

Yang Junxiang
Tuba Senior Recital
Program Notes



Malcolm Arnold
Fantasy for Tuba Op.102

During the 1960s, Arnold wrote a number of fantasies for solo instruments, including trumpet, trombone and tuba. The brass fantasies in particular have remained highly popular, with the lower brass community being pleased they could show off their skills too. The versatile Fantasy for Tuba showcases the instrument and allows the performer to display, technique, range and sound.

Opening with a simple theme that the tuba plays in a number of different styles, Arnold shows off both the lower range and clear high range of the instrument. A quick change in pace sees the tuba run off with a dramatic new theme that focuses on neat tonguing and fast scalar runs. The central 'Andante' section is very peaceful in comparison, with the main material being based on a Scottish folk song. By this point the full range of the tuba has been utilised, with harsh pedal notes outweighing the lighter upper register.

The 'Vivace' returns near the end of the fantasy, with this recapitulation showing the power and sheer stamina of the instrument and player. Fantasy for Tuba concludes quietly and slowly dies away.

Jan Koetsier
Sonatina per tuba e pianoforte Op.57
I Allegro
II Tempo di minuetto
III Allegro moderato

Jan Koetsier's *Sonatina for Tuba and Piano, Op. 57* is a representative work of the 20th-century tuba repertoire, reflecting the composer's neoclassical style. Influenced by composers such as Paul Hindemith and Igor Stravinsky, Koetsier combines clear formal structures with rhythmic vitality and expressive contrast.

The *Sonatina* is written in three movements and demonstrates the versatility of the tuba as a solo instrument. The first movement presents contrasting themes within a concise sonata-like structure, requiring both lyrical phrasing and technical control. The second movement, resembling a minuet, highlights elegance and light articulation, offering a stylistic contrast to the outer movements. The final movement introduces more dramatic and declamatory elements, featuring rhythmic drive and expressive freedom.

Although relatively short in duration, this work demands a wide range of musical and technical skills, including control of tone, flexibility across registers, and sensitivity to stylistic changes. As such, it has become a standard piece in both performance and audition settings, showcasing the tuba's full expressive potential beyond its traditional orchestral role.

Vladislav Blazhevich

Solo etude

The etudes of Vladislav Blazhevich are widely used in brass pedagogy and are frequently required in auditions, particularly in European conservatories. These studies are valued not as concert repertoire, but as effective tools for evaluating a performer's fundamental skills, including tone production, breath control, articulation, and musical phrasing. Many institutions specifically recommend Blazhevich etudes as part of audition requirements, emphasizing their role in demonstrating both technical and musical abilities .

This Solo Etude exemplifies the dual function of technical study and musical expression. The performer is required to sustain a full and resonant low register, which demands strong air support and control. At the same time, the piece explores a wide dynamic range and contrasting characters, requiring the player to shape phrases with clarity and stylistic awareness.

David Uber
Double Portraits for Trombone and Tuba
I Times Square
II Twilight
III The City Awakes

These engaging concert sketches for trombone and tuba have rightfully earned their place as a contemporary classic in the low brass repertoire. Clever, fresh, and full of character, each of the three movements paints a vivid musical picture of life in New York City:

I. Times Square – A bustling, rhythmic portrait of the city’s electric energy and motion.

II. Twilight – A reflective interlude capturing the city’s quiet beauty as day fades into night.

III. The City Awakes – A spirited finale that bursts with vitality as New York stirs to life once more.

Showcasing both lyrical expression and technical brilliance, Double Portraits is an audience-pleasing highlight for recital or concert stage - an urbane and witty celebration of the artistry possible between trombone and tuba.

Barbara York
Concerto for Tuba and Orchestra (“Wars and
Rumors War”)
I Allegro marcato
II Tranquillo
III Allegro furioso

Concerto for Tuba and Orchestra “Wars and Rumors of War” is a standard three movement concerto premiered in 2004 by Michael Fischer. Barbara York was a prolific Canadian – American composer/pianist. During her lifetime Barbara York composed over forty works containing the Tuba and or the Euphonium. York was a widely appreciated composer in the Tuba/Euphonium community due to her dedication and musical brilliance. “Wars and Rumors of War” features three separate movements which guide the listener through war in the eyes of a young man who has just been called to war to fight for his country. Each movement is a different emotion and experience that war can bring to a young soldier as they fight for their life, and their loved ones.