Five Orchestral Etudes for Tenor Tuba

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It is assumed the performer is already familiar with these works in terms of typical tempi, orchestration, style, etc. The etudes are more challenging than the actual part and are a great workout to further engage with these excerpts or to prepare for a performance or audition.

Richard Strauss the Hero

Ein Heldenleben (A Heroes Life) is an autobiographical symphonic poem, scored for a large orchestra. The tenor tuba part requires a three-octave range in addition to a wide dynamic and color palette. For the most part the tenor tuba is scored in conjunction with the tuba and the trombones. At various points the tenor tuba takes on thematic material associated with the role of the hero, the hero's adversaries and the hero at battle.

Richard Strauss Meets Cervantes and Mussorgsky

Don Quixote is a tone poem for large orchestra featuring extensive solo roles for cello, and viola. It is subtitled *Fantastic Variations on a Theme of Knightly Character*, and was inspired by Miguel de Cervantes' novel *Don Quixote de la Mancha.* The tenor tuba has an extensive solo role depicting Don Quixote's squire Sancho Panza. This often pairs it with the bass clarinet, making it convenient to seat the tenor tuba next to the bass clarinet instead of in the low brass section. The part requires good flexibility, smoothness of execution in various registers and some musical imagination transforming yourself into Sancho Panza. A mute is required as well as close attention to intonation in various registers. There is a tag at the end with some practice on *Mussorgsky's Pictures at an Exhibition (Bydlo).*

A Dose of Mahler

Symphony No. 7 lasts for over an hour, premiered in 1908 and is scored for large orchestra including tenor horn, cowbells, guitar and mandolin. Mahler's indication of a Tenorhorn has often caused confusion leading to different instruments utilized for the part. The German tenor horn is a B♭ instrument similar to the baritone horn. The much smaller bore makes for a much lighter sound as opposed to a performance on a euphonium. The tenor horn is only utilized in the first movement but takes on an important solo role, often singing out over the entire orchestra at a loud dynamic. The Symphony has been effectively recorded numerous times using either a tenor horn or euphonium.

The coda in this etude is a famous melody from his Symphony No. 1 in the bass Tuba part.

Holst with Suites and Planets

Holst's *Planets* is a seven-movement orchestral suite for large orchestra premiered in 1918. The last movement also features a wordless female chorus. Each movement of the suite is named after a planet of the Solar System (Pluto had not been discovered in 1918) and its astrological character. The tenor tuba is only scored in Mars, Jupiter and Uranus but has significant parts in each. It calls for a wide dynamic range, especially in the loud spectrum. This is one of the most often recorded works in the orchestral repertoire, including recordings with Holst conducting. The coda, again to offset all the loud playing in the *Planets*, features the soft opening in Holst's *Suite in Eb* for band.

Janáček and the Left Hand

Janacek *Capriccio for Piano Left-Hand and Chamber Ensemble* (sometimes titled *Defiance*) dates from 1926 and is scored for the unusual combination of piano (left hand), flute, two trumpets, three trombones and tenor tuba. It was premiered by the pianist Otakar Hollmann, who had lost the use of his right-hand during World War I. Cast in four movements, it is not a piano solo with instrumental accompaniment, but rather chamber music with equal participation of all the individual instruments. The writing for brass, including the tenor tuba, is extensive and often quite difficult technically. At the first rehearsal Janáček noted that the trombonists of the Czech Philharmonic were forced to take their parts home to practice. Due mainly to its unusual scoring, the *Capriccio* is not a standard repertoire offering. It has been recorded several times and appears on programs occasionally.

FIVE ORCHESTRAL ETUDES

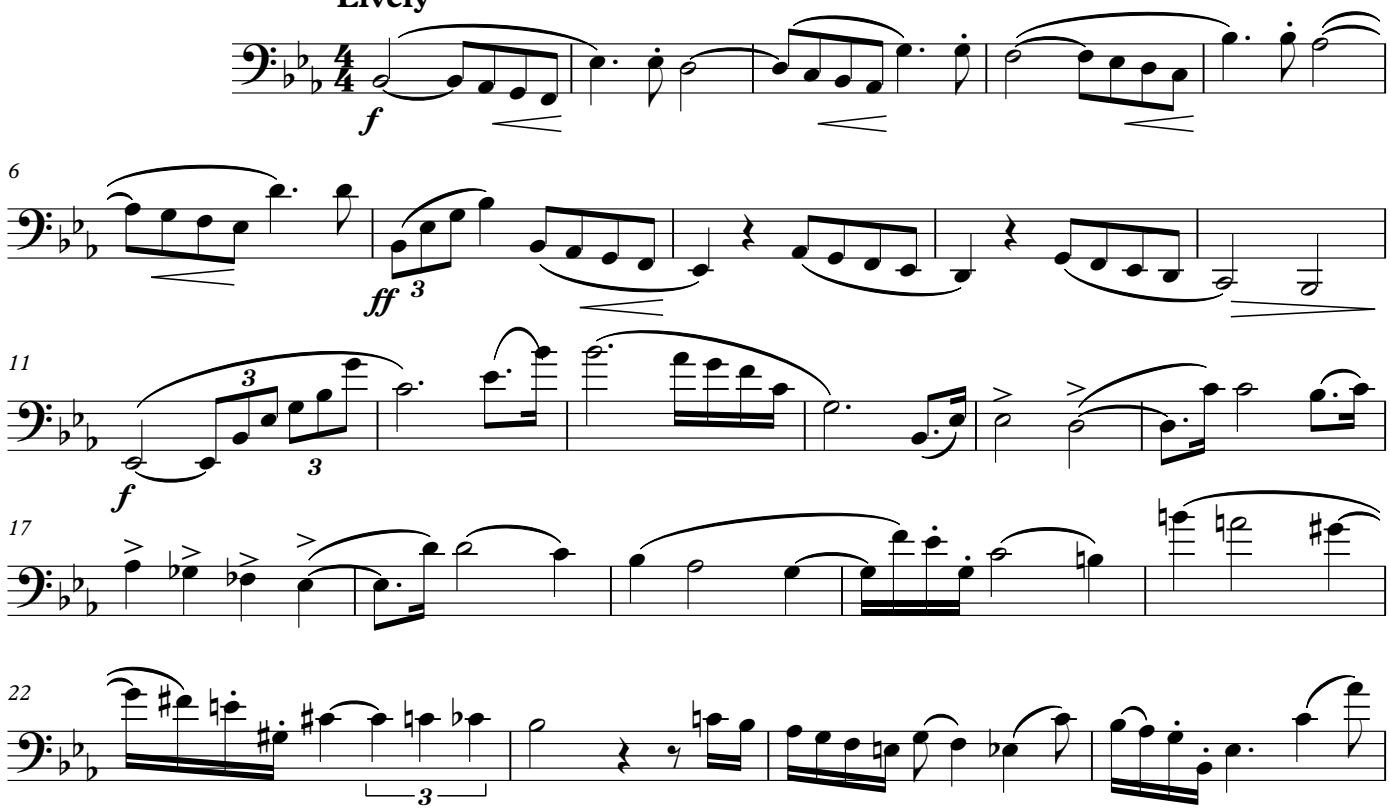
for

TENOR TUBA

1a. Richard Strauss the Hero

Tenor Tuba in C **Karl Hinterbichler**

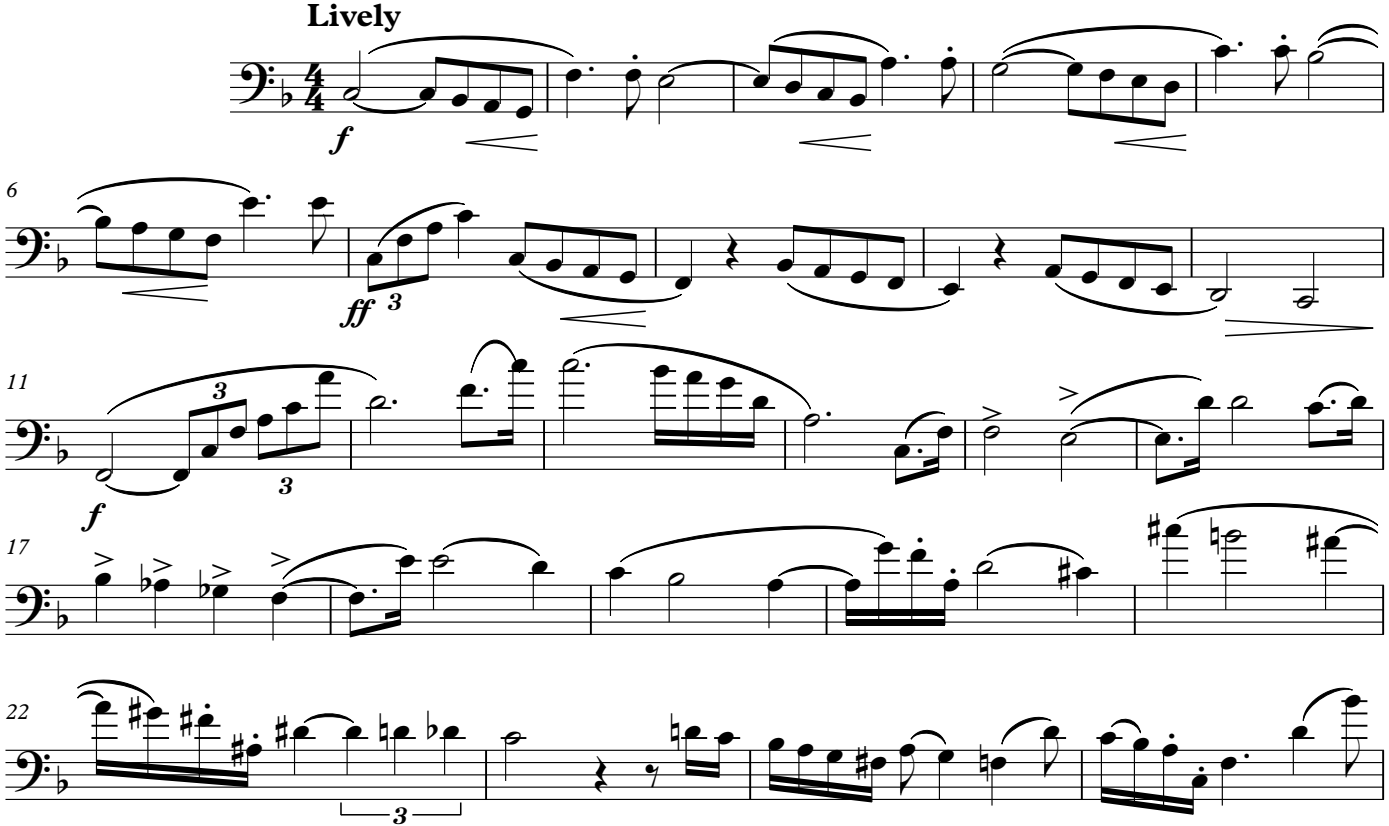
Lively



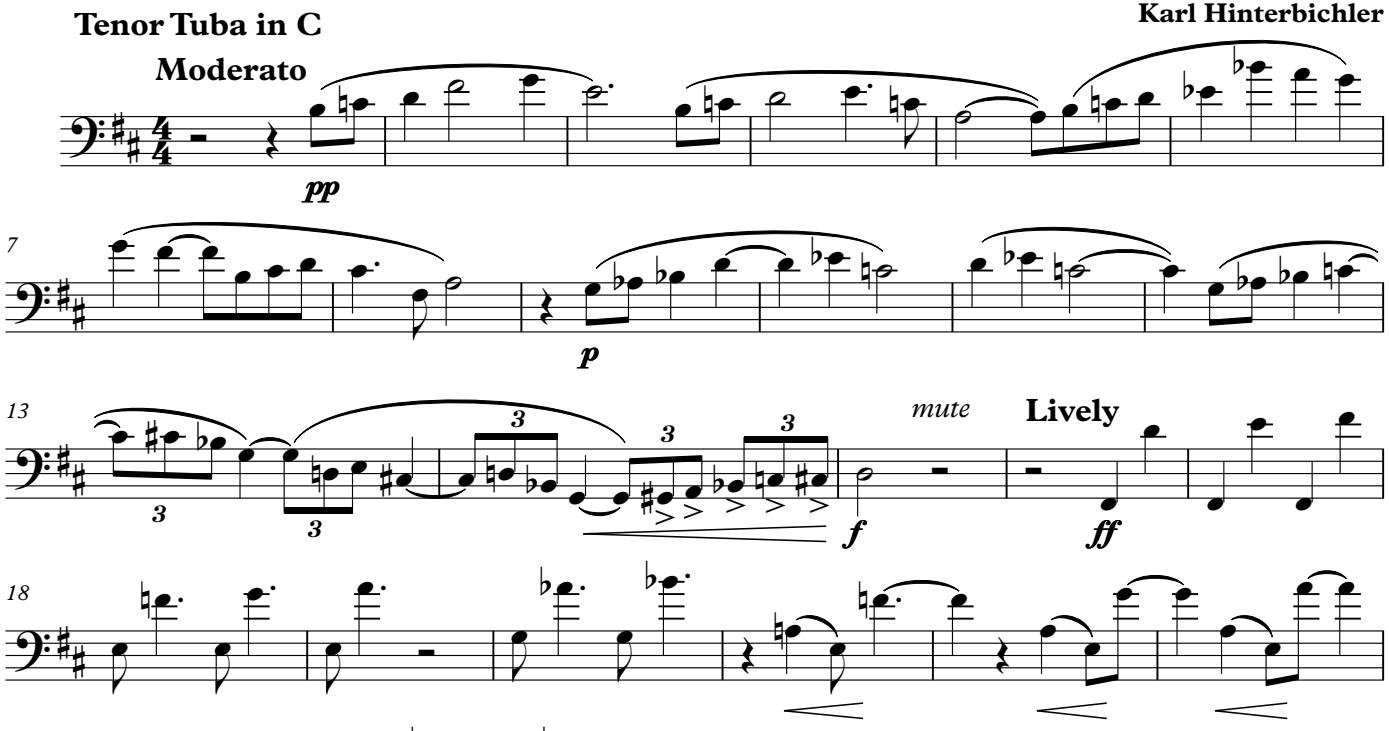
1b. Richard Strauss the Hero

Tenor Tuba in B-flat (original) **Karl Hinterbichler**

Lively

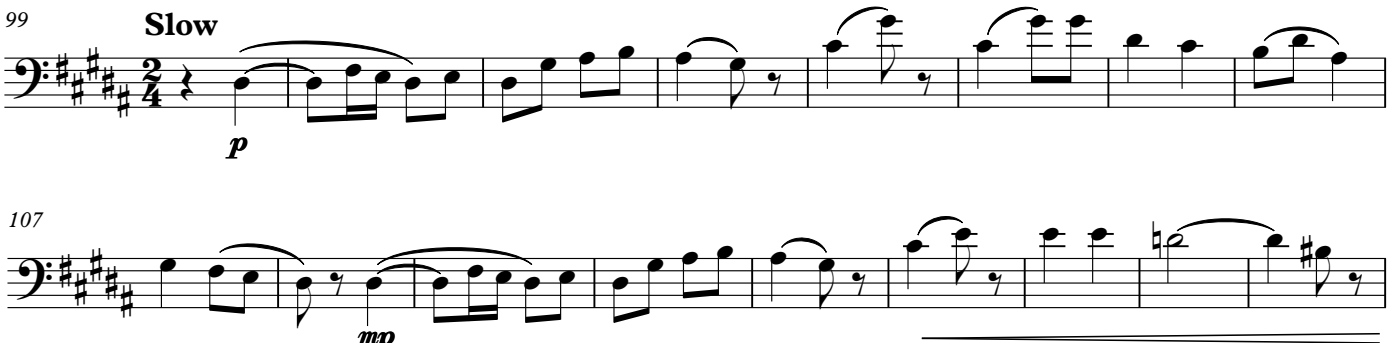


2a. Strauss Meets Cervantes and Mussorgsky



Tenor Tuba in C

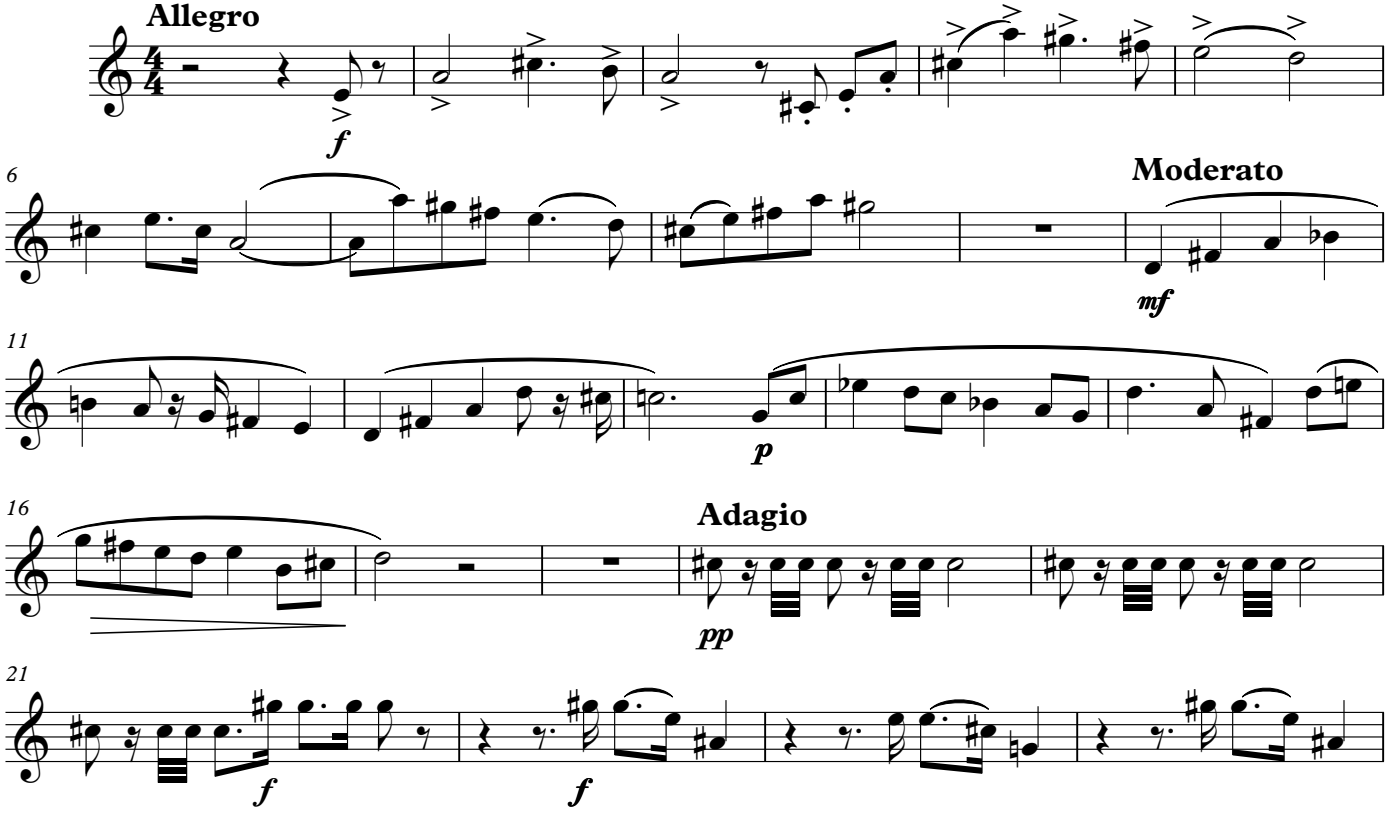
Coda: Bydlo by Mussorgsky



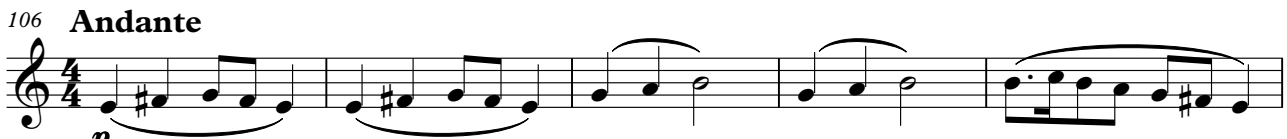
3a. A Dose of Mahler

Karl Hinterbichler

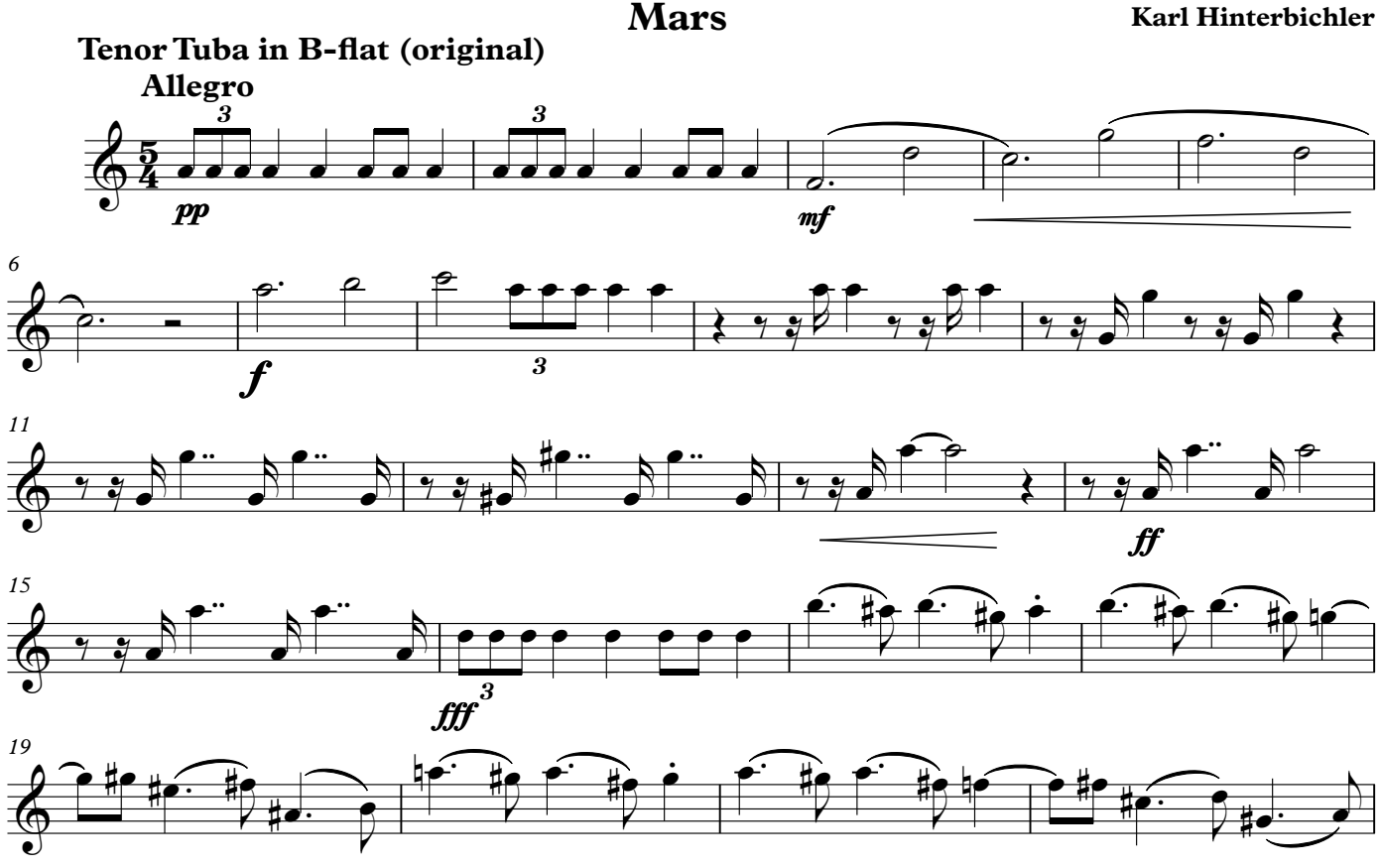
Tenor Tuba in B-flat (original)



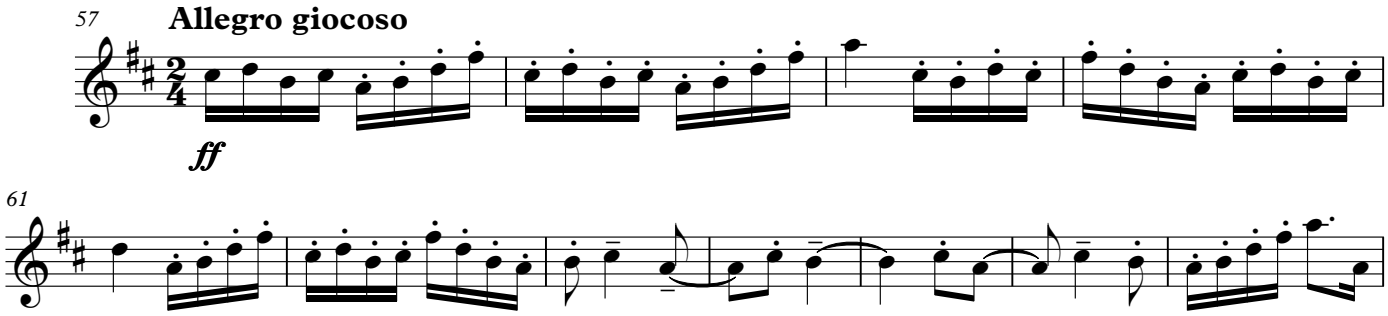
Coda: Some more Mahler



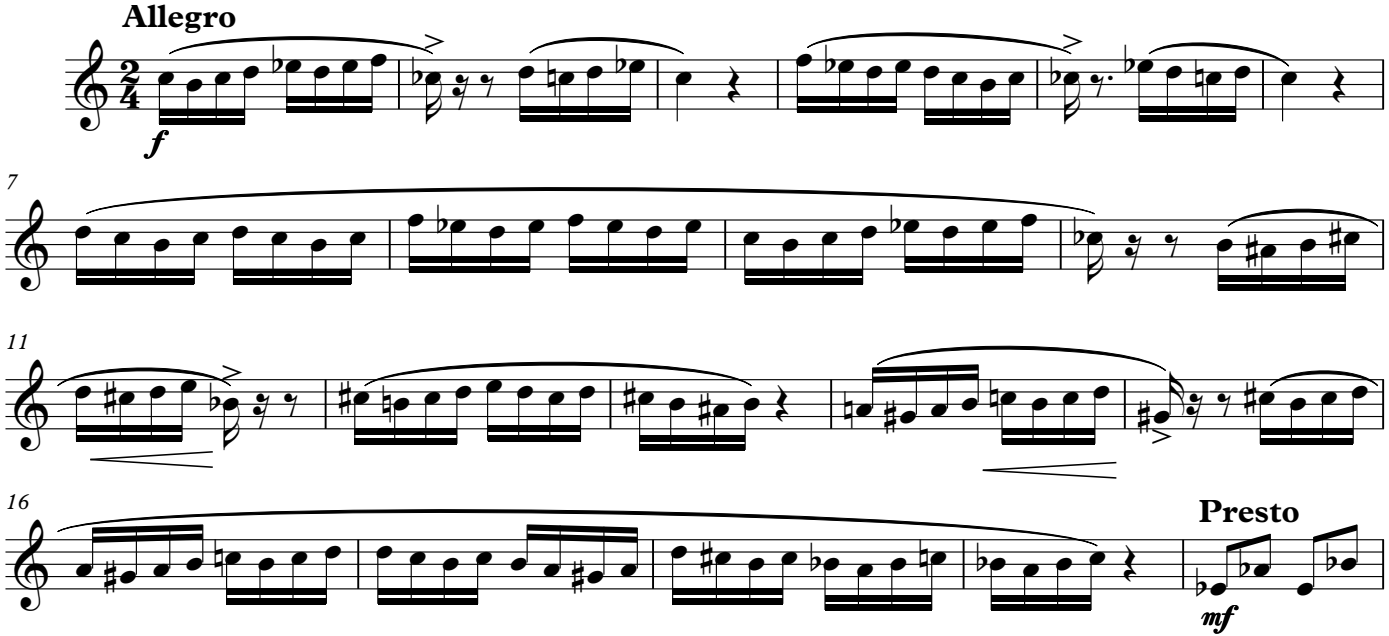
4a. Holst With Suites and Planets



Jupiter



5a. Janáček and the Left Hand

Karl Hinterbichler

Tenor Tuba in B-flat (original)