

Spring 2020

An Analysis and Stylistic Comparison of Five Works for Unaccompanied Tuba by John Stevens

Tracy Bedgood

Follow this and additional works at: <https://aquila.usm.edu/dissertations>



Part of the [Music Commons](#)

Recommended Citation

Bedgood, Tracy, "An Analysis and Stylistic Comparison of Five Works for Unaccompanied Tuba by John Stevens" (2020). *Dissertations*. 1770.

<https://aquila.usm.edu/dissertations/1770>

This Dissertation is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Dissertations by an authorized administrator of The Aquila Digital Community. For more information, please contact Joshua.Cromwell@usm.edu.

AN ANALYSIS AND STYLISTIC COMPARISON OF FIVE WORKS FOR
UNACCOMPANIED TUBA BY JOHN STEVENS

by

Tracy Bedgood

A Dissertation
Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved by:

Dr. Richard Perry, Committee Chair
Dr. Jacquelyn Adams
Dr. Benjamin McIlwain
Dr. Joseph Brumbeloe
Dr. Edward Hafer

Dr. Richard Perry
Committee Chair

Dr. Jay Dean
Director of School

Dr. Karen S. Coats
Dean of the Graduate School

May 2020

COPYRIGHT BY

Tracy Bedgood

2020

Published by the Graduate School



ABSTRACT

In this dissertation, the five unaccompanied works for tuba by John Stevens are examined. The first half of this project is the analysis. The compositions are introduced with their collected background material, which includes the date of composition, programmatic elements (if any), and the circumstances under which the pieces were written. As each piece is analyzed, examples are provided that reveal the primary form and motivic content. Following the analyses, there is a discussion of style that covers musical language, devices, and a comparison of these elements among the pieces featured in the document. In the final section of the dissertation, there is a summary of the discussion and analyses of John Stevens' five compositions included here. The second half of the document are the collected appendices that include the biographical material provided by the composer, interviews with Stevens, his compositions/arrangements, and a discography. All material is current to the date of the interviews.

TABLE OF CONTENTS

ABSTRACT.....	ii
LIST OF MUSICAL EXAMPLES.....	v
CHAPTER I – Introduction	ix
Biography of John Stevens	1
CHAPTER II – Analysis.....	5
Method	5
Suite No. 1 in Five Movements	7
Triumph of the Demon Gods	21
Salve Venere, Salve Marte.....	26
Remembrance	35
Elegy	42
CHAPTER III – Summary	47
APPENDIX A – Promotional Biography of John Stevens.....	51
APPENDIX B – Interview I with John Stevens	53
APPENDIX C – Interview II with John Stevens	57
Background	57
Professional Education.....	60

General Music Career	63
Compositions and Style	69
APPENDIX D – Compositions and Arrangements	72
APPENDIX E – Discography	78
BIBLIOGRAPHY	85

LIST OF MUSICAL EXAMPLES

Suite No. 1

Musical Example 1.1, mm. 1–2	8
Musical Example 1.2, mm. 3–4	8
Musical Example 1.3, mm. 25–26	8
Musical Example 1.4, mm. 1–2	10
Musical Example 1.5, m. 9	10
Musical Example 1.6, m. 14	11
Musical Example 1.7, m. 19	11
Musical Example 1.8, m. 26	11
Musical Example 1.9, mm. 1–2	13
Musical Example 1.10, mm. 2–3	13
Musical Example 1.11, mm. 4–7	14
Musical Example 1.12, mm. 1–2	15
Musical Example 1.13, m. 6	15
Musical Example 1.14, m. 11	16
Musical Example 1.15. Fanfare, mm. 29–36	16
Musical Example 1.16, mm. 37–38	16
Musical Example. 1.17, mm. 1–2	18
Musical Example. 1.18, mm. 3–4	18

Triumph of the Demon Gods

Musical Example 2.1. Fanfare for the Demon Gods, mm. 1–4	22
Musical Example 2.2. Motive T-01, mm. 1–2	22
Musical Example 2.3. The forces of good, mm. 12–16	22
Musical Example 2.4, m. 18	23
Musical Example 2.5, Depicting the fall of good, m. 64	23
Musical Example 2.6. Building tension, m. 37–38	24
Musical Example 2.7. Relieving tension, m. 64	24
Musical Example 2.8. Cadential, mm. 23–24	25
Musical Example 2.9. Motivic, m. 45	25

Salve Venere, Salve Marte

Musical Example 3.1, Fanfare, m. 1	27
Musical Example 3.2. Mars interrupting the fanfare, mm. 17–19	27
Musical Example 3.3. Mars theme, mm. 25 – 26	28
Musical Example 3.4, mm. 25	28
Musical Example 3.5, m. 26	29
Musical Example 3.6, Fragment of Mars with Ex. 3.4 in augmentation, mm. 62–66	29
Musical Example 3.7. Venus theme, mm. 67–69	30
Musical Example 3.8, mm 74–76	30
Musical Example 3.9, represented in the cadenza, line 4	31
Musical Example 3.10, represented in the cadenza, line 4	31
Musical Example 3.11, represented in the cadenza, line 6	31

Musical Example 3.12, m. 103	32
Musical Example 3.13, m. 104	32
Musical Example 3.14. Octatonic scale, mm. 149–151.....	33
Musical Example 3.15. Octatonic scale, mm. 52–55.....	33
Musical Example 3.16. <i>m2, tt, m2</i> idea, mm. 17–18.....	34
<i>Remembrance</i>	
Musical Example 4.1. Introductory theme, mm. 1–4	35
Musical Example 4.2, mm. 5–6	36
Musical Example 4.3, m. 39	37
Musical Example 4.4, Variation of Ex. 4.2, mm. 7–8	37
Musical Example 4.5, mm. 70–73	37
Musical Example 4.6, m. 95	38
Musical Example 4.7. <i>m2, tt, m2</i> , mm. 106 – 109.....	38
Musical Example 4.8. <i>tt, m2, tt</i> , line 4 of the cadenza, m. 111.....	39
Musical Example 4.9. Multiphonics, mm. 112–115 (upper notes are sung)	39
Musical Example 4.10. The “bells,” m. 129	40
Musical Example 4.11. A ritard using note values and changing subdivisions, mm. 63–66	41

Elegy

Musical Example 5.1. The <i>Elegy</i> theme, mm. 1–7	43
Musical Example 5.2, mm. 1–2	43
Musical Example 5.3, m. 8	43
Musical Example 5.4, Additive and inverted version of Ex. 5.2, m. 14.....	44
Musical Example 5.5, m. 30	44
Musical Example 5.6. Incomplete Ex. 5.3 in augmentation, m. 33	44
Musical Example 5.7. ii V7 ^b IV I , mm. 45–47	45

CHAPTER I – Introduction

Since the tuba was patented in 1835, it has enjoyed a quick acceptance in the modern symphony orchestra and the wind band (for which it was invented), as well as in a handful of chamber ensembles.¹ Since it is such a new instrument in the realm of Western music, the tuba does not have the depth of literature that the strings, woodwinds, or even its fellow brass instruments enjoy. In the mid-1950s, a distinctive tuba repertoire began to emerge with Ralph Vaughan Williams' *Concerto for Bass Tuba* and Paul Hindemith's *Sonate*, but substantial repertoire would not begin to develop until nearly a decade later. While these two works are exemplary, much of the literature from this period does not reflect the capabilities of the tuba in a manner consistent with other orchestral instruments.

John Stevens was one of the earliest American composers to fully embrace the tuba and euphonium as a distinctive and attractive idiom. As a tubist himself, Stevens has an intimate understanding of the instrument. Following the completion of his collegiate education in 1975, he was a freelance tubist based in New York City for six years. He spent the early portion of his performing career in an area where much new tuba music was being written and performed. This is partially due to tuba virtuoso and impresario Harvey Phillips, who helped foster the first wave of original works for the instrument. This broad mix of experiences and connections placed John Stevens in a unique position to contribute something to the body of tuba music that had been lacking: a practical performer's understanding of the modern music world.

1. Clifford Bevan, *The Tuba Family*, 2nd ed. (Winchester, UK: Piccolo Press, 2000) 202.

The reference literature available about John Stevens and his compositions consists mostly of biographies attached to other dissertations, publishers, and a short entry from *The New Grove Dictionary of American Music*. The brief summary of personal details about Stevens in the above introduction was provided by the composer, but a more in-depth version was conducted for this dissertation.

There have also been four other dissertations relevant to this subject:

- “Birth of a Modern Concerto: An Explication of Musical Design and Intention in *Journey: Concerto for Contrabass Tuba and Orchestra*” by David M. Daussat. This dissertation focuses primarily on the background of the concerto “*Journey*” by John Stevens. It is a guide to performing the work and not an analysis or discussion of style.
- “A Stylistic Analysis of *Fabrics*, a Brass Quintet by John Stevens. A Lecture Recital, together with Three Recitals of Selected Works of E. Gregson, B. Broughton, P. Hindemith, V. Holmboe, H. Stevens, J. S. Bach, and Others” by David E. Spies. This document includes an extensive biography of John Stevens’ career interlaced with samples of his work in the context of Prof. Stevens’ career (i.e., the composer’s time in the Wisconsin Brass Quintet and how it is germane to *Fabrics*.) The rest of the dissertation is a description and analysis of the quintet, although in his presentation of the biography Dr. Spies provides a great deal of relevant information on Stevens’ style.
- “A Performance and Rehearsal Guide to Two Contemporary Brass Quintets: *Colchester Fantasy* by Dr. Eric Ewazen and *Seasons; A Symphony for Brass*

Quintet by John D. Stevens” by Mark A. Springer. This dissertation does not include as detailed biography and analysis as Dr. Spies’ work includes, yet it includes a reasonable amount of information regarding the background of *Seasons* as well as a description of it.

- “A Performance Guide of Selected Works for Tuba by Composer John Stevens” by Joel White. While this document includes some of the works discussed in this proposal, it seems to be intended as a performance guide for younger tubists who program the composer’s work. It includes another detailed biography of the composer but presents only a brief discussion of each of his works with small descriptions of the materials.

While the above sources do contain useful information about the composer’s career, they emphasize his biography and style, rather than examining the compositional devices he uses. The Joel White dissertation does contain a performance guide that features some of the material and provides a brief explanation of style with regard to other important composers’ styles, specifically on how Stevens adapts other composers’ styles for tuba. Additionally, David Spies’ offering had extensive background information on Stevens, but there was still a need to conduct separate interviews for this project.

The first part of this dissertation will analyze and compare the unaccompanied works for tuba by the composer; the second will discuss the career of John Stevens, his influences, and his impact on the tuba repertoire. It will include interviews of the composer and a bibliography of the works Stevens has done so far. The purpose of this

project is to provide useful reference material for musicians, specifically for tubists that they may use for study and performance of Stevens' solo works. In a larger context, this dissertation intends to complement the primary sources of composers who have elevated the tuba literature.

The following compositions will be discussed:

- *Triumph of the Demon Gods*
- *Salve Venere, Salve Marte*
- *Remembrance*
- *Suite No. 1 for Solo Tuba*
- *Elegy*

These solos were chosen because they span most of the composer's career, all in a single genre. John Stevens' career as a professional tubist provided the foundation for his writing, so it was important to choose the pieces that represented that foundation.

Additionally, three of the chosen unaccompanied works have been recorded by Stevens.

The analyses for this document are meant to not only examine the structure and language of John Stevens but also to go outside that framework to look for patterns in the musical structure the composer did not intend. In a larger context, the stylistic relationships among these works could possibly be as important to this discussion as the analysis of each composition. The author of this dissertation believes that these works cannot be performed well without having the above information.

Biography of John Stevens

John David Stevens was one of the earliest American composers to fully embrace the tuba and euphonium as distinctive and attractive idioms. Stevens was born on November 10th, 1951, in Clarence, NY, a suburb of Buffalo.² Although his parents were not professional musicians, he states that they were “very musical people” who often sang with their son in harmony.³ John Stevens’ first musical instrument was the accordion, but that instrument held his interest only for a few years before he switched to the tuba in the fifth grade. By his junior year, his band program in Clarence was participating in the Cherry Blossom Music Festival in Washington, DC and Midwest Band and Orchestra Clinic in Chicago, IL.⁴

Stevens’ formal education in music began at the Eastman School of Music in Rochester, NY in 1969. He studied tuba with Donald Knaub and Cherry Beauregard.⁵ His primary focus was on tuba performance but became involved with Eastman’s jazz program under Rayburn Wright and Chuck Mangione. Stevens took courses in jazz arranging, which fostered his interest in composition. This included arranging pieces for jazz ensemble and for a studio orchestra. After his time at Eastman ended, activities slowed during his graduate education at Yale. It was there that Stevens studied with New York City Ballet tubist, Toby Hanks, which opened doors to the freelance world in New York City. John Stevens’ interest in composition began to develop at this time and he composed four pieces for tuba: *Suite No. 1*, *Power*, *Music 4 Tubas*, and *Dances*.⁶

2. Stevens, email message to author, June 22, 2017.

3. Ibid.

4. Ibid.

5. Ibid.

6. Ibid.

He knew well his own instrument's lack of repertoire and wanted to write not only to expand the repertoire but also for his own performance. Stevens wrote, "...my experience in jazz and commercial music gave me a strong belief in the concept of musicians writing music for themselves to perform."⁷

Following the completion of his Bachelor of Music degree from Eastman School of Music in 1973 and his Master of Music degree from Yale University in 1975, Stevens was a freelance performer in New York City for six years.⁸ He spent the early portion of his performing career in an area where much new tuba music was being written and performed, thanks in part to tuba impresario Harvey Phillips, who fostered the first wave of original tuba works. His early performing career included appearances (often as a substitute) with several New York and prominent east coast groups, including:⁹

- The New Orchestra
- New York City Ballet
- Radio City Music Hall
- American Brass Quintet
- Metropolitan Opera in New York
- Ringling Brothers Barnum and Bailey Circus
- Gravity with Howard Johnson
- Chuck Mangione
- Pentagon Brass
- New York Tuba Quartet
- San Francisco Ballet
- New York City Opera
- Empire Brass Quintet
- Original tubist with *Barnum* on Broadway.

7. Stevens, email message to author, June 22, 2017.

8. Ibid.

9. Ibid.

In 1981, Stevens took a tuba/euphonium teaching position at the University of Miami and relocated to Florida.¹⁰ It is interesting to note that one of the first full-time tuba studio professors was his predecessor at Miami, Constance Weldon. Like New York, the University of Miami was another center for new music for unexplored idioms like the tuba. Its faculty included Alfred Reed and Clifton Williams, two seminal composers in the wind band world. Miami also had the first tuba/euphonium ensemble in the United States, a group which Stevens inherited from Weldon. Much of his writing and arranging at this time was for this group. In 1985, John Stevens released his first solo album, *Power*, which featured his compositions exclusively, primarily those that he wrote in graduate school at Yale.¹¹

It was also in 1985 that Stevens accepted a position at the University of Wisconsin in Madison, WI.¹² There he had the same duties as at Miami with the addition of performing with the faculty brass quintet, which appealed to him. The bulk of his performing in Florida had been in orchestras. Stevens preferred chamber music. It was during this time in Madison when Stevens' compositional career started to flourish. He published his first commission in 1994 from John Marcellus and the Eastman Trombone Choir, entitled *The Chief* for solo bass trombone and trombone sextet.¹³ In the years that followed, several high-level commissions came his way from some of the most well-regarded performers in the brass world, including Roger Bobo, Harvey Phillips, Brian

10. Stevens, email message to author, June 22, 2017.

11. Ibid.

12. John Stevens, email message to author, September 12, 2016.

13. Stevens, email message to author, June 22, 2017.

Bowman, and Gene Pokorny (tubist with the Chicago Symphony Orchestra). Other ensembles that commissioned Stevens included the Madison Symphony Orchestra, the Dresden Philharmonic, the Sotto Voce Tuba Quartet, and the Melton Tuba Quartet.¹⁴

With over fifty compositions to his credit, most of which have been recorded, John Stevens has been honored with the International Tuba-Euphonium Association's Lifetime Achievement Award.¹⁵ This broad mix of experiences and connections placed John Stevens in a unique position to contribute something that it was lacking in the body of tuba music: a practical performer's understanding of the modern music world.

14. Stevens, email message to author, September 12, 2016.

15. Ibid.

CHAPTER II – Analysis

Method

In order to discuss the works featured in this document, a concurrent examination of the compositional devices of John Stevens is necessary. His writing is markedly developmental and extremely contiguous in its use of motives, so those aspects will be labeled as the work progresses. This dissertation will explore each of these stylistic traits with examples from the pieces covered here. It should be noted that Stevens states that he does not begin composing with any particular structure in mind, but he does confirm many of these devices as indicative of his style. He often begins from the perspective of his own musicianship, structuring things idiomatically for tubists. This may partially be the reason for the success of his music with performers.

The analyses will be put together in the following order:

Background

- Dates composed
- Dedication (if any)
- Extra musical content (if any)

Form

- Overall structure–Sections will be labeled alphabetically with capital letters (ex. A, B, C, etc.). In-text references to sections will be indicated with quotation marks.
- Motives–excerpts will be labeled with “Musical Example,” followed by two numbers (i.e., Musical Example 1.1). The first digit is the number of the piece (1–5) and the second the chronological number of the example. The corresponding in-text references to the musical example will abbreviate as “Ex.” plus the number of the excerpt (i.e., Ex. 1.1).
- Measures numbers–the word measure will be abbreviated as m. and its plural as mm. followed by the number(s).
- All examples are in bass clef, even when not present

Style

- Devices
- Musical language
- Scientific pitch notation will be used where applicable (i.e., a piano’s middle C is labeled C4)

- Singular references to pitches will be capitalized
- Chord progressions will be enclosed in vertical slashes
- Interval abbreviations will be italicized and indicated with the following
 - Simple intervals marked with a letter and numbers (2–8)
 - Uppercase M for major, lowercase m for minor
 - Uppercase A for augmented, lowercased for diminished
 - Uppercase P for perfect
 - Double lowercase t for tritone (tt)

Once the analysis is concluded, a summary of the devices discovered in the five compositions chosen pieces will follow. Any footnotes that reference the unpublished interviews with John Stevens are for standalone transcripts, but are also included in this document's appendix. The intention of defining and codifying that information is to trace John Stevens' style through works of the same idiom, which by no coincidence, is his own chosen instrument. It is important to understand that while most of the singular mechanisms of Steven's compositions are not exclusive to him, those traits always work in tandem to form something unique.

Suite No. 1 in Five Movements

Background

The earliest unaccompanied work that John Stevens composed for tuba is *Suite No. 1 in Five Movements* in 1974.¹⁶ Written by the composer while in graduate school, it is among Stevens' earliest compositions.¹⁷ This piece exemplifies the idiomatic nature of Stevens' compositions and is a seminal work for study by collegiate tubists.

The program notes of this piece, taken from the composer's album "Power", state that this suite depicts a day in the life of a child.¹⁸ It begins with his or her awakening, then the day's progression, and finally a return to sleep where the child falls into a dream.

Movement I

I. Form

The first movement of this piece is in binary form with the "A" sections serving as an introduction to the suite as a whole. The "B" section begins in measure 25 with a sharp change in tempo, going from 54 bpm to 184 bpm.

A. "Slow and Rubato" mm. 1–24

The opening movement begins with an introduction based on two ideas: Ex. 1.1 found in mm. 1–2 and Ex. 1.2, found in mm. 3–4. As the first movement progresses, those motives lengthen and gather momentum by adding variations of the motive back to themselves while shortening the note values. The two ideas merge into a chattering

16. John Stevens, Program notes to *Power*, Performed by John Stevens, Mark Records, MRS 20699, Vinyl, 1985.

17. Stevens, email message to author, June 22, 2017.

18. Stevens, Program notes to *Power*.

dialogue of minor seconds separated by a leap. The cadence in m. 23 is not tonal but relaxes into a held note, which Stevens accentuates by the added instruction to slowly remove the mute.

Musical Example 1.1, mm. 1–2



Musical Example 1.2, mm. 3–4



B. “Fast” mm. 25–end of the piece

The “B” section, which is the proper beginning of *Suite No. 1*, starts abruptly in m. 25 with motive Ex. 1.3. These jarring juxtapositions of styles continue the idea of conflict and contrast present in the piece.

Musical Example 1.3, mm. 25–26



The second half of this theme is a reworked version of Ex. 1.2 inverted and displaced by an octave. Stevens constantly shifts back and forth between all three ideas, interrupting the disjunct Ex 1.3 with variations of the more lyrical Ex. 1.1. The subsequent instances of these ideas and their development are not always verbatim reproductions of the prime

form. For example, tritones will often substitute a *P4* or *P5*. The only consistent interval appears to be half steps. Displaced octaves that occur do not alter the structure.

Style

The first movement of *Suite No. 1* displays an early use of two devices that John Stevens often employs. The first of which is the interplay between two motives that are polar opposites: the dialogue of two opposing forces. This is expressed through any musical element: dynamics, tessitura, tempo, articulations, etc.

This dialogue between ideas is often expressed in several ways:

- Legato and disjunct styles. An example of this is found between mm. 25–32.
- Abrupt shifts in tempo and dynamics similar to changes between the A and B sections.
- Longer note value motives versus shorter ones

The other element of Stevens' style that needs to be addressed here is displacement by an octave. Stevens' writing is often very chromatic, but in small motives that he develops and overlaps. As in the case of the changes in the octave, interval inversions between variations of an idea do not constitute a new motive.

Movement II

Form

A. “Ponderous” mm. 1–18

The “A” section of the second movement is an excellent example of the continuous development that the composer uses. Nearly all of the material from this movement is generated from a single motive, Ex. 1.4 found in the first two measures (Ex. 1.4–1.6).

Below is a list of that idea and its derivations.

Musical Example 1.4, mm. 1–2 Prime form



Musical Example 1.5, m. 9 Transposed and inverted in diminution



Musical Example 1.6, m. 14
Transposed and inverted in partial diminution



B. “Faster” mm. 19–38

The change in tempo in m. 19 introduces a new section and shift in style, but not necessarily new material. Stevens continues to fragment and develop Ex. 1.4 which is essentially three minor seconds flow by a leap. These elements are smaller, marked and higher in tessitura. The only truly unique material here is found in m. 22 (Ex. 1.7).

Musical Example 1.7, m. 19



The climax of this section is a series of sequences started by another modification of opening material, labeled here as Ex. 1.8, that shrinks into a series of rising II-01a fragments before slowing to a caesura on Ex. 1.7 in m. 19 (musical example 1.8).

Musical Example 1.8, m. 26
Transposed in partial diminution



A. “Tempo I” mm. 39–end of the piece

The remainder of the movement is a truncated recapitulation of the “A” section that diminishes in both tempo and dynamics until the end. It is interesting to note that the composer uses a full measure of silence in m. 41 before slowly restating Ex. 1.4 a second time after the return of the beginning. It is as if the movement tried to restart itself before giving up.

Style

The language is firmly chromatic with prominent tritones, especially at arrival points. While tonal cadences rely on the resolution of tritones to tonicize a key, Stevens uses them both to outline important material and serve the function of cadence.¹⁹

19. John Stevens, email message to author, November 15, 2013.

Movement III

Form

A. “Slowly and freely” mm. 1–13

At first glance, it is difficult to discern separate sections in this movement. That is not to imply it is through-composed, but it is generated from three motives, Ex. 1.9 and 1.10, in a continuous flowing form. The closest to a distinct “B” section could possibly be found from mm. 14–23, but would be very similar in style to the rest of the piece. There does seem to be some sort of recapitulation in m. 24, but there is not a true contrasting section before that. It should also be noted that the first two motives could be considered a single theme that Stevens splits into pieces with which he would use to flesh out the movement. Some evidence for this is that the second half of Ex 1.10 is restatement of 1.11.

Musical Example 1.9, mm. 1–2



Musical Example 1.10, mm. 2–3



A third motive, now labeled Ex. 1.11 and found in m. 4, is the remaining piece of structure found here. It is the dominant idea in the “B” section, transposed and spliced with segments of the other two motives. A low tessitura augmentation of Ex. 1.11, found in mm. 21–23, helps to reintroduce the truncated return of the A section.

[illegible]

The final seven measures begin as a return of the opening Ex. 1.9 and 1.10 phrase, but the latter half is in augmentation. The movement ends quietly with a fade in the low register to *pp*.

Harmonically, every pitch of the chromatic scale is represented here. Stevens tends to transpose and sequence motives chromatically without regard to any particular key or pitch center. However, many of the motives presented in Movement III are not transposed as often as those in *Suite No. 1* but rely on inversion, retrograde, and octave manipulation to develop them.

Movement IV

Form

A. “March” mm. 1–28

The three principal motives of the “A” section, Ex. 1.12, 1.13, and 1.14 are all more isolated than their analogues in previous movements. Motive Ex. 1.12 is found in m. 1 and John Stevens spends five bars restating and building that idea into a single phrase. He only then introduces the other two “A” section motives in m. 6 and m. 11 (Ex. 1.13, 1.14). This is unusual for Stevens because previous motives were presented much closer together, often two or three per phrase. He also tends to develop rapidly and constantly. In Movement IV, this is done in alternating motives, rather than seamlessly between sections featured in the first three movements.

Musical Example 1.12, mm. 1–2



Musical Example 1.13, m. 6



Musical Example 1.14, m. 11



Fanfare: “Faster” mm. 29–36

Following a fermata in m. 28, the composer writes a chromatically sequenced fanfare before the proper “B” section of the movement (Ex. 1.15). The material here is new and appears neither anywhere in the piece nor is it transformed in any way. It only seems to serve as a musical announcement for what is to follow.

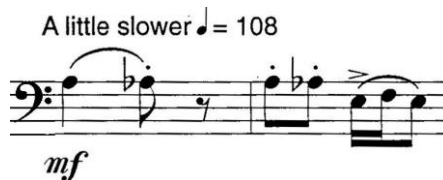
Musical Example 1.15. Fanfare, mm. 29–36



B. “A little slower” mm. 3–47

The “B” section, built around the motive Ex. 1.16, starts in m. 37 and lasts only for ten measures. Like the rest of the movement, it is compartmentalized with its material and does not drift past m. 10 before the return of “A”.

Musical Example 1.16, mm. 37–38



A. “Tempo I” mm. 48–end of the piece

The return of “A” is a short, condensed version of Ex. 1.12 that is interrupted with sequenced major thirds that outline an augmented chord.

Style

Movement IV exploits the composer’s concept of contrast on a macro level. This is chiefly done in three ways: dynamically, motivically, and structurally. The opening phrase is considerably louder than the second with changes in tessitura with corresponding sudden volume changes. There is also an extreme change in articulation between Ex. 1.13 and 1.14, going from staccato to legato as the two motives alternate. Structurally, each section has unique material with little cross-pollination as well as a shift in tempo. This is a sharp change from Movement III with its highly contiguous form. While not functionally tonal, Movement IV does have a pitch center of F, as it is the most frequently repeated note and most phrases lead to it.

Movement V

Form

- A. “Slow and somber” mm. 1–12
- “Faster” mm. 13–17
- “Faster yet” mm. 18–22

The final movement of *Suite No. 1* is not only a self-contained piece, but a musical dénouement that John Stevens uses to tie together many of the preceding elements. The “A” section contains the only unique material here. Its motives, Ex. 1.17 and 1.18, are built around an expanding series of fourths (or tritones) that become embellished and hurried as it is transformed. In a fashion similar to Movement III, these two ideas could be considered a single theme that is varied and compacted as the note values get more rapid.

Musical Example. 1.17, mm. 1–2



Musical Example. 1.18, mm. 3–4



B. “Freely (wild and agitated)” mm. 23–35

The “B” section is a patchwork of several of the motives from the four preceding movements. Below is a list of themes from the whole of *Suite No. 1* as the last movement builds to a climax.

Musical Examples:

- 1.1
- 1.4
- 1.5
- 1.11
- 1.12

It is interesting that the composer re-introduces the transition from Movement I found in mm. 18–22 to end the “B” section. This suggests something of a cyclical nature to the piece as a whole. Instead of the subtle long note that ended this portion originally, Stevens finishes with a bombastic glissando to an F4, which is the highest note in *Suite No. 1* at the extreme dynamics of *ffff*.

A. and coda: “Tempo I” mm. 36–end of the piece

The coda and return of “A” begin at m. 36 with an abrupt change in both volume and tessitura. The restatement of Ex. 1.17 and 1.18 are now in 3/4 time rather than 4/4, but the note values were not initially adjusted to fit the meter change. By m. 43, the Ex. 1.17 re-aligns with the correct time signature, but the material that follows is different enough to justify labeling this section a coda. This is in contrast to the rounded binaries of the previous movements and not close enough to completion to make this form ternary. The composer ends the piece with a tritone and an interval, which becomes increasingly significant as these works progress.

Style

Stylistically, *Suite No. 1* introduces several key elements that become important to the future works of John Stevens. The first is chromaticism and chromatic sequences. Of this, the tritone and the half step seem to be the most significant structural pieces out of which Stevens build motives. So far, the form has been limited to binary, rounded binary, and ternary forms. He has eschewed the frequently used high classical forms that are based on key relationships. Harmonically, Stevens is not strictly atonal, but neither does he use tonalities. *Suite No. 1* is built around transforming a handful of musical fragments per section in which each area has a principal motive. At this point in Stevens' writing, extended themes are rare.

Triumph of the Demon Gods

Triumph of the Demon Gods was composed in 1980 for Michael Thornton, then principal tuba of the Cincinnati Symphony and was later recorded by the composer on his album, *Power*.²⁰ This is the first of the unaccompanied works to incorporate programmatic elements that build upon the previously discussed idea of opposing forces. According to the composer, *Triumph...* is presented in two easily identifiable styles: one in the extreme low register of the tuba that he describes as “loud, barbaric” and the other being the upper register in a lyrical style, usually suddenly quicker. The lower, louder voice represents the “Demon Gods” or simply “forces of evil,” while the upper voice that is fast and lyrical represents “forces of good.” These enemies come into conflict with one another resulting in the programmatic title, the *Triumph of the Demon Gods*.²¹

Form

A. “Barbaric” mm. 1–11

While *Suite No. 1* was primarily focused on motives, *Triumph of the Demon Gods* has longer, more profound statements of theme. The introduction and fanfare of the Demon Gods in the opening are more substantial than the ideas that John Stevens used in the previous piece (Ex. 2.1). The brutish and chromatic opening fanfare heralds the forces of evil. Accordingly, the tuba plods loudly towards its lower tessitura in an increasing the loud dynamic.

20. R. Winston Morris and Daniel Perantoni, eds., *Guide to the Tuba Repertoire: The New Tuba Source Book* (Bloomington: Indiana University Press, 2006) 243.

21. Stevens, email message to author, November 15, 2013.

Musical Example 2.1. Fanfare for the Demon Gods, mm. 1–4



The composer does use one fragment from this theme, labeled motive T-01, as a leitmotif that represents the Demon Gods (Ex 2.2). Stevens uses this motive in place of the full theme during the dialogue of the conflict between good and evil.

Musical Example 2.2. Motive T-01, mm. 1–2



B. “Light” mm. 22–52

As the section representing the forces of good enters, there is a drastic change in tempo and tessitura at mm. 12–24. The ideas are shorter and narrower in range, presented in rapid bursts. As each motive descends by step, the composer transposes them back up (Ex. 2.2). The most important idea from this is the descending half step figure that constantly transformed upward.

Musical Example 2.3. The forces of good, mm. 12–16



There is also a placeholder leitmotif associated with the forces of good programmatic elements, labeled as Ex. 2.4. It appears frequently as an answer to more demonic sections of *Triumph of the Demon Gods*.

Musical Example 2.4, m. 18



As the conflict between the two sides continues, so grows the intensity of each entrance. The Demon Gods re-enter at mm. 27–27, their increasing loudness and agitation are signified by increasing dynamics and motion.

C. The climax of the battle, mm. 52–65

In m. 52, Stevens uses a series of trills punctuated by sharp punches in the low register to create a sense of anticipation and dread. As the climax approaches, *Triumph...* becomes increasingly programmatic and literal with the depiction of the march of the forces of evil built around a plodding tritone. The composer also uses the same tritone to depict the fall of the forces of good in defeat but transposed and melded with Ex. 2.5 in m. 64.

Musical Example 2.5, Depicting the fall of good, m. 64



A. “More barbaric” mm. 67–end of the piece

The reprise of the *Demon Gods’* fanfare in m. 66 is identical to the opening statement. This could be used to portray the victory of the forces of evil, and perhaps a deeper meaning about the cyclical nature of the battle.

Style

Many of the same techniques John Stevens employed in *Suite No. 1* are at work in *Triumph*.... The first of them is his use of chromaticism displaced by an octave. In *Triumph*..., Stevens uses repeated chromatic sequences to build tension and anxiety (Ex. 2.6). The same is true of the fall of the forces of good in m. 64. The same device can also be used to relieve tension (Ex. 2.7).

Musical Example 2.6. Building tension, m. 37–38



Musical Example 2.7. Relieving tension, m. 64



Similar to *Suite No. 1*, the composer tends to favor specific intervals over harmony in *Triumph...*, which are a minor second (commonly written as a major seventh) and a tritone. These intervals are expressed in several ways, but the most recognizable ways are as a cadence and as a motive. The motive is commonly written as *m2*, *tt*, *m2* and derivations thereof (Ex. 2.8, 2.9). Stevens is also not particularly strict on every occasion with every spelling and will sometimes replace the tritone with a third.

Musical Example 2.8. Cadential, mm. 23–24



Musical Example 2.9. Motivic, m. 45



Salve Venere, Salve Marte

Salve Venere, Salve Marte (Hail to Venus, Hail to Mars) was composed in the summer of 1995 for Roger Bobo, the former principal tuba of the Los Angeles Philharmonic and one of the tuba's highest-profile virtuoso soloists. Bobo himself never actually recorded *Salve...* as he stopped performing shortly after its composition, but the piece was later recorded by Velvet Brown, Professor of Tuba/Euphonium at Pennsylvania State University.²²

As the title suggests, *Salve...* musically represents Venus as beauty and Mars as power. Both concepts are introduced in a fanfare that, unlike *Triumph...*, does not seem to represent a character of its own. Both Mars and Venus have their respective moments but come together before the final, frantic section that evokes an ancient pagan ritual, growing more intense with each transposition. Unlike *Triumph of the Demon Gods*, which has more concrete ideas, *Salve Venere, Salve Marte* does not have firm thematic material that is associated with its subjects in the manner of a leitmotif. Instead, this is done by changing styles, dynamics, tessitura, and articulation. Much of this piece contains elements of the early Baroque *seconda pratica* with its recitative elements and the eventual apotheosis of violence in the end. The subject matter and the impassioned rhetoric between Mars and Venus reflect these ideals.

22. Morris and Perantoni, eds., *Guide to the Tuba Repertoire: The New Tuba Source Book*, 243

Form

A. “Maestoso–powerful” Fanfare I, mm. 1–24

The opening fanfare, found in mm. 1–24, is the most diatonic section of the piece, but descends towards a cadence using a familiar chromatic scale with octave displacements found in the two previous pieces labeled as Ex. 3.1. This motive is the structural idea with which the piece begins and upon which the fanfare is built. Before the fanfare can finish introducing Mars, it impatiently interrupts in a flurry of tritones and minor seconds (Ex. 3.2). As on other occasions when John Stevens uses prominent fourths, they are often interchangeable with tritones. The fanfare seems to serve as a “Greek Chorus” that comments on the characters as they plead their case with the listener.

Musical Example 3.1, Fanfare, m. 1



Musical Example 3.2. Mars interrupting the fanfare, mm. 17–19



B. “Allegro” Mars, mm. 25–58

The violent and sudden entrance of the Mars theme at m. 25 is built upon a familiar Stevens set of intervals, *m2, tt, m2* (Ex. 3.3, 3.4). The motive this theme is built upon is displaced after the first occurrence by added minor seconds. This lengthening of the S-02 motive by a preceding sixteenth note is similar to the Messiaen concept of *additive rhythm* where a larger idea is created by adding small fragments rather than evenly subdividing the pulse. Mars is a series of the sets but is rarely presented so extensively after its exposition.

Musical Example 3.3. Mars theme, mm. 25 – 26



Musical Example 3.4, mm. 25



The second half of the Mars theme, found in m. 26, is a recurring minor seventh that is used to interject the more linear portions of the sections found in Ex. 3.5. It will also become the basis for the “ritual” portion of the composition. Beginning in m. 52, The Mars section ends with a series of sequences based on Ex. 3.2. Each iteration increases in volume as the note values get smaller and end with another cadential tritone at the top of

the tuba's range. This is the only time that the composer writes Mars in a full, cohesive statement. The rest of the entrances will only be interruptions of other characters.

Musical Example 3.5, m. 26



A. “Tempo 1” Fanfare II, mm. 59–66

The second fanfare portion of *Salve...*, is more sedate and less involved than the opening. It serves only to introduce Venus. The ascending quarter notes in mm. 64–66 is motive Ex. 3.4 in augmentation and ends with another familiar cadential tritone and a small, quiet piece of Mars can be found in m. 62 (Ex. 3.6).

Musical Example 3.6, Fragment of Mars with Ex. 3.4 in augmentation, mm. 62–66



C. “Adagio e molto espressivo” Venus I, mm. 67–85

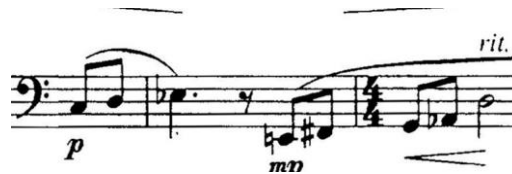
In keeping with the John Stevens concept of contrasts, the theme to Venus is the opposite of what came before it (Ex. 3.7). Where Mars is fast, angular, and aggressive; Venus is lyrical, slow, and passive. Enharmonically, much of the theme sounds to be tonal and could be respelled as Cb major, but quickly diverges.

Musical Example 3.7. Venus theme, mm. 67–69



Given the length and style of the Venus theme, it is difficult to label it as a motive. It typically appears only in full statements, whereas Mars interjects in pieces. A small motive is often used to represent Venus in place of the full statement (Ex. 3.8). In place of the cadential tritone, the composer uses a perfect fifth to signal the end of this portion on the piece. Perhaps this is a one more departure from the jarring instability that a tritone represents in Mars.

Musical Example 3.8, mm 74–76



D. “Cadenza (dialogue)” Recitative, m. 86

Stevens marks the cadenza “dialogue,” which suggests a recitative, but with the three characters in *Salve Venere, Salve Marte*. There are three ideas represented here:

- Venus—Ex. 3.8. A rising *m2* or *M2* followed by a leap, a truncated version of the Venus theme (Ex. 3.9)
- Mars—Ex. 3.4. Mars, typically spelled *m2*, *tt*, *m2*. Of all three characters in the cadenza, Mars does the most speaking (Ex. 3.10)
- Greek Chorus Fanfare—Ex. 3.1. A series of *P4* followed by an *m3* or *M3* (Ex. 3.11)

Programmatically, all three characters seem to have a mostly peaceful conversation until a violent interruption by Mars in the fifth and sixth lines of the cadenza.

Musical Example 3.9, represented in the cadenza, line 4



- E. “Allegro” Ritual, mm. 103–166
 “Vivace” mm. 130–152
 “Presto” mm. 153–165

The ritual theme of *Salve...* is based on a reorganization of the Mars theme, particularly Ex. 3.12 and 3.13. The two motives are presented in reverse order and in a different meter with an initially slower, yet brasher, style. Before each new statement of the theme is reached, a set of quarter-note triplets is used to metrically modulate into the new duple quarter notes. The tempo becomes nearly uncontrollably frantic before slowing to the final massive major seventh.

Musical Example 3.12, m. 103



Musical Example 3.13, m. 104



- A. “Slow” Fanfare III, 167—end of the piece

The final fanfare is an incomplete statement that begins in reverse order, with the rapid minor second figures beginning the section. This *m2* is also the same *M7*, now inverted and compressed, as the end of the ritual section. The last two measures contain a

similar tension building trill as found in *Triumph of the Demon Gods*. The last measure is one last surprise quote of the ritual section *M7* figure.

Style

Salve Venere, Salve Marte, shares many of characteristic traits of the two unaccompanied tuba works written before it. Although chromatic sequences were present in those pieces before now, *Salve...* expands their scope with octatonic scale sequences (Ex. 3.14, 3.15).

Musical Example 3.14. Octatonic scale, mm. 149–151



Musical Example 3.15. Octatonic scale, mm. 52–55



As stated earlier in the analysis, the prominent *m2, tt, m2* idea often extends far beyond a single motive in this piece. Of the three compositions analyzed thus far, this single set of intervals may be the most structurally important. There are forty-two unique uses of his motive in *Salve Venere, Salve Marte* alone. Following is an example of the

m2, tt, m2 figure, taken from the end of Fanfare I where Mars impatiently interjects (Ex. 3.16).

Musical Example 3.16. *m2, tt, m2* idea, mm. 17–18



Another of significant John Stevens' devices in *Salve...*, are the use of rhythmic and metric modulations for cadences and transitions. Stevens often writes tempo changes with increasingly smaller (or larger) note values, rather than indicate a change in tempo. In the final section of the piece, he modulates quarter-note triplets to regular quarters to change the tempo (Ex. 3.19).

Musical Example 3.17. Metric modulation, 129–130



* – old triplet quarter note ($\frac{1}{3}$) = new quarter note at [J] and [K]

Remembrance

John Stevens composed *Remembrance* in 1995 on commission from John Tuinstra, instructor of Low Brass at the University of Wisconsin, Whitewater, upon the passing away of his friend, Jerry Bramblett. It is meant to convey the host of emotions felt by Tuinstra when his friend died of cancer. The piece ends with a depiction of the tolling of a bell to mark the peaceful transition to the next life.²³ Given its subject matter, *Remembrance* is a departure from Stevens' other unaccompanied tuba works. Much of the piece is slower and more solemn than previous creations of the composer, though it does move through a fairly wide range of moods.

Form

A. "Very Slowly" mm. 1–38

The opening motive is found in mm. 5–6, but it is preceded by a short introductory theme (Ex. 4.1, 4.2). The narrow range and lyrical style appropriately form the basis for a significant portion of the first half of the composition.

Musical Example 4.1. Introductory theme, mm. 1–4



23. John Stevens, *Remembrance*, (Vuarmarens, Switzerland: Editions Bim, 2000) program notes.

Musical Example 4.2, mm. 5–6



There is also implied tonality with the three subsequent entrances of Ex. 4.2 in the “A” section.

They are listed in order below:

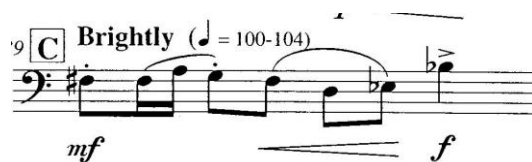
- m. 5 in F major
- m. 13 in B^b major
- m. 23 in F major
- m. 37 G minor

Each iteration uses increasingly smaller note values, creating a hurried sensation before pulling back on the last iteration. Other than transposition and minor note value adjustments, little is changed for each Ex. 4.2 phrase in the “A” section, but the material following it is different. This return to the same material is similar to a rondo but on a micro-level.

B. “Brightly” mm. 39–69

Musical Examples 4.3 and 4.4 are taken from mm. 7–8 in the “A” section which itself is a derivation of Ex. 4.2. Much like before, the “B” section has three statements of the principal motive, but now the following material is more varied in style. The initial entrance is similar in style to the fourth movement *Suite No. 1*, but the following outings of Ex. 4.3 is very similar to the style of *Triumph of the Demon Gods* with metric modulations of perfect fourths and tritones.

Musical Example 4.3, m. 39



Musical Example 4.4, Variation of Ex. 4.2, mm. 7–8



C. “Slow & sombre (espressivo)” mm. 70–95

The composer abandons the two previous ideas for a moment as *Remembrance* moves into the “C” section. The new motive, labeled here as Ex. 4.5 is both drastically slower and lower in range than the two previous sections before furthering the idea of contrasts. Much of the material in the area is generated by diminutions and inversions of Ex. 4.2 and 4.3. The “poco piu mosso” in m. 81 is Ex. 4.5 transposed up a *P4*, but without the subsequent return to the same implied tonality of G minor of the other two sections.

Musical Example 4.5, mm. 70–73



D. mm. 95–110
Cadenza, m. 111

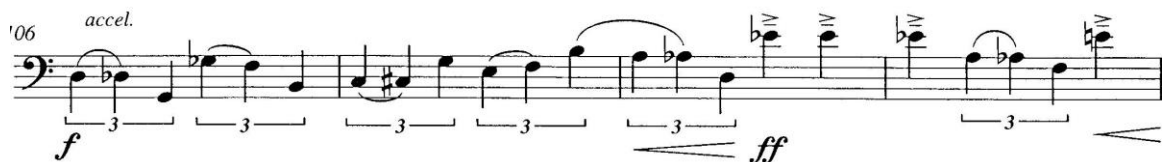
Following the cadential tritone in m. 94 and in keeping with the structure of other sections, Ex. 4.6 is introduced as a variation of Ex. 4.5 (musical example 4.6). The similarities end here as the section abandons the quasi rondo form. It does so in favor of short, loud octave-displaced half steps and rhythmically-displaced fragments of Ex. 4.6.

Musical Example 4.6, m. 95

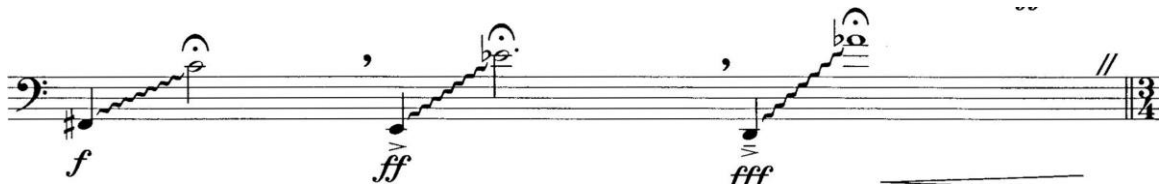


Programmatically, the cadenza represents the pinnacle of emotion and anger at the impending death. The familiar *m2*, *tt*, *m2* motives reappear as fast, chromatic sequences, whole steps, and tritones that push further into the tuba's upper tessitura (Ex. 4.7). The statement of the cadenza is three progressively louder glissandi that reduce to *tt*, *m2*, *tt* which is *m2*, *tt*, *m2* in inverted order (Ex. 4.8).

Musical Example 4.7. *m2*, *tt*, *m2*, mm. 106 – 109



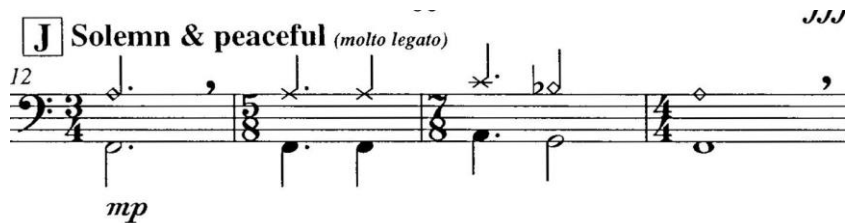
Musical Example 4.8. tt, m2, tt, line 4 of the cadenza, m. 111



E. “Solemn & peaceful (molto legato)”
Coda, mm. 112 – end of the piece

The coda is meant to represent the peaceful transition from this life into the next. It does so with an impressionist use of multiphonics in a nearly pan-tonal manner (Ex. 4.9). The key of F major reappears as the composer makes use of implied extended tertian harmonies and suspensions. The coda fades with the tolling of the “bells” in m. 129 as the piece ends (Ex. 4.10).²⁴

Musical Example 4.9. Multiphonics, mm. 112–115 (upper notes are sung)



24. Stevens, *Remembrance*, program notes.

Musical Example 4.10. The “bells,” m. 129



Style

Remembrance is the first instance of a true tonal center in the pieces examined in this document. It uses implied triads and less *P4*, *P5*, and *tt* figures. Although R-01 suggests F major, the surrounding section “A” is not truly tonal as it eschews tonicizing cadences. The whole tone scales in mm. 15–17 also help defeat any sense of key by lending ambiguity to the pitch to which they lead. In section “B,” mm. 39–44 show a shift in the tonal center, now in G minor, but embellished with the same type of chromaticism that John Stevens uses in *Salve Venere*, *Salve Marte*. Finally, the consonant coda in m. 112 move into Impressionism by programmatically depicting the quiet passing of human life but does so without a leitmotif.

Also in a similar fashion to *Salve...*, metric modulations feature prominently in *Remembrance* but to a lesser degree. Stevens often uses this device to transition from one section to another (Ex. 4.11). As the note values diminish with each beat, the subdivision changes and that allows the composer to write a ritard with rhythms.

Musical Example 4.11. A ritard using note values and changing subdivisions, mm. 63–66



The *m2*, *tt*, *m2* motive and transformations also appear in these pieces but altered in deference to the subject matter. As discussed earlier in this dissertation; *tt*, *P4*, and *P5* are often interchangeable in the music of John Stevens.

These variations include:

- m. 10 *m2*, *tt*, *m2*
- mm. 18–19 *m2*, *P4*, *m2*
- m. 27 *m2*, *P5*, *m2*
- m. 58 *m2*, *tt*, *M2*
- m. 111 *tt*, *m2*, *tt*

Elegy

Elegy was written for either solo euphonium or tuba, and was published in 2004 as a part of the Gem series of the International Tuba Euphonium Association's Journal. John Stevens stated that one of his compositional influences is Aaron Copland and, although not explicitly labeled as such, *Elegy* could be considered an example of his admiration for that composer.²⁵ With the sweeping fourths and fifths that open with flourishes into the tuba's upper range, the composer, perhaps, pays homage to Copland's style of American nationalism.

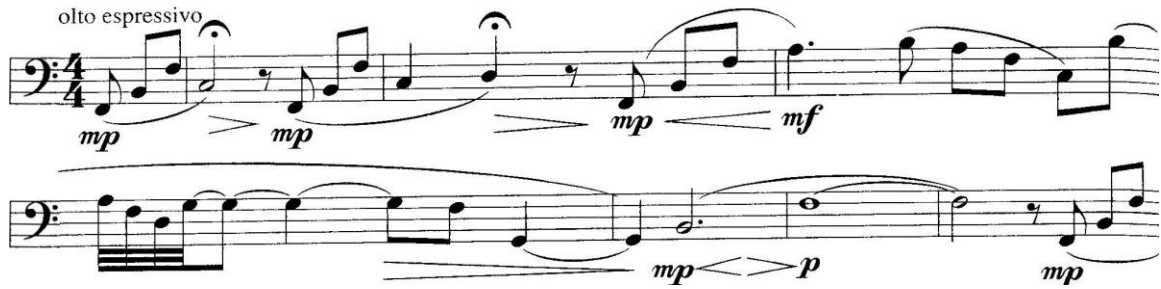
Form

A. "Adagio—molto espressivo" mm. 1–29

The opening theme to *Elegy* continues to depart from John Stevens' chromatic style by firmly establishing the key of B^b major and lyrical, Copeland-esque style of consonant fourths and fifths (Ex. 5.1) is the most lyrical and tonal theme of the five pieces in this document. There is also an implied half cadence in m. 6 before the second statement of the theme.

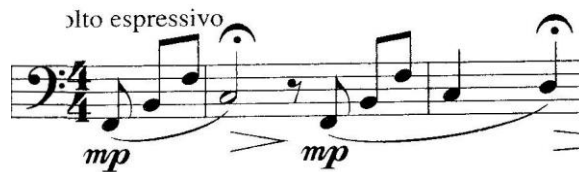
25. Stevens, email message to author, November, 15, 2013.

Musical Example 5.1. The *Elegy* theme, mm. 1–7



The first motive, Ex. 5.2, is also the principal idea of the piece (musical example 5.2). The composer uses it to introduce most of the phrases and smaller, more active material in *Elegy*. A second idea, Ex. 5.3, is usually a part of those phrases, Ex. 5.2. tends to precede. This new motive embellishes the longer note values towards which the principal motive leads.

Musical Example 5.2, mm. 1–2



Musical Example 5.3, m. 8



Another version of Ex. 5.2 is Ex. 5.4—an additive rhythm inversion of the former motive. It serves the same function as mentioned in the previous paragraph, but often is sequenced and repeated to heighten the tension.

Musical Example 5.4, Additive and inverted version of Ex. 5.2, m. 14



B. "Poco piu mosso" mm. 30-43

Measure 30 introduces a new motive, Ex. 5.5, which employs fast dotted figures to create an artificial double-time with only a minor increase in tempo. Interestingly, Ex. 5.5 is an inversion of Ex. 4.3 from *Remembrance*, but it is possible that it is merely a coincidence.

Musical Example 5.5, m. 30



These figures are interrupted perfect 5ths, which are an allusion to Ex. 5.2, before transitioning back momentarily to “A” with a fragment of Ex. 5.3 in augmentation (Ex. 5.6).

Musical Example 5.6. Incomplete Ex. 5.3 in augmentation, m. 33



As the “B” section progresses, all four motives are developed in chromatic sequences. It increases in motion as a succession of sequenced motives leads downward,

at first in half step and then by the whole tone. The arrival of the *M6* and *P5* built on the pitch of B seems to behave as a chromatic retransition as the recapitulation approaches.

A. mm. 43–end of the piece

After the true return of “A,” there is one last burst of motion with increasingly loud ascending scales that reestablish the key of B^b in the same way as at the end of “B.” This is by holding out an *m2* above the dominant pitch, then resolving to the opening Ex. 5.2 in the tonic key. The implied | ii V⁷ I | cadence, known as a *turnaround* in jazz, is outlined by the rising flourishes before the final statement of Ex. 5.2 in its prime form. However, because of the G^b in m. 46, a ^bIV could be possible, making the progression | ii V⁷ ^bIV I | (Ex. 5.7).

Musical Example 5.7. | ii V⁷ ^bIV I |, mm. 45–47

Style

The influence of Aaron Copeland on John Stevens is perhaps most evident in *Elegy*. The opening theme is reminiscent of Copeland’s *Fanfare for the Common Man* with its sweeping open fourths and fifths. Stevens’ writing is also much less angular than

his previous compositions for the tuba alone. The prominent tritones and minor seconds are gone, and even the popular *m2*, *tt*, *m2* is missing.

Although still motivic in structure, *Elegy* is John Stevens' most traditionally tonal unaccompanied tuba solo, using true tonalities and functional cadences. There is also perhaps enough evidence to suggest a quasi-sonata form, but without the key relationships found in classical compositions.

Here is how *Elegy*, as such, could be interpreted:

- Exposition, mm. 1–29
 - 1st theme, mm. 1–13
 - 2nd theme, mm. 14–29
- Development, mm. 30–49
 - False recapitulation and retransition, mm. 42–49
- Recapitulation and codetta, mm. 49–end of the piece

The above interpretation depends greatly upon where the “A” section returns and how much of the principal motive is needed to label it the recapitulation. However, the “B” section, with all four motives being transformed so quickly, provides a strong case for a true development section.

CHAPTER III – Summary

When deciding how to approach the unaccompanied tuba works of John Stevens, it was difficult to form a strategy for distilling what he had written. While the composer confirmed some of the devices identified here, he noted that he did not begin composing with a structure in mind, only with a desire to write “idiomatically.”²⁶ Many of his early attempts involved the application of classical forms, in which he was only minimally successful. There were references and allusions to these forms as patterns emerged in the pieces, but nothing that was used consistently. To some extent, examining the patterns in pitch content was easier but it was not as concrete as serialization. This was discovered after a failed attempt to apply pitch sets to Stevens’ work as he often substituted intervals in important ideas. Since the composer rarely used Classical key relationships in solo tuba music to build structure, something else was needed to label the form. This is when it was decided to use a motivic analysis to identify the larger sections with the music. It was much easier to see where John Stevens’ transformed these ideas as he wished and then composed the piece around them. The programmatic elements (if present) were also extremely useful in creating a diagram of the form.

Now that the analyses have been completed, these have led to the identification of several key devices that the composer has used. The first of which was the aforementioned motivic and contiguous writing. The foundation for much of John Stevens’ writing seems to have been built around the interplay and transformation of motives. Development of these was constantly recurring in the pieces examined here.

26. Stevens, email message to author, June 22, 2016.

There was an economy of material in his writing, and so much of it was generated from a handful of ideas.

In terms of a unifying language Stevens used, chromaticism seemed to be his preference for his early compositions for solo tuba. As discussed in the analysis portion of *Suite No. 1*, there were references to octatonic scales with the occasional passing tone added. The composer's adherence to chromaticism always seemed to serve the motive, rather than a strict, codified tonality (or lack thereof). As Stevens' style progressed, this adapted chromatic language was distilled down to emphasizing specific intervals, specifically the tritone and the minor second. An example of this was the cadential use of those intervals that signal a change in section or character. In particular, the more programmatic *Salve Venere*, *Salve Marte* and *Triumph of the Demon Gods*, had their ideas structured mostly around the tritone and minor second. This reinforced the observation that John Stevens' spun a composition from small pieces of music. The displacement of octaves and inversion also was a common method of writing these fragments without truly changing their nature. That was often coupled with the composer's penchant for substituting certain intervals without creating a new idea in order to fit them in whatever style was needed.

In the same way that Stevens shifted his chromatic language in a tonal version to suit his idea. He also manipulated them rhythmically. He would rhythmically displace his motives by either pushing them off the strong beat or altering the accent pattern. The composer also would use additive rhythm to shorten or elongate a repeated figure. Other tools included metric modulations between sections where the change in meter was

written out in note values. The composer also used this to spell out accelerandi and ritards, increasing or decreasing rhythms in order to augment the change in tempo.

The concept of opposing forces was extremely important in examining the five pieces in this document. Whenever there was a musical element used, there was nearly always a contrast present.

This was true on several levels:

- Loud versus soft dynamics
- Disjunct versus legato motives
- Small versus long note values
- Fast versus slow tempi
- Upper versus lower tessitura

This created a conversational dialogue between ideas that often overlapped, sometimes with several motives at once. Even non-character pieces did this as every musical thought was treated as a character.

As the compositional style of John Stevens progressed over the years, a number of these devices changed, particularly the use of the motive. In *Suite No. 1*, most of the piece was focused on developing smaller fragments of music. This technique reached its apex with *Triumph of the Demon Gods* and *Salve Venere, Salve Marte* with their leitmotifs. Stevens' motive, *m2*, *tt*, *m2*, and its derivations were often expanded and transformed into larger themes. This process was used for other motives as well. In *Remembrance* and later in *Elegy*, these themes became longer and more unique entities. They relied less on small ideas (though these were still present), and became as structurally important as the motive.

While chromaticism has been the basis for much of the musical language of the earlier unaccompanied works of John Stevens, the later works used tonal centers and implied key relationships. In *Remembrance*, much of the piece revolved around a suggested tonal center of F major and G minor. These were not necessarily structural tonalities, and only showed hints of cadences. It was interesting to see Stevens move into these keys while writing longer phrases. *Elegy* was a further step on the path to functional harmony in Stevens' solo tuba music. The composer no longer relied solely on leitmotifs and cadential tritones to delineate sections. *Elegy's* mock sonata form had authentic and half cadences and arguable retransitions that built its form. The motives were still there and important to the framework, but secondary to tonalities.

The five pieces analyzed for this dissertation span the career of John Stevens, starting in graduate school and finishing fifteen years ago. It is fair to say these analyses present a representative picture from the beginning of his compositional career to his mature style. Much of this is mirrored in the rest of his oeuvre, as he does not solely write for the tuba, but tuba is a cornerstone of its literature. The proper solo repertoire for the instrument has accumulated in less than seventy years, beginning with Hindemith's *Sonate für Basstuba* and Vaughan Williams' *Concerto for Bass Tuba* dating back to the mid-1950s. John Stevens has been composing for more than half of that time, and his music is considered a staple of the repertoire. Tracing his style is useful not only in understanding the composer, but also in assessing his standing among the composers writing for the tuba.

APPENDIX A – Promotional Biography of John Stevens

Provided by composer via email, September 12th, 2016

John Stevens (b. 1951) has enjoyed a distinguished career as a chamber, orchestral, solo and jazz performer and recording artist on the tuba, university professor, composer, arranger, conductor and administrator. He holds degrees in Music Performance from the Eastman School of Music (1973) and Yale University (1975). His successful career as a freelance performer in New York City included membership in the Aspen Festival Orchestra, New York Tuba Quartet, numerous other chamber ensembles and he was the original tuba soloist in some five hundred performances of *Barnum* on Broadway. He also performed with the New York Philharmonic, Metropolitan Opera stage bands, New York City Ballet and New York City Opera, many other NYC based orchestras, the San Francisco Ballet, Houston Symphony and toured and recorded with, among others, Chuck Mangione and the American Brass Quintet.

Following his years in New York, he spent four years on the faculty of the University of Miami (FL) School of Music, where he also was the tubist in the Philharmonic Orchestra of Florida and the Greater Miami Opera. In 1985 he joined the faculty of the University of Wisconsin-Madison School of Music, where he presided over one of the most prestigious low brass studios in the country, was the tubist with the Wisconsin Brass Quintet, and served as the Director of the School of Music for a total of seven years. He has participated in symposia, festivals and competitions in Italy, Spain, France, England, Finland, Germany, Hungary, Canada, Mexico, and throughout the USA. He is now Emeritus Professor of Music, having retired from the university in May, 2014.

Professor Stevens is an internationally renowned composer with well over fifty published original compositions as well as numerous arrangements. To date there are also Over fifty recordings of his music by soloists and ensembles all over the world. He has concentrated on composing for brass, and has been commissioned to compose works for, among others, Roger Bobo, Harvey Phillips, Brian Bowman, Gene Pokorny, The Wisconsin Brass Quintet, the Sotto Voce and Melton tuba quartets, consortia of prestigious brass soloists, the International Tuba and Euphonium Association and the International Trumpet Guild. He has also been commissioned by major orchestras in the US and abroad, (including the Chicago Symphony Orchestra, Madison Symphony, Dresden Philharmonic, Bamberg Symphony and Duisburg Philharmonic) as well as wind bands and choral groups. His most recently completed commissions include a *Sonata for Bass Trombone and Piano*, composed for a consortium of many of the country's premier orchestral bass trombonists and a suite for tuba and piano for a consortium of twenty leading tubists.

In 2008, Professor Stevens received the Lifetime Achievement Award from the International Tuba and Euphonium Association, the highest honor in his field. He is now focusing on composing and is the conductor of the acclaimed, Wisconsin based brass ensemble, The Isthmus Brass.

APPENDIX B – Interview I with John Stevens

Unpublished email interview, conducted November 15th, 2013

Tracy Bedgood: Could you give a brief synopsis of why and when you composed *Salve Venere*, *Salve Marte* and *Triumph of the Demon Gods*? For whom were they written?

John Stevens: “*Salve...* was composed in the summer of 1995 as a “thank you” to Roger Bobo for his friendship and support of my music over the years. The title was suggested by Roger. The work is intended to be a contemporary show piece for the solo tuba voice which depicts both the beauty and the power of the instrument. These characteristics are also suggested by the title. Roger stopped playing shortly after I composed this piece, so he never performed it. However, it has been widely performed, recorded by Velvet Brown and used extensively as a competition piece. *Triumph...* was composed in 1980 for Michael Thornton, then principal tuba with the Cincinnati Symphony. Mike and I had been in graduate school at Yale together.”

TB: Can you briefly describe the programmatic elements of both pieces?

JS: “(See above for *Salve...*) Venus represents beauty, Mars represents power. I definitely had Roger's playing style in mind of course. The piece simply contrasts the two styles to create (hopefully) music that has direction and meaning. *Triumph...* is more programmatic; representing the conflict between good and evil. The music is in two distinctly different styles; one of very loud, barbaric passages in the extreme low register, the other of more lyrical, softer music in a higher register of the instrument. Those two styles (or moods) eventually come into conflict, with the outcome being the *Triumph of the Demon Gods*.”

TB: What role has your performance career played in your compositional style? I am specifically interested your work in modern jazz and fusion

JS: “A huge role! I think like a performer when I compose and think like a composer when I perform. My goal has always been to write music that performers will enjoy playing and/or find meaningful, so that they can convey that meaning to an audience. I endeavor to compose music that is idiomatically written and lies well on the instruments for which I am writing.”

“I spent a lot of time studying and performing as a jazz musician in the early years of my career, which also had a big influence on my writing. Perhaps not unlike Gunther Schuller, I have always believed that musical styles can cross and blend, and that so-called classical musicians should be comfortable performing in jazz, rock, pop and other contemporary styles; especially tubists!”

TB: Were there particular jazz musicians that you felt had a strong influence on you (i.e. Chuck Mangione, Charlie Parker, Weather Report, Dizzy Gillespie, Brecker Brothers, etc.)?

JS: “Chuck Mangione certainly, and, I suppose, many of the jazz greats from the bebop era into the 1980s. I am less familiar with many of today's young players.”

TB: What about mid-20th century composers like Paul Hindemith and Béla Bartók?

JS: “I would say bigger influences would be Shostakovich, Prokofiev, Stravinsky, Bernstein, and Copland.”

TB: Outside of jazz elements, I have noticed a handful of recurring stylistic characteristics. Can you comment on which of the below you feel are typical (or atypical) of your style?

These include:

TB: Prominent tritones at cadences?

JS: "Absolutely. Very typical in my music.

TB: The motive of a minor second followed by a tritone?

JS: "Same here. The minor 2nd and all its variations (major 7th, minor 9th, etc.) is very prevalent in my music."

TB: Octave displacement and embellishment of chromatic scales?

JS: "Yep, same here."

TB: Sequences that increase in range, tempo, and dynamics that precede a cadence?

JS: Yep. You've definitely hit on a lot of typical Stevens techniques!"

TB: Opening fanfares, particularly those of a perfect 4th and major 3rd?

JS: "I suppose so, although this seems less important than your previous characteristics."

TB: Small motives like the minor 2nd/tritone in *Triumph of the Demon Gods* that often work on several different layers of structure

JS: "Yes, sure."

TB: Do you feel that your style evolved between *Triumph of the Demon Gods* and *Salve Venere, Salve Marte*? If so, how did it evolve?

JS: Keep in mind that all of the above are just tools that allow me to create my own voice and be as expressive as possible while keeping the music "interesting." I would hope that

any decent composer's style would constantly evolve. I would say that the language that I speak as a composer has gotten more sophisticated and nuanced as I've written more and more. Interestingly though, it seems that my most "appreciated" pieces are the simplest and most straightforward: *Power, Adagio, Benediction, Autumn, Monument*, etc.”

APPENDIX C – Interview II with John Stevens

Unpublished email interview, conducted June 22nd, 2017

Note from author: In some places in this interview, John Stevens chose to combine some questions into a single narrative. Rather than introduce artificial breaks, those questions and respective answers are listed together in the form he provided them.

Background

TB: Full name?

JS: “John David Stevens”

TB: Birth?

JS: November 10th, 1951 in Buffalo, New York (USA)

TB: Where did you spend your formative years?

JS: “I grew up in Clarence, NY, a town of twenty thousand people that I would describe as the eastern-most suburb of Buffalo. I am an only child and I lived with my parents in the house they bought in 1948 until I went to college. I graduated from Clarence Central High School in 1969.”

TB: What were earliest interests in music? What is your musical background?

Any immediate family involved in music?

JS: “My parents were not musicians but they were musical people. My mother sang in the church choir and my father had played a variety of instruments when he was young and still could play the guitar a bit. The three of us spending the evening singing old tunes in harmony was a regular part of my childhood and youth. I also sang in church choirs until I got well into high school. When I was quite young (maybe seven or so) I started taking accordion lessons. With large Polish and Irish populations, the accordion was a very

popular instrument in my area in the 1950's. I was not especially into it (I was primarily a sports minded kid) and studied for just a few years. In fifth grade, the one tubist in the elementary school band moved away in the middle of the year. My friends in the band knew that I could read music and thought I could plug the hole (as it were) quickly if I joined the band. A small group of them came to our front door one evening to ask me about it. I said I was not interested and my mother (fatefully, as it turned out...) said "Why don't you try it? Maybe you'll like it." I did, and did."

"We got an upright piano early on in my high school years, so I started messing around on that but never studied. To this day I can't read music on the piano well, but can read chord symbols and play by ear well enough to perform ballads and show tunes from time to time at weddings and other functions."

TB: What about school activities such as band, orchestra or choir?

JS: I had fantastic band directors in elementary and junior high school, and then especially in high school. Our band program was acknowledged (and still is I believe) as one of the best in the country. We played all the same repertoire as the Eastman Wind Ensemble (things like the *Hindemith Symphony in Bb*, *Lincolnshire Posey*, *La Fiesta Mexicana*, etc.), premiered new works, and won prestigious national competitions notably the Cherry Blossom Festival competition in Washington DC. We also performed at the 1967 Midwest Band and Orchestra Clinic in Chicago. A real plus is that we had big-deal guest artists every year. Harvey Phillips was a guest soloist with our band three times during my high school years, so I got to play some of the new pieces he was premiering as the band prepared them for his appearance. (Ed Sauter's *Conjectures*, Warren Benson's *Helix* and Manny Albam's *Brief History of the Blues*) Other guests

included Doc Severinsen (also 3 times), Clark Terry, Urbie Green, Donald Sinta and others. We had no orchestra program, so the first time I played in an orchestra was when I made the All-State Sectional Orchestra in my junior year. (My first orchestra piece was Smetana's *The Moldau*). I played in the All-State Band my senior year, so I didn't play in an orchestra again until college."

Professional Education

TB: What universities did you attend and in what years did you graduate?

JS:

Undergraduate School: The Eastman School of Music, U. of Rochester

Bachelor of Music in Tuba Performance

1969-1973

Teachers: Donald Knaub and Cherry Beauregard

Graduate School: Yale University School of Music

Master of Music in Tuba Performance

1973-1975

Teacher: Toby Hanks

TB: Did you know as an undergraduate you wanted a career in composition?

JS: “I never formally studied composition. At Eastman I took courses in jazz arranging, so I began my writing career by arranging tunes for jazz band or studio orchestra. My substantial involvement in the jazz program, more than anything else, sparked my interest in the creative process.”

TB: What collegiate experiences fostered your interest?

JS: “At Yale, the opportunities for jazz arranging weren’t really there, so I decided to start composing. It was a natural choice to write for my own instrument. I had intimate knowledge of the tuba’s capabilities and an awareness that my instrument suffered from a lack of repertoire. Also, my experience in jazz and commercial music gave me a strong belief in the concept of musicians writing music for themselves to perform. My first piece was for unaccompanied tuba, and the notion of a tuba quartet was just getting started. I

composed *Suite No. 1, Power, Music 4 Tubas, and Dances* while in graduate school. I took a course in aural analysis, which was helpful, and on a few occasions was able to show my work to a part time theory instructor named Tom Fay; a great guy who was also the pianist for Gerry Mulligan at the time.”

“My education at Eastman was simply fantastic. I was spending time every day not only working with great faculty but, even more importantly, working with an array of superb student colleagues, many of whom went on to highly successful careers. Everything I did at Eastman was inspiring and led me to a greater interest in the creative process of music. Besides my involvement in the jazz program, I played in the wind ensemble, orchestra and a great brass quintet that was together for three years.”

TB: Who were your graduate major professors?

JS: “I went to Yale mostly to study with Toby Hanks, but I also played in two orchestras, a brass quintet and began going into New York to play in rehearsal bands, meet people and lay the groundwork for moving there after grad school. My six years of college prepared me very well for a music career and established the importance of being a complete musician. The more things you could do, the better chance you had to work. That’s still true!”

TB: What were your thoughts on tuba literature at the time? Explain your musical activities that you believe shaped your career (specifically those on the tuba).

JS: “A bit more on the repertoire at the time. Compared to today, there was very little. When I arrived at Eastman I owned one tuba record; Roger Bobo’s first LP. Over the course of three years our brass quintet performed virtually all of the major repertoire that existed at the time. There was relatively little solo literature composed specifically for the

tuba, and the idea of multiple tubas playing together had just gotten started by Winston Morris at Tennessee Tech and Connie Weldon at the University of Miami (where I would later teach from 1981 to 1985). There has been an explosion of repertoire for the tuba; the need for new music has engaged composers and tubists have been hungry for new music and willing to perform it. The relationship between performers and composers is hugely important in our field. I never saw why I couldn't do both."

General Music Career

TB: Could you give me a brief outline of your performing career in chronological order, specifically in New York (only what you feel it is important to discuss here)? How did you get started in the area as a freelance musician?

JS: “One of my most important undergraduate teachers and influences was Rayburn

Wright, who was hired to take over the Eastman jazz program beginning my sophomore year. Ray had been the long-time Music Director at Radio City Music Hall in NYC.

Even before I went to graduate school I knew that if I didn’t win an orchestra position (I was taking all the auditions at the time of course). I wanted to go to New York and

freelance. I had gotten married on the day before I graduated from Eastman, and when I finished grad school my wife, Meg; and I decided to move to New York and see what

would happen. Neither of us had work of any kind, but I had met the other members of

the New York Tuba Quartet at the time (Sam Pilafian, Steve Johns and Tony Price, who I soon replaced in the group) and some other musicians in the city. Meg and I decided we

could afford to pay \$240 a month in rent for a while. We found an apartment on the upper west side (West 80th St.) for \$245 a month and took a couple of hours to discuss whether

or not we could exceed our arbitrary limit. We finally threw caution to the wind, and

that’s the apartment we lived in throughout our six years in NYC. We decided that if I

could earn the rent every month we would consider that my freelance career was going

OK. I was able to do that right away, so on we went.”

“In addition to the work I was doing in New York, I continued for a few years to

return to New Haven to play ice shows and other occasional gigs. I also played in the

Aspen Festival orchestra for five years (1974-1978) so my summers were spent in

Colorado. I did some of everything in NYC, but I really got started by subbing for other tubists on all kinds of gigs. I could sight read well, had no fear of taking any gig, whether I was familiar with the music or not, and knew the importance of the personal side; being the kind of person and musician that other folks would want to work with. That's everything in the freelancing world. Other tubists knew that I would do a good job on THEIR job without trying to take work away from them. My attitude about subbing always was if you do okay everyone will be pleased, and if you do really well they'll think it's fantastic. It was a good way to widen my sphere of who knew me and what I could do, and to establish a reputation as a good player and a good guy."

"Over the years I played in virtually every orchestra in NYC, lots of jazz gigs, tons of chamber music (I performed with 18 different brass quintets during my NY years; some as a member and some as a sub), some studio work, a stint teaching kids at a school in the Bronx, some private teaching. I kept a book of every gig I did in NY (had to keep track of things to be sure I got paid properly). Here's a partial list of what I did, beginning in September, 1975 and going until the summer of 1981 (which is when we left NYC and moved to Miami, FL."

(Note from author: Stevens provided the following list of performance jobs he held in New York)

- Quintet subs for Pilafian
- 2nd tuba in The New Orchestra
- Record date with Phoebe Snow
- Member of the Paul Jeffrey Octet (jazz)
- NYC Ballet sub (did lots of that over the years)
- Martha Graham sub
- Radio City Music Hall sub
- Ice Follies in New Haven
- American Brass Quintet concerts and recordings (6th member of the group for

- Civil War music, Bohme sextet, etc.)
- Various regional orchestra subs
- Taught at Riverdale School
- A week in Bermuda with Cathy Chamberlain and her Rag and Roll Revue
- Virginia Opera production of *Rigoletto* (Norfolk, VA)
- Backstage bands at the Metropolitan Opera
- Ringling Bros. Barnum and Bailey Circus in New Haven and New York
- Lots of quintet subs
- Member of Gravity – Howard Johnson’s jazz tuba group
- Touring and recording with Chuck Mangione (quite a lot for 2 years)
- Member of Pentagon BQ and the NY Tuba Quartet
- Toured with San Francisco Ballet
- Sub with NYC Opera
- Occasional studio work
- Toured with Empire BQ
- Member of the Festival BQ (lots of daytime school concerts)
- Original tubist and sousaphone soloist with the Broadway show *Barnum*.

“There were lots of other gigs in there; tremendous variety and playing in all styles; sometimes with no music (jazz and Dixieland gigs). Getting the Broadway show was huge! That was really my first steady paycheck, about five hundred performances over a year and a half, and was really what enabled us to buy a house when we moved to Miami.”

TB: Please discuss your transition from your time in New York to your tenure as an educator. How did it help shape your life as a composer?

JS: “Meg and I were thinking about starting a family and moving to something better than our one bedroom apartment when I got a call from a colleague on the University of Miami faculty. They had an opening for a tuba/euphonium professor; would I be interested? It seemed like perfect timing. I loved living and working in New York, but when I asked myself what dopey gigs I was doing I could turn down ten years later, and realized that the answer was “None,” we decided to make the move. I had wanted to be a

performer, but I had gotten my Master's degree right away because I also could imagine myself teaching college one day, and I guess that time had come."

"During my four years in Miami, I played in The Philharmonic Orchestra of Florida (formerly the Fort Lauderdale Symphony) and the Greater Miami Opera in addition to my full time teaching job. It was a busy life, to say the least. I found that I loved teaching, and a university job gave me time to continue to compose and arrange. Because I had a tuba/euph ensemble, I did quite a lot of arranging for that group in Miami. During my NYC and Miami years, almost all of my writing was still for tuba and euphonium, particularly in ensemble settings. We were never completely comfortable living in south Florida, so when I was offered the job at the University of Wisconsin we were excited to go to a good school in a part of the country we were happy to live in. Another huge attraction for me was the return to focusing on chamber music. My playing in Miami was almost entirely orchestral. While that was fine, chamber music has always been my first love as a performer (and composer, for that matter) and I was going to a faculty position where playing in a really good brass quintet was actually part of my job. I am so grateful that I got to spend such a large part of my performing career playing chamber music with great musicians."

TB: What about your experience as a conductor?

JS: "I studied conducting for one semester at Eastman, but mostly I learned to conduct by paying attention as a performer. I would make the analogy of a catcher on a baseball team, who has the whole game in front of them. Sitting at the back of the orchestra and having plenty of time to observe, along with my natural inclination to branch out musically, led to, if not exactly stick fever, at least a willingness to pick up a baton and

lead. At Miami I conducted the tuba/euph ensemble and the brass choir, and in Madison the tuba/euph ensemble and the occasional ad hoc group. In 1994 I started conducting the military T/E (tuba and euphonium) ensemble at the US Army annual conference, and did that for thirteen or fourteen years. Any time I was asked to conduct I said yes, including leading my own works with the T/E ensemble Symphonia when we would perform or record them. For the last nine years I've conducted The Isthmus Brass, a superb, professional brass ensemble based here in southern Wisconsin. Without being maniacal about it, I enjoy conducting. I guess I've always been willing to take on leadership roles including seven years as the Director of the School of Music at UW-Madison."

TB: When and how did you begin your compositional career in earnest? Did you think it would evolve like it did?

JS: "I didn't 'begin my compositional career in earnest' so much as it just evolved gradually as the years rolled by. My first commission came from John Marcellus, Eastman trombone professor, for a piece for solo bass trombone and trombone choir (*The Chief*). Over the years I wrote for the ensembles I played in and, due to brass player's hunger for new music, my stuff got played by a lot of folks all over the world. I started composing as what I always described as "a hobby in my own field". I did it because I enjoyed it; never imagining that it would become a huge part of my career artistically and even financially. As much as I love teaching and performing, there is no thrill like the process of creating a new piece of music and hearing it come to life. That's why I stopped playing when I retired in 2014 in order to focus on composing and arranging.

TB: Could you provide a short summary of your compositional commissions and dedications? It is not necessary to provide your complete repertoire, but I would like to know who or what you wrote for when applicable.

JS: “I think it’s fair to say that getting the commission to compose the concerto for Gene Pokorny and the Chicago Symphony was the biggest single event in my compositional career. Writing for Gene and the CSO, and being part of a large commissioning project that included Karl Husa, Ellen Zwilich, and John Williams launched me and my music into a bit of a different category than it had been. It also opened the door to many commissions and projects since then.”

“I am attaching two lists that are both pretty up to date: one of my compositions and one of recordings of my music. I believe they contain the information that you want. The compositions are not listed in chronological order and don’t have dates. Send me a list of any compositions for which you would like to have at least approximate dates.”

Compositions and Style

TB: What were your musicological influences (i.e. composer, notable works, performing career)?

JS: “I’ve been influenced by every piece of music I’ve heard of performed. Jazz and popular music were very important early on and remain so. My goal has always been to compose music that both listeners and performers would enjoy or find meaningful and compelling. I’m not an Avant-garde composer, and have never wanted to push against the sides of the envelope; I’m more interested in writing idiomatically. I have said that when I perform I think like a composer and when I compose I think like a performer. Oh sure, there are some composers I’m more into than others: Shostakovich, Prokofiev, Mahler, Bernstein, Copland, Stephen Sondheim, etc., but my influences really are vast and way beyond just those folks.”

TB: What part did your colleagues and professors play in those influences?

JS: “My student and professional colleagues have been huge influences because I’ve always had the luxury of writing for the highest level of players and musicians. My professors were huge influences because I went to school in environments where creativity and experimentation were strongly encouraged. My own faculty positions have been hugely important, especially here at UW-Madison, because my creativity was supported with time, financial grants and opportunities for regular performance of my music.”

TB: Did you recognize any composers as contemporaries? Who are they?

JS “Composing is a solitary endeavor (like being a pianist), so composers don’t really get to know each other so often; especially since composing has never been my primary

musical endeavor (until retirement) so I don't go to composer conferences and events.

Some names of people who I feel are similar contemporaries and who I know and like.”

- Tony (Anthony) Plog
- David Samson
- Eric Ewazen
- James Grant
- Efrain Amaya

“There are others but those are the ones who come to mind at the moment.”

TB: Do you feel you had any impact on those genres (specifically the tuba)? How about your legacy as a composer?

JS: “I think I’ve answered your questions about how I felt about tuba repertoire when I started. I definitely set out to increase the literature for our instrument; that has been a lifelong goal and I’m very proud of having contributed significantly to the repertoire. I feel that I have had an impact, in part because my music seems to be liked by players and audiences and gets played so regularly by professional and student performers all over the world. Composing the very first concerto for tuba quartet and orchestra (or the Melton Quartet and their orchestras and having their performances and the recording be very popular in Germany is an example.”

“Another goal of mine has been to encourage musicians (performers) to stick their toes into the waters of composition by writing music for themselves. If I can do it, anybody can do it! Getting involved in the creative process of music has been one of the joys of my life, and I would love to see others do the same.”

TB: What are your plans for tuba literature now?

JS: “As you know, I have composed a lot of music for, or including, the tuba (and, to a bit lesser extent, the euphonium) and for brass in general. While I don't rule out

additional work, especially composing for friends or special events. I'm at a point where I feel like I've said a lot in this medium and would like to spend time in other genres.

Keep in mind that, although I still very much enjoy composing, I am retired and have lots of interests outside music that take up a lot of my time. I am always honored to be asked by an individual or group to compose for them, so we'll see if that continues to happen as the years go by. If so, great. If not, that's okay, too. There are a lot of things to enjoy in this world!"

"I hope this tome has answered your questions, but certainly feel free to get back to me with anything additional or specific that you want to ask. "

APPENDIX D – Compositions and Arrangements

List provided by composer via email, June 22nd, 2017

A. Solos – Unaccompanied

CARAVAGGIO for Solo Trombone
Composed for Mark Hetzler

ELEGY for Solo Tuba or Euphonium (ITEA Journal GEM Series)
Commissioned by the International Tuba and Euphonium Association

REFLECTIONS Solo Oboe d'amore or oboe (Editions BIM)
Commissioned by Marc Fink

REMEMBRANCE for Solo Tuba (Editions BIM)
Commissioned by John Tuinstra

SALVE VENERE, SALVE MARTE for Solo Tuba (Editions BIM)
Composed for Roger Bobo

SOLILOQUIES for Solo Euphonium (Tuba-Euphonium Press)
Composed for Demondrae Thurman

SUITE NO. 1 for Solo Tuba (Manduca Music)
Composed for myself

TRIUMPH OF THE DEMON GODS (Manduca Music)
Composed for Michael Thornton

B. Solos with ensemble or piano accompaniment

AUTUMN (from SEASONS – A SYMPHONY FOR BRASS QUINTET) for Solo
Flugelhorn, Trombone, Euphonium or Tuba and piano
Composed for John Aley

THE CHIEF for Solo Bass Trombone (or tuba) and 6 Trombones (Williams Music)
Commissioned by John Marcellus

EUPHONIUM CONCERTO with orchestra, wind band or piano (Editions BIM)
Commissioned by DEG Music and Willson Instruments for Brian Bowman

DANCES for Solo Tuba and Three Tubas (Peer Music)
Composed for myself

FIVE MUSES – Suite for Tuba and Piano (unpublished)
Commissioned by a consortium of 20 tubists

FOOTPRINTS for Solo Baritone Voice and Brass Quintet (unpublished)
Composed for the Wisconsin Brass Quintet

HODESANNA for Brass Quintet (Solo Tuba and Brass Quartet) (Editions BIM)
Composed in memory of Jeff Hodapp

IN A QUIET WAY for Tuba and Piano (Potenza Music)
Composed for tubist Stephanie Frye

JOURNEY – CONCERTO FOR TUBA AND ORCHESTRA or piano (Editions BIM)
Commissioned by the Chicago Symphony Orchestra for Gene Pokorny

THE KLEINHAMMER SONATA for Bass Trombone and Piano (Potenza Music)
Commissioned by a consortium of 12 bass trombonists

THE LIBERATION OF SISYPHUS for Solo Tuba and 8-part tuba/euphonium ensemble
or piano (Editions BIM)
Commissioned by Roger Bobo

MONUMENT for Solo Tuba and strings or piano (Editions BIM)
Commissioned by Roger Bobo in memory of Tommy Johnson

PROMETHEUS AND THE GIFT OF FIRE for Solo Trumpet and 8-part
Tuba/Euphonium Ensemble (Editions BIM)
Commissioned by Roger Bobo

SONATA FOR HORN AND PIANO (Editions BIM)
Composed for Jerry Peel

SONATA FOR TROMBONE AND PIANO (Editions BIM)
Composed for Mark Fisher

SONATA FOR TRUMPET AND PIANO (Editions BIM)
Composed for John Aley

C. Mixed Chamber Music

COLLAGE for Brass Quintet (Editions BIM)

Composed for the Wisconsin Brass Quintet

DIALOGUES FOR HORN AND TUBA (Editions BIM)

DIALOGUES FOR TROMBONE AND TUBA (Peer Music)

DIALOGUES FOR TRUMPET AND TUBA (Editions BIM)

FABRICS for Brass Quintet (Editions BIM)

Composed for the Wisconsin Brass Quintet

HODESANNA for Brass Quintet (Solo Tuba and brass quartet)

Composed for the Wisconsin Brass Quintet

(Also listed above as a solo work)

MOIRAI for Brass Trio (Tpt/Hn/Tbn) (unpublished)

Commissioned by the V3nto Brass Trio

SEASONS – A SYMPHONY FOR BRASS QUINTET (Editions BIM)

Composed for the Wisconsin Brass Quintet

SPLINTERS for Two Tubas (T.U.B.A. GEM Series)

SUITE FOR TWO for Two Tubas (Canadian Brass)

SUITE FOR WOODWIND QUINTET (unpublished)

Composed for the Wingra Woodwind Quintet

TOURNAMENT for Two Trumpets (Editions BIM)

Commissioned by the International Trumpet Guild

TRIANGLES for Low Brass Trio (Editions BIM)

Composed for members of Pentagon

D. Brass Choir

FANFARE FOR AN UNCOMMON MAN (unpublished)

Commissioned by the Wisconsin School Music Association in honor of Marvin Rabin

FANFARE OF HOPE (unpublished)

Commissioned by the Elgin (IL) Youth Symphony Orchestra

FESTIVAL FANFARE (Editions BIM)

MEMORIES OF THE SAN JUANS (unpublished)

Commissioned by the Denver Brass

E. Large ensembles (Orchestra, Wind Band, Choir)

ADAGIO for strings - adapted from the original for tuba/euphonium ensemble (Editions BIM)

BENEDICTION for wind band (Hal Leonard)

Adapted from the original tuba/euphonium quartet version for Scott Teeple and the UW-Madison Wind Ensemble

GRAND CONCERTO 4 TUBAS for Tuba Quartet and orchestra (Musikverlag Bruno Uetz)

Commissioned by the Duisburg Philharmonic, Dresden Philharmonic and Bamberg Symphony Orchestra for the Melton Tuba Quartet

JUBILARE! for orchestra or wind band (Editions BIM)

Original version for orchestra commissioned by the Madison Symphony
Wind Band version commissioned by The Ohio State University Wind Symphony

LOOK TO THIS DAY for SATB Choir with piano and melodica (unpublished)

Commissioned by the Orchard Ridge United Church of Christ (Madison, WI)

RITUAL for wind band (unpublished)

Commissioned by the Traverse City West (MI) Junior High School Band

SYMPHONY IN THREE MOVEMENTS for wind band (unpublished)

Commissioned by a consortium of 14 universities, led by Ohio State University

F. Tuba Euphonium Quartet and Ensemble

ADAGIO for ensemble (Editions BIM)

Commissioned by T.U.B.A.

BALLADE for quartet (Medici Music)

BENEDICTION for quartet (Tuba-Euphonium Press)
Composed for the Sotto Voce Quartet

DIVERSIONS for quartet (Editions BIM)
Composed for the New York Tuba Quartet

FANFARE FOR A FRIEND for ensemble (Tuba-Euphonium Press)
Composed for Dietrich Unkrodt and the Berlin Tubas

FANFARE KAGAWA for quartet (unpublished)
Commissioned by Harvey Phillips for Chitate Kagawa

HIGASHI-NISHI for ensemble (Editions BIM)
Composed for the Tokyo Bari-Tuba Ensemble

JAMMIN' for quartet (unpublished)

LEGACY for quartet (Potenza Music)
Commissioned by R. Winston Morris in memory of Kelly Thomas

MANHATTAN SUITE for quartet (Peer Music)
Composed for the New York Tuba Quartet

MOONDANCE for quartet (Editions BIM)
Commissioned by the Summit Brass Tuba Quartet

MUSIC 4 TUBAS for quartet (Peer Music)
Composed for the New Haven Tuba Consort

POWER for quartet (Peer Music)
Composed for the New Haven Tuba Consort

SILVER AND BRASS (unpublished)
Commissioned by Tubalate

SHORT SUITE for euphonium quartet (unpublished)
Commissioned by T.U.B.A.

TALISMAN for ensemble (Editions BIM)
Composed for Symphonia

UNERSCHROKENE FANFARE for quartet (unpublished)
Composed for the Melton Tuba Quartet

VIVA VOCE! For quartet (Tuba-Euphonium Press)
Composed for the Sotto Voce Quartet

G. Published Arrangements

John Adson – TWO AIRS: for tuba/euphonium quartet (Encore Music)

J.S. Bach – ANNA MAGDALENA SUITE: for tuba/euphonium quartet (Tuba-Euphonium Press)

Bateson/Morley/Tomkins – ENGLISH MADRIGALS for tuba/euphonium quartet
(Encore Music)

Anton Bruckner – THREE MOTETS for tuba/euphonium quartet (Tuba-Euphonium Press)

A. Glazounov – IN MODO RELIGIOSO for tuba/euphonium quartet (Potenza Music)

Anthony Holborne – TEN PIECES for tuba/euphonium quartet (Tuba-Euphonium Press)

Ludwig Maurer – FOUR PIECES for tuba/euphonium quartet (Tuba-Euphonium Press)

Jean Joseph Mouret – RONDEAU for tuba/euphonium quartet (Encore Music)

Johann Pezel – SONATA #2 for tuba/euphonium quartet (Encore Music)

Tylman Susato – FIVE DANCES for tuba/euphonium ensemble (Encore Music)

Traditional – TWENTY-FOUR CHRISTMAS CAROLS for tuba/euphonium quartet
(Medici Music)

APPENDIX E – Discography

List provided by composer via email, June 22nd, 2017

Notes from John Stevens, “These recordings are categorized in three sections. All are listed, more or less, in reverse chronological order. If no record label is listed, that means that the recording was not released on an established, commercial label.” Stevens also mentions he was a performer on these recordings unless indicated that he was a conductor. Stevens created the following discography and provided the below explanation.²⁷

- Recordings on which I performed or conducted
- Recordings of my compositions and/or arrangements
- My works are listed in italics for each recording.
- Recordings on which I was the producer/advisor/tonemeister

A. Performer/Conductor

SYMPHONIA SUPER SAMPLER (Mark Records): Symphonia (tuba/euph ensemble)
(Performer and Conductor)

ISTHMUS BRASS CHRISTMAS (Summit Records): Isthmus Brass (brass ensemble)
(Conductor)

WISCONSIN YOUTH SYMPHONY ORCHESTRA – SPRING 2011 CONCERTS
(Conductor)

WISCONSIN YOUTH SYMPHONY ORCHESTRA – FALL 2009 CONCERTS
(Conductor)

FORBES PLAYS KOETSIER (Summit Records): Michael Forbes (tuba soloist)
(Conductor)

REVERIE (Summit Records): John Stevens (tuba soloist)

THE FEAST AWAITS (Crystal Records): Wisconsin Brass Quintet

27. Stevens, email message to author, June 22 2017.

MUSIC OF WISCONSIN: Peter and Lou Berryman

SYMPHONIA FANTASTIQUE (Mark Records): Symphonia

THOUGHTFUL WANDERINGS (Crystal Records): Douglas Hill (horn soloist),
Wisconsin Brass Quintet

CELEBRATE THE SEASON: Madison Festival Choir, Wisconsin Brass Quintet

VIVA VOCE! (Summit Records): Sotto Voce Quartet

IMAGES (Mark Records): Wisconsin Brass Quintet

SYMPHONIA...A SUPER SONIC ENSEMBLE IN THE ALTERNATE CLEF (Mark
Records): Symphonia

FABRICS (Summit Records): Wisconsin Brass Quintet

MR. ADAMS AND MR. JEFFERSON: American Public Radio series
(Conductor)

POWER (Mark Records): John Stevens (tuba soloist)

THE FEBRUARY MARCH: Peter and Lou Berryman

AMAZING GRACE (World Library Publications): James Marchionda

MARINETTE (WI) HIGH SCHOOL BAND: John Stevens (guest soloist)

THE YANKEE BRASS BAND (New World Records): The American Brass Quintet
and Friends

BARNUM – ORIGINAL CAST RECORDING (CBS Masterworks): Broadway Show

MUSIC OF THE MID-1880s (Titanic Records): The American Brass Quintet

AN EVENING OF MAGIC – LIVE FROM THE HOLLYWOOD BOWL (A&M
Records): Chuck Mangione

SAMPLER (Crystal Records): Toby Hanks (tuba soloist), New York Tuba Quartet

SECOND CHILDHOOD (Columbia Records): Phoebe Snow

B. Composer/Arranger

CONVERSATIONS (Summit Records): Gail Williams (horn) and Dan Perantoni (tuba)
Dialogues for Horn and Tuba, Triangles

SYMPHONIA SUPER SAMPLER (Mark Records): Symphonia
Talisman

GRAND CONCERTO 4 TUBAS (Acousense Records): Duisburg Philharmonic and the
Melton Tuba Quartett
Adagio, Benediction, Grand Concerto 4 Tubas, Jubilate! Power

THE ROAD LESS TRAVELED (Long Tone Music): Craig Knox (tubist – Pittsburgh
Symphony)
Autumn

ART OF THE TUBA (Indesens! Records): Fabian Wallerand (tuba soloist)
Autumn, Triangles

FREE FLYING (Albany Records): Brett Shuster (trombone soloist)
Sonata for Trombone and Piano

AUTUMN (Kleos Records): John Aley (trumpet soloist)
Autumn, Sonata for Trumpet and Piano

WISCONSIN YOUTH SYMPHONY ORCHESTRA – SPRING 2011 CONCERTS
Fanfare for an Uncommon Man

AMERICAN VOICES – VOL. 2 (Summit Records): Mark Hetzler (trombone soloist)
Sonata for Trombone and Piano

SOUTHERN HARMONY (Naxos Records): The Ohio State University Wind
Symphony
Symphony in Three Movements

KNOCK YOURSELF OUT (Potenza Music): Off Base Brass (tuba/euphonium quartet)
Glazounov/Stevens – In Modo Religioso

TOILING IN OBSCURITY: Michael Andrew (tuba soloist)
Splinters, Suite for Two

WISCONSIN YOUTH SYMPHONY ORCHESTRA – FALL 2009 CONCERTS
Adagio

BLESSINGS: Butler University Wind Ensemble
Symphony in Three Movements

MINNESOTA ALL-STATE BAND LIVE CD
Benediction

REFRACTIONS (Summit Records): Sotto Voce Quartet
Scheidt/Stevens – Canzona

SEASON TO DANCE (Centaur Records): Louisville Brass Quintet
Seasons – A Symphony for Brass Quintet

TOOT-TOOT – CHAMBER TRIOS WITH TROMBONE (Albany Records): David
Gier (trombonist)
Triangles

WHEELS OF LIFE (Ribbet Records): Ben Pierce (tuba soloist)
Triumph of the Demon Gods

REVERIE (Summit Records): John Stevens (tuba soloist)
Elegy

BEST OF FRIENDS: Andrew Malloy (trombone soloist)
Sonata for Trombone and Piano

THE FEAST AWAITS (Crystal Records): The Wisconsin Brass Quintet
Footprints

SOLILOQUIES (Summit Records): Demondrae Thurman (euphonium soloist)
Soliloquies

TRIBUTE TO JOHN FLETCHER (SRC Records): James Gourlay and others (solo
tubists)
The Liberation of Sisyphus

BRASSISSIMO: Brassissimo Brass Quintet
Autumn from Seasons

VISIONS OF THE CHILD: Oakwood Chamber Players
Traditional Christmas Carol arrangements

SYMPHONIA FANTASTIQUE (Mark Records): Symphonia
Barber/Stevens – Adagio

VIVA VOCE! (Summit Records): Sotto Voce Quartet
Benediction, Dances, Diversions, Fanfare for a Friend, Manhattan Suite, Moondance, Power, Viva Voce!

POWER: Melton Tuba Quartett
Moondance, Power

JUBILARE! The Ohio State University Wind Symphony
Jubilare!

IMAGES (Mark Records): The Wisconsin Brass Quintet
Urban Images

SYMPHONIA II (Mark Records): Symphonia
Cookie's Revenge, Talisman

VELVET BROWN (Crystal Records): Velvet Brown (tuba soloist)
Salve Venere, Salve Marte

WAVES (Hungaroton Records): Josef Bazsinka (tuba soloist)
The Liberation of Sisyphus

POWER (Pro Music): The Swiss Tuba Quartet
Power

SYMPHONIA...A SUPER SONIC ENSEMBLE IN THE ALTERNATE CLEF (Mark Records): Symphonia
Adagio

FOUR KEEN GUYS: The Dutch Tuba Quartet
Manhattan Suite

TUBA LIBERA (Crystal Records): Roger Bobo (tuba soloist)
The Liberation of Sisyphus

FABRICS (Summit Records): The Wisconsin Brass Quintet
Fabrics, Seasons – A Symphony for Brass Quintet

CHRISTMAS LIGHTS: Oakwood Chamber Players
Traditional Christmas Carol arrangements

HIGHLIGHTS OF THE 1992-93 SEASON: The Denver Brass
Memories of the San Juans

MOONDANCE: U.S. Air Force Band Tuba Quartet
Moondance

AMERICAN TRIBUTE (Summit Records): Summit Brass Tuba Quartet
Moondance

MR. ADAMS & MR. JEFFERSON: American Public Radio series
All music

EARTHWATCH: Wisconsin Public Radio regular feature
Theme Music

POWER (Mark Records): John Stevens (tuba soloist)
Power, Splinters, Suite for Two, Suite No. 1, Triangles, Triumph of the Demon Gods

HORN OF A DIFFERENT COLOR (Friendly Bull Records): Jerry Peel (horn soloist)
Thunder and Lightning

SAMPLER (Crystal Records): Toby Hanks (tuba soloist) and NY Tuba Quartet
Dances

TUBBY'S REVENGE (Crystal Records): NY Tuba Quartet
Music 4 Tubas

C. Producer/Advisor

ISTHMUS BRASS CHRISTMAS (Summit Records): Isthmus Brass

SONGS OF A WAYFARER (Summit Records): Demondrae Thurman (euphonium soloist)

WINGRA PLAYS DVORAK (School of Music): Wingra Woodwind Quintet

REFRACTIONS (Summit Records): Sotto Voce Quartet

FORBES PLAYS KOETSIER (Summit Records): Michael Forbes (tuba soloist)

REVERIE (Summit Records): John Stevens (tuba soloist)

SOLILOQUIES (Summit Records): Demondrae Thurman (euphonium soloist)

VIVA VOCE! (Summit Records): Sotto Voce Quartet

CONSEQUENCES (Summit Records): Sotto Voce Quartet

POWER (Mark Records): John Stevens (tuba soloist)

HORN OF A DIFFERENT COLOR (Friendly Bull Records): Jerry Peel (horn soloist)

BIBLIOGRAPHY

- Bevan, Clifford. *The Tuba Family*. 2nd ed. Winchester, UK: Piccolo Press, 2000.
- Daussat, David. "Birth of a Modern Concerto: An Explication of Musical Design and Intention." In *Journey: Concerto for Contrabass Tuba and Orchestra*. DMA diss., University of North Texas, 2007.
- Hitchcock, Wiley H. and Stanley Sadie, eds. *The New Grove Dictionary of American Music*. London: Oxford University Press, 1986.
- Morris, R. Winston and Daniel Perantoni, eds. *Guide to the Tuba Repertoire: The New Tuba Source Book*. Bloomington: Indiana University Press, 2006.
- Sadie, Stanley and John Tyrell, eds. *The New Grove Dictionary of Music and Musicians*.nd ed. London: Oxford University Press, 2001.
- Spies, David. "A Stylistic Analysis of *Fabrics*, A Brass Quintet by John Stevens Together, With Three Recitals of Selected Works of E. Gregson, B. Broughton, P. Hindemith, V. Holmboe, H. Stevens, J.S. Bach and Others." DMA diss., University of North Texas, 1999.
- Springer, Mark. "A Performance and Rehearsal Guide to Two Contemporary Brass Quintets: *Colchester Fantasy* by Dr. Eric Ewazen and *Seasons; A Symphony for Brass Quintet* by John D. Stevens." DMA diss., University of Wisconsin-Madison, 1999.
- Stevens, John. "ITEA Gem Series: Elegy." *International Tuba Euphonium Association* 32, no. 1 (Fall 2004): 64–65.
- Stevens, John. *Suite No. 1*. Portland, ME: Manduca Music Publications, 1977.
- Stevens, John. *Triumph of the Demon Gods*. Portland, ME: Queen City Brass Publications, 1981.
- Stevens, John. Program notes to *Power*. Performed by John Stevens. Mark Records. MRS 20699. Vinyl. 1985.
- Stevens, John. *Salve Venere, Salve Marte*. Vuarmarens, Switzerland: Editions Bim, 1995.
- Stevens, John. *Remembrance*. Vuarmarens, Switzerland: Editions Bim, 2000.