CONCERTO NO. 2

For Tuba, Winds and Percussion





P.O. BOX 29128 SAN ANTONIO, TEXAS 78229 U.S.A. 10277 Complete \$80.00 Extra Score \$12.00 Represions Provided to the second sec

Concerto No. 2 for Tuba, Winds and Percussion By Leroy Osmon (ASCAP)

The Concerto No. 2 was composed between December 2005 and March 2006 and is in a standard three-movement form. The work employs the wind section of a symphony orchestra with a slightly extended percussion section. The scoring is as follows: Piccolo, 2 Flutes, Oboe, 2 Bassoons, 2 Clarinets, Bass Clarinet, 2 Trumpets, 4 Horns, 2 Trombones, Bass Trombone, Tuba, Timpani, 5 Percussionists and Piano.

This is the fourth collaboration between the composer and soloist Dave Kirk (one of the greatest tubists of our time). Mr. Kirk has referred to the work as the "Hebraic" concerto because of the numerous references to and use of Jewish harmonic and melodic material.

The first movement is rhapsodic and is strongly influenced by the Oriental and Jewish music of Aaron Avshalomoff (a composer who Osmon feels should be given more critical analysis). This movement explores the upper tessitura of the tuba with the soloist often performing in the same range as the treble clef instruments such as the French horn, clarinet and flute.

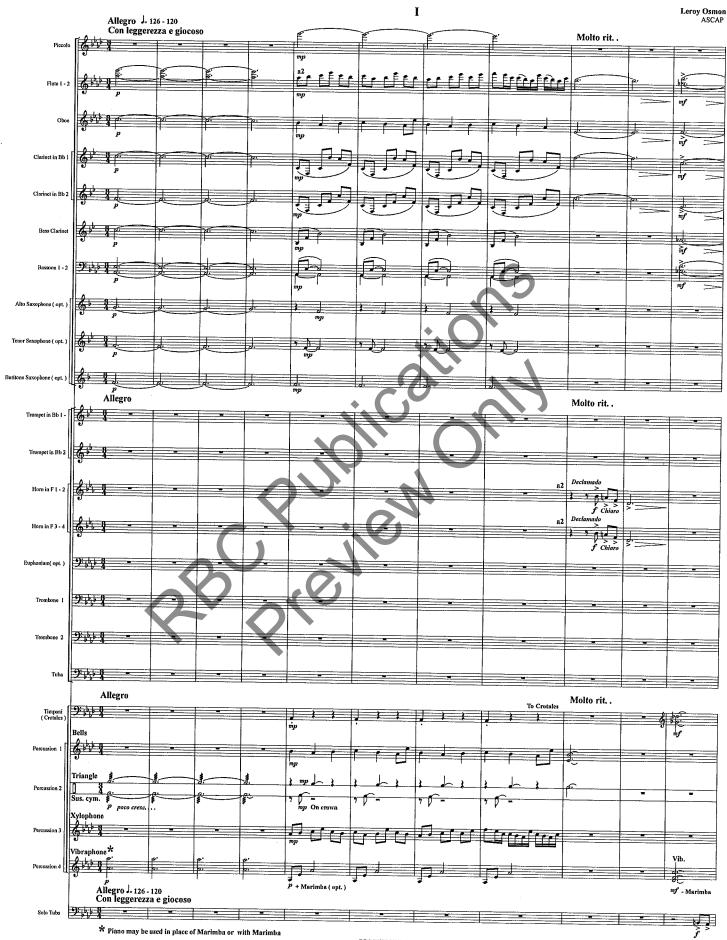
The second movement uses material that is strongly reminiscent of Eastern European Ashkenazi Jewish melodies and demonstrates the ability of the tuba to perform long, beautiful, and flowing melodic lines. The tuba enters after an extended introduction featuring the flute and oboe in duet. This movement has been described by conductor Stan Mauldin as "simply beautiful".

The finale has a dramatic beginning and ending while the mid-section features a playfulness that is suggestive of the music of Leonard Bernstein. The third movement uses the winds and percussion in a style that is common in chamber music. The diverse use of percussion, polyrhythms, and varied textures, as well as differing time signatures and modal harmonies, draws the listener into an infectious melody.

The Concerto No. 2 was commissioned by Dave Kirk (Houston Symphony Orchestra Tubist) and was premiered on May 21, 2006 with the Clear Brook Wind Symphony (Stan Mauldin, conductor). The soloist Dave Kirk remarked that he believes that the Concerto No. 2 will become standard repertoire for the tuba. The work was well-received at the premiere by a large audience that included several tubists from the Houston, Texas area.

Building on a three-year relationship with the Clear Brook Wind Symphony, the composer wrote specifically for the individual members of this outstanding ensemble and their conductor Stan Mauldin.

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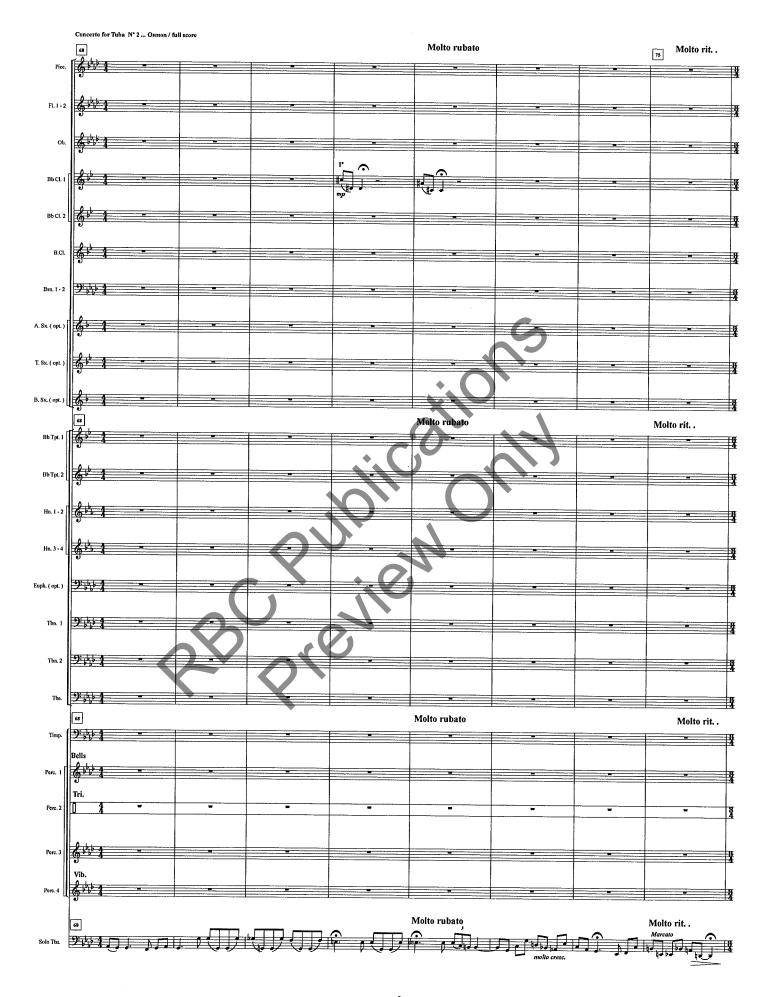




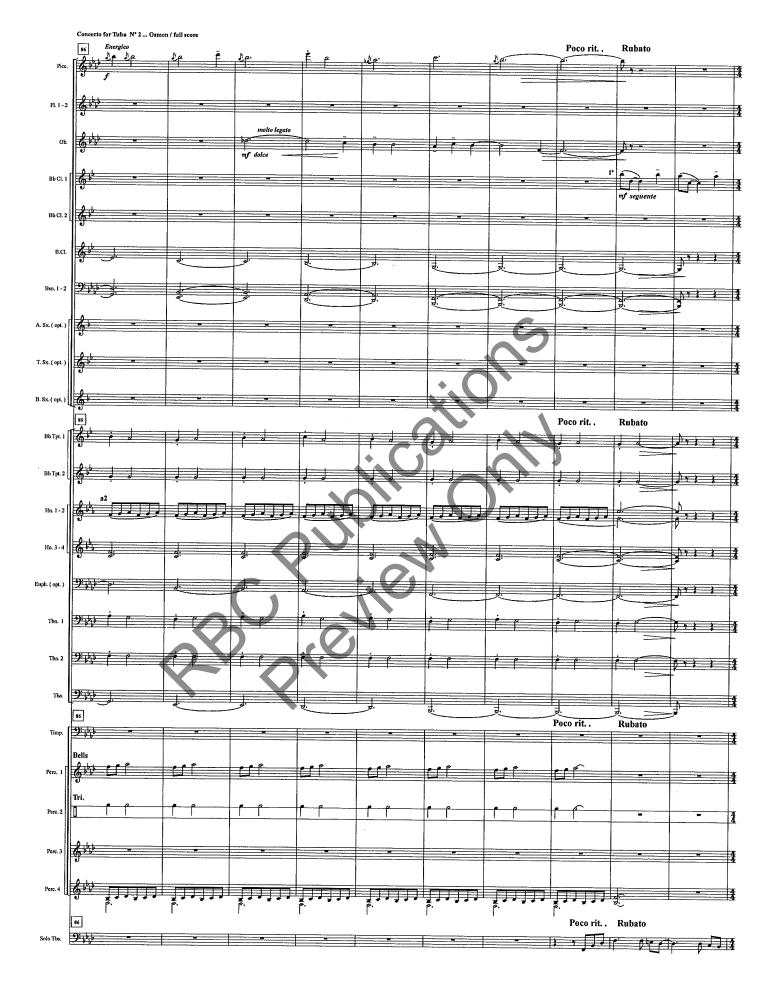








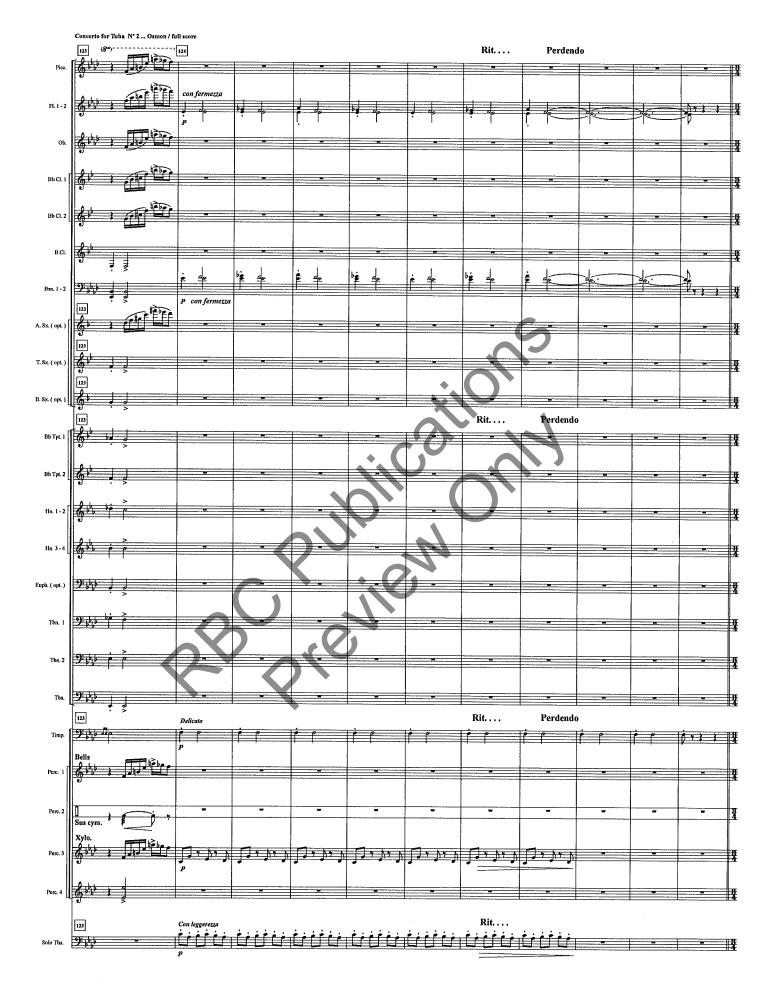


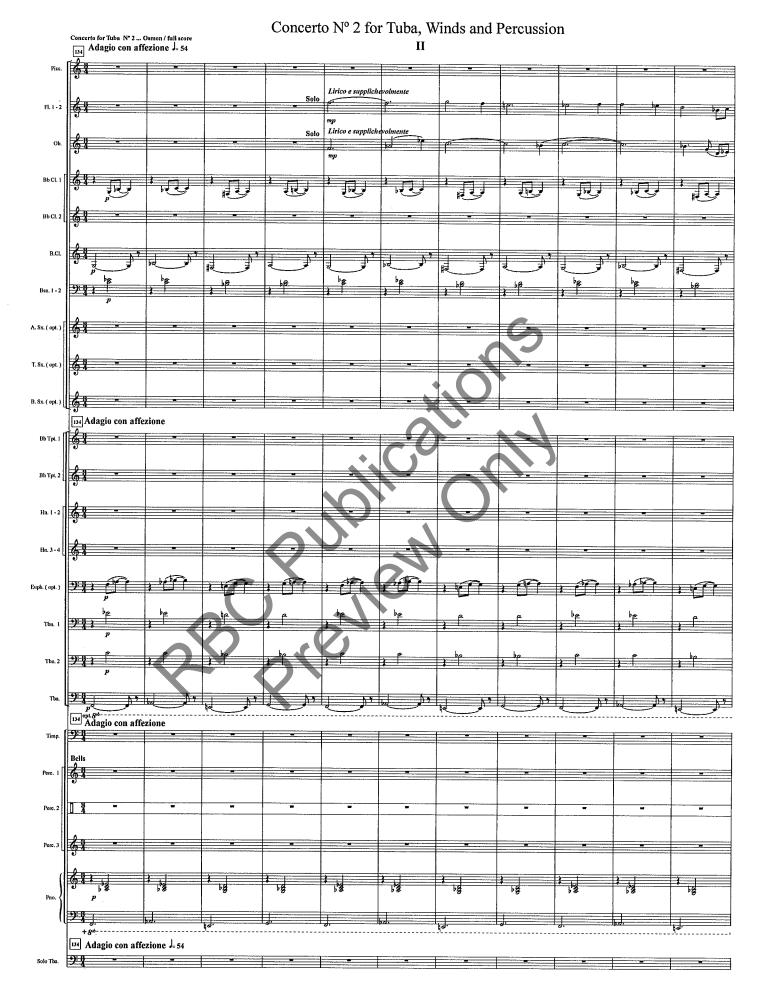


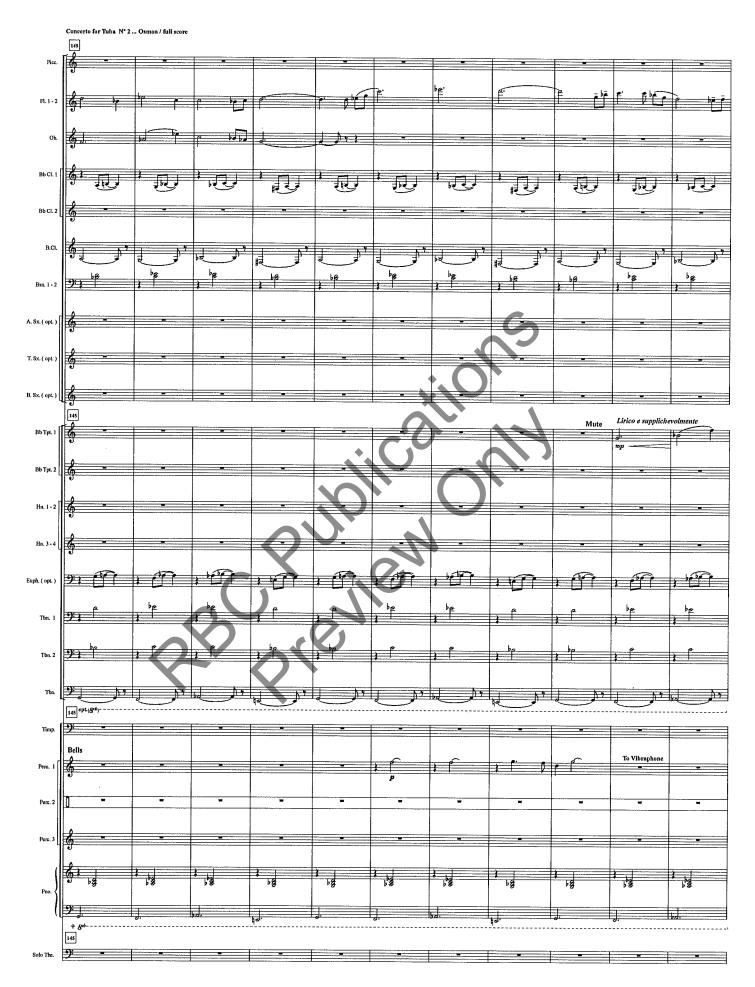




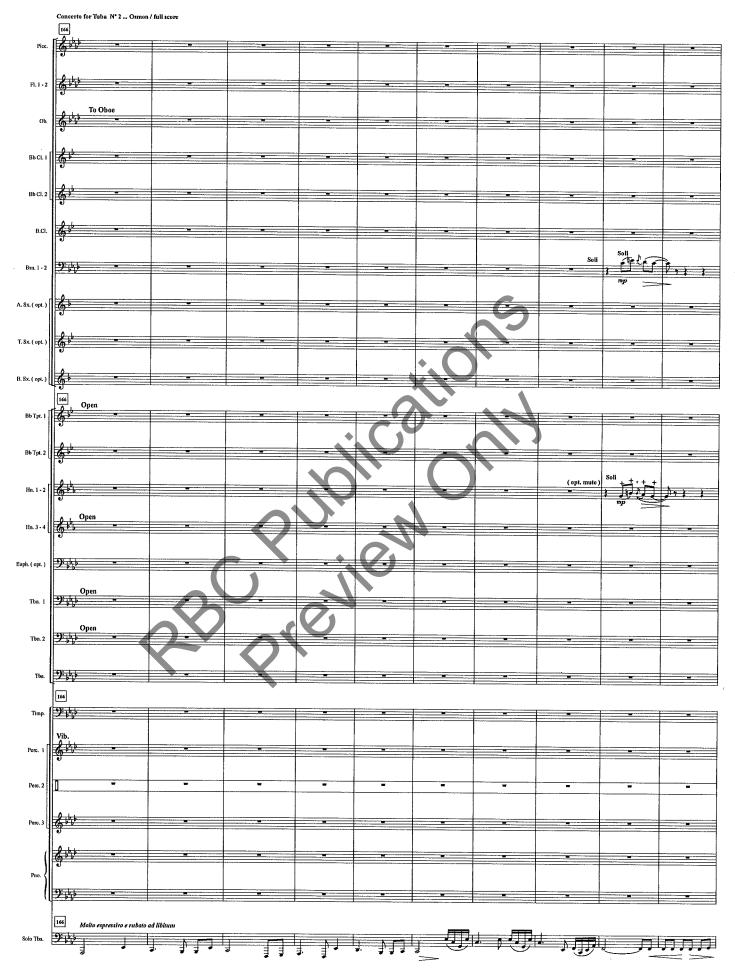


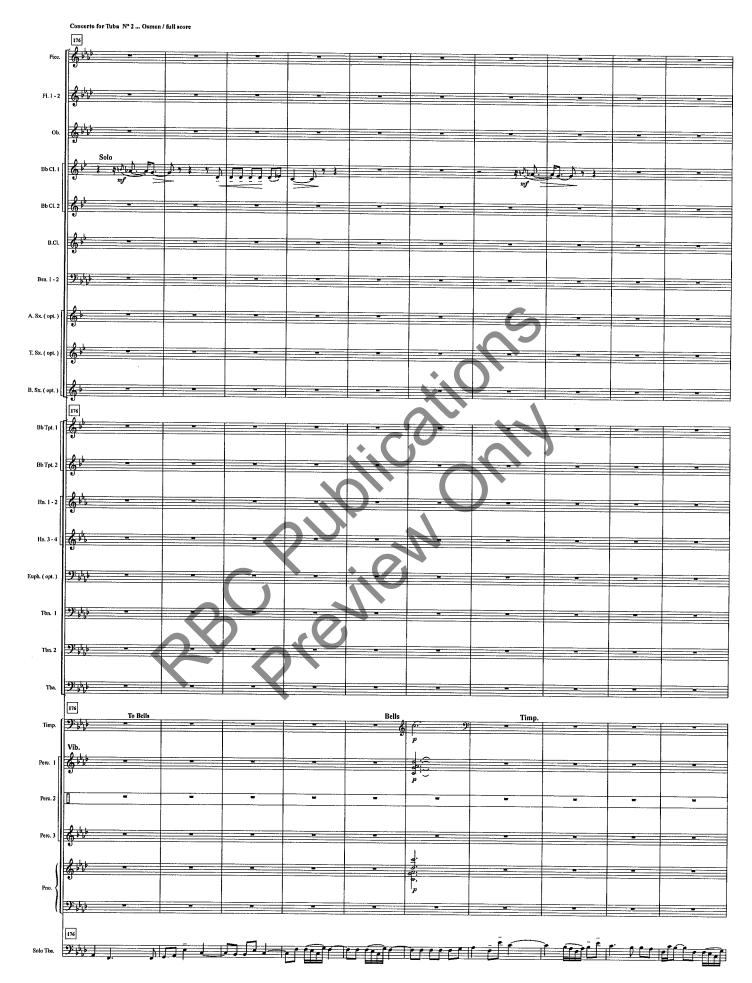


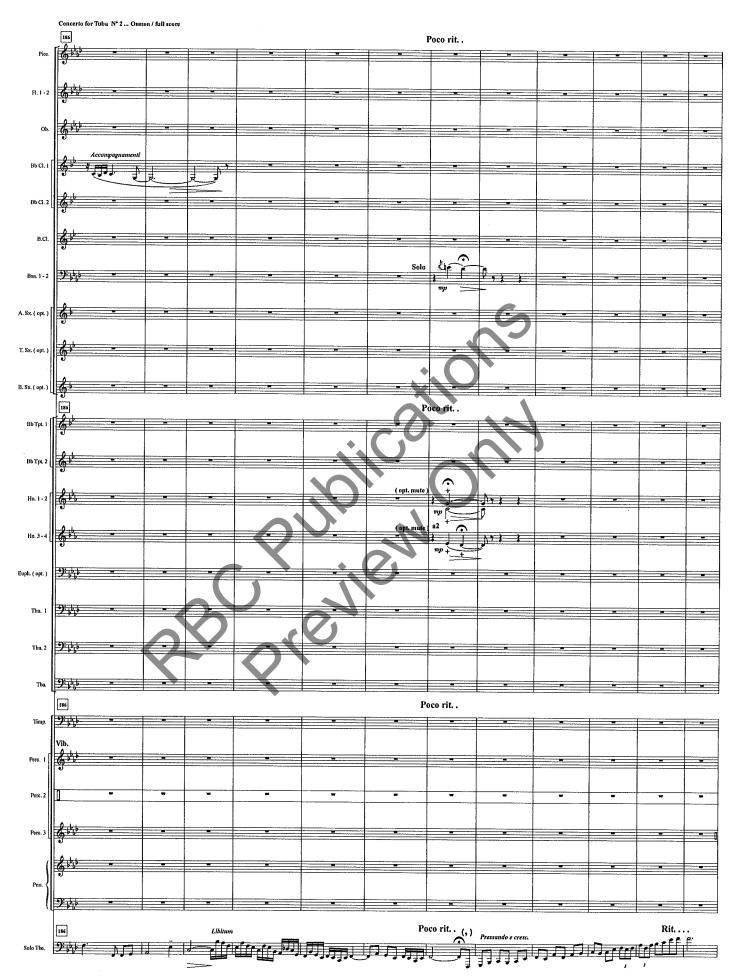






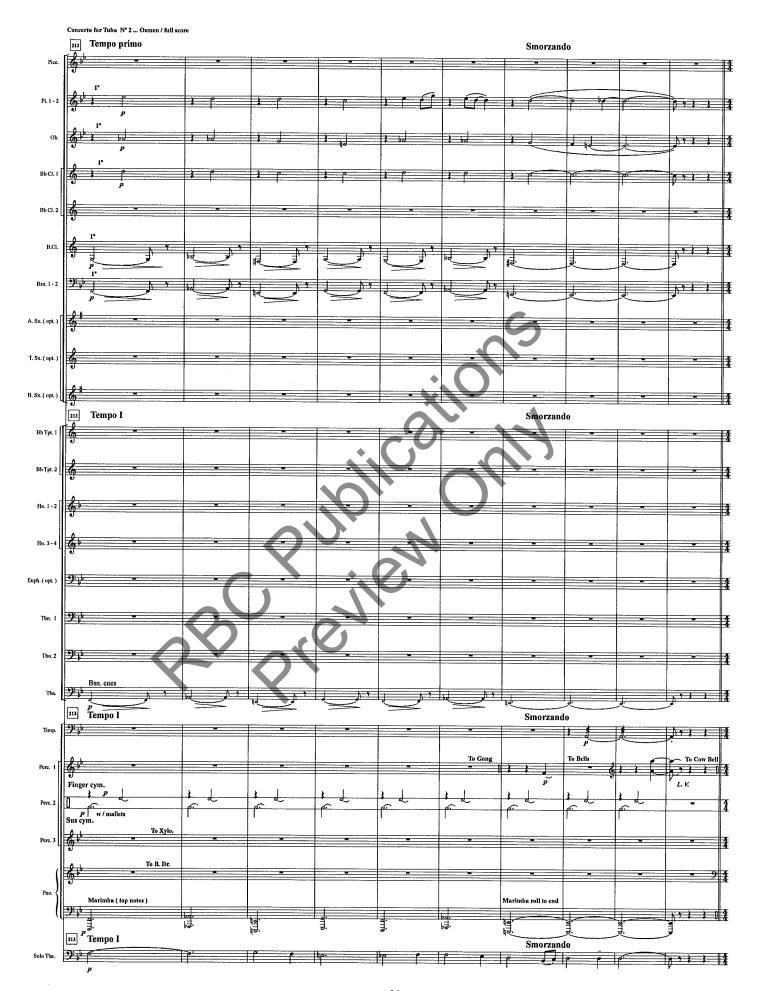












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