

Trygve Madsen (b. 1940) is a Norwegian composer and pianist. He studied composition in Vienna under Erik Werba, where his inspirations ranged from Russian masters and jazz pianists to Baroque and Classical composers. His **Sonata for Tuba and Piano** (1980) embraces heavy chromaticism, while maintaining a sense of tonality. Madsen's melodies, while not always lyrical, flow continuously, creating interest for performers and listeners alike. While the scherzo-like second movement contrasts with the more moderate first movement, the third movement combines melodic gestures from the previous movements to create a cohesive work.

Ben McMillan (b. 1984) is a well known contemporary American composer in the tuba/euphonium world. A native of Tennessee, McMillan studied composition at Tennessee Tech University, where he also performed with and wrote for the school's renowned tuba ensemble. *The River's Nightsong* (2015) was written for TTU student Ryan Snell to be featured on a lecture recital of McMillan's music, as a lyrical contrast to his more aggressive works. The composer suggests the imagery of "a nameless gentle river flowing under the stars... sometimes deep and slow, sometimes more rocky and passionate."

Ben Miles (b. 1974) is an American composer, educator, and tubist. His *Contraptions* (2009), draws inspiration from the mechanical elements of the world around us. The motor-driven first movement, "Pulleys, Gears, Cogs, and Levers," is based on the Rube Goldberg-esque children's game, Mouse Trap. The lyrical second movement, "Hot Air Balloon," attempts to capture the floating sensation of a ride in a balloon. The final movement, "Conveyor Belt," was inspired by a potato chip factory Miles visited, in which he saw a mile-long conveyor belt. The repetitive variations of the movement depict the journey of the potatoes on the belt through ovens, cutting machines, and seasoning rooms.

Asha Srinivasan (b. 1980) is an Indian-American composer and educator. As a composer, she draws inspiration from the Carnatic music of her Indian heritage as well as the Western musical traditions. *Dyadic Affinities* (2013) was commissioned by a consortium led by Stephanie Frye, who premiered and recorded the piece as part of her Doctoral work to bring awareness to, and expand the tuba repertoire by female composers. The piece is structured around the dyad Bb and C, which plays a prevalent role in both the tuba and the electronic accompaniment. The accompaniment poses first Bb, then later C as a tonal center, creating instability against the tuba lines. The work also explores the timbral possibilities of the tuba, allowing it to both shine on its own and blend nebulously into the electronics.

Michel Blavet (1700-1768) was one of the most celebrated French flutists of the 18th century. Primarily recognized as a virtuoso performer, Blavet wrote few works. His Opus 2 (1732) was a set of 6 sonatas for flute and basso continuo. These were written in the Italian tradition, with four alternating slow and fast movements. However, adding a French touch, the last five sonatas in the collection include an additional movement, titled and designed as character pieces. In the **Sonata in G minor**, the fifth movement serves as this portrait, titled *Le Lutin* (The Elf).

David R. Gillingham (b. 1947) is an American composer well known for his works for concert band and percussion ensemble. Inspired by the Lewis Carroll poem of the same name, *Jabberwocky* (2012) was written for Gillingham's colleague at Central Michigan University, Professor of Tuba Mark Cox. The nonsensical poem depicts a young boy's triumph over the monstrous Jabberwock. Gillingham captures this sense of adventure through the driving rhythmic interplay between tuba and piano and uneven metric patterns.