he uses it numerous times in both the outer and inner sections as a unifying element.¹²

For the final chord, Jager maintains the character of the piece by avoiding a triadic ending. Jager explains, “One of my pet peeves is somebody who will do an atonal work, quartal work, polytonal--anything that is away from the triad--and then ends on a pure

¹¹Ibid.

¹²This two-measure idea is found in mm. 11-12, 13-14, 14-15, 17-18, 18-19, 23-24, 42-43, 45-46, 56-57, 78-79, 80-81, 81-82, 84-85, 85-86, and 90-91.

Example 20. Evolution of chord, mm. 11-12, *Reflections*.



triad.”¹³ The final chord, although it is voiced as stacked thirds, is a quartal chord based on B-flat with an omitted A-flat: B-flat, E-flat, D-flat, and G-flat. The final sixteenth note of the piano part adds a percussive fourth below the initial root of the chord. This results in a quartal chord based on F, which provides tonal closure to the piece, since it began in F.

Except for the final sixteenth note of the piano part, the final chord is vertically symmetrical. An inversion of the intervals--perfect fourth/minor seventh/perfect fourth--produces the same chord (Example 21). Thus, the final chord is a musical snapshot of the form of the piece and one last reference to the title.

¹³Jager, interview, 20 November 2000.

Example 21. Final chord, mm. 100-101, *Reflections*.

The musical score for Example 21 consists of four staves. The first three staves are grouped by a brace on the left. The first staff is in bass clef, the second in treble clef, and the third in bass clef. The fourth staff is in treble clef. The key signature has one flat (B-flat), and the time signature is 12/8. The score shows measures 100 and 101. In measure 100, the first staff has a half note G2, the second staff has a whole rest, and the third staff has a whole rest. In measure 101, the first staff has a half note G2, the second staff has a whole note chord (B-flat4, D5, F5, A5), and the third staff has a whole note chord (B-flat4, D5, F5, A5). The fourth staff shows two chords: a P4 chord (B-flat4, D5) and a P4 chord (B-flat4, D5), both marked with a box and 'P4'. The final chord in measure 101 is a m7 chord (B-flat4, D5, F5, A5) marked with a box and 'm7'. The measure number '100' is written below the third staff.

CHAPTER 5

THREE LUDES FOR TUBA FOR SOLO TUBA, TWO EUPHONIUMS, AND TWO TUBAS

Jager's most recent contribution for solo tuba was commissioned by students and alumni of R. Winston Morris in celebration of his thirtieth anniversary, 1996-97, as the tuba professor at Tennessee Technological University. Since Jager's first composition for tuba was written as a gift to Morris during their first few years working at the same university, it is quite fitting that Morris's students would turn to Jager for this tribute to their teacher. The composition of the piece actually began in 1971, when Jager and Morris first met. Jager wrote the middle movement at that time with the intention of making it part of a larger work. This commission gave him that opportunity, although almost three decades later, and he composed the two outer movements in 1997.

While Jager considers the work essentially "serious" throughout, the title was chosen to reflect Morris's sense of humor.¹ The movement titles are "Prelude," "Interlude," and "Postlude;" thus the title *Three Ludes for Tuba* is appropriate. The scoring of the work is also a reflection on Morris. In 1970, Morris founded one of the first tuba/euphonium ensembles ever to be offered as a university course. Morris's

¹ Robert Jager, *Three Ludes for Tuba* (Boca Raton, Florida: Masters Music Publications, Inc., 1998), ii.

commitment to the idea of an ensemble with multiple tubas is represented in *Three Ludes for Tuba* by its scoring for solo tuba with tuba/euphonium quartet accompaniment.

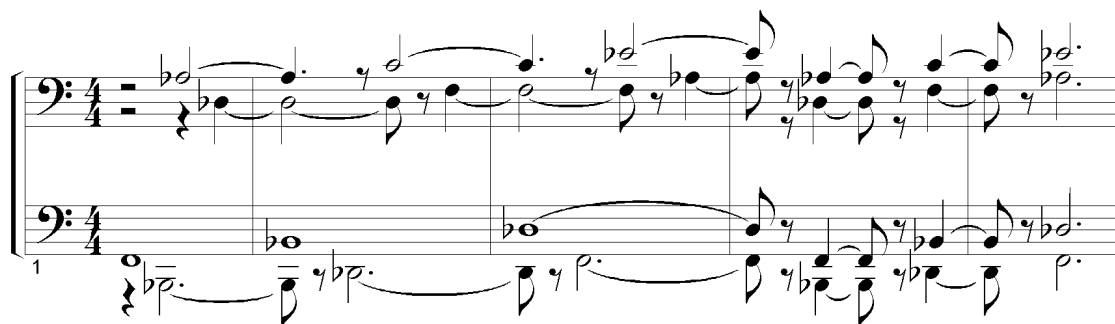
Prelude

The program notes describe the “Prelude” as “a fanfare-like movement which presents material that will be used throughout the complete work. It is also a dialogue between the soloist and the quartet. After a vigorous exchange between the two forces, the movement ends quietly, in preparation for the second movement.”² This dialogue between the soloist and the quartet takes the form of short passages--usually four bars or less--in which the quartet presents material without the soloist. This is interspersed with passages in which the quartet assumes an accompanimental role while the soloist joins with melodic material. Since the soloist is at no time unaccompanied, the dialogue described manifests itself in the quartet’s change of function between ensemble and accompaniment.

Encompassing the first four measures, the quartet’s opening fanfare consists of bell tones with each member of the quartet striking a new pitch on a specific beat, resulting in a composite rhythm of straight quarter notes. Vertically, the ensuing chords are not of primary significance, although they result in seventh and ninth chords of varying qualities. The harmonic foundation is found in the two lower parts in which arpeggiated B-flat tonic triads overlap (Example 22). Although the tonic triad is present vertically at a few points in the fanfare, harmonic stability in B-flat is prevented by the

²Ibid.

Example 22. Opening fanfare, mm. 1-5, “Prelude,” *Three Ludes for Tuba*.³



presence of an added seventh or ninth. The pitches account for every member of the B-flat natural minor scale except for the sixth scale degree. Although the establishment of B-flat minor is a result, Jager’s main focus for the opening five bars was the creation of “dynamic intervals to announce the [soloist’s] entry”.⁴

The soloist enters with the anacrusis to measure six in B-flat minor, but the mode is immediately changed to B-flat major in measure six. The solo part remains in this major key until the coda, utilizing the pitches of the B-flat major scale with few deviations. The opening solo statement continues for six measures while the quartet punctuates with tonic triads.

Measure twelve marks the beginning of the second fanfare section. With the exception of the first tuba’s initial pitch, these five measures are identical to the opening five bars transposed up a major second. This lack of transposition of the first note in the

³All excerpts from *Three Ludes for Tuba* are ©1998 Masters Music Publications, Inc. Used with permission 2000.

⁴Robert Jager, interview by author, Tape recording, Cookeville, Tennessee, 20 November 2000.

first tuba part is the result of harmonic concerns. The resulting perfect fifth at the downbeat of measure twelve between the solo and first tuba parts is a more consonant interval than the perfect fourth that would have occurred if all the pitches had been transposed. In addition, the resulting open fifth implies a functional half cadence in the key of B-flat.

Although the tonal center shifts briefly to C minor, the solo part returns the tonal focus to B-flat with the anacrusis to measure seventeen. The melodic material in the solo tuba part differs from the opening section but is based on previous material. Accompanimentally, the quartet now plays repeated eighth notes instead of the punctuated chords followed by rests found in the opening section. Despite the traditional tonal stability of the solo part, the quartet plays a repeated quartal chord.

Measures twenty-two through thirty-five are a brief development section. Tonal centers of D, E-flat, and B--all identified by long tonic pedals in the second tuba part--are interspersed with tonally unstable areas. The melodic line in the solo part is based on previous material, the most noticeable of which is the soloist's opening motive of four sixteenth notes followed by a dotted-quarter note. In measure twenty-five, for example, this motive is freely inverted, producing a descending line.

Measure thirty-six marks the beginning of a brief retransition back to the opening material. This retransition contains a harmonically stable version of the fanfare material. The conclusion of the retransition, measures forty-one to forty-two, is marked by one of the few times in the movement that all five parts are homorhythmic.

The recapitulation begins in measure forty-three, and it employs the same material as the second fanfare section, which began in measure twelve. As discussed above, the first time this material was presented, the fanfare was an exact transposition of the opening fanfare with the exception of the first pitch, which remained untransposed for harmonic reasons. The recapitulation is an exact duplication of those measures except for the solo tuba's pitch on the downbeat of measure forty-three. Whereas in measure twelve this passage resulted in a perfect fifth between the soloist and the first tuba, a perfect fourth occurs in measure forty-three. As a result, Jager begins the recapitulation with harmonic instability. Jager explains that "the tuba has by this time changed the harmonic basis or the harmonic level of the piece . . . so [the fanfare] has to change accordingly."⁵

The solo part departs from the tonal center of B-flat in measure fifty-four, thus initiating the transition to the coda.⁶ This is accomplished by the consistent use of A-flats in both the solo and quartet parts. Up to this point, Jager has primarily confined the solo part to the pitches of the B-flat major scale with the occasional use of D-flats for mode mixture. Although the pitches of the E-flat major scale are being employed, there is not a strong harmonic reference to E-flat. Whereas earlier composers would emphasize or modulate to the subdominant at the beginning of the coda, Jager chooses to use the pitches of the subdominant scale as a contemporary adaptation of that function.

⁵Ibid.

⁶The last three and one-half beats of measure fifty-four were incorrectly edited out of Symphonia's *La Morte dell' Oom* compact disc. This will be corrected on future editions of the recording. R. Winston Morris, interview by author, Tape recording, Cookeville, Tennessee, 19 November 2000.

As explained in the program notes published with the score, the first movement ends quietly in preparation for the interior movement. Beginning at measure fifty-seven, the texture has thinned considerably with only one member of the quartet moving at any given time. It is at this point that Jager once again inserts humor into his music. At the beginning of the coda in measure fifty-eight, the first euphonium quotes the opening bar of *The Tennessee Tech Hymn*, a hidden tribute to Morris's thirty years at Tennessee Technological University (Example 23).⁷ Beginning in measure sixty-two, each member

Example 23. Comparison of mm. 1-4, *Tennessee Tech Hymn* and mm. 57-60, "Prelude," *Three Ludes for Tuba*.⁸

The image displays two musical staves for comparison. The top staff, titled "Tennessee Tech Hymn", is in 4/4 time and features a melody in G major. The notes are G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), and G4 (half). Below the staff, the lyrics "The qui - et hills stand stead - fast round walls of rus - set brown." are aligned with the notes. The bottom staff, titled "Euph I: Prelude", is in 4/4 time and shows a bass clef. It begins with a whole rest in measure 57, followed by a melodic phrase in measure 58: G3 (quarter), F3 (quarter), E3 (quarter), and D3 (half). A slur connects the notes in measures 59 and 60, which are G3 (half) and F3 (half).

of the quartet presents a final motive followed by a sustained pitch of either F or C. This open fifth creates a half cadence in preparation for the second movement, which is in B-flat.

⁷Jager, interview, 20 November 2000.

⁸*The Tennessee Tech Hymn* is based on *God Save the Prince of Wales*, composed by Henry Brinley Richards in 1862, with words added by Joan Derryberry in 1943.

Gene Pokorny, Principal Tubist of the Chicago Symphony, presented the premiere performance of this work accompanied by the Tennessee Tech Alumni Tuba Ensemble in September 1997. With regard to preparing this movement for performance, Pokorny suggests that the first thing to do is to examine the final movement. He explains, “You want to make sure that the last movement . . . ends in a blaze of light, which means that everything before it will be not so blazing.”⁹ Therefore, he “would make sure that the first movement, no matter how exciting, is slower and less brilliant than the last movement.”¹⁰

Since the nature of this ensemble limits the tone colors available, the success of the first movement lies in the various articulations of the solo and ensemble lines.

Pokorny explains, “This is an exciting piece. The rhythmic activity is varied with many accents and articulations that are not always happening on the beat.”¹¹ Pokorny uses the passage from measure thirty-seven to forty-three as an example of how to approach the rest of the movement:

The slurs need to be almost like a *portamento* to make them effective, especially when surrounded by accented, staccato notes. [At measure thirty-eight], I suggest the player first imagine those staccato notes as being played by a string bass or a cello playing pizzicato and then imitating that sound in the mind, as best he (she) can, with the tuba.¹²

⁹Gene Pokorny, interview by author, Tape recording, Chicago, Illinois, 1 February 2001.

¹⁰Gene Pokorny to Kenyon Wilson, 8 February 2001, personal e-mail.

¹¹Pokorny, interview, 1 February 2001.

¹²Gene Pokorny to Kenyon Wilson, 8 February 2001, personal e-mail.

Another potentially difficult passage begins in measure twenty-nine. Pokorny suggests, “When learning the passage, I suggest playing all but the first three notes down the octave, so instead of it being an “instrumental” line with an uncomfortable seventh, . . . it becomes a “vocal” line with only an interval of a second.”¹³

Interlude

Jager chose to score the second movement with the soloist tacet, which, as he describes it, follows a Baroque tradition in which the second movement is at times played by the strings, rather than by the soloist.¹⁴ The scoring of the second movement also has symbolic significance related to the work’s dedicatee, R. Winston Morris. The soloist is instructed to conduct rather than perform the second movement.¹⁵ This symbolizes Morris’s influence on his students as teacher and conductor, since all of his students have served under his baton in the university tuba ensemble. Gene Pokorny suggests that the soloist must do more than just conduct the movement:

In order to really get the whole picture, I would want to *know* [emphasis added] the second movement of the piece. The best way to do that is to approach the movement as if I had to teach the movement . . . [to] the other players in the group. By taking on that responsibility, it would help me get to know the composer’s idea for the entire piece, which would help in how I would approach the movements I do play. If it were a student taking on that role as the soloist, I would try to encourage the student to take that second movement on as a special project with his (her) music theory instructor; to analyze the movement harmonically, structurally, etc. This would help the player

¹³Ibid.

¹⁴Jager, interview, 20 November 2000.

¹⁵Jager, *Three Ludes for Tuba*, ii.

become more of a musician which, theoretically, is the whole idea of going to music school.¹⁶

Jager composed the second movement after meeting R. Winston Morris for the first time. His inspiration for the movement was an event that happened at the conclusion of Morris's faculty recital in October of 1971. Morris was presented flowers on stage, which he humorously tossed into his bell. He then performed the commercial jingle for Plunge®, which was a product similar to Drano®. Jager decided to use the jingle as the ground bass for this passacaglia.¹⁷ Although the rhythm has been changed and the last note displaced by an octave, the relationship between the jingle and the passacaglia theme is apparent (Example 24).

Example 24. Comparison of *Plunge® Jingle* and Passacaglia theme, mm. 1-4, "Interlude," *Three Ludes for Tuba*.

Plunge® Jingle

Plunge® don't care, what you put down there.

Passacaglia

p

¹⁶Gene Pokorny to Kenyon Wilson, 8 February 2001, personal e-mail.

¹⁷Jager, interview, 20 November 2000.

The form of the “Interlude” is a passacaglia with seven variations and a coda. The second tuba performs the passacaglia theme nine times in its entirety. The variations are divided into two sections, variations one through four and variations five through seven, each starting with only one voice added to the passacaglia theme and building until the entire quartet is performing. These sets are further indicated by a slowing of tempo at the end of each section.

Following the initial statement of the ground bass, the first variation begins with the entrance of the first tuba part in measure four. While the additional part is only a one-measure motive sequenced up by thirds, its two eighth-note, two quarter-note rhythm serves an important unifying function in subsequent variations. Each of the next two variations sees the entrance of the second euphonium and first euphonium, respectively, and the absence of the motive introduced in the first variation. The impetus is towards the building of the texture. The harmonies are mainly the result of stepwise voice leading, but they retain some aspects of functional harmony, such as the subdominant-dominant relationship of the last two measures of each variation. It is not, however, until the last variation of each section that a complete voicing of the dominant-tonic progression occurs at the variation’s final cadence. The latter part of the first section, i.e., measures eighteen through twenty-one, contains the return of the first-variation motive in a modified form. The sequence down by step in the first euphonium part and the *poco ritardando* aid in the conclusion of this section.

The second section follows a similar pattern, beginning with the tubas performing together. Measures twenty-two through twenty-four are identical to measures five

through seven, including the anacruses. The familiar motive is sequenced up a second as before. Each subsequent variation builds upon that foundation as the lower voices repeat the same material unchanged. Each euphonium entrance begins a third above the previous variation, resulting eventually in the upper voices planing triads above the ground bass. The music builds to the climax of the movement with the fermata in measure thirty-three.¹⁸ Following, in the coda, is a repeat of measures eighteen through twenty-one at a softer dynamic and a slower tempo.

Postlude

After conducting the second movement, the soloist once again assumes a performing role in the spirited “Postlude.” The tempo of this movement is slightly faster than the first movement and more than twice the tempo of the second movement, thus completing the traditional multi-movement pattern of fast-slow-fast. The form of the final movement is ternary, with the outer sections characterized by technical passages whereas the interior section contains more lyrical lines and mixed meter. The first section ends in measure 40; the second section consists of measures 41 through 69; the third section consists of measure 70 through 103; and the coda begins in measure 104 and continues to the end. Jager returns to the use of a germ motive as the basis for the melodic and accompanimental material. This three-note motive, initially presented by the first euphonium, is present in each of the three large sections of the movement (Example 25). This germ motive is often performed incorrectly; as Pokorny warns, “There is a

¹⁸In measure twenty-two, the parts should read “*cresc. poco a poco*” rather than “*dim. poco a poco*.” Robert Jager to Kenyon Wilson, 12 February 2001, personal e-mail.

Example 25. Use of germ motive in mm. 1-3, “Postlude,” *Three Ludes for Tuba*.



tendency for some brass players to compress the sixteenth notes at [the beginning]. So, I will ask the student, ‘can you make those sixteenth-notes go as slow as possible at this tempo?’.”¹⁹

Following an opening flourish from the quartet, the soloist enters in measure two with a statement of the germ motive, which typically occurs in patterns of three with an extension on the last one. While the soloist performs, the quartet texture is primarily homorhythmic, punctuating the solo line with openly-voiced chords. During two of the transition sections when the soloist is tacet, measures eight through thirteen and measures twenty-eight and thirty-three, the quartet is scored with the euphoniums and tubas employing opposing rhythms. Jager also continues to develop the germ motive in these transitions, employing both the original and inverted forms (Example 26).

¹⁹Pokorny, interview, 1 February 2001.

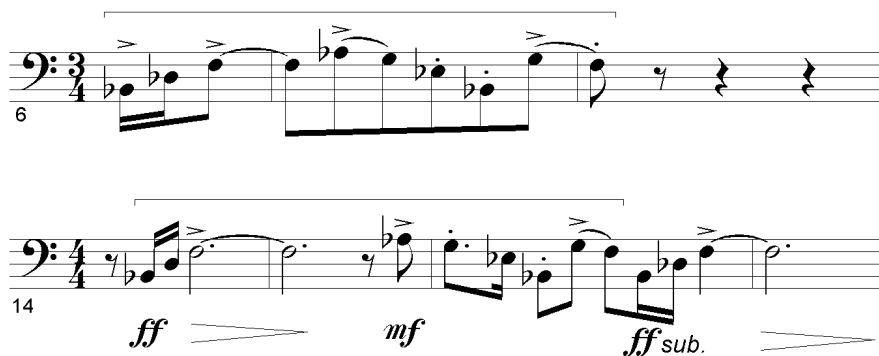
Example 26. Use of germ motive in mm. 8-11, “Postlude,” *Three Ludes for Tuba*.



At measure fourteen, the soloist presents the second theme of the first section.

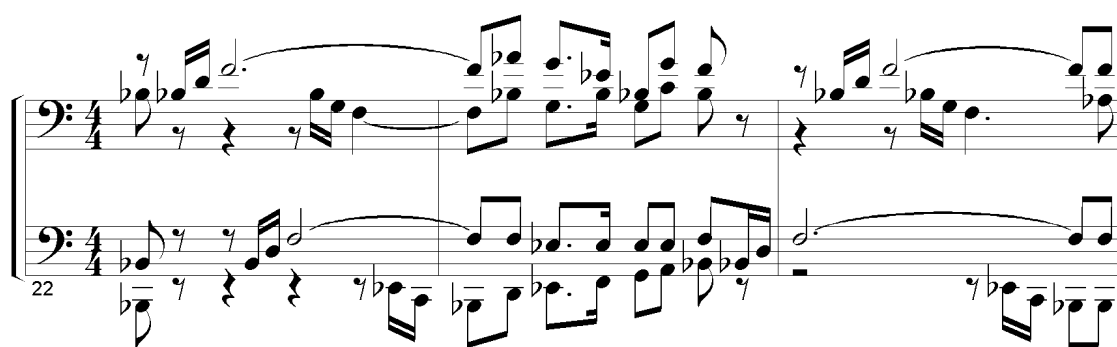
While this begins a twelve-measure passage without a single occurrence of the original germ motive, the motivic material is still based on the opening few measures of the movement. In this case, Jager uses the final portion of the opening melody of the solo part in measures six and seven as the basis for the next theme (Example 27). Likewise, Jager brings motivic elements from the solo part into the accompaniment beginning in

Example 27. Comparison of final phrase of first theme, mm. 6-7, and opening phrase of second theme, mm. 14-16, in the solo tuba part, “Postlude,” *Three Ludes for Tuba*.



measure twenty-two. This time, Jager uses the opening three-note motive from measure fourteen as the basis. The motive is found in both its original and inverted forms in measures twenty-two and twenty-four (Example 28). When the soloist returns with

**Example 28. Use of three-note motive from the second theme in mm. 22-24,
“Postlude,” *Three Ludes for Tuba*.**



melodic material in measure twenty-six, the original germ motive from the opening bar returns as well, including one of only two occurrences of the germ motive in its inverted form in the solo line in measures twenty-six and twenty-seven. When the soloist drops out at the beginning of the transition, the quartet reuses measures eight through thirteen as measures twenty-eight through thirty-three. Measure thirty-four marks the return of the opening theme. At the beginning of this passage, the quartet has essentially the same chords as the opening section; the melody has generally been transposed up a tritone, but the transposition is not strict.

The interior section of the ternary form begins in measure forty-one following an elided cadence from the previous section. The first four bars of this section, although

transitory, function as an introduction to the middle section, which is characterized by the use of both asymmetrical and changing meters. “Rhythmically,” Jager explains, “it follows in the very spirit of this whole movement . . . it’s just a lyrical version of it.”²⁰ Indeed, the syncopated aspects of the first section are retained, as is the use of the germ motive in the melody.

Harmonically, this section is more functional in its progressions than the opening section of the movement. The first four bars, for example, contain only tonic, subdominant, and dominant triads in root position. Furthermore, the melody is an outgrowth of this progression. Indeed, this is the only section of the entire composition in which Jager wrote the accompaniment before writing the melody.²¹ With the exception of the lower neighbor tone created by the germ motive, the melody generally complies with the harmonies--often with arpeggios. Measures forty-one through forty-eight contain two-measure repetitions of the tonic-subdominant-dominant progression; this is followed by two one-measure sequences down by step, followed by two measures guided by half-step voice leading in which the soloist proceeds downward while the second tuba proceeds upward (Example 29). The next seven bars are a varied repetition of measures forty-five through fifty-one, with a three-measure extension of the descending half-step idea sequencing every quarter note, producing a hemiola. This leads to a fifteen-measure transition beginning in measure sixty-three, which employs the germ motive as a return to the opening-section material.

²⁰Jager, interview, 20 November 2000.

²¹Ibid.

Example 29. Use of functional harmonic progressions, sequences, and voice leading based on half-steps, mm. 41-52, "Postlude," *Three Ludes for Tuba*.

41 *ff* *p* *mf*

I ----- IV V I--- IV V I-----

46 IV V I--- IV V Statement ----- Sequence -----

51 Voice leading based on half-steps: bass ascending/solo descending ---

The final section of the movement begins in measure seventy-eight. It is a literal repeat of measures two through twenty-seven. The coda begins in measure 104 over a

tonic pedal point in the second tuba part. The coda combines aspects of the various sections. The first euphonium and first tuba parts are taken from measure eight (Example 26), whereas the second euphonium part is an inverted form of the motive from measure one (Example 25). These motives are repeated as ostinati, over which the solo tuba part recalls the theme of the second section, finally ending with a quote from the first movement (Example 30).

Example 30. Comparison of first five notes of the solo part, mm. 5-7, “Prelude,” and the final five notes of the solo part, mm. 110-12, “Postlude,” *Three Ludes for Tuba*.

The image displays two musical staves for tuba. The top staff, labeled 'Prelude', is in 4/4 time and measures 5-7. It begins with a rest, followed by a series of notes: a half note G2 (marked *ff*), a quarter note A2, a quarter note B2, a quarter note C3, and a half note D3. The bottom staff, labeled 'Postlude', is in 3/4 time and measures 110-12. It begins with a half note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, and a half note D3. Both staves include dynamic markings and articulation symbols.

As a final thought for the movement, Pokorny again suggests the soloist watch the tempo:

There is a certain tendency for people on our instrument to play things so fast, that by the time they get to the end, they are out of control and it sounds almost desperate . . . because it is! The trick is be really be in control but let the music give the illusion that IT, and not the performer, is in control.²²

²²Gene Pokorny to Kenyon Wilson, 8 February 2001, personal e-mail.

CHAPTER 6

CONCLUSIONS

Robert Jager's compositional efforts on his four works for solo tuba date from 1971, the year he began the *Three Ludes for Solo Tuba*, to the completion of that work in 1997. Throughout these twenty-seven years, several compositional traits have served to identify Jager's style. These include his treatment of motivic ideas, use of certain transitional devices, and use of extramusical elements to determine musical choices. The presence of these traits in each of the works analyzed in this study demonstrates the consistency of Jager's compositional technique. The fact that he achieves this compositional identity through such varied instrumental combinations as unaccompanied tuba, tuba and concert band, tuba and piano, and tuba and tuba/euphonium quartet demonstrates his versatility.

Jager's treatment of motivic ideas is one of the more identifiable components of a Jager composition. The "Ballad" from *Diverse Moments No. 1*--the briefest movement in any of his solo tuba works--is unified through his treatment of the opening four notes. Likewise, his *Concerto for Bass Tuba and Concert Band*--with a duration of approximately thirteen minutes--is unified by the development of the opening six notes. In both cases, a short motive is developed to unify the entire movement or composition. Jager's approach is to start with the germ idea from which various motives will be

derived. Then, while composing, he refers back to this collection of motives for thematic ideas. Jager explains, “In a sense, that is my matrix.”¹

Jager’s treatment of transitional material in the four works for solo tuba shows some consistency as well. In *Reflections*, the three transitional passages² are all based on the same material, with the first and last transitions identical except for the tempo markings. In the *Concerto*, the opening three bars serve not only as the introduction, but they are also reused as transitional material or as textural contrast on two more occasions.³ Likewise, the first transition from *Three Ludes for Tuba*’s “Postlude” occurs unchanged three times in the movement.⁴ This recycling of transitional material is not always note-for-note, as Jager often transposes the material, as in the *Concerto* passages mentioned above. In some cases, intervals and harmonies are changed, as demonstrated in the “Prelude” from *Three Ludes for Tuba*, in which the opening fanfare is found in three different variants within the four fanfares.⁵ Regardless of the modulations and other changes, it is clear that Jager’s approach to transitions is often similar from work to work.

One final aspect of Jager’s compositional style is his use of extramusical elements to determine musical events, which manifests itself in two ways. The first way is through

¹ Robert Jager, interview by author, Tape recording, Cookeville, Tennessee, 20 November 2000.

² Measures 29-31, 57-59, and 75-77.

³ Measures 81-83 and 276-78.

⁴ Measures 8-13, 28-33, and 84-89.

⁵ Measures 1-5, 12-16, 36-40, and 43-47. Only measures 12-16 and 43-47 are identical.

the use of humor. In *Diverse Moments No. 1*, the “March” has several isolated measures in triple meter which give the impression that the marcher is “stumbling,”⁶ and the “Waltz” completely avoids the stereotypical bass line associated with the genre. The ground bass of the “Interlude” from *Three Ludes for Tuba* is based on a commercial jingle. Even the title of his most recent work for solo tuba, *Three Ludes for Tuba*, is a humorous play on words.

Jager’s other manifestation of extramusical elements is his various ways of interpreting the title of a work. This is best displayed in *Reflections*, in which many of the musical effects are related to the title, including the use of ternary form, the use of concurrent inversions, and the two-measure passages in which the chords evolve one note at a time, expanding outward like ripples in a lake.⁷ These extramusical elements add a programmatic aspect to Jager’s music in ways that are often quite subtle.

Jager certainly regards the tuba favorably, since half of his chamber works involve it and over one third of his solo literature features it. This study of some of his works, although limited to his solo tuba literature, provides insight into his overall compositional style. Further study of his music is suggested to determine the extent to which he employs similar compositional techniques in his other works.

Study of other prolific tuba composers is also suggested since there are a limited number who have written multiple works for solo tuba. According to the *Tuba Source*

⁶ Measures 5 and 43 are in triple meter, plus the last two bars give the illusion of triple meter.

⁷ Measures 11-12, 13-14, 14-15, 17-18, 18-19, 23-24, 42-43, 45-46, 56-57, 78-79, 80-81, 81-82, 84-85, 85-86, and 90-91.

Book, fewer than two dozen composers have written four or more works featuring the bass tuba as a solo instrument.⁸ These include James Barnes, William J. Bell,⁹ Vladislav Blazhevich, Forrest Lawrance Buchtel, Barton Cummings, Ionel Dumitru, Arthur Frackenpohl, Walter Hartley, Harry Hewitt, Robert Jager, George Kleinsinger, Gary Alan Kulesha, Willy Lange, Theldon Myers, Acton Ostlin, William Presser, Kjell Roikjer, Walter Ross, John Stevens, David Uber, Rodger Vaughan, Harold Walters, and Alec Wilder. While four of these composers--William J. Bell, Walter Hartley, Alexi Lebedev, and Alec Wilder--have been honored by T.U.B.A. with Lifetime Achievement Awards,¹⁰ the majority of these composers have not been adequately recognized for their considerable contributions to tuba literature. An even greater deficiency exists in the amount of scholarly writing about their compositions. It is hoped that this study will encourage scholarly endeavors into the works of these composers.

⁸ R. Winston Morris and Edward Goldstein, eds., *Tuba Source Book* (Bloomington: Indiana University Press, 1995), 11-182.

⁹ There is question as to whether William Bell's ten works listed in the *Tuba Source Book* as compositions are original works or arrangements of preexisting melodies. The *Tuba Source Book* based its information, in part, on that provided by Bell's publishers. To the extent that this information from the publisher is in error, it was not the intent of the editors of the *Tuba Source Book* to correct such information. R. Winston Morris to Kenyon Wilson, 22 March 2001, personal e-mail.

¹⁰ William J. Bell and Alexi Lebedev were honored for a combination of their teaching and compositional contributions. Walter Hartley and Alec Wilder were honored solely for their compositions.

APPENDIX 1

PROGRAM NOTES BY THE COMPOSER

*Diverse Moments No. 1 for unaccompanied tuba*¹

This set of five pieces was written in 1977 as a gift for R. Winston Morris, tuba professor at Tennessee Tech University. The movements are: “March,” “Elegy,” “Waltz,” “Ballad,” and “Scherzo.”

*Concerto for Bass Tuba*²

The *Concerto for Bass Tuba* was commissioned by the University of Illinois Band, under the direction of Harry Begian, for Daniel Peratoni, Professor of Low Brass at the University of Illinois. It was first performed by him in November 1978 at the university.

Perantoni’s request was that the concerto not be “spaced-out,” but “a composition to bring the audience to their feet at the end, *applauding*.” This requirement appealed to the composer.

The composition is in one movement, but with five distinct sections. There is a short introduction with a full statement of the principal material, followed by a more dramatic presentation of the main and subordinate materials. Next comes a quasi-

¹ Robert Jager to Kenyon Wilson, 28 February 1993, personal e-mail.

² Robert Jager, *Concerto for Bass Tuba and Concert Band* (New York: Piedmont Music Co., 1981), 2.

romantic restatement of the main theme, followed by an accompanied cadenza. A kind of “scherzo-rondo” closes the work with a virtuoso brilliance indicative of Mr. Perantoni’s talent.

*Reflections for tuba and piano*³

Reflections was commissioned in 1983 by the Tubists Universal Brotherhood Association, and was premiered by R. Winston Morris at Tennessee Tech University in the fall of that year.

Set in ternary form (slow-fast-slow), *Reflections* is based entirely upon the first six notes stated by the tuba in the opening measures. While the outer sections are introspective in nature, the middle section has a kind of joyous melancholy about it.

Three Ludes for Tuba for solo tuba and tuba/euphonium quartet⁴

Commissioned by students and alumni of R. Winston Morris, the *Three Ludes for Tuba* were written to celebrate the thirtieth anniversary of Morris’s tenure as Instructor of Tuba at Tennessee Technological University.

Although the music is essentially “serious” throughout, the title was chosen to reflect Morris’s sense of humor. As the title implies, the work is cast in three movements: “Prelude,” “Interlude,” and “Postlude.”

³Robert Jager to Kenyon Wilson, 28 February 1993, personal e-mail.

⁴Robert Jager, *Three Ludes for Tuba* (Boca Raton: Masters Music Publications, Inc., 1998), ii.

The “Prelude” is a fanfare-like movement which presents material that will be used throughout the complete work. It is also a dialogue between the soloist and the quartet. After a mostly vigorous exchange between the two forces, the movement ends quietly, in preparation for the second movement.

The “Interlude” was actually written in 1971, when the composer first met Winston Morris. Nothing became of the music at that time, and it was always intended to be part of a larger work. That opportunity became possible with the commissioning of the work. The soloist does not appear as an instrumental performer in this movement, because it is the intention of the composer that the soloist conduct the quartet. This is a symbolic gesture reflecting the influence of Winston Morris on his students. The “Interlude” is a passacaglia with seven variations and a coda.

The “Postlude” is an energetic rondo which constantly changes moods and keys from minor to major and back again. The music is at times driving and at others lyrical and playful.

APPENDIX 2

COMPLETE LIST OF COMPOSITIONS

Chamber

Chorale and Fugue (1967) for brass septet

Commissioned by: Austin Peay State University Department of Music
Publisher: Kendor Music, Delevan, NY--1968
First Performance: October 1967 by the Austin Peay State University Brass Ensemble, Clarksville, TN

Variations on a Motive by Wagner (1977) for tuba trio

Commissioned by: Tubist Universal Brotherhood Association
Publisher: Elkan-Vogel Company, Bryn Mawr, PA--1978
First Performance: January 19, 1978 by Harvey Phillips, Tuba; R. Winston Morris, Tuba; and Earle Louder, Euphonium; Tennessee Tech Tuba Symposium, Cookeville, TN

Mixtures and Mutations (1980) for tuba/euphonium ensemble⁵

Publisher: Tuba-Euphonium Press, Annandale, VA--1993
First Performance: October 1980 by the Tennessee Tech Tuba Ensemble, R. Winston Morris, Conducting, Cookeville, TN

Fantasy-Variations (1981) for flute, tuba, and piano

Commissioned by: Robert and Kathy Daniel, Washington, DC
Publisher: Laissez-Faire Music, Lebanon, TN--1982
First Performance: November 2, 1982 by Kathy Daniel, Flute; Robert Daniel, Tuba; and Deborah Hanes, Piano; Corcoran Gallery of Art, Washington, DC

Fusillade (1982) for trumpet quartet

Commissioned by: Tennessee Technological University Trumpet Ensemble, Cookeville, TN
Publisher: Laissez-Faire Music, Lebanon, TN--1982
First Performance: November 1982 by the Tennessee Tech Trumpet Ensemble, Kim Dunnick, Conducting, Cookeville, TN

⁵ This is Jager's only twelve-tone composition.

Mumblety-Peg (1994) for woodwind quintet

Publisher: Ludwig Music Company, Cleveland, OH
 First Performance: April 1994 by The Cumberland Quintet, Cookeville, TN

Kokopelli Dances (1994) for flute, piano, harp, percussion, and strings

Publisher: Edward Marks Music company, New York, NY
 First Performance: February 1995 by The Bryan Symphony Orchestra,
 Cookeville, TN

Dialogues for Two Pianos (1998) for piano duet

Commissioned by: Hermann and Catherine Godes
 Publisher: Manuscript
 First Performance: April 1999 by Catherine and Hermann Godes

Choral**Wilt Thou Forgive** (1969) for chorus

Publisher: Manuscript
 First Performance: May 1969 by the Tidewater Chorale, John Davye,
 Conducting, Norfolk, VA

No Platonic Love (1969) for madrigal singers

Publisher: Manuscript
 First Performance: April 4, 1970 by the Old Dominion University Madrigal
 singers, Eliot Breneiser, Conducting, Norfolk, VA

Poor Richard's Almanack (1983) for chorus

Publisher: Edward Marks Music, New York, NY--1984
 First Performance: February 27, 1983 by the Tennessee Tech Chorale,
 Dr. Robert Wright, Conducting, Cookeville, TN

Tommy (1984) for men's chorus

Publisher: Manuscript
 First Performance: May 1984 by the Tennessee Tech Men's Chorus,
 Dr. Robert Wright, Conducting, Cookeville, TN

A Day of Promise (1985) for chorus

Commissioned by: Cookeville Mastersingers through a grant from the
 Tennessee Arts Commission
 Publisher: Manuscript
 First Performance: March 13, 1985 by the Cookeville Mastersingers,
 Dr. Robert Wright, Conducting, Cookeville, TN

Choral Fanfare: Gloria (1990) for chorus

Publisher: Kjos Music Company, San Diego, CA
 First Performance: April, 1990 by the Tennessee Tech Chorale, Dr. Robert Wright, Conducting, Southern Region Music Educators' National Conference, Nashville, TN

The Grandeur of God (1995-1996) for chorus, organ and symphonic band

Commissioned by: Nebraska Wesleyan University for their "Festival Year of the Arts," Lincoln, NB
 Publisher: Theodore Presser
 First Performance: February 1997 by Nebraska Wesleyan University

I Dream of Peace (1998) for children's chorus and orchestra

Publisher: Hal Leonard/Theodore Presser
 First Performance: February 1998 by the Cumberland Children's Choir of Tennessee, the Columbia (SC) Children's Chorus, and the Florida Girls' Chorus of Miami with the Tennessee Tech Faculty Woodwind Quintet and members of the Columbia and Charleston (SC) Symphony Orchestras, John Dodson, Conducting, Southern Region of the American Choral Directors National Association Convention, Charleston, SC

A Shepherd's Christmas (1998) for chorus

Commissioned by: Rockford (IL) Community Chorus
 Publisher: Laurendale Associates, San Diego
 First Performance: December 1998 by the Rockford (IL) Community Chorus, Dean Durst, Conducting

The Grandeur of God (2000) for chorus, children's choir, organ, and symphony orchestra

Publisher: Theodore Presser, Bryn Mawr, PA--2001
 First Performance: April 27, 2001 by the Bryan Symphony Orchestra, John Dodson, Conducting

Orchestra**Three Pieces for Orchestra** (1964) for orchestra

Publisher: Elkan-Vogel Company, Bryn Mawr, PA--1965
 First Performance: January 1964 by the Director's Orchestra at the University of Michigan Midwest Education Conference, Robert Jager, Conducting, Ann Arbor, MI

Two Impressions for Orchestra (1966) for orchestra

Publisher: Kendor Music, Delevan, NY--1967
 First Performance: April 1966 by the Ann Arbor High School Orchestra,
 Robert Jager, Conducting, Ann Arbor, MI

Concerto for Stage Band and Symphony Orchestra (1968) for stage band and orchestra

Publisher: Theodore Presser, Bryn Mawr, PA--1972
 First Performance: November 1971 by the Tennessee Tech Troubadours and
 the Tennessee Tech Community Symphony Orchestra,
 Robert Jager, Conducting, Cookeville, TN

The War Prayer (1974) for narrator and orchestra or band

Publisher: Manuscript
 First Performance: February 12, 1975 by Robert Jager, Narrator and the Tech
 Community Symphony Orchestra, James Wattenbarger,
 Conducting, Cookeville, TN

Magic City Jubilee (1985) for orchestra

Commissioned by: Minot (ND) Symphony Orchestra
 Publisher: Manuscript
 First Performance: February 7, 1986 by the Minot (ND) Symphony Orchestra,
 Dr. Robert Quebbeman, Conducting, Minot, ND

“Like a White Daisy Looks” (1995) for chamber orchestra

Publisher: Hal Leonard, Milwaukee, WI
 First Performance: April 1996 by the Tennessee Technological University
 Chamber Orchestra, John Dodson, Conducting, Cookeville,
 TN

Suite from “Edvard Munch” (2000) for orchestra

Commissioned by: Shenandoah Conservatory of Music, Winchester, VA
 Publisher: Theodore Presser, Bryn Mawr, PA
 First Performance: September 27, 2000 by the Bryan Symphony Orchestra,
 John Dodson, Conducting, Cookeville, TN

Theater**Lysistrata** (1991) for musical theater

Publisher: Manuscript
 First Performance: November 1991 at Tennessee Technological University,
 Dr. Robert Wright, Conducting, Cookeville, TN

Solo

Concerto for Alto Saxophone, Brass and Percussion (1966) for alto saxophone, brass, and percussion

Publisher: Volkwein Bros, Inc., Pittsburgh, PA--1967
 First Performance: October 1965 by Fred Hemke, alto sax and the Armed Forces School of Music Faculty Brass and Percussion Ensemble, Robert Jager, Conducting, Little Creek, VA

A Child's Garden of Verses (1973) for soprano and piano or band or orchestra

Commissioned by: Shenandoah Conservatory of Music, Winchester, VA
 Publisher: Manuscript
 First Performance: April 1974 by Mitzi Noble, Shenandoah Conservatory of Music, Paul Noble, Conducting, Norfolk, VA

Concerto No. 2 for Alto Saxophone (1977) for alto saxophone and band

Commissioned by: Nicholas Brightman, Indianapolis, IN
 Publisher: Columbia Pictures Publishing, Miami, FL--1978
 First Performance: March 1978 by Nicholas Brightman, Soloist, Butler University Band, Robert Jager, Conducting, Indianapolis, IN

Diverse Moments No. 1 (1977) for tuba solo

Publisher: Wingert-Jones Music, Kansas City, MO--1979
 First Performance: October 1978 by R. Winston Morris, Tennessee Technological University, Cookeville, TN

Concerto for Bass Tuba (1978) for tuba and band

Commissioned by: University of Illinois for Daniel Perantoni
 Publisher: Edward Marks Music, New York--1980
 First Performance: November 1978 by Daniel Perantoni, Soloist, The University of Illinois Band, Harry Began, Conducting

Diverse Moments No. 2 (1980) for marimba solo

Publisher: Wingert-Jones Music, Kansas City, MO--1981
 First Performance: May 1980 by Henry Jones, Soloist, Morehead State University, Morehead, KY

Reflections (1983) for tuba and piano

Commissioned by: Tubist Universal Brotherhood Association
 Publisher: Kjos Music Company, Dan Diego, CA--1983
 First Performance: May 1983 by R. Winston Morris, Soloist, North Texas State University, Denton, TX

Concerto for Solo Percussion and Winds (1984) for solo percussion and wind ensemble⁶

Commissioned by: Garwood Whaley, Alexandria, VA
 Publisher: Meredith Music Company, Vienna, VA--1985
 First Performance: March 1985 by Garwood Whaley and the Bishop Ireton/St. Mary's High School Wind Ensemble, Alexandria, VA

Concerto for Euphonium and Orchestra (1985) for euphonium and orchestra

Commissioned by: Phi Mu Alpha, Sinfonia, Cincinnati Conservatory of Music
 Publisher: Edward Marks Music, New York
 First Performance: November 1, 1985 by Dwayne Green and the Cincinnati College/Conservatory of Music Philharmonia, Mack Richardson, Conducting, Cincinnati, OH

Lament (1995) for soprano and piano

Publisher: The Women's Center, Tennessee Technological University, Cookeville, TN
 First Performance: March 1995 by Linda Ferriera, Soprano, and Mitzi Groom, Piano, Cookeville, TN

Three Ludes for Tuba (1997) for solo tuba and tuba/euphonium quartet

Commissioned by: Tennessee Tech Tuba Ensemble
 Publisher: Masters Music, Miami, FL
 First Performance: September 1997 by Gene Pokorny and the Tennessee Tech Alumni Tuba Ensemble, Cookeville, TN

Wind Ensemble/Band

Stars and Bars, Concert March (1962) for band

Publisher: Volkwein Bros, Inc., Pittsburgh, PA--1965
 First Performance: March 1962 by the Northwestern University Wind Ensemble, Robert Jager, Conducting, Washington, DC

Symphony (No.1) for Band (1964) for band

Publisher: Volkwein Bros, Inc., Pittsburgh, PA--1965
 First Performance: March 1964 by the Air Force Band of the West, Col. Samuel Loboda, Conducting, ABA Convention, San Antonio, TX

⁶Also available from the publisher with orchestra accompaniment (1997) and piano accompaniment (2000).

Virtuosi Concertante (1964) for band

Publisher: Manuscript (now withdrawn)
 First Performance: February 1964 by the University Illinois Band, Mark Hindsley, Conducting

The Alamo (1965) for band

Publisher: Elkan-Vogel Company, Bryn Mawr, PA--1965
 First Performance: March 1965 by The University of Illinois Band, Mark Hindsley, Conducting

Sinfonia Noblissima (1965) for band

Publisher: Elkan-Vogel Company, Bryn Mawr, PA--1965
 First Performance: April 1965 by the Armed Forces School of Music Faculty Band, Robert Jager, Conducting, Little Creek, VA

First Suite for Band (1965) for band

Publisher: Manuscript (now withdrawn)
 First Performance: 1965 by The U. S. Navy Band, Cdr. Donald Stauffer, Conducting, Washington, DC

Second Suite for Band (1965) for band

Publisher: Volkwein Bros, Inc., Pittsburgh, PA--1966
 First Performance: May 1965 by the Granby High School Band, Robert Jager, Conducting, Norfolk, VA

March of the Neptunes (1965) for band

Commissioned by: The Norfolk Neptunes, a semi-professional football team in Norfolk, VA
 Publisher: Kendor Music, Delevan, NY--1966
 First Performance: September 1965 by the Granby High School Band, Leo Imperial, Conducting, Norfolk, VA

Chorale and Toccata (1966) for band

Commissioned by: Pennsylvania Music Educators Association
 Publisher: Elkan-Vogel Company, Bryn Mawr, PA--1966
 First Performance: March 1966 by the Pennsylvania Music Educators Association Honor Band, Robert Jager, Conducting, Robeson, PA

Requiem for Band (1966) for band

Publisher: Manuscript (now withdrawn)
 First Performance: May 1966 by the University of Kansas Symphony Band, Russell Wiley, Conducting

Third Suite for Band (1966) for band

Publisher: Volkwein Bros, Inc., Pittsburgh, PA--1966
 First Performance: December 1965 by the Granby High School Band, Robert Jager, Conducting, Norfolk, VA

March 'Dramatic' (1967) for band

Publisher: Southern Music Company, San Antonio, TX--1967
 First Performance: April 1967 by the Fort Hunt High School Band, Robert Jager, Conducting, Alexandria, VA

Diamond Variations (1967) for band

Publisher: Volkwein Bros, Inc., Pittsburgh, PA--1968
 First Performance: May 1967 by The University of Illinois Band, Mark Hindsley, Conducting, Champaign, IL

Variations on a Theme of Robert Schumann (1968) for band

Commissioned by: North Hills High School Band, Pittsburgh, PA
 Publisher: Volkwein Bros, Inc., Pittsburgh, PA--1968
 First Performance: 1968 by the North Hills High School Band, Warren Mercer, Conducting at the 1968 National Convention of MENC in Washington, DC

The Tennessean March (1968) for wind ensemble

Commissioned by: Tennessee Technological University, Cookeville, TN
 Publisher: Volkwein Bros, Inc., Pittsburgh, PA--1969
 First Performance: February 17, 1969 by the Tennessee Technological University Wind Ensemble, Cookeville, TN

Sinfonietta (1969) for wind ensemble

Commissioned by: Butler University School of Music, Indianapolis, IN
 Publisher: Volkwein Bros., Inc., Pittsburgh, PA--1973
 First Performance: February 13, 1970 by the Butler University Wind Ensemble, Robert Jager, Conducting, Indianapolis, IN

Suite from 'Edvard Munch' (1969) for wind ensemble

Commissioned by: Shenandoah Conservatory of Music, Winchester, VA
 Publisher: Edward B. Marks Music, New York, NY (now withdrawn)
 First Performance: March 12, 1970 by the Shenandoah Conservatory of Music Wind Ensemble, Paul Noble, Conducting, Winchester, VA

Tour de Force (1970) concert march for band

Commissioned by: American Youth Festival Band, Winchester, VA
 Publisher: Wingert-Jones Company, Kansas City, MO--1971
 First Performance: June 1970 by the American Youth Festival Band, Robert Jager, Conducting, Winchester, VA

Courage to Serve (1971) concert march for band

Publisher: Volkwein Bros., Inc., Pittsburgh, PA--1972
 First Performance: February 1971 by the University of Michigan Symphony Band, Robert Jager, Conducting, Ann Arbor, MI

Apocalypse (1972) for wind ensemble

Commissioned by: Loyola University, New Orleans, LA
 Publisher: Edward Marks Music, New York, NY--1978
 Japanese Publisher: TOA Music, Tokyo, Japan--1981
 First Performance: February 1973 by Loyola University Wind Ensemble, Robert Jager, Conducting, New Orleans, LA

Quincunx (1972) for wind ensemble

Commissioned by: Western Michigan University, Kalamazoo, MI
 Publisher: Associated Music Publishers, New York, NY--1973
 First Performance: April 1973 by the Western Michigan University Wind Ensemble, Robert Jager, Conducting, Kalamazoo, MI

Preamble (1975) for band

Commissioned by: Michigan Small College Band Director's Association
 Publisher: Volkwein Bros., Inc., Pittsburgh, PA--1976
 First Performance: March 1976 by the Michigan Collegiate Honor Band, Robert Jager, Conducting, Grand Rapids, MI

Shivaree (1975) for band

Commissioned by: Springfield High School Band, Springfield, VA
 Publisher: Shawnee Press, Delaware Water Gap, PA--1976
 First Performance: April 1976 by the Springfield High School Band, Robert Jager, Conducting, Springfield, VA

Psalmody (1976) for concert band

Commissioned by: Fort Hunt High School, Alexandria, VA
 Publisher: Columbia Pictures Publishing Company, Miami, FL--1977
 First Performance: January 1977 by Fort Hunt High School Band, Frank Wickes, Conducting, Alexandria, VA

Prelude: Concert Liberte (1976) for band

Commissioned by: Concert Liberte Band, Shizuoka City, Japan
 Publisher: Wingert-Jones Music, Kansas City, MO--1977
 First Performance: November 1976 by the Concert Liberte Band, Robert Jager, Conducting, Shizuoka City, Japan

Symphony No. 2 (1976) for wind orchestra

Commissioned by: Rissho Kosei-Kai, Tokyo, Japan
 Publisher: Kjos Music Company, San Diego, CA--1978
 First Performance: November 1976 by the Tokyo Kosei Wind Orchestra, Robert Jager, Conducting, Tokyo, Japan

Jubilate (1978) for band

Commissioned by: Japanese Band Association
 Publisher: Southern Music Company, San Antonio, TX--1978
 First Performance: December 1978 by the Sony Band, Toshio Akiyama, Conducting, Tokyo, Japan

Carpathian Sketches (1978) for band

Publisher: Edward B. Marks Music, New York, NY--1979
 Japanese Publisher: TOA Music, Tokyo, Japan--1980
 First Performance: July 1979 by the East Texas State University Summer Camp Band, Robert Jager, Conducting, Commerce, TX

Japanese Prints (1978) for band

Commissioned by: South French Broad Junior High School, Asheville, NC
 Publisher: Edward B. Marks Music, New York, NY--1979
 Japanese Publisher: TOA Music, Tokyo, Japan--1983
 First Performance: April 1979 by the South French Broad Junior High School Band, Robert Jager, Conducting, Asheville, NC

Pastorale and Country Dance (1979) for band

Commissioned by: Henderson High School, Atlanta, GA
 Publisher: Kjos Music Company, San Diego, CA--1979
 First Performance: March 1979 by the Henderson High School Band, Robert Jager, Conducting, Atlanta, GA

A Cockney Rhapsody (1979) for band

Commissioned by: Purdue University, West Lafayette, IN
 Publisher: Columbia Pictures Publishing, Miami, FL--1983
 First Performance: April, 1980 by the Purdue University Concert Band, Robert Jager, Conducting, West Lafayette, IN

Cliff Island Suite (1980) for band

Publisher: Kjos Music Company, San Diego, CA--1980
 First Performance: February 1981 by the Tennessee Technological University
 Concert Band, Robert Jager, Conducting, Cookeville, TN

Litany: "in terra pax" (1980) for band

Commissioned by: Augusta/Galesburg High School, Michigan
 Publisher: Edward Marks Music, New York, NY--1981
 Japanese Publisher: TOA Music, Tokyo, Japan--1983
 First Performance: March 1980 by the Augusta/Galesburg (MI) High School
 Band, Robert Jager, Conducting, Kalamazoo, MI

Concerto for Band (1981) for band

Commissioned by: Ithaca College Band, Ithaca, NY
 Publisher: Edward Marks Music, New York, NY--1982
 First Performance: April 1981 by the Ithaca College Concert Band, Robert
 Jager, Conducting, Ithaca, NY

Trail of Tears (1981) for band

Publisher: Edward Marks Music, New York, NY--1981
 First Performance: July 1982 by the East Texas State University Band, Robert
 Jager, Conducting

Tableau (1982) for band

Commissioned by: The U. S. Marine Band, Washington, DC
 Publisher: Edward Marks Music, New York, NY--1983
 Japanese Publisher: TOA Music, Tokyo, Japan--1985
 First Performance: December 15, 1982 by The U. S. Marine Band, Col. John
 Bourgeois, Conducting, Chicago, IL

Prelude on an Old Southern Hymn (1983) for band

Commissioned by: Louisiana Tech University, Ruston, LA
 Publisher: Kjos Music Company, San Diego, CA--1984
 First Performance: May 12, 1983 by the Louisiana Tech University Symphony
 Band, Raymond Young, Conducting, Ruston, LA

Esprit de Corps (1984) for band

Commissioned by: The U. S. Marine Band, Washington, DC
 Publisher: Edward Marks Music, New York, NY--1985
 First Performance: June 14, 1984 by The U. S. Marine Band, Col. John
 Bourgeois, Conducting, Knoxville, TN

March of the Dragonmasters (1984) for band

Publisher: Edward Marks Music, New York, NY--1985
 First Performance: July 7, 1984 by the East Texas State University Summer Camp Band, Robert Jager, Conducting, Commerce, TX

Triumph and Tradition (1985) for band

Commissioned by: University of Michigan Band Alumni Association
 Publisher: Southern Music Company, San Antonio, TX--1986
 First Performance: November 2, 1985 by The University of Michigan Symphony Band, Dr. William D. Revelli, Conducting, Ann Arbor, MI

Old Time Spirit (1986) for band

Commissioned by: Friends of Wendell Evanson, Arkadelphia, AR
 Publisher: Kjos Music, San Diego, CA
 First Performance: July 21, 1986 by the Henderson State University Music Camp Band, Robert Jager, Conducting, Arkadelphia, AR

Heroic Saga (1986) for band

Commissioned by: Kinki University Band, Osaka, Japan
 Publisher: Columbia Pictures Publications, Miami, FL--1937
 First Performance: November 12, 1986 by the Kinki University Band, Frederick Fennell, Conducting, Osaka, Japan

Eagle Rock Overture (1986) for band

Commissioned by: Eagle Rock Junior High School, Idaho Falls, ID
 Publisher: Columbia Pictures Publications, Miami, FL--1987
 First Performance: December 7, 1986 by the Eagle Rock Junior High School Band, John Schooler, Conducting, Idaho Falls, ID

Colonial Airs and Dances (1986) for band

Commissioned by: Georgia Music Educators Association
 Publisher: Kjos Music Company, San Diego, CA--1988
 First Performance: January 19, 1987 by the Georgia Intercollegiate Band, Robert Jager, Conducting, Columbus, GA

A Commemorative Suite (1987) for band

Commissioned by: Muskegon (MI) High School Band
 Publisher: Ludwig Music Company, Cleveland, OH
 First Performance: May 14, 1987 by the Muskegon (MI) High School Band, Robert Jager, Conducting, Muskegon, MI

Under the Big Top (1987) for band

Commissioned by: McCracken Junior High School Band, Spartanburg, SC
 Publisher: Columbia Pictures Publications, Miami, FL--1987
 First Performance: May 16, 1987 by the McCracken Junior High School Band,
 Carl McMath, Conducting, Spartanburg, SC

Testament (1988) for band

Commissioned by: The Six Flags Corporation, Atlanta, GA
 Publisher: Kjos Music Company, San Diego, CA--1939
 First Performance: October 16, 1988 by The U. S. Navy Band, Robert Jager,
 Conducting, Constitution Hall, Washington, DC

Bond of Friendship March (1988) for band

Commissioned by: The Sony Corporation, Tokyo, Japan
 Publisher: Big Eight Music, Tokyo, Japan
 First Performance: August 23, 1933 by the Sony Corporation Band, Toshio
 Akiyama, Conducting, Tokyo, Japan

Old Hickory Suite (1988) for wind ensemble

Commissioned by: Governor's School for the Arts, Tennessee
 Publisher: Kjos Music Company, San Diego, CA
 First Performance: July 15, 1988 by the Tennessee Governors School for the
 Arts wind Ensemble, Dr. Francis McBeth, Conducting,
 Nashville, TN

The Pied Piper of Hamelin (1989) for band or orchestra

Commissioned by: Indiana All-State Music Association
 Publisher: Hal Leonard, Milwaukee, WI
 First Performance: April 12, 1989 by the Indiana All-State Band, Robert Jager,
 Conducting, Indianapolis, IN

Bold Venture (1990) for band

Publisher: Kjos Music Company, San Diego, CA
 First Performance: July 5, 1990 by the Angelo State University Band Camp,
 Robert Jager, Conducting, Angelo, TX

Potomac Festival Overture (1990) for concert band

Commissioned by: Potomac School, McLean, VA
 Publisher: Kjos Music Company, San Diego, CA
 First Performance: November 1990 by the Potomac School Band, Susan
 Applby, Conducting, McLean, VA

Uncommon Valor (1991) for band

Publisher: Ludwig Music Company, Cleveland, OH
 First Performance: January 1991 by The U. S. Marine Band, Col. John Bourgeois, Conducting, Washington, DC

Epilogue: Lest We Forget (1991) for band

Commissioned by: The U. S. Army Field Band, Washington, DC
 Publisher: Kjos Music Company, San Diego, CA
 First Performance: February 1992 by The U. S. Army field Band, Lt. Col. Jack Grogan, Conducting, Kentucky Music Educators Association Convention, Louisville, KY

Lord, Guard and Guide (1992) for band

Commissioned by: The U. S. Air Force Military Airlift Command Band, Scott Air Force Base, IL
 Publisher: Kjos Music Company, San Diego, CA
 First Performance: March 1992 by The U. S. Air Force Military Airlift Command Band, Maj. Bruce Gilkes, Conducting, Scott Air Force Base, IL

Meditations on an Old Scottish Hymn Tune (1993) for band

Commissioned by: Nebraska Wesleyan University, Lincoln, NB
 Publisher: Kjos Music Company, San Diego, CA
 First Performance: February 1993 by the Nebraska Wesleyan University Band, Robert Jager, Conducting, Lincoln, NB

Three Chinese Miniatures (1993) for band

Commissioned by: All-Asia Pacific Band Association, Republic of China
 Publisher: Kjos Music Company, San Diego, CA
 First Performance: August 1993 by the All-Asia Pacific Honor Band, Robert Jager, Conducting, Taiwan, Republic of China

The Wall (1993) for band

Commissioned by: The U. S. Air Force Band, Washington, DC
 Publisher: Edward Marks Music Company, New York, NY
 First Performance: July 1993 by The U. S. Air Force Band, Lt. Col. Alan Bonner, Conducting, Texas Bandmasters Association Convention, San Antonio, TX

The Last Full Measure of Devotion (1995) for band

Commissioned by: The U. S. Army Band, Washington, DC
 Publisher: Ludwig Music Company, Cleveland, OH
 First Performance: August 1995 by The U. S. Army Band, Col. Bryan Shelburne, Conducting, Washington, DC

First Suite for Band (1995) for band⁷

Commissioned by: John Overton High School Band, Nashville, TN
 Publisher: Kjos Music Company, San Diego, CA
 First Performance: May 1996 by the Overton High School Band, Robert Jager, Conducting, Nashville, TN

Variants on the Air Force Hymn (1996) for band

Commissioned by: The Air Force Band of Flight, Wright-Patterson Air Force Base, OH
 Publisher: Kjos Music Company, San Diego, CA
 First Performance: February 1997 by The Air Force Band of Flight, Captain Kelly Bledsoe, Wright-Patterson AFB, OH

Joan of Arc (1998) for band

Commissioned by: Tri-Lakes (TN) Band Directors Association
 Publisher: Kjos Music Company, San Diego, CA
 First Performance: January 1999 by the Tri-Lakes Honor Band (TN), Robert Jager, Conducting

Shindig (1998) for band

Commissioned by: Lawrenceburg (TN) High School Band
 Publisher: Manuscript
 First Performance: April 1999 by the Lawrenceburg (TN) High School Band, Robert Jager, Conducting

Mystic Chords of Memory (1999) for band

Commissioned by: The U. S. Navy Band, Washington, DC
 Publisher: Southern Music Company, San Antonio, TX
 First Performance: March 2000 by The U. S. Navy Band LCDR Ralph Gambone, Conducting, Washington, DC

Hebraic Rhapsody (1999) for concert band

Commissioned by: Rock Valley College, Rockford, IL
 Publisher: Hal Leonard, Milwaukee, WI
 First Performance: April 1999 by the Rock Valley Community College Band, Jack Simon, Conducting

Symphony No. 3 for Band (2000) for concert band

Publisher: Manuscript
 First Performance: April 17, 2001 by the Tennessee Technological University Symphonic Band, Joseph Hermann, Conducting

⁷This is not the original *First Suite* of 1965.

REFERENCE LIST

- Bird, Gary, ed. *Program Notes for the Solo Tuba*. Bloomington: Indiana University Press, 1994.
- Cummings, Barton. Review of *Diverse Moments #1* by Robert Jager, In *T.U.B.A. Journal* 7, no. 2 (Fall 1979): 21.
- Funderburk, Jeffrey Lee. "An Annotated Bibliography of the Unaccompanied Solo Repertoire for Tuba." D.M.A. diss., University of Illinois at Urbana-Champaign, 1992.
- Gershenfeld, Mitchell. Review of *Music of Robert Jager* by the Tokyo Kosei Wind Orchestra, In *T.U.B.A. Journal* 11, no. 3 (Winter 1984): 29-30.
- _____. Review of *Tuba N' Spice* by Daniel Perantoni, In *T.U.B.A. Journal* 11, no. 2 (Fall 1983): 29.
- Jager, Robert. "A Conversation with Robert Jager." Interview by Catherine Sell Lenzini. *The Instrumentalist* 53, no. 5 (December 1998): 37-38, 40, 42.
- _____. *Concerto for Bass Tuba and Concert Band*. New York: Piedmont Music Co., Inc., 1981.
- _____. *Diverse Moments #1* for unaccompanied tuba. Kansas City: Wingert-Jones Music, Inc., 1978.
- _____. Interview by author, 20 November 2000, Cookeville, Tennessee. Tape recording.
- _____. "Meet the Composer: Humanizing the Composer." *The Instrumentalist* 27 (June 1972): 36.
- _____. *Reflections* for tuba and piano. San Diego: Neil A. Kjos Music Co., 1983.
- _____. "Robert Jager: Biographical Information," *Robert Jager Homepage*. Homepage on-line. Available from <http://www.rjager.com/bio.htm>; Internet; accessed 3 March 2000.

- _____. "Robert Jager: Commitment to Listeners." Interview by N. DeCarbo. *The Instrumentalist* 43 (October 1988): 12-17.
- _____. *Three Ludes for Tuba* for solo tuba and tuba/euphonium quartet. Boca Raton, Florida: Masters Music Publications, Inc., 1998.
- La Morte dell' Oom (No Pah Intended)*. Symphonia. Compact disc 2808-MCD. Mark Custom Records, 1988.
- LaRue, Jan. *Guidelines for Style Analysis*. Warren, Michigan: Harmonie Park Press, 1992.
- McKee, Edward R. Review of *Concerto for Bass Tuba* by Robert Jager, In *T.U.B.A. Journal* 15, no. 2 (November 1987): 42.
- Morris, R. Winston. Interview by author, 19 November 2000, Cookeville, Tennessee. Tape recording.
- Morris, R. Winston and Edward Goldstein, eds. *Tuba Source Book*. Bloomington: Indiana University Press, 1995.
- Perantoni, Daniel. Interview by author, 23 January 2001, Bloomington, Indiana. Tape recording.
- Perantoni Plays Perantoni*. Daniel Perantoni. Compact disc 2433-MCD. Mark Custom Records, 1998.
- Perry, Richard H. "The Tennessee Technological University Tuba Ensemble: A Short History and Summary of Original Contributions to Tuba/Euphonium Ensemble Literature." D.M.A. diss., University of Wisconsin-Madison, 1996.
- Pokorny, Gene. Interview by author, 1 February 2001, Chicago, Illinois. Tape recording.
- Randolph, David M. Review of *Concerto for Bass Tuba* by Robert Jager, In *T.U.B.A. Journal* 9, no. 2 (Fall 1981): 24-25.
- Robert Jager & Tokyo Kosei Wind Orchestra*. Compact disc KOCD-3504. Kosei Publishing Co., 1986.
- Sparks, L. Richmond. "An Annotated Bibliography of Tuba Solos with Band Accompaniment." D.M.A. diss., Arizona State University, 1990.
- T.U.B.A. "About T.U.B.A.," *T.U.B.A. Homepage*. Homepage on-line. Available from <http://www.tubaonline.org/about.html>; Internet; accessed 20 October 2000.