# WindWorks

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## CONTENTS


*Defining the Wind Band Sound*
by Donald Hunsberger ... *page 1*
Tracing wind band development through American brass bands of the 1800s

**CONVERSATIONS**
*A Talk with Timothy Reynish ... page 14*
Conductor and educator Reynish reflects on the wind band movement in England and abroad.

**INSIGHTS**
*Gershwin's Rhapsody in Blue*
by Thomas Verrier ... *page 31*
A detailed narrative on its evolution in scoring

**INNOVATIONS**
*Music Meets Technology ... page 30*
Parts on CD-ROM point the way to the future!

**WIND LIBRARY**
*Fantasy Variations*
by Donald Grantham ... *page 20*
A prize-winning set of variations on a popular Gershwin composition

*Dancin' into the '20s*
by Reeg, Scates, Herbert, and Levy ... *page 22*
A lively group of dance tunes from the early days of the 1900s

*My Robin is to the Greenwood Gone*
by Percy Grainger ... *page 24*
A new wind setting from Fred Sturm for this pastoral delight

*Concerto for Trumpet in E-flat Major, Hob VIIe: 1*
by Franz Joseph Haydn ... *page 26*
The newest work from the Classical Wind Band Accompaniment Project.


# DEFINING THE WIND BAND SOUND

## WIND SCORING IN AMERICA 1830–1890: THE BRASS BAND ERA

BY DONALD HUNSBERGER

During the nineteenth century, English military bands grew in size and instrumentation through the stabilizing influence of published military band journals. Balanced instrumental family sections, along with logical scoring patterns, resulted in an emerging repertoire that satisfied the military, social, and musical demands made of the wind band, especially during the second half of the century. While much of this repertoire was music of an occasional nature, transcriptions of orchestral and operatic literature provided a modicum of association with the classical music heritage of the country.

In the United States, a parallel maturation was taking more time, hindered by the relative youth of the country and its lack of a common heritage or of long-standing traditions. England and various other countries in Europe were fairly homogeneous societies with long histories, but the new American population was, from its earliest days, a mix of national and ethnic backgrounds, a land that accepted from its immigrants the benefit of their previous experience and knowledge.

Thus, throughout the nineteenth century, the American band movement received direction and influences from England, Germany, France, and Italy regarding music, instrumentation, and most importantly, developments in instrument manufacturing. The importation of instruments such as the Halliday keyed bugle (the family of instruments that formed the basis of many early

nineteenth-century bands), the newly developed woodwinds (particularly flute and clarinet), and the saxhorn and saxophone families from Adolphe Sax enabled America to have its own 'go-around' in sponsoring innovations in musical performance.

Advances in instrumentation scoring and balances by Wilhelm Wieprecht (1802-1872) in Prussia provided guidance in the distribution of voices throughout each tessitura, as did the creation of a balanced French instrumentation, with its large woodwind and saxhorn sections. Italy was represented through leaders such as Francis Scala (ca.1820-1903), who directed the U. S. Marine Band during the middle of the century [see the Instrumentation sidebar, pages 10–11, for more on Scala]. In addition, English military band journals began to be imported into the United States during the latter decades of the century; this source provided repertoire for the growth of balanced woodwind-brass-percussion ensembles such as those of Gilmore and Sousa, which in turn became role models for other American bands.

As wind band traditions grew in England from the eighteenth-century harmoniemusic ensemble and similar orchestral models, two primary performance media developed during the first half of the nineteenth century: the all-brass band and the woodwind-oriented military band. These two performance ensembles continued throughout the succeeding 150-plus years and still function (along with the recently developed large wind orchestra) today.

## Early American Wind Band Sources

Much of English wind band history may be documented through historical holdings found in the British Museum in London, in collections at the Royal School of Military Music at Kneller Hall, in various separate military libraries, and in the archives of publishers who produced the military band and brass band journals.

Unfortunately, researching early wind band music in America is not quite as easy; large gatherings of sources with easily accessible performance scores or parts are not found.* A primary reason for this lack of resources is stated clearly by Dena J. Epstein of the University of Chicago in her introduction to the Da Capo Press reissue (1973) of the *Complete Catalog of Sheet Music and Musical Works*, published by the Board of Music Trade of the United States of America in 1870:

> The *Complete Catalog of Sheet Music and Musical Works* 1870 is the closest approach to a listing of music-in-print ever published in the United States. Band music was not usually published during the nineteenth century because personnel varied so widely from band to band that each group made its own arrangements. To a large extent this was true of orchestral music as well. Scores and parts for orchestras were more likely to be imported than to be published in the United States.

The *Complete Catalog* contains nearly 600 pages of single-spaced listings of musical works published from 1825 through 1870 by the 20 publishers on the Board of Music Trade, none of which are in existence today. Among major publishers of the period were Oliver Ditson and Co., Boston; William A. Pond, New York; J. L. Peters, New York; John Church and Co., Cincinnati; and Root and Cady, Chicago. Although the listings for "Songs" ran from pages 3–153, "Operas and Oratorios" pages 208–259, and "Waltzes" pages 417–451, the total space for "Orchestra Music" was one page (563) and "Band Music" only one and a half pages (564–565), a third of which was taken up with a listing of 64 works arranged by B. A. Burditt and published by Ditson.

Frank J. Cipolla, in his article "Annotated Guide for the Study and Performance of Nineteenth-Century Band Music in the United States" in the *Journal of Band Research* (1979), further clarifies this lack of available resources:

> In the past, bands served primarily an utilitarian or entertainment function; consequently, the archival value of the music performed was not considered, either from the artistic or historical standpoint. More often than not, the existing music library for a particular group was discarded when a new leader took charge, as changes in instrumentation took place, or according to the musical fashions of the time. Much material that did manage to survive this initial purge was later discarded in the present century, in "house-cleaning" operations in regimental armories, libraries, publishing institutions, and other repositories.

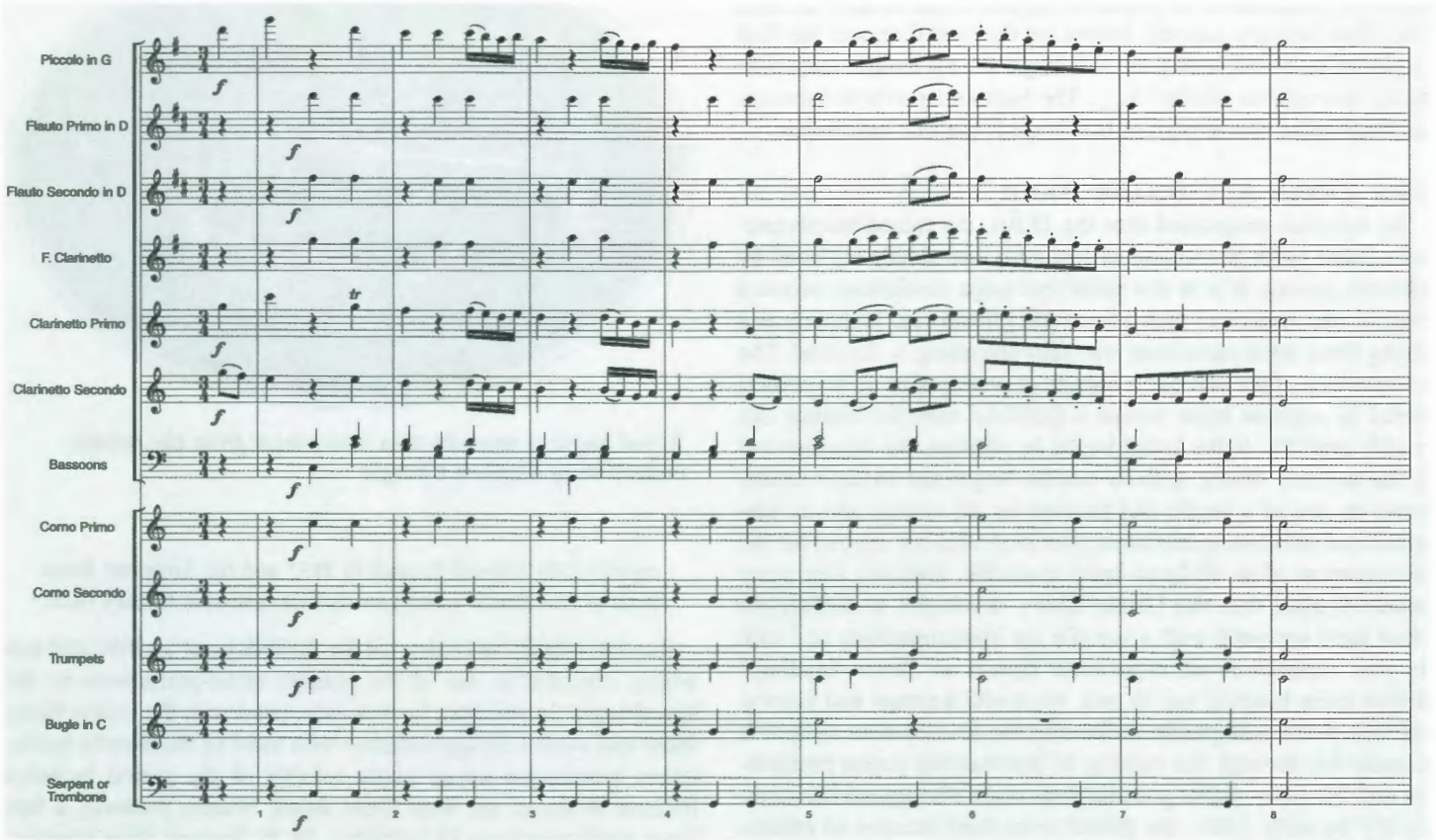
Pre-1890 American wind music is primarily limited to collections in the Library of Congress, the New York Public Library, the library of the U. S. Marine Band in Washington, DC, numerous state historical associations and libraries, and the libraries of such early bands as the Allentown Band, Allentown, PA (founded 1828), and the Ringgold Band of Reading, PA.

Two of the earliest extant publications of band music—a mixed woodwind-brass ensemble—are by William Webb, published by G. E. Blake, 13 South Fifth Street, Philadelphia. The first, *Grand Military Divertimentos*, n.d. (ca. 1816–20) is a set of 24 pieces for piccolo, two flutes, two bassoons, bugle, two trumpets, two French horns, and trombone or serpent. It may be found in the New York Public Library. The *Second Sett of Grand Military Divertimentos* (1828), now housed in the Scala Collection at the Library of Congress, calls for the same instrumentation plus a clarinet in F. Since most of the earliest band instrumentations in the United States were a continuation of the European harmoniemusic tradition, this instrumentation closely reflects those instrumental balances, with some expansion in the flutes and brass. (The U. S. Marine Band, which celebrated its 200th anniversary on July 15, 1998, began its life with two oboes, two clarinets, two horns, a bassoon and drums.) Excerpt 1 is from one of Webb's compositions. The individual parts in the score have not

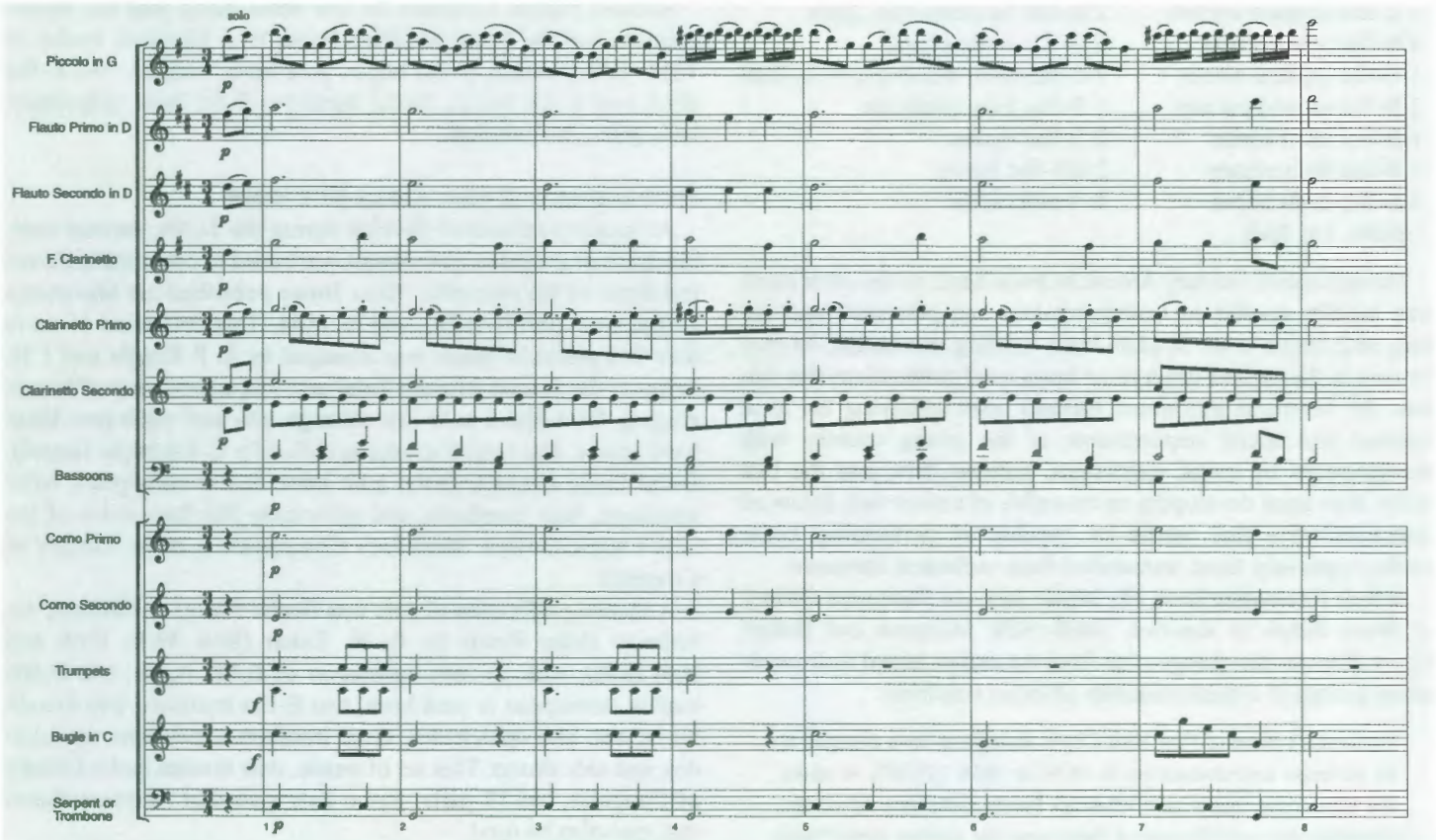
* For in-depth research into the American wind band and its music prior to the scope of this paper, consult the writings of Raoul Camus, who has documented the earliest periods of American wind history in *The Military Music of the American Revolution*, in *American Wind and Percussion Music*, in articles in the *Journal of Band Research* and *The Wind Ensemble and Its Repertoire*, and in numerous other international sources. See the bibliography later in this article.

*Excerpt 1.* **"The Nightingale," Second Sett of Grand Military Divertimentos** ***by William Webb. Score realized by David Rivello***

***a. Minuet, mm. 1–8***




***b. Trio, mm. 1-9***



been edited, thus the inconsistency in articulations and slurs.

The scoring features the obligato piccolo as soloist, with a series of variations to be played on repeats of the Allegro section. The other primary melodic voices are the first flute and the first clarinet; the horns, trumpets, and bugle are all natural harmonic series instruments pitched in C. The bassoons perform harmony and bass roles; the serpent or trombone is the true bass voice.

## The Early All-Brass Band

As America progressed into the 1830s, the mixed woodwind-brass band (with percussion as required) was slowly replaced by all-brass groups. It is at this point that some similarities between English and American instrumentation growth may be noted, as a young brass band movement was also beginning in England. The introduction of the valved cornopean (a predecessor of the cornet) added to soprano brass voices a technical melodic fluency not readily available in the keyed bugle. In addition, the development of the saxhorn family, with its similar fingerings on each instrument, its use of a single clef (treble) for all voices, and its balanced timbre between tessituras, provided a natural avenue for the development of an all-brass band ensemble. England, like many countries other than the United States, developed an indigenous brass band approach with a specific set instrumentation and with its own repertoire—an experience known as "brass banding." British brass banding has its own wonderful heritage and history, and this movement greatly influenced the development of British musical life through the training of innumerable young performers and the many public presentations made throughout the country. By the early 1880s, the British brass band became an ensemble of 25 brass players plus several percussionists:

| | |
|---|---|
| 1 E-flat soprano cornet | 2 B-flat baritones (1st, 2nd) |
| 4 B-flat solo cornets | 2 B-flat euphoniums |
| 1 B-flat repiano cornet | 2 B-flat tenor trombones (1st, 2nd) |
| 2 B-flat second cornets | 1 B-flat bass trombone |
| 1 B-flat third cornet | 2 E-flat basses |
| 1 B-flat fluegelhorn | 2 BB-flat basses |
| 3 E-flat tenor horns (Solo, 1st, 2nd) | 2–3 percussion |

The nineteenth-century American brass band, on the other hand, was usually smaller in instrumentation and personnel and not truly responsive to the English brass banding movement. As may be seen in the various excerpts of brass band publications that follow, the American movement focused upon satisfying the local musical and social requirements of the young country with arrangements of songs, quicksteps, national airs, and the like rather than upon developing an ensemble of a more full, balanced instrumentation that would be capable of performing larger works, especially those transcribed from orchestral literature.

In their fascinating book *The Music Men, An Illustrated History of Brass Bands in America, 1800-1920,* Margaret and Robert Hazen discuss this change-over from the earlier mixed instrumentation groups to a predominantly all-brass ensemble:

> Dodworth's Band of New York City is thought to have changed to an all-brass instrumentation in 1834 or 1835. [1836?] At about the same time, many new all-brass bands came into existence. Probably the most famous of these were the Boston Brass Band organized by Edward Kendall in 1835 and the American Brass Band of Providence, which gave its first concert in January 1838.

***Keyed bugle, a reproduction instrument from the private collection of Stephen Charpié***

Kendall (1808-1861) also led the Suffolk band in 1850 and was widely regarded as one of the premier artist-performers on the keyed bugle. In addition, he was associated with the Salem Brass Band and made solo appearances with most of the Boston bands. Other well-known keyed bugle soloists of the period included Richard Willis of the West Point Band; Francis Johnson, a free black performer from Philadelphia; D. W. Reeves; John Stratton; and D. C. Hall.

Richard Franko Goldman, in *The Wind Band*, lists the instrumentation of the American Brass Band, W. J. Marshall, leader, in 1851: E-flat cornet, B-flat bugle, post horn, trumpet, two E-flat altos, two B-flat tenors, B-flat baritone, B-flat bass, side drum, bass drum, and cymbals.

## Published Band Collections

As bands continued to develop during the 1840s, various combinations of available instruments were used to cover the different tessituras of the ensemble. Elias Howe published his *Musician's Companion, 1st Part* (Boston) in 1844. This collection of more than 300 pieces of music was arranged by A. F. Knight and J. H. Seipp of the Boston Brigade Band and was scored for performers ranging from just a solo line through six- and eight-part brass band scores. The largest grouping called for E-flat bugle (keyed), B-flat bugle (keyed), B-flat post horn, B-flat cornopean, tenor trombone, bass trombone, and ophicleide (the bass voice of the keyed bugle family). *Musician's Companion* is in the Library of Congress.

A second publication of note was *Twelve Pieces of Harmony for Military Brass Bands* by E. K. Eaton (New York: Firth and Hall,1846), with an instrumentation of E-flat bugle, two B-flat bugles, cornopean or post horn, two E-flat trumpets, two French horns, two alto ophicleides, three trombones, two bass ophicleides, and side drums. This set of music, now housed in the Library of Congress, has 17 parts; Eaton lists a smaller instrumentation that may also be used.


*Advertisement for Harvey Dodworth's music business placed on the rear cover of the* **Brass Band School** *(1853)*

While these publications were for bands consisting primarily of keyed bugle instruments, journals were also beginning to appear in the early 1850s for bands of predominantly saxhorn family instruments:

*The Brass Band Journal* contains 24 compositions and arrangements of G.W.E. Friederich (New York: Firth, Pond and Hall, 1853); the music is in the Library of Congress. It was scored for a brass band of 12 instruments but could be used with as few as six players. The parts indicated are: saxhorn soprano (2), saxhorn in B-flat (2), saxhorn tenor in E-flat (2), baritone, basso (2), trumpet in E-flat, small drum, and bass drum. The 1870 Board of Music Trade catalog lists 24 individual works, primarily songs (several by Stephen Foster), marches, waltzes, schottisches, and patriotic music. It also lists Oliver Ditson as the publisher.

*Dodworth's Brass Band School* by Allen Dodworth (New York: H. B. Dodworth, 1853), listed as published by J. L. Peters, New York, in the 1870 Board of Trade catalog, was one of the most important publications of the day as it reflected the musical activities of the famed Dodworth family in and about New York City. Allen and his father, Thomas, emigrated from England in 1826, brother Harvey arriving the following year. The family performed in various bands and ensembles and in 1836 organized the National Band, later to be called Dodworth's Band. Harvey was the conductor of the band, which was very popular in New York City throughout the remainder of the century. The band was attached to numerous military regiments at various times (the 7th, 12th, 13th, and 22nd) and served with the New York 71st regiment during the Civil War.

The family was instrumental in the establishment of the New York Philharmonic Society in 1842. Each performed in the orchestra, and Allen became the society's treasurer. Harvey owned a music store and manufactured and imported instruments, particularly brasses.

In his informative article "The American Brass Band Movement" in *The Wind Ensemble and Its Repertoire,* Jon Newsom, chief of the Library of Congress Music Division, quotes Allen Dodworth from an article entitled "The Formation of Bands" in the New York music journal *Message Bird* (August 1, 1849):

> What, in our opinion, would make the best arrangement for a Band of ten, would be as follows: Two E-flat Trebles, Two B-flat Altos, Two E-flat Tenores, One B-flat Baritone, A[-flat] or B-flat Bass, two E-flat Contra Bass. If more are required, add two Trumpets; then two Post-horns; then two Trombones; Drums, Cymbals, &c. Many different kinds of instruments are used to take the parts here mentioned, but most of the Bands of the present day give preference to what is called the Saxhorn, which is made in all the different keys mentioned above.

In the *Brass Band School,* Dodworth further states:

> I have always, in my own mind, classed Trumpets, Post horns, Trombones and French horns as supernumeraries; for since the introduction of [keyed] bugles, Cornets, Ebor Cornos and Sax Horns, they are no longer depended upon on for the principal

***Above: A bell-up, circular 4-valve B-flat/A-flat cornet (reproduction), 8th Regimental Band, Rome, GA***

***Left: Mark Elrod playing an over-the-shoulder E-flat bass (four 'pinched rotary' valves) manufactured 1861 by Allen and Hall, Boston***

> parts. Let nothing but Sax Horns, Ebor Cornos and Cornets, or instruments of like character be used, that is valve instruments of large caliber.
>
> In selecting the instruments, attention should be paid to the use intended; if for military purposes only, those with bells behind, over the shoulder, are preferable, as they throw all the tone to those who are marching to it, but for any other purpose are not so good. These were first introduced by the Dodworth family in the year 1838.

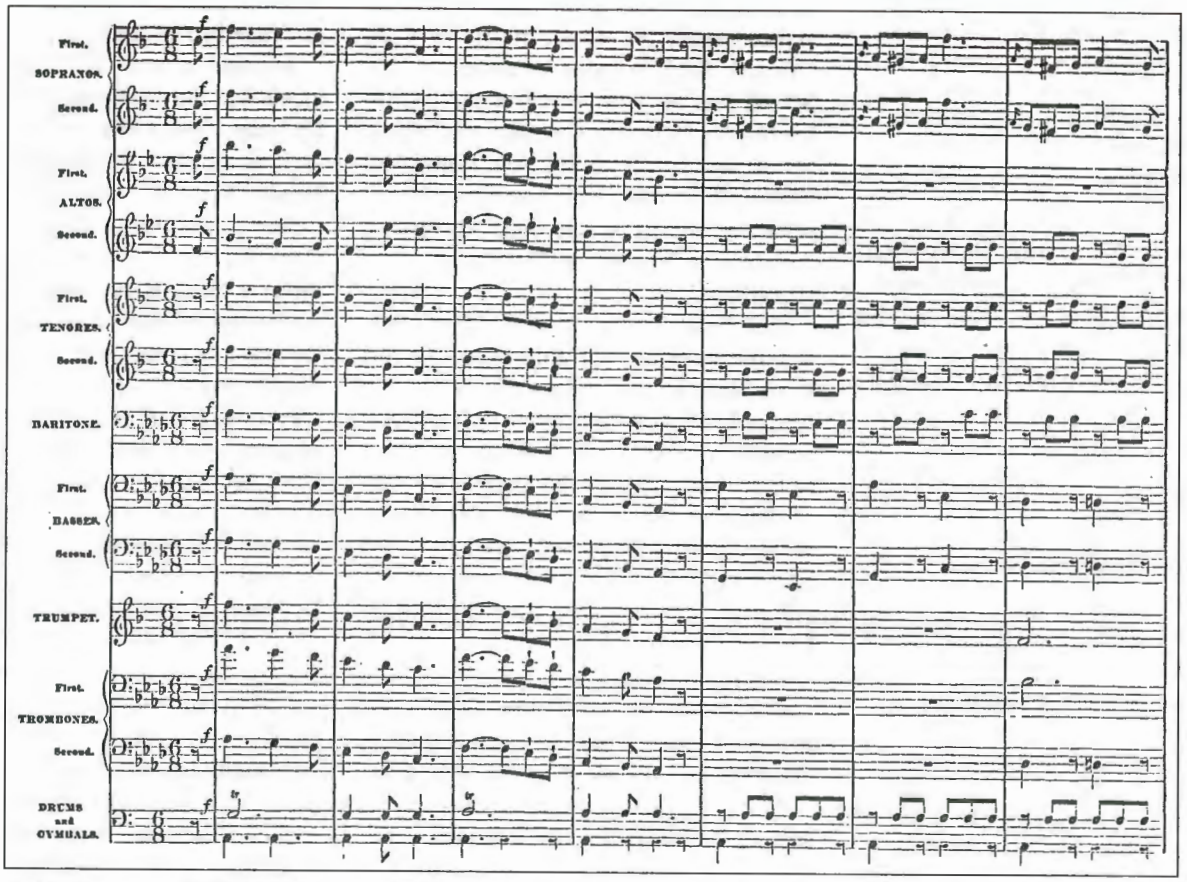
Excerpt 2, from the *Brass Band School,* illustrates the distribution of soprano through bass instruments. While the entire ensemble was capable of playing chromatic lines of varying difficulty, the frequent assignment of voices led to placing the melodic content in the 1st E-flat soprano part, with occasional melodic assignment in the 1st B-flat tenor part.

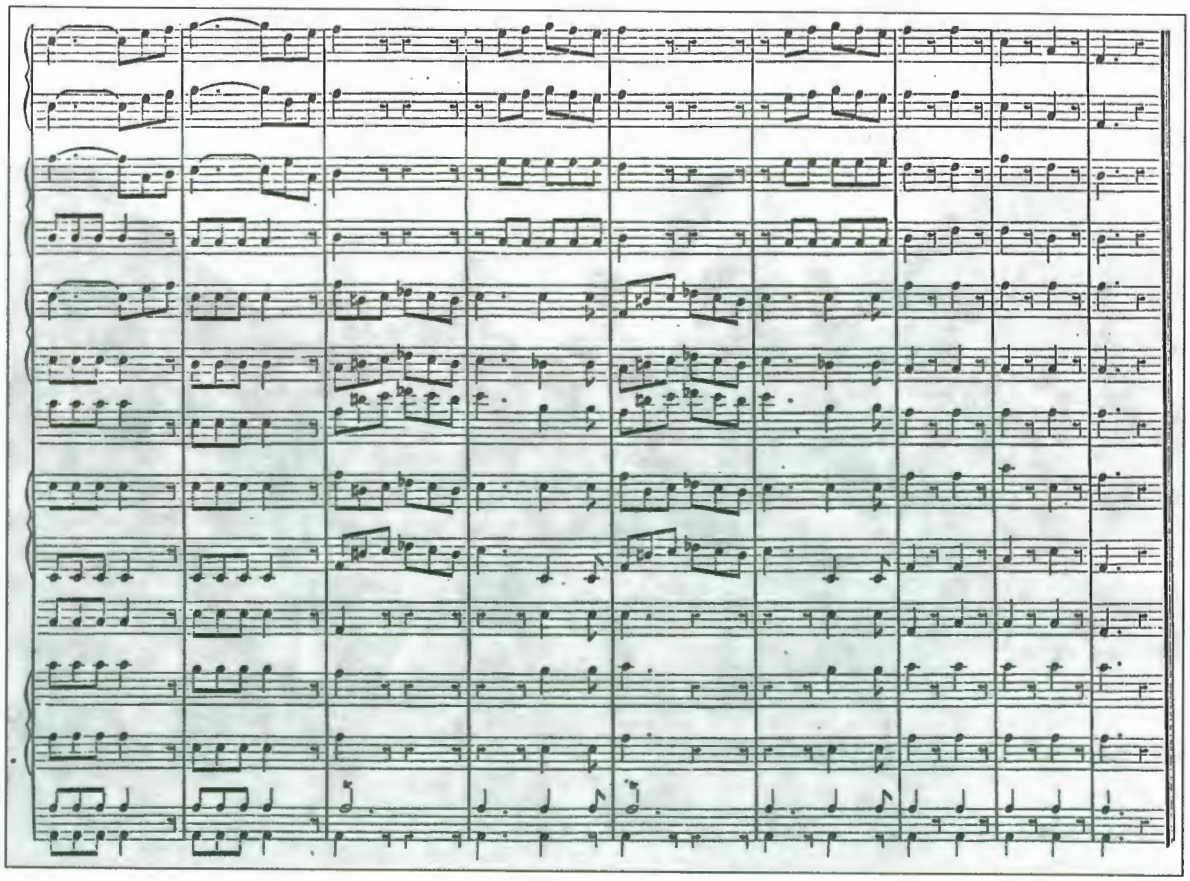
Several other band journals are also listed in the 1870 Board of Music Trade catalog, but dates of publication are not included. Please note that the term *journal* as used in the phrase "English military band journal" meant a publication available by annual subscription, sold worldwide, and consisting of five or six issues during the year; as listed below, the term refers to a single collection of compositions published together at a given time. These latter journals include:

1. *Bond's national airs for a brass band* arranged in an easy manner for fourteen instruments. A. Bond. Boston: Oliver Ditson and Co. It contained eight national anthems.
2. *Coon's brass band music* for 2 E-Flat cornets; 2 B-flat cornets; 3 E-flat altos; 2 B-flat tenors; 1 B-flat baritone; 1 B-flat bass; 1 E-flat contrabass and drums. Boston: Oliver Ditson and Co. Six works were included: a quickstep, a polka, a waltz, a schottische, a galop, and a funeral march.
3. *Ditson's select brass band music* for fourteen instruments but can be used for a lesser number if desirable, namely: 2 E-flat cornets; 3 B-flat cornets: 2 E-flat altos; 2 B-flat baritones; 1 B-flat bass tuba, or ophicleide; 1 E-flat or F bass tuba; cymbals and side drum. Boston: Oliver Ditson and Co. This collection, published on individual cards rather than in a bound book, contains 64 titles. In addition to the usual songs, dances, marches, and quicksteps, the collection includes a few operatic excerpts such as "The Prison Song" from *Il Trovatore,* "O summer night" from *Don Pasquale,* the Quintette from *Fidelio,* and the "Soldiers Chorus" from *Faust.*
4. *Eaton's Series of National and Popular Songs for Small Military Brass Bands*. Boston: Henry Tolman, 1852 (listed in Board of Trade catalog as Chicago: Root and Cady).
5. *Eaton's Series of National and Popular Songs for Small Military Brass Bands*. Boston: Henry Tolman, 1853; Chicago: Root and Cady.
6. *Fourteen pieces for small brass bands.* [Written by] Adam Kurek. Boston: Oliver Ditson and Co. "Consisting of marches, quicksteps, dress parade, waltzes, & c.; composed and arranged for E-flat bugle, B-flat bugle, B-flat posthorn, E-flat trumpet, tenor trombone, bass trombone, first and second ophicleides [sic], drums and cymbals."
7. *First Set, P. S. Gilmore's brass band music.* Boston: Russell and Tolman; Gilmore and Russell, 1859. Twelve pieces. Frank Cipolla, who is perhaps the leading authority on Gilmore, gives this description:

> This set of twelve was published in part-books for each instrument, but the only part presently known to exist is the E-flat cornet book ... [in the Library of Congress]. The publication

*Excerpt 2. "Rover Quickstep" by Dodworth,* **Brass Band School,** *1853. [William H. Rehrig lists Harvey Dodworth as composer in* **Heritage Encyclopedia of Band Music***; a manuscript version in the 1852 Manchester Brass Band book lists Allen.]*



appeared at the time that Gilmore left the leadership of the Salem Brass Band and returned to Boston to organize the first "Gilmore band." During this same period, he also went into the music instrument and publishing business, activities that claimed his attention for the next decade.

8. *Peter's Saxhorn Journal.* Music by Schatzman. Cincinnati: W. C. Peters and Sons, 1859. 13 separate works. The 1870 Board of Trade catalog lists the publication as having 29 works and the publisher as being J. L. Peters, New York; no date is given.

## Unpublished Brass Band Sources

Newsom discusses the paucity of available historical study scores and performance parts of band music in the mid years of the century in his article in *The Wind Ensemble and its Repertoire:*

> Yet the most challenging band music of this period is found not in published form, but in manuscript books, one of the best examples being a set in the Library of Congress from the Third New Hampshire Volunteer Infantry band formed in Concord under the direction of Gustavus Ingalls at the outset of the Civil War.

The set of Third New Hampshire Band books in the Library of Congress is one of three sets of books in the collection. It has approximately 50 pieces, mostly by C. S. Grafulla. Set II is about the same size, and Set III has 36 works written by Ingalls, Dodworth, Downing, Grafulla, and others. Sets II and III are in the New Hampshire Historical Society, with some manuscript parts for Set III in the New Hampshire Antiquarian Society in Hopkinton, New Hampshire.

The band books of the Third New Hampshire Band, also known as the Port Royal Band Books, were a primary source for music recorded in 1960 by Frederick Fennell and the Eastman Wind Ensemble in their innovative two-volume collection of music of the 1860s, *The Civil War, Its Music and Its Sounds* (Mercury LPS 2-901 and LPS2-902; re-issued in 1990 on two compact discs, Mercury 432-591-2). Fennell, founder and first conductor (1952–62) of the EWE, must be given credit for having created the impetus that produced most of the recent research on Civil War era brass bands.

With this New Hampshire band representing the North, Fennell included music from band books of the 26th Regimental Band, North Carolina Troops, CSA, as representative of Southern bands during the war. Book I of the six sets now housed in the Moravian Music Foundation in Winston-Salem, North Carolina, was used in Fennell's recording.

Another source of Civil War period music was the 1st Brigade Band of the 3rd Division, 15th Army Corps, whose music is now housed in Special Collections, Music Division, University of Wisconsin Library. This band, known prior to the Civil War as the Brodhead (Wisconsin) Silver Cornet Band, Oscar C. Kimberly, leader, was stationed in Virginia and later accompanied Sherman on his march to Atlanta and the sea.

Part books of the 25th Massachusetts Infantry Regiment Band, William E. Gilmore, leader, are at the American Antiquarian Society in Worchester, Massachusetts, and are informative for their titles and instrumentation. The music in the W. H. Shipman Collection in the Iowa State Department of History in Des Moines was used by the West Liberty (Iowa) Band and is said to have been performed during the Civil War. Another source is a collection of manuscript books bearing the name Hosea Ripley of South Bethel, Maine, now located in the Francesco Fancuilli Collection of the New York Public Library Music Department.

*The 3rd New Hampshire Regimental Band, ca. 1862*

## The Manchester Brass Band

Additional primary resources from New Hampshire are the part books and full scores of the Manchester Brass Band, which served during the Civil War with the New Hampshire 4th Regiment. The Walter P. Dignam Collection at the Manchester Historic Association contains three different sets of part books plus full scores of works, some written in the battlefield (!). These materials are of great importance because the various instrumentations illustrate and trace the growth of the band over a decade and a half, while the different styles and types of music represent local community social requirements and usage. Typical brass band activity of the mid-century period in New England may be traced through newspaper reports and other memorabilia in the Dignam Collection.

The earliest set of band books of the Manchester Brass Band was created in 1849, when an ensemble of mostly keyed-bugle family instruments was organized. The books for this particular instrumentation included 33 compositions, primarily quicksteps plus arrangements of polonaises, waltzes, and a few marches. There were few written indications to help in attributing the compositions to specific composers or arrangers. The instrumentation in the 1849 band books was:

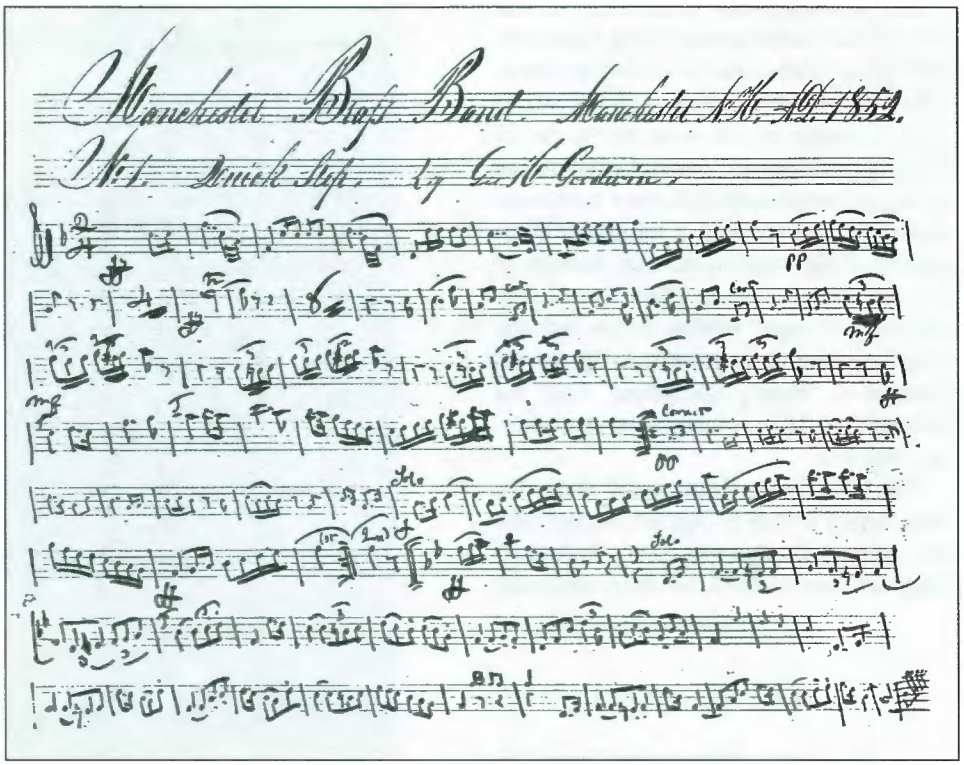
valve trumpet
obbligato E-flat bugle
B-flat bugle
B-flat/A-flat cornet
B-flat ophicleide 1
B-flat ophicleide 2
trombacello (bass)

Three years later, the band continued its activity in earnest with a new set of books that represented advances not only in instrumentation, but also in compositional breadth and depth. The first page of the 1st E-flat eborcorno is shown in excerpt 3; the manuscript, in comparison to many other pages, is extremely legible!

The 1852 Manchester Brass Band book included 87 works written by a veritable *Who's Who* of pre-Civil War band music composers, including:

- Claudio S. Grafulla (1810–1880). Grafulla was the leader of the famed 7th Regiment during two different periods and was widely known for his writing and arranging skills. The march "Washington Grays" is his best-known work today.

*Excerpt 3. "Quickstep" by George W. Goodwin. No. 1, 1852 Manchester Brass Band book. 1st E-flat eborcorno, page 1*



- Allen Dodworth (1821–1896).
- David L. Downing. Downing worked with Ned Kendall and was a member of the Dodworth band for 15 years, serving with the Dodworths when they were attached to the 71st New York Regiment during the Civil War. He formed a band for the 9th Regiment, New York, and later organized another band that performed at Coney Island along with the bands of Gilmore, Dodworth, and Grafulla.
- Thomas Coates (1815–1885). Coates, born in New York City, performed with the Dodworth Band. He became the leader of the Easton (Pennsylvania) Brass Band around 1849.

The music in these 1852 books included quicksteps, polkas, waltzes, marches, operatic airs, sentimental songs, and shorter incidental works. The various arrangements were frequently grouped by composer/arranger and particularly by manuscript calligraphy. This latter grouping leads to the assumption that both books and individual arrangements were circulated from one band to another, or that the various writers travelled throughout the region and music was either traded or purchased. No. 41 in the 1852 books is a hand-copied version (exact) of Dodworth's "Rover Quickstep" (Exc. 2); a hand-written note in the first E-flat cornet part of the *Second Sett*, 1854, indicates page numbers of works to be sent by George H. Goodwin, director of the band at that time, to David L. Downing in New York City.

The instrumentation of the 1852 band was:

1st E-flat eborcorno
2nd E-flat eborcorno
1st B-flat cornet
2nd B-flat cornet
E-flat trumpet
Solo E-flat alto
1st E-flat alto
2nd E-flat alto
3rd E-flat alto
1st trombone
2nd trombone
3rd trombone
1st B-flat bass
Side drum
Drums

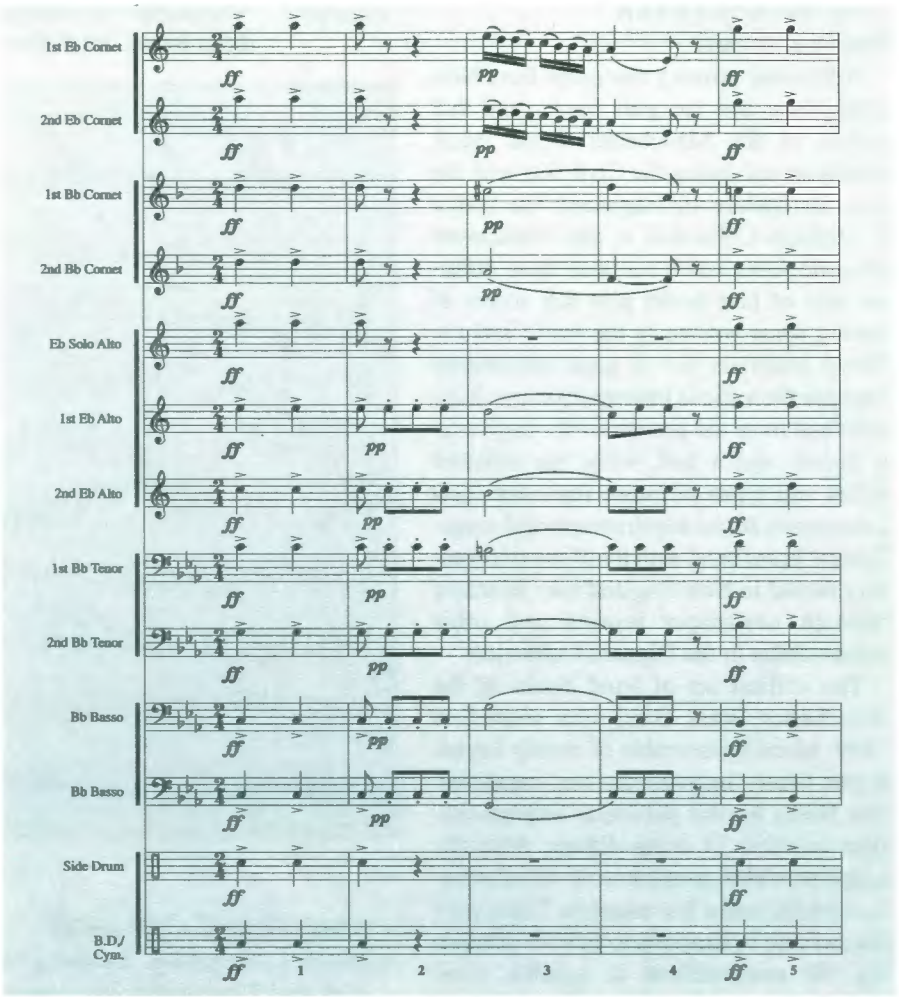
Between the 1852 books and the succeeding 1854 *Second Sett*, the soprano melodic voices moved from eborcornos to E-flat cornets, and cylindrical tubing trombones were replaced with conical tenor horns. A B-flat sub-bass was added on the bass voice line, frequently performing in

octaves with the B-flat bass (a baritone register instrument).

The compositions contained in the *Second Sett* were primarily by Goodwin, Downing, Coates, and Grafulla (in numerically descending order), with the major musical stamp on the work being that of "Professor Goodwin." Instrumentation and voice part responsibilities were now more clearly set and illustrate a way-point in the growth of the band in the mid-decades of the nineteenth century. [The "Instrumentation and Usage" sidebar below lists the exact voice part assignments in this book.] Excerpt 4, "Peter's Quickstep" from the *Second Sett,* 1854, illustrates typical scoring patterns.

The Manchester Brass Band, under the direction of Walter P. Dignam, served with the New Hampshire 4th Volunteer Regiment during the Civil War, traversing

*continued on page 12*




***Excerpt 4. "Peter's Quickstep" by George W. Goodwin. No. 35,* Second Sett, *1854 Manchester Brass Band. mm. 1–16. Score realized by Donald Hunsberger***

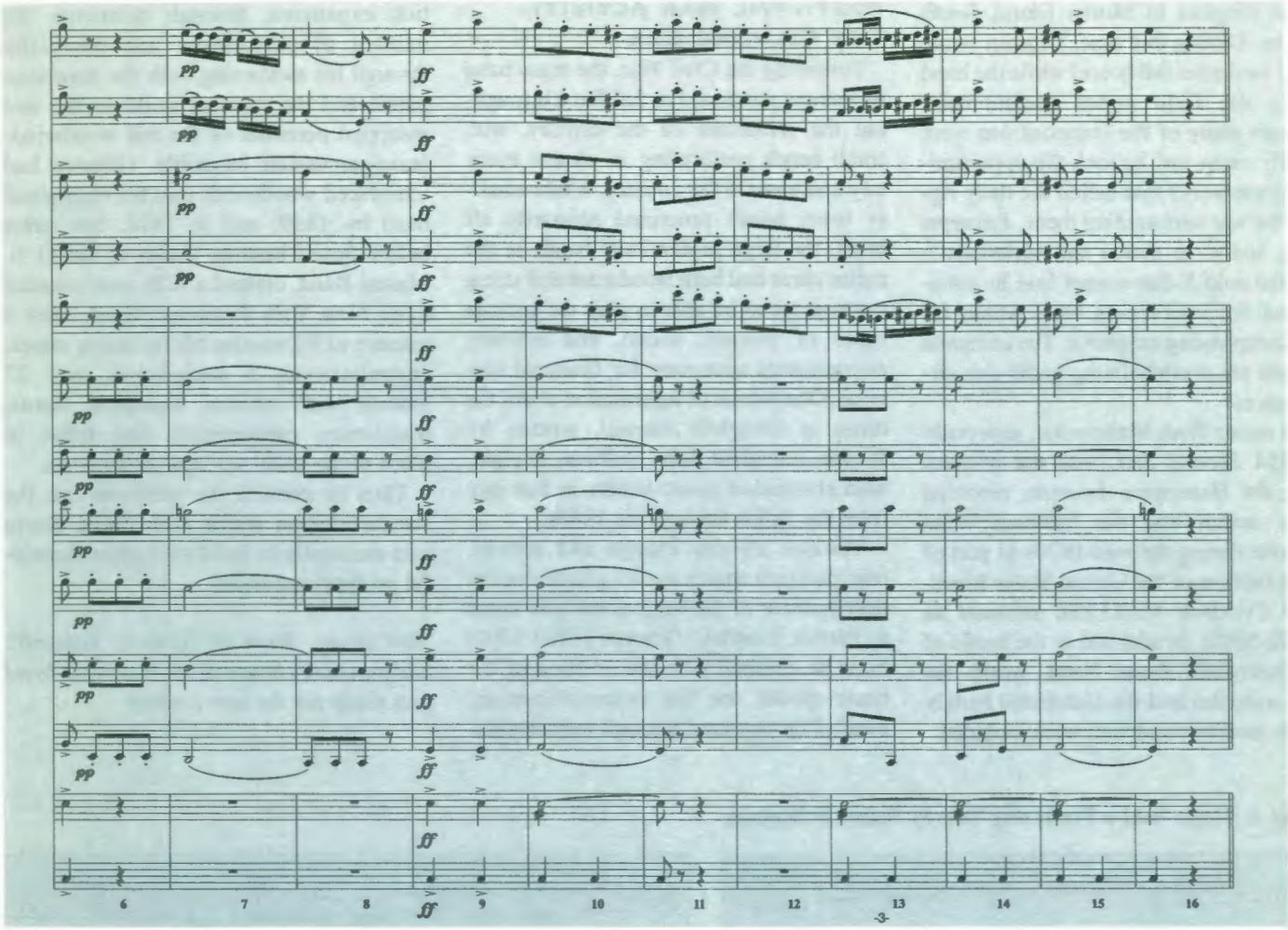
## MANCHESTER BRASS BAND INSTRUMENTATION AND USAGE

The size and instrumentation of the Manchester Brass Band closely reflects the growth of many bands in the 1850s that later served with Northern regiments at the outset of the Civil War. Although individual voice parts could be doubled, most bands probably utilized one player to a part or book. The ten-voice parts preferred by Dodworth in his 1853 *Brass Band School* have been listed previously; compare that distribution of parts with the Manchester 1852 books and with the 1854 *Second Sett*, which had the following instrumentation and part assignments:

| | |
|---|---|
| 1st E-flat cornet | leader; primary soprano melodic voice. |
| 2nd E-flat cornet | some melodic; harmony with 1st E-flat |
| 3rd E-flat cornet | some melodic (in unison with 1st and 2nd); harmony with 1st E-flat |
| 1st B-flat cornet | some melodic (in answer to or contrast with 1st E-flat); harmony |
| 2nd B-flat cornet | little melodic; harmony with 1st B-flat |
| Trumpet in E-flat | some melodic (in unison with 1st and 2nd B-flat cornets; harmony |
| Solo E-flat alto | primary alto register melodic voice usually in octaves with the 1st E-flat cornet |
| 1st E-flat alto | rhythm/harmony |
| 2nd E-flat alto | rhythm/harmony |
| 3rd E-flat alto | rhythm/harmony |
| 1st B-flat tenor | rhythm/Harmony |
| 2nd B-flat tenor | rhythm/harmony |
| 1st B-flat bass | occasional melodic; upper octave bass voice |
| 2nd B-flat bass | doubles 1st B-flat bass or upper octave with B-flat sub-bass B |
| B-flat sub-bass | lower octave bass voice |
| Side drum | rhythm |
| Bass drum/cymbals | rhythm |

This ensemble required only a select number of developed soloistic performers: a 1st E-flat cornet (leader) and its lower octave counterpart, the solo E-flat alto horn; a 1st B-flat cornet; and a 1st B-flat basso player. The supporting voices, with primarily rhythm/harmony duties, enabled a large number of amateur town bands to function with just a few technically developed leading performers.

In the late 1850s, numerous bands were beginning to add woodwinds to their all-brass component, usually piccolo and E-flat clar-




inet. These instruments added strength and brilliance to the upper tessitura, which was being carried only by the leading E-flat cornet voices.

Francis Scala (1820?–1903) was the leader of the United States Marine Band from 1855–1871, important years of instrumentation development. An acknowledged virtuoso on the E-flat clarinet, he brought from his native Italy the traditions of the woodwind-oriented band and practiced them with the U. S. Marine Band. Although personnel numbers are difficult to establish for this period, a guide to his timbre allocations may be seen in the instrumentation of an 1856 arrangement he created of Verdi's *Due Foscari: Terzetto and Quartetto* [this listing is drawn from Jon Newsom's liner notes for the recording *Our Musical Past: A Concert for Brass Band, Voice and Piano,* Library of Congress, OMP 101-102]:

E-flat flute (piccolo)
Clarinet solo (E-flat, Scala himself)
E-flat clarinets (2 divisi)
1st clarinet ripieno (2 divisi)
2nd clarinet (2 divisi)
3rd clarinet (2 divisi)
E-flat cornets (2 divisi)
Cornopeans in B-flat (2 divisi)
French horns in F (2 divisi)
Ebor corno solo
[E-flat tenor saxhorn]
Ebor cornos (2 divisi)
Trumpets in F (2 divisi)
Trombones (3 divisi)
Baritone
Tuba
Small and bass drum

Compare this basic brass-plus-woodwind approach with the instrumentation of England's Royal Artillery Band in 1857, as described in the article on English military band journals (*WindWorks* Issue 2):

ROYAL ARTILLERY BAND (1857)

2 flutes and piccolos
4 oboes
4 E-flat clarinets
22 B-flat clarinets
2 E-flat saxophones
2 B-flat saxophones
4 bassoons
4 cornets
2 trumpets
2 E-flat soprano cornets
2 E-flat fluegelhorns
2 B-flat fluegelhorns
4 French horns
2 baritones
4 trombones
2 euphoniums
4 E-flat bombardons
3 drums **Total: 71**

Although this instrumentation was much more the exception than the rule, it does highlight progress being made in England that would take another 25 to 30 years to accomplish in the United States, initially under the leadership of Patrick S. Gilmore. This would then be solidified by John Philip Sousa in the 1890s with his professional band.

through Virginia to Morris Island, South Carolina. During this time, Dignam wrote several works (in full score) while the band was in the field under encampment. Although many of the compositions were for daily camp use, he took the opportunity to create works that belied the daily rigors of the war surrounding them. Excerpts 5 a, b, and c—a theme and variations—show the solo E-flat cornet line in variation and the intervening break strain for the accompanying ensemble. The technical demands are overwhelming under any circumstances!

This music from Manchester, especially the 1854 *Second Sett*, was the primary source for *Homespun America*, recorded by the author and the Eastman Wind Ensemble during the mid-1970s as part of the celebration of the United States bicentennial (VoxBox VBX5309; reissued as Vox CD-5088). In addition to the music of the Manchester Brass Band, works for social orchestra and the Hutchison Family Singers (nearby residents) were included.

## Post-Civil War Activity: The Gilmore Era

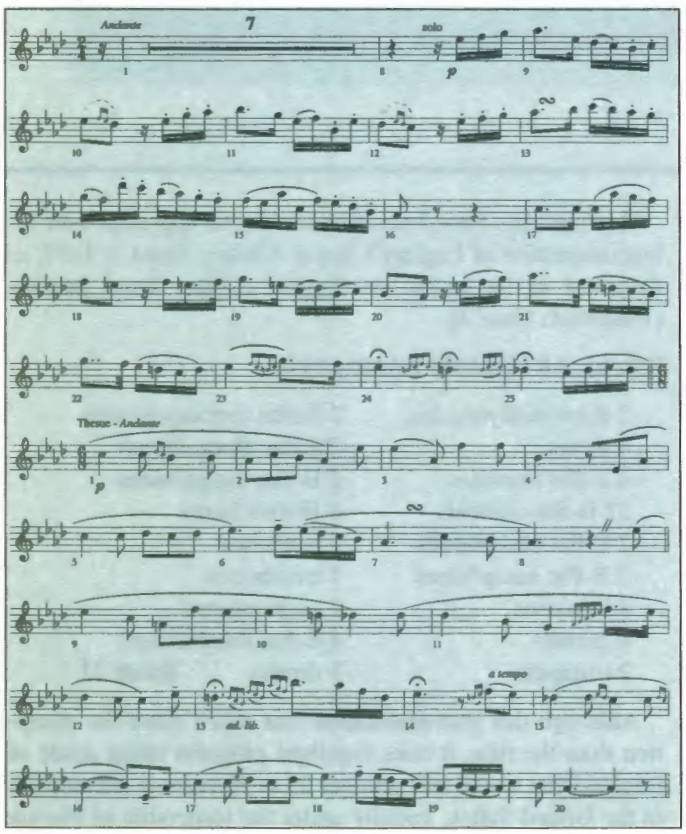
Following the Civil War, the brass band movement continued in full force throughout the remainder of the century, with small bands performing in almost every city and town in the country. While smaller town bands remained primarily all brass, the large professional bands in the major cities had both woodwind and string contingents to be able to play the various types of concert, social, and military engagements necessary for financial survival. One source of information about the times is *Dwight's Journal*, written by Boston journalist John Sullivan Dwight, who chronicled music events in that city from the 1850s through the 1880s.

Through all this change and activity, one musician stands out as a leader in the development of the band as we now know it. Patrick Sarsfield Gilmore (1829-1892) must be credited with the creation of the basic model for the twentieth-century band. This occurred through instrumentation expansion, through balancing the number of performers, and especially through his awakening both the American public and the musical world to the vast untapped potential of the full woodwind-brass-percussion ensemble. Gilmore had introduced woodwinds into his regimental band by 1859, and in 1878, two years before Sousa became leader of the U. S. Marine Band, created a fully instrumented 22nd New York Regiment Band, with a balance of 38 woodwinds including oboes, contrabassoon, 5 saxophones, and 27 brasses with cornets, trumpets, horns, trombones, euphoniums, and tubas in place of the usual saxhorn instruments.

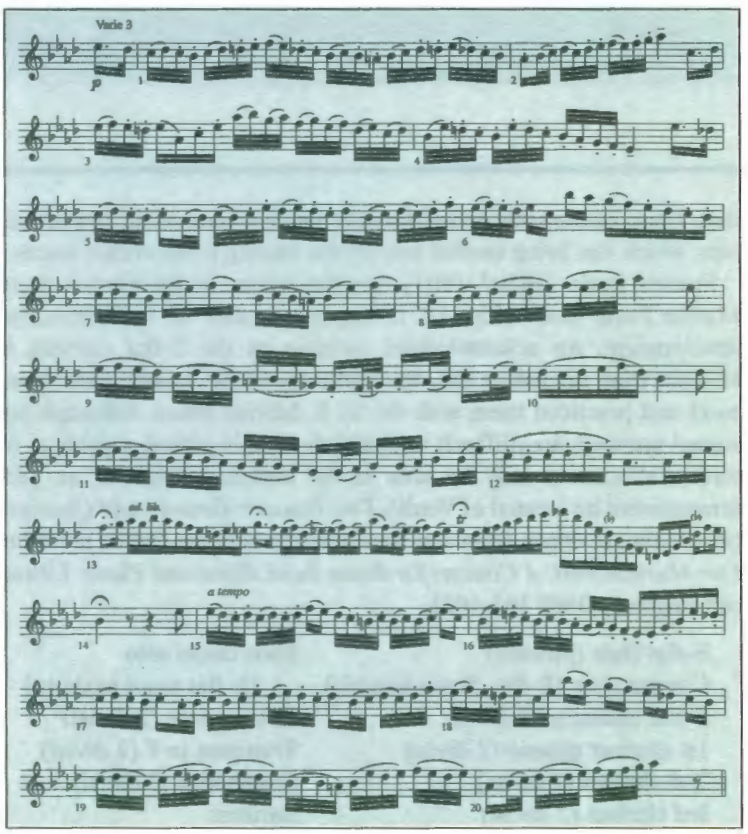
Thus he created the platform and the standards upon which John Philip Sousa was eventually to build his highly successful professional band.

*Next Issue: More on Gilmore, Fancuilli, and especially Sousa as the American band gets ready for the new century.*

***Excerpt 5.* Hope Told a Flattering Tale *by Walter P. Dignam***

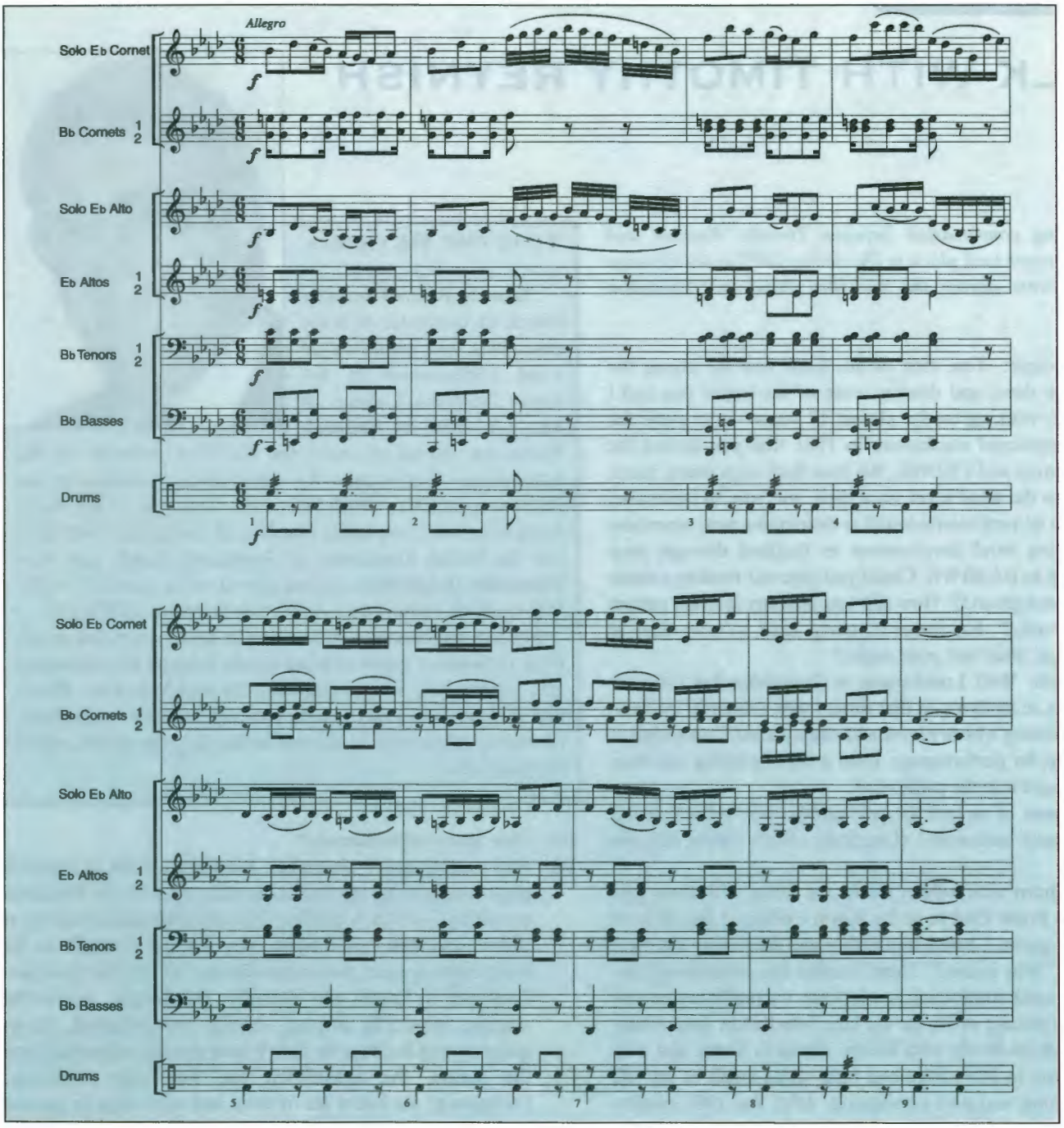



***a. Introduction and Theme, mm. 1–45. Solo E-flat cornet part (transposed to concert pitch).***




***b. Varie 3, mm. 1–20***

*Excerpt 5.* **Hope Told a Flattering Tale** ***by Walter P. Dignam. Score in C realized by Donald Hunsberger c. Tutti, mm. 1–9. Break strain performed three times between solo variations.***

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# A TALK WITH TIMOTHY REYNISH

*The following conversation between Timothy Reynish and Donald Hunsberger took place in December 1997 at the Chicago Hilton and Towers during the Mid-West Band and Orchestra Conference.*

Donald Hunsberger: Tim, first of all, thank you for taking the time to sit down and discuss some of the issues you and I have been working on for almost 17 years—ever since the first international conference in 1981 that you hosted for Frank Battisti and CBDNA. We have both seen many, many changes in the wind band since then, and you, in particular, have been so very instrumental in developing new repertoire and guiding band development in England through your leadership in BASBWE. Could you give our readers a sense of your background? How did you develop into the person you are today? For instance, going back to your days at Cambridge, what was your major?

Timothy Reynish: Well, I read music at Cambridge, but I had little interest in studying at that time; I was primarily interested in becoming a horn player and simply used Cambridge as a platform for performance. I did a lot of playing and then went straight into the profession.

DH: I think many of us had the performing idea behind all our various early endeavors! (Laughter) With whom did you study?

TR: I studied horn with Aubrey Brain, the father of Dennis, and then with Frank Probyn at the Royal College. Like all horn players, I guess, I hated conductors and frequently sat there thinking, "Why is this?" Then I landed in a situation of having to do some conducting at a festival. I actually began conducting at the age of 30, far too late. I studied in short courses with Adrian Boult, with Franco Ferara in Siena, and with Dean Dixon in Hilversum and have spent much of my life part teaching and part conducting. After the 1981 conference, I had a Winston Churchill Travel Scholarship to the USA and visited Eastman and five other university programs to research repertoire and training techniques. Inspired, I have moved more and more into wind ensembles over the past 17 years. So I'm a typical British dilettante, never having really studied anything.

DH: Is that really true? Or are you just being modest?

TR: No, I'm not, not really. The years since I first began have been both difficult and highly rewarding, the latter because I get to work with such great repertoire. For example, I've just had three months of conducting *La Bohème*, which is a wonderful experience.

### TIMOTHY REYNISH

Timothy Reynish recently retired as conductor of wind ensembles and chairman of wind performance at the Royal Northern College of Music, Manchester, England. There, he served as host for the first meeting of the International Conference for Composers, Conductors and Publishers in 1981, which led to the formation of the World Association of Symphonic Bands and Ensembles (WASBE) and the British Association of Symphonic Bands and Wind Ensembles (BASBWE). He has served as the chair of BASBWE numerous times and is now president-elect of WASBE.

Reynish has been at the forefront in developing new repertoire for various types of wind bands through his editorship of a publication series with Novello and Maecenas Music and through numerous commissioning projects in England. (A listing of his commissioned works is given at the end of the interview.)

DH: How many performances?

TR: Five performances altogether. I did quite a bit of research prior to beginning rehearsals, starting off with the Toscanini recording—which is exciting, but dreadful music making at times! And then I went right away through the years to the most contemporary performances on CD, and the best performance I found was actually Beecham's: wonderful singing, wonderful playing—hardly any rehearsal, things going wrong because he didn't have enough rehearsal—but the sound, the sensitivity, the line were fantastic. Fortunately, we had a lot of time and were able to get the orchestra to play like a chamber group, and that came across very strongly; the press picked up on it most positively. I found it wonderful to be able to work with singers and players on a score so vocal and so transparent. Yet you almost have to withdraw somewhat, as you can't get too emotionally involved; you can't conduct when you're crying!

But it's very much like the experience of conducting the Grainger *Power of Rome and the Christian Heart*—that sort of World War I thing—which I found to be one of the most moving experiences of my life. Reading about Grainger watching these guys doing their bayonet practice and training to go off to the front lines. It's a bit like the ending of the

Vaughan Williams Sixth Symphony with its extraordinary intensity. Schoenberg never wrote anything more complex than that harp and wind scoring. It was so amazing for the early part of the century—the intensity, the emotional content, the use of 30, 40, 50 instruments as a chamber group. It's just one enormous chamber group!

DH: What is the history of the Beecham Wind Orchestra? Back in 1968, when I first started the MCA Symphonic Wind Ensemble Editions, we ran an article in the first newsletter about a Beecham wind orchestra. Did one actually exist and function?

TR: Yes, Beecham actually started a wind orchestra in 1909, but this was before he was seduced by Stravinsky and the Diaghilev ballet and all that. Today, if Simon Rattle started a professional wind band, we would be in clover!

DH: I've read the history of English band development you wrote in several issues of *Winds* magazine and found how you had divided the historical arena into three basic areas most interesting. Were the first 100 years as bleak as you say? The period, say, from about 1850 through 1950?

TR: Prior to the 1920s, there was continual developmental activity, and in the 1920s, we had the various suites of Holst, Jacob, and Vaughan Williams, but there was no real follow-up to them, as you well know. There were a few pieces such as the Frank Bridge *Pageant of Britain* and then, of course, the repertoire of the radio Wireless Band in the '30s, which has now all been set aside, destroyed by the BBC last summer. There were composers like Alan Bush, but because it never had a high priority, the wind band in England has been way down beneath pop and funk and reggae—traditionally, it's been a very low priority.

But since that 1981 conference where we first met, there's been this terrific new drive. Of course, in the UK, wind bands are all amateur except for the military; despite their cuts, they are now trying to conceive music as being important instead of just Gebrauchsmusik for ceremonial and entertainment purposes. Many of the directors have been to Washington, where they have been working with the Marine Band and the Army Band, so they have some new perceptions. Unfortunately, this is all at the moment of their biggest cuts. But I'm very hopeful for what will come out of this last 20 years because it has become such a fantastic sound world for contemporary music. I think it is very exciting, and for the amateur to have the opportunity to play at a high level of achievement is great, but there still has to be professional leadership, and that is what we are lacking in the UK.

DH: When we started in 1981, were some of the large county wind orchestras already in existence? When did they begin?

TR: They had been coming in since the war—in Surrey and Kent. They were, as you would say in USA terms, "stuck in the 1930s, in the 1940s." What I mean is 80-piece bands doing primarily transcriptions. There were a few new pieces, which they commissioned from composers like Stephen Dodgson and Adrian Croft, but nothing at the cutting edge. But on the other side, I find very interesting this wind ensemble concept. I obviously adore working with solo players, and they are why the best composers are beginning to write for us—because they know what they are writing for in terms of exact players.

But I also do enjoy the mass band because it has a place and I love the involvement of it all—it's like a football match when you get 30,000 people all screaming and singing "Abide With Me"! It's the same kind of emotional energy, and I love Grainger from that point of view.

DH: When you play Grainger or hear Grainger, what type of ensemble do you prefer? For example, if you are going to do the "Irish Tune," do you like that with single players throughout or with a larger doubled group?

TR: If you want the best, I'd have to go for single players, simply because you probably can try to achieve that vast dynamic range. But there's also nothing more marvelous than 150 people playing "Irish Tune" in a good acoustic environment.

DH: Well, you are absolutely right that it is truly a different experience with a massed band compared to a single-player ensemble in the same hall.

TR: Yes, because the acoustic is one of our problems. Most auditoria we play in are just too small for the timbre, even for the Holst—the ending of the first movement of the E-flat—you need a big acoustic to take that. I was sitting there last night listening to the Chicago Symphony playing the Bartok Concerto for Orchestra, yet again sold out! And I was thinking, Wow, I would love to hear *"... and the mountains rising nowhere"* in this acoustic played by those players! And there's no reason at all why that audience shouldn't go crazy about some of the pieces that we've commissioned here and in the UK.

DH: Yes, especially by those players! Do you think the audience probably feels somewhat threatened at first by anything new, even though a piece like *"... mountains rising ..."* is now well accepted by most musicians? It's actually more than 20 years old! I am probably prejudiced toward it because of my long history with it, but I really feel it to be a complete piece, a total effort; it flows, it's aurally challenging, it's exciting, and it is harmonically interesting. To play it in the Eastman Theatre or Carnegie Hall or Boston Symphony Hall or throughout Japan has been a wonderful experience, because it is always a great challenge to teach the young players at Eastman how to get the sound 'off the stage' and projected up to the back row and into each corner of the entire room, regardless of the dynamic registration.

TR: You also have to consider the ambiance for the transitions between the big sounds—like the Berlioz *Symphonie Funebre*, where you have to be able to make a real *pianissimo* and a real triple *forte*. I suppose the first big test of this we had was going into Albert Hall to do *Sun Paints Rainbows* [*Over Vast Ocean Waves* by David Bedford] in '91 for the BBC Prom. The kids just loved the auditorium, and there were no nerves and no tension about it—they just thought, "We sound great in here!" That was extraordinary!

DH: When you do a piece like that, or the work you just gave me yesterday—the new Adam Gorb work [*Scenes from Brugel* (Maecenas Music)]—do you use single clarinets, just one on a part, or do you sometimes double them?

TR: Yes, we do the single.

DH: There has been a tendency among many here to double the B-flat parts, which goes back to when Fred started the EWE in 1952. Almost all the early compositions he played and recorded were concert band pieces, not orchestra wind section-oriented works such as we have now. So he started out playing with two players to a part, which gave a little more depth to the clarinet timbre. When looking at a new score, I frequently cover up the left-hand side of the page (the listing of the instrumentation) and see if I can pick out the clarinet voices. If all the woodwind parts are so interwoven and evenly balanced that no lines stand out—as in a traditional band scoring sense—then we use one player to a part throughout.

TR: I think that is absolutely right. As far as conservatory or upper university level work is concerned, I find the wind ensemble approach to be the greatest possible training because the brass have to play with sensitivity, which you don't always hear, even here in Chicago. The woodwinds have to play with great projection because the solo flute, the clarinet, even the solo oboe have to balance up with the brass at times. Back in Manchester, sometimes we've had really timid players in our college symphony orchestra who then do a lot of work with our wind ensemble. They go out into the profession and have overtaken better players because they have learned to project—and the flutes have had to learn to play in tune, which they don't always! (Laughs) In the wind ensemble, they have to work as chamber players and yet work in a straight orchestral way. I think it is the greatest possible training.

And then you have to consider the phrasing also. I have a fantasy that I'm not going to achieve in this lifetime that the work that's done in harmony, theory, counterpoint, or history—all these supporting studies in our conservatories—simply support the musician in his development and perception of phrasing and style. I mean, these are all stylistic studies, and the musician should see that all of these things add up to a meaningful development of his artistic personality. Personally, I sometimes just rely on instinct for phrasing.

Correct me if I'm wrong, but when someone comes to Eastman to learn wind band conducting, he studies music and works with orchestra and strings—he becomes a musician first and foremost—whereas in many programs, you're a band conductor and you don't necessarily have anything to do with any other type of ensemble. Certainly in Germany, you study 'Blasmusik Direktion' and you work with piano; you learn a repertoire, but you learn nothing at all with the sensitivity you might use working with strings or singers. And that's a problem we have to address.

DH: We try to have our advanced people working with orchestra and encourage them to reach out for as broad an experience as possible. With a little more than 400 undergraduates and about 250 graduate students at school, many of these people have to produce recitals, which frequently involve a concerto or large chamber music work that needs a conductor. I frequently say, "Go get involved and get some experience conducting 'on the run'!" There's nothing like accompanying to sharpen your conducting and communication skills!

TR: Yes, this is a good route to follow, and we try to do the same at Northern. Charles Groves, who was one of my mentors and who helped get me my job at Manchester, always reckoned that you can't teach conducting; either you have it or you haven't. But I think you can teach directing, which is sort of what we have been talking about.

DH: By that, I assume you mean physical technique and communication skills and how to utilize all the musical knowledge you have amassed. You frequently can't do more than just stoke the fires within each young conductor, however—each person has to have a certain level of emotional and intellectual depth that will encourage musical development among the performers.

TR: Right. The least we can offer players is the feeling that we know how to actually create an atmosphere and set a speed and then keep out of the way. What is really difficult in conducting, however, is what they teach in St. Petersburg, where the great conducting professor Ilya Musin stops the student conductor every five to six bars and asks, "Where is the phrase going?" And that's what the players don't have—this overall musical perception that a conductor should have of harmonic tension and melodic tension. That's why I think it is terribly important that all wind and brass players should listen to singers and work with singers. They have this natural way of phrasing that is not conditioned by our breathing or bowing problems, but good wind players can transcend those problems and learn to spin a phrase.

I've got a feeling that if everybody made their conducting students work in this wider range of musical spheres, they would bring back to wind music a heightened perception of what we should be trying to achieve. I recorded the last volume of Grainger that we did on the day after I had been to hear the Mahler Third Symphony with Simon Rattle, who brought the Birmingham Orchestra up to Manchester—their first concert in our new hall. I had heard their first performance of the symphony about four years ago, and since then, they had been taking it on tour and had recorded it, so they knew it pretty well! It was one of the greatest experiences of my life, hearing large-scale music performed as though it were chamber music on a high level of professionalism in a hall that receptive to it. So the next day when I went into the studio to record Grainger, my demands on the band were incredibly heightened by this experience with Simon the night before, which the band didn't take kindly to! (Laughs).

DH: You mean a "why haven't we done this like this before?" response from them?

TR: (Laughs) Absolutely! But I think, especially in wind band conducting, you need this musical stimulation, these standards and guidance, these outside influences. Somehow, this heightening of musical perception is probably the most difficult thing we have to tackle.

DH: You mentioned going into Albert Hall and that your players immediately developed a feeling for the ambiance in the auditorium and how it all worked to make them feel "We've

got a great sound in here." While that's one of the areas we constantly work on, isn't that one of the great secrets of a successful singer? The development and projection of a full, rich tone that supercedes sheer technical achievement?

TR: I've got a feeling, Don, that where we've gone wrong in trying to set criteria for good music is that somehow we go too narrow a course and don't include emotion in addition to the usual good form and sound and orchestration and everything else. If a work, a performance, doesn't have emotion, if it's purely intellectual, then you've got a problem. A musician, a performer, can react to that intellectual challenge, but should the layman be expected to rise to that same intellectual level? But the layman and the musician will react in a musical sense to something emotional, and this is where sensitivity comes in. This is where Grainger envisioned music as a universal language.

DH: Back 30 to 40 years ago in the US, there were several movements to establish standardized instrumentations. Remember those? "Everybody in the world should have the same concert band instrumentation." Well from what we have done together over the past years, I know that you don't believe in such a thing, but in another sense, do you think the orchestral wind section we use so much is actually a form of a standardized instrumentation utilized around the world?

TR: Absolutely not! That movement years ago was a cul-de-sac, and the symphony orchestra today is probably more varied in its makeup then since the end of the nineteenth century. Composers today write for crazy lineups for symphony orchestra and then, when they get only one performance, they wonder why! I tell any composer who is writing a work for me that "at the top level, you can do whatever you want," but if the demands are extraordinary, they won't get many performances. If it all fits in roughly with the winds of the symphony orchestra, plus saxophones and euphonium—I also like piano, harp, and double bass if used judiciously like Schoenberg does, where it's great and gives the overall sound a 'point'—and a swath of percussion, of course, for color, then that's the kind of ensemble that will work.

We just had a piece written for school band that had harp and harpsichord, lots of oboes and bassoons—with big parts! Well, it's impractical! It would tax a very good college group! Either the composer rewrites it for suitable use or it's played only occasionally. I think variety is very important. In fact, I think it is one of the most important things in instrumentation and programming as we mature into the next century. The sound world that we create today is heavy-duty, and the more variety we have, the better. It was smart for Fred to do those early Eastman programs with Gabrieli and Mozart and then some big works. That was so smart! I think we lost some of that in the last 40 years—some of us, we always seem to want to keep everybody overly busy.

DH: That was a problem in the earlier days of the wind ensemble movement, when a piece called for specified instrumentation and specified personnel. There was always the band director with 65 students in his group and a work that was calling for only 35! Frequently, his question was not, "Is this a good work and will performing it benefit the players?" but rather, "What am I to do with the other 30 students?" Warren Benson frequently referred to this type of situation as "an administrative problem, not a musical problem."

TR: Yes, I know exactly what you mean. Although it is a serious matter, it can easily ignore the question of musical values.

DH: In your work in commissioning in the Novello series and now in your new Maecenas Music series, how do you approach composers with little experience in writing for educational ensembles or processes? Do you give them actual guidelines?

TR: Probably not wisely enough. It's a two-way thing, and I'm very conscious of the fact that we have a responsibility to school bands and community bands, and so we're trying to get the best composers to write Grade 3 or 4 music, accessible music. Then I do specify a little, but probably not enough. I mean, I hate to tell them the ranges of the instruments and so forth, but a lot of the composers actually need that sort of guidance. At the top level, what I would like to do is to think that some of the pieces we are commissioning and encouraging are works that are going to enter the classical music repertoire, and that the Chicago, the City of Birmingham, the RPO [Royal Philharmonic Orchestra] may well play these pieces. I'd like to see them established in the repertoire and that's a heavy-duty task. I think this is something that WASBE should be addressing—how to make contact with the 'real' music profession.

For instance, do you know the wind band pieces that Michael Tilson Thomas has commissioned for the LSO [London Symphony Orchestra]? But why should you, when I didn't know? The LSO toured Europe with a wind piece for wind, brass, and percussion, and the publisher Faber, who is not involved in wind band music particularly, didn't bother to contact us, and this is crazy. I was in contact with the composer, Colin Matthews, and even he didn't write to me and say, "Here's a

wind band piece that you might be interested in." It's the same all over. Tilson Thomas is a guy with whom we should be constantly communicating, as is Simon Rattle. He was a percussionist, Matthias Bamert was an oboe player, Edo de Waart was an oboe player, so they obviously know something about winds. So we should be letting all those guys, and anyone who is open to good ideas, know about good repertoire, if there is any that's going out. Somehow, we have to address this problem in the training of young conductors because they are basically ignorant about the world of wind band music. I mean, I still am struggling to find out what's happening in the Far East and what's happening in Central Europe. The music profession at times is totally ignorant about anything outside its own little realm.

For example, a particular piece of repertoire that I would suggest is the Schulhoff Concerto for String Quartet and Wind Ensemble, which I didn't know actually existed until quite recently. Now there are a couple of recordings, and I finally got the music out of Prague and eventually programmed it. It's a wonderful piece—early '30s. Schulhoff was killed in a Nazi concentration camp, a member of a group of Jewish composers who suffered very horribly.

Even if some of the orchestras play our best wind works, the repertoire they select is usually quite limited. They frequently play only the same few works—the City of Birmingham Orchestra just recorded *Lincolnshire Posy*, they have played the Hindemith Symphony in concert, and they just did the big Mozart Serenade, but that's the repertoire, that's as far as they know about wind repertoire. Maybe also Messiaen and Stravinsky, but that's about it.

DH: Since stimulation also stems from many sources, including internal ones, part of this programming problem is also the responsibility of the players in those orchestras. Perhaps they didn't have a great repertoire experience while growing up and thus don't come out and say, "Hey! Let's play the Ingolf Dahl Sinfonietta! I played it with such-and-such a group and it's a wonderful piece!" They don't push for the great wind repertoire.

TR: The repertoire is only partly the cause of this because while the wind ensemble has all these wonderful qualities we have been discussing, it is probably one of the most difficult ensembles in the world to make sound good. With the orchestra, you don't have the same repertoire problem; you can select from so many great pieces, and you don't have all the problems of intonation and tonalization and balance that you find with the wind ensemble. It's only partially a repertoire thing, which we have tried to address over the last 40 years. But also, there's the "level of musical perception" question; since most wind people are in music education and very few have had professional experience at the highest level, many are actually working, you know, almost at an amateur level. If you could get professional conductors to work with wind bands, they would bring a different perspective of music making to our world, and that's got to be a positive addition.

DH: How has the restoration movement, the research-oriented programs based on earlier music, affected the current music scene in England? Specifically, how has it affected wind music and its performance?

TR: I always love to think that we can somehow turn the world upside down because 30, 40 years ago, the "authentic music brigade" were all considered cranks—long hair, sandals, you know—it was very amateurish. And then David Munrow, who was at Cambridge just after me, began playing at a decent level, and in the last 30 years, the movement has become a highly professional business. I have a personal question mark over whether it is all worthwhile, but it does mean that we can play sixteenth- through nineteenth-century music on contemporary instruments, informed by what they think the sounds were and what the style was. It's really gone a long way since you and I were studying at the university, and that's fantastic! Now they have the advantage of having small groups who have become professional. Unfortunately, we may never have that same advantage of top professional groups playing wind music for just 20 to 50 players. It's really a vicious circle at times because, until we are regularly being played on radio and recorded on the best CDs, until we're being represented by "the profession," no one will take us seriously. We're still peripheral to "real music."

## The Future of WASBE

DH: What do you think we should be doing to point WASBE in productive directions for the future? Do you feel that perhaps we are trying to do too much? When Frank [Battisti] set up the first conference in 1981 in Manchester, he created a format for "a meeting of conductors, composers, and publishers" who would constitute and develop the "inside fabric" of the wind business. What it appears that we have actually done since then is to make the organization so wide open to everyone that there seems to be no single way in which to reach or address specific interests of any group or constituency.

For example, the world of the community, or town, band is far removed from the type of ensemble and repertoire that you have been describing, and yet those bands are very important because they contribute significantly to their communities and individual members. Should WASBE merely serve as a huge umbrella organization with every country running its own branch—as the Scandinavians, England, and Germany currently do—or should we make WASBE more focused and less of a democratic organization? Or do we need yet another set of organizations to address specific needs and wants of individual constituencies around the world?

TR: We might just have to do that to accomplish what we're discussing. When we went to Schladming, Austria, for the 1997 WASBE conference, I was thinking, "There are so many great musicians in Austria, but I haven't heard one operatic recital or an incredible Mozart ensemble" or any of the wonderful professionals who were sitting in Salzburg, Linz, and Vienna. They didn't have any impact on the conference because classical music outside of band music was not included. For example, there were a lot of community band directors who came specifically for the polkas and the

marches, and if that is what Austria, Germany, Switzerland, and Italy want to do, well, that's their prerogative. But to that extent, this type of large conference may not be able to represent what we should be providing on a serious music level.

If WASBE is truly working for composers, conductors, and publishers, then the serious side of the organization doesn't have enough direct influence upon where the organization is going and upon what it is doing. We should be looking for ways to influence the widest range of musicians who are looking for high-level inspiration of some sort—a Mozart wind serenade by Vienna professionals, a great performance by a UK orchestra wind section, and so on. That's been the big discussion point this week. I'd like to think that we might establish a dual role for WASBE, alternating between regional conferences that appeal directly to town or community band people one year, and the next year providing an interchange, a communication between the serious composer, conductor, and publisher, just as Frank wished to establish some 17 years ago.

But this is one of the problems that all current organizations—WASBE, CBDNA, BASBWE, the Scandinavian group, the Far Eastern group—all appear to have. We're all in little goldfish bowls of our own, we have very little contact with each other. I mean, we ought to be thinking of some method of affiliation so there are automatic links between musical sides, not just administrative sides. But then administratively, we have to establish serious ties between all these associations and then between those associations and non-band associations. With the communication processes that are now available, there's no reason why we shouldn't be sending out a constant flow of information.

One of my fantasies of the moment is that we especially should be exchanging information on repertoire all the time. In Europe, there are 150 music conservatories, and the heads of each meet together once every year to discuss common problems. This is what WASBE should do as an information gatherer and disseminator. You're absolutely right about what you have been saying about it being "too broad a church."

We all need this communication and this constant musical stimulus at the highest level, and I have a feeling that this is what WASBE should be doing for all of us. It's something that university and high school band directors, community band directors, and everybody can react to. Unfortunately, the band world is being led, if you like, by the entertainment, the education, the fun side of the business, and most people don't need that because you can buy all of that you need right off the shelf. It's very much like going to an international food conference and being fed Big Macs! If you spend money and energy to search for a solid philosophy of programming, good performances, and an honest dissemination of information that is meaningful, not just expedient, then that is what you should receive.

But this is why we need WASBE to establish continuing lines of communication to inform everyone about these matters. Of course, you can't contaminate these information lines with inferior works, because then the information concerning good works will never really stand true or stand out. I think also that we should have a tape exchange on outstanding works—the publishers can't be counted on to provide us with this source of information on works of any period. But all this lies ahead for us, and someday we may see it actually work on a high musical plane that will satisfy the desires of everyone!

DH: Tim, thank you for all your efforts on behalf of wind music not only in England, but especially worldwide. I'm certain that your presidency of WASBE will be a true building experience for the organization, and if you continue with your standard energy and drive, it will be a most exciting ride as well!

**A SELECTED LIST OF WORKS COMMISSIONED BY TIMOTHY REYNISH**

| Premiere | Title | Composer | Publisher |
|---|---|---|---|
| 1983 RNCM | *Gallimaufry* | Guy Woolfenden | Ariel |
| 1983 RNCM | *Firestar* | Philip Wilby | Chesters |
| 1987 WASBE-Boston | *Morning Music* | Richard Rodney Bennett | Novello |
| 1987 RNCM | *Omaggic* | Michael Ball | Novello |
| 1991 RNCM | *Dream Carousels* | Anthony Gilbert | Schott |
| 1991 Cheltenham | *The Four Seasons* | Richard Rodney Bennett | Novello |
| 1991 BBC Proms | *American Games* | Nicholas Maw | Faber |
| 1992 BBC | *Entrance, Carousing, Embarcation* | Robin Halloway | B and H |
| 1993 RNCM | *Still Breathing* | Martin Butler | OUP |
| 1993 RNCM | *Toccata Mechanica* | Colin Matthews | Faber |
| 1993 RNCM | *Trumpet Concerto* | Richard Rodney Bennett | Novello |
| 1993 Uster Festival | *Laudibus in Sanctis* | Philip Wilby | Chesters |
| 1994 Cheltenham Festival | *Journey Through a Japanese Landscape* | Thea Musgrave | Novello |
| 1995 WASBE-Japan | *Samurai* | Nigel Clarke | Maecenas |
| 1996 RNCM | *Heathcote's Inferno* | Roger Marsh | Maecenas |
| 1996 Bridgewater Hall | *Awayday* | Adam Gorb | Maecenas |
| 1996 Bridgewater Hall | *Bridgewater Breeze* | Adam Gorb | Maecenas |
| 1997 Barbican | *Distant Variations* | John Casken | Schott |
| 1997 Cheltenham Festival | *The Palace Rhapsody* | Aulis Sallinen | Novello |
| 1997 Lancaster University | *Three American Icons* | *Judith Bingham* | *Maecenas* |
| 1998 Uster Festival (UK Premiere) | *Game Show for Saxophone* | Graham Fitkin | Composer |
| 1998 RNCM | *Yiddish Dances* | Adam Gorb | Maecenas |
| 1998 Bridgewater Hall | *Percussion Concerto* | Adam Gorb | Maecenas |

## Wind Library

*The Wind Library includes music from many varying sources and is intended to provide programming options based upon the breadth and depth of the contemporary wind band. Here are the latest offerings.*

# FANTASY VARIATIONS

## DONALD GRANTHAM

*Fantasy Variations* was composed as the result of a consortium commission organized by my friend and colleague at the University of Texas at Austin, Jerry Junkin. The members of the consortium were the University of Texas at Austin, University of Oklahoma and its chapter of Phi Mu Alpha, University of Nebraska, University of Illinois, University of Florida, and Michigan State University.

The Gershwin Second Piano Prelude was actually the first work by an American composer that I learned as a young piano student, and I have always been very fond of it. It seemed an excellent subject for a set of variations, and I immediately decided to base the commission work on it.

I call the work *Fantasy Variations* because it is not a standard set of variations. Instead of using just one of the tunes of the Prelude as its constructive basis, I actually used the entire piece: introduction, transitions, codetta, accompanimental figures, and so on. All are woven together right from the beginning of the piece.

My initial idea was to introduce obscure fragments of the Prelude in the early variations, gradually assembling them until the two big tunes appear in their original form near the end. My hope is that a listener familiar with the piano prelude will find the music at the beginning of the work vaguely familiar and by the end—before the introduction of the "famous" tunes—will have identified the source of the composition.

A second constructive idea was to organize the 20 variations, plus the introduction and coda, as a large ABA form. The A sections are for the most part fast, biting, and often jazzy, while the B section is much more lyrical and singing.

### DONALD GRANTHAM

Donald Grantham is a much-honored composer of band and orchestral compositions. In addition to the 1999 American Bandmasters Association/Ostwald Award and first prize for *Fantasy Variations* at the 1995 National Band Association NBA/William D. Revelli Composition Competition, he has received the Prix Lili Boulanger Award, the Nissim/ASCAP Orchestral Composition Prize, first prize in the Concordia Chamber Orchestra's Awards to American Composers, three grants from the National Endowment for the Arts, a Guggenheim Fellowship, and first prize in the National Opera Association's Biennial Composition Competition.

Grantham's works have been recorded by the North Texas Wind Ensemble, Eugene Corporon, conductor, on Klavier Records (*Bum's Rush,* 1995 and *Fantasy Variations,* 1999) and have been released on CRI, Orion, and Crystal Records. The Aaron Copland Foundation has sponsored a CD of six chamber works recorded by Voices of Change for release on Albany Records.

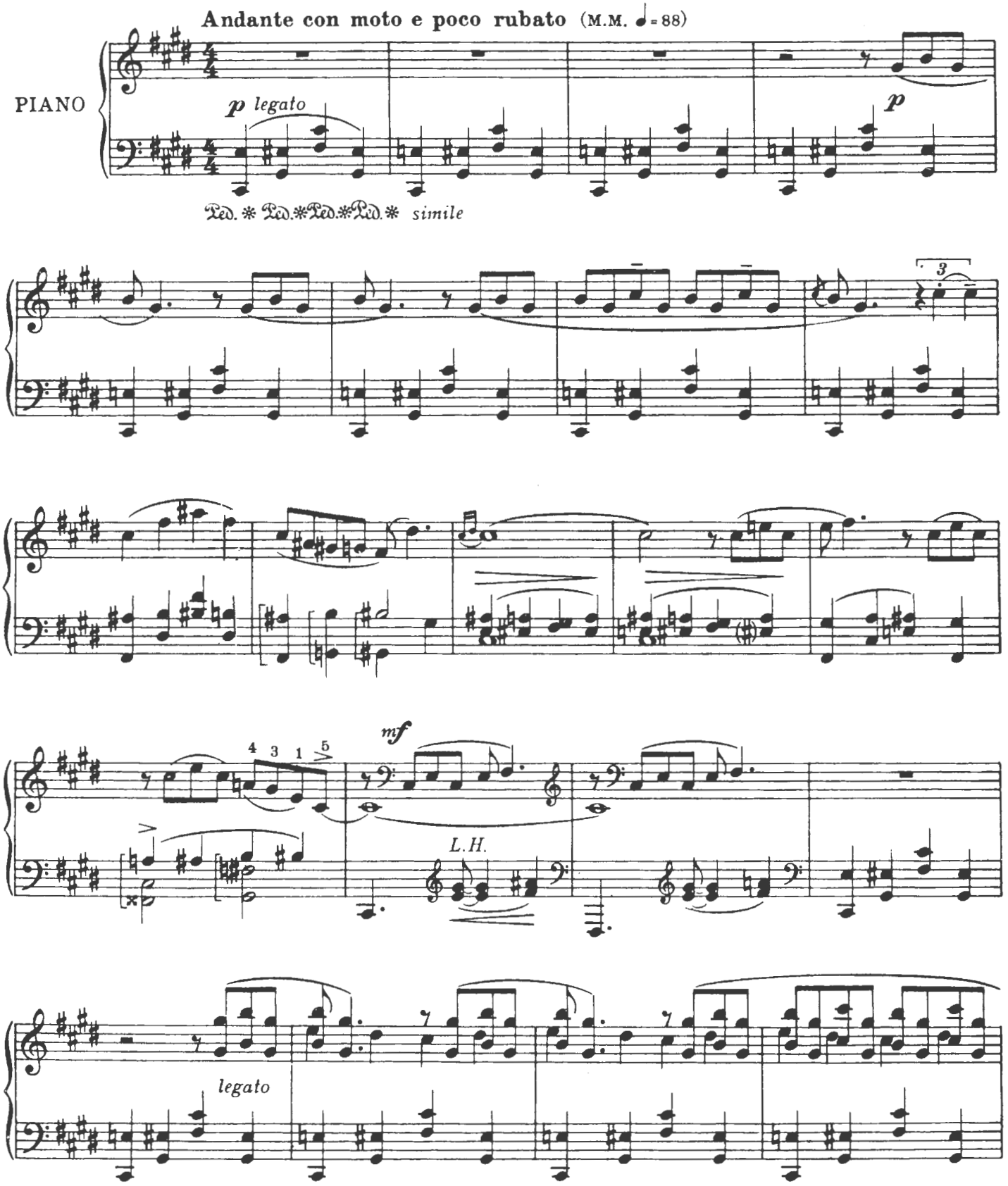
His orchestral compositions have been performed by the orchestras of Cleveland, Dallas, and Atlanta and by the American Composers Orchestra, among others. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a citation awarded by the American Academy and Institute of Arts and Letters.

Grantham received his education at the University of Southern California (MM and DMA) and the University of Oklahoma (BM). He also had private study with Nadia Boulanger at the Conservatoire Americain in France. He is professor of composition and division head of theory/composition/jazz at the University of Texas at Austin.

I would advise conductors to spend a good deal of time with Variation 13. Its apparent simplicity is deceptive. This variation serves as a transition between the B section and the return of A, and its fragmented texture and conversational character have proven difficult to execute convincingly. Each instrument has a three-note motive—always played as a solo and always preceded and followed by a rest. The variation begins with a sparse texture but rapidly snowballs into very complex layering. Maintaining good balance among all the soloists, along with clarity and momentum, is tricky—but satisfying.

*—Donald Grantham*

*Excerpt 1. Second Prelude for Piano by George Gershwin. mm. 1–21*



Wind Library

# DANCIN' INTO THE '20S

## GEORGE A. REEG, JR., ELIZABETH SCATES, VICTOR HERBERT, AND SOL P. LEVY

### ARRANGED FOR CONCERT BAND BY DONALD HUNSBERGER

One of the most fascinating theatrical eras in our current century is the 20-year period between 1910 and 1930. The Broadway theater was in transition from the minstrel and vaudeville shows of the late nineteenth century toward two different presentation approaches: a form of the European operetta (Victor Herbert, Sigmund Romberg, and Rudolph Friml were making this genre an American-style production) and the startling and vivacious musical comedies and revues of Tin Pan Alley, with its composer-stars Al Jolson, George Gershwin, George M. Cohan, Jerome Kern, and Irving Berlin.

Although Franz Lehar's *Merry Widow,* with its European waltzes, opened in 1907, the "Great White Way" was soon to become the province of Florenz Ziegfeld and his Follies; of the giant Schubert Family, which dominated much of Broadway stage production; and of Samuel Lionel Rothafel, known to all as "Roxy," who not only led much of the production world, but also built one of the main temples of glittering display—the Roxy Theater.

Most Americans living outside large cities heard live music primarily through their own town bands and orchestras or from the numerous traveling concert bands and orchestras that transversed the country. John Philip Sousa and his band held the crown for popularity and achievement in performance standards.

To meet the demand, music publishers created orchestrations and arrangements for band and orchestra that could be used in theaters, concert halls, outdoor amphitheaters, and vacation amusement parks. An entire generation of musicians developed who performed equally well in either medium, frequently doubling on both string and wind instruments.

These were also the years in which the young silent film industry was growing from single-reel, 10-minute shows presented in public rooms and storefronts to longer, more in-depth feature films like *The Birth of A Nation,* released in 1915. The industry began to build theaters and movie houses specifically designed for the showing of their new products, with stage and pit facilities available for the presentation of theatrical acts and productions. Charlie Chaplin, Lon Chaney, Mary Pickford, Douglas Fairbanks, Ramon Navarro, Buster Keaton, and hundreds more quickly became common household names. The silent film period would last from the mid-teens until 1928–29, when sound films became the rage throughout the United States.

In the world of dancing, these decades also illustrated a period of change. Social dancing moved from its European roots, with its stylized formal dance steps and movements, into more free and individual expression. Dances at a mid-to-late nineteenth-century ball might have included the waltz, mazurka, polka, and the cotillion, a dance that featured varying steps and the interchange of partners, an opportunity for increased social interaction in those rather staid days. One of the major new styles in dancing resulted from the use of Sousa's "Washington Post March" for a dance known as the two-step. The march became internationally known through this dance and led to a series of variations on the two-step.

The waltz was also changing from the rapid tempo of the Viennese dance to slower versions such as the "Boston" and its variation, the Boston Dip, a dance with dipping or sinking motions that led to the use of gliding techniques being applied to other traditional dances. Ragtime most certainly played an important role in the development of dance during this period, as it provided more accentuated rhythmic effects and physical opportunities through its inherent syncopation.

These growing changes in social dancing eventually led to the creation of professional dance teams that performed in theater settings as well as in cabaret and night club venues. These dance teams, highlighted by couples such as Vernon and Irene Castle and Maurice and Florence Walton, created variations and approaches to the various dance steps to make their own acts unique among the offerings of other professional pairs. Among other innovations, the Castles produced the Castle Walk, while the Waltons featured Apache dances, tangos, and waltzes of various tempos and styles plus a unique "caricature dance" called the Turkey Trot,

named for its movements that emulated the ungainly strut of a turkey!

The music included in *Dancin' into the '20s* has been chosen to reflect some of these styles of music and their corresponding use for exhibition and social dancing. Each of the works has been orchestrated for wind band from published orchestra music of the period. The outside movements, "Piccallili Rag—Two Step" by George A. Reeg, Jr. and "Hunkatin—A Half Tone One Step" by Sol P. Levy, are energetic and more brusque in nature than "The Richard's Tango," composed by Elizabeth Scates, and the set of waltzes drawn from Victor Herbert's operetta scores. Each work may be programmed individually and it is hoped that the compilation will serve as a special introduction to some wonderful music from a bygone era in American musical and theatrical history.

The original ensembles that performed these works were generally quite small; in fact, much of the original charm of the music lies in the sound qualities of an 8- to 10-piece theater orchestra. While larger orchestras may have performed this music as well, the inherent lightness and texture of the smaller group should be sought in today's performances. Directions to assist in developing this sense of lightness within a full band instrumentation are given in the "To The Conductor" section contained in the full score. I have found that utilizing alternating contrasts of timbre and doubling helps to create this highly desired effect; sample instrumentations for various sections in the one-step and two-step works are listed in the score.

The second movement, "The Richard's Tango," has its own inherent nationalistic qualities and should be played with a feeling of the earlier *habañera*. Strive for a very sultry feeling—relaxed, never pushed in tempo, and very light in texture.

"Waltz Set," the third movement, demands frequent rubato. Tempo indications have been listed but should be used only as guides toward successful performance. Do not hesitate to take any passage or transition out of tempo to set up the section that follows. All lines, melodic or accompanimental, should flow and glide throughout.

*—D. H.*

## Wind Library

# MY ROBIN IS TO THE GREENWOOD GONE

## A 1912 Setting by Percy Grainger

### A New Scoring for Wind Ensemble

### by Fred Sturm

Percy Grainger described *My Robin is to the Greenwood Gone* as "a ramble upon the old tune of that name." Although he utilized only four measures of the original song as a basis for his "rambling," its inherent rhythmic grouping of dotted quarter note/eighth note/quarter note is present throughout the piece. This delightful early setting contains many of the melodic and harmonic twists and turns that we associate with Grainger's music of later years.

The conductor and performers must be aware of the tremendous rubato elasticity of this work and should refrain from attempting to play it too metronomically. Indeed, it is "much akin and beholden" to the works of Grainger's good friend Frederick Delius, who was well into his own career about the time *My Robin* was written. [The conductor is encouraged to examine works of Delius such as *Brigg Fair: An English Rhapsody* (1908), which was dedicated to Grainger, and *On Hearing the First Cuckoo in Spring* (1912).] During a later period in Grainger's life, he referred to the "three greatest composers" as Bach, Delius, and Duke Ellington.


### Fred Sturm

Fred Sturm is chair of the jazz studies and contemporary media department at the Eastman School of Music, where he directs the Eastman Jazz Ensemble and the 70-piece studio orchestra. He is coordinator of the jazz composition/arranging and film scoring programs. His compositions and arrangements have been performed by symphony orchestras, wind ensembles, jazz ensembles, and chamber groups throughout America and Europe.

Sturm is the author and editor of numerous composition/arranging texts and aural training concepts, for which he has received grants from the National Endowment for the Arts, the Lila Wallace Reader's Digest Fund, and the National Academy of Recording Arts and Sciences.

He received a Grammy nomination for Best Arrangement in 1998 and has appeared as artist-in-residence for Meet the Composer, the New York State Council of the Arts, and the Harvard Project Zero. He serves as guest conductor and clinician at festivals and educational conferences throughout the country.

Listings of Grainger's efforts in setting folk tunes, dances, and his own original compositions appear on the outside rear jacket of the initial 1912 publication of *My Robin is to the Greenwood Gone*. He had already begun his *British Folk-music Settings* with issues 1 thru 10, which contained now well-known arrangements of tunes such as "Molly On The Shore" (no. 1), "The Sussex Mummers' Christmas Carol" (no. 2), "Shepherds' Hey" Morris Dance in two settings (nos. 3 and 4), on through no. 10, "Died For Love" (folk tune from Lincolnshire).

Also included in this repertoire advertisement were four of his Kipling Settings. These were original works, not folk settings, with printed indication that there would be "Many More To Come." Two 'Room-music Tit-Bits'—"Mock Morris" and "Clog Dance: Handel In The Strand," both for small string ensemble—were also listed, along with a setting of a dance-folk-song from the Faeroe Islands, "Father and Daughter." This last work was cast in an English-language version for 'Five men's single voices, double mixed chorus, string and brass band (with mandolin and guitar band, at will).'

The current wind publication's original source was the final listing on the page, in a pairing with "Willow Willow" (no. 1) in *Settings of songs and tunes from William Chappell's "Old English Popular Music."* Grainger scored *My Robin* for an ensemble of flute, English horn, and six strings. Using only the first four measures of that English popular song, Grainger essentially constructed his own new material with fresh harmonic flavorings, interweaving counterpoint and constantly shifting timbral textures.

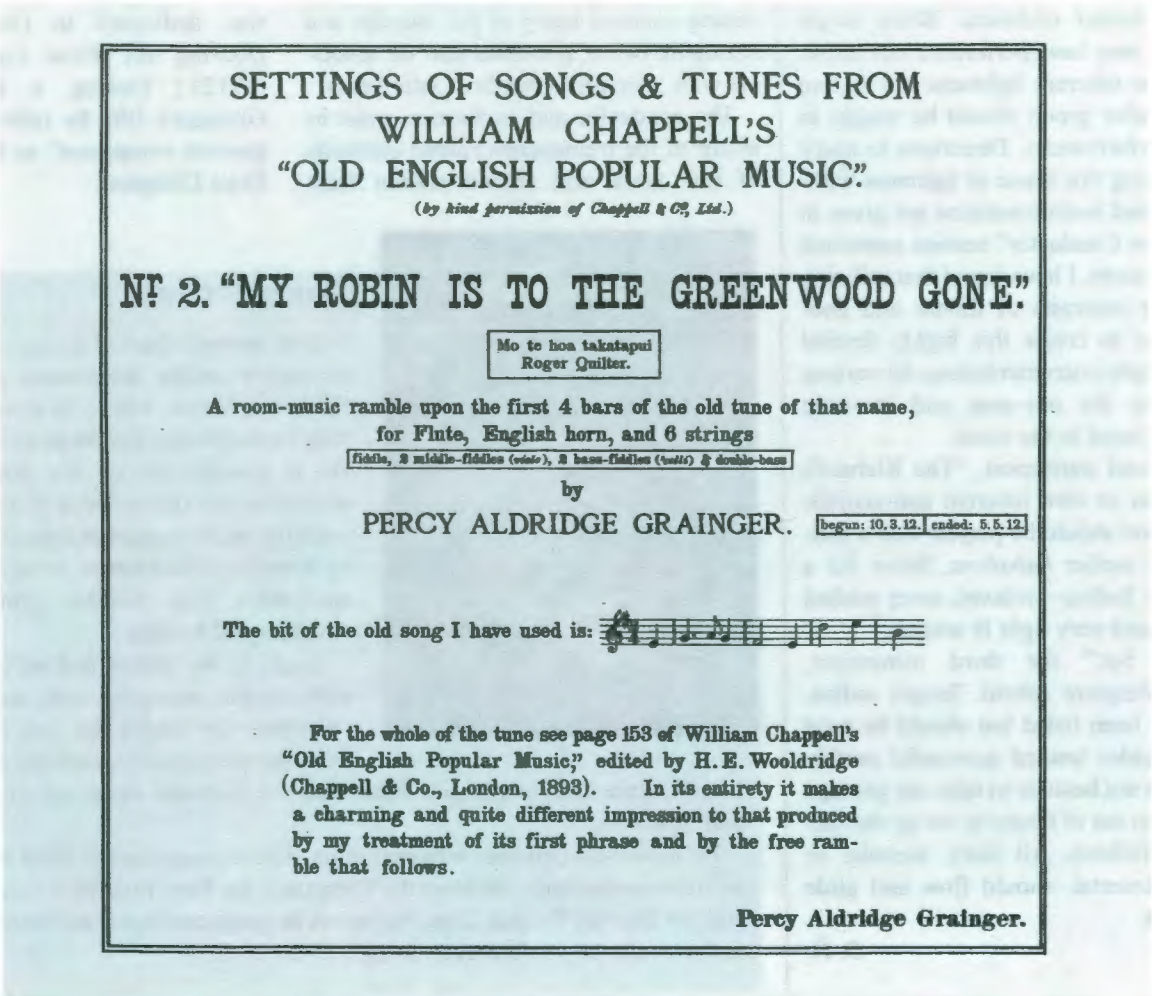
The current wind version is scored to permit single players to a part; voice lines may be doubled at the conductor's discretion.

The performance parts are available in two forms: traditional printed parts in a single set, or the parts contained on an enclosed CD-ROM. With the CD-ROM, the conductor is able to extract as many individual parts as desired for his or her particular ensemble. (Read about this exciting advance in the Innovations section, page 35.)

This setting of *My Robin is to the Greenwood Gone* for wind ensemble is dedicated to Fred G. "Prof" Schroeder, professor of music and symphony band conductor at the Lawrence University Conservatory of Music in Appleton, Wisconsin, from 1951 to 1978. "Prof" profoundly touched hundreds of lives as a teacher, colleague, and friend. This old English tune seems a fitting choice to celebrate his love of birds, his affinity for the wilderness, and his devotion to the music of Percy Grainger.

*—Fred Sturm*

***Back cover of Grainger's 'room-music ramble' on the folk tune "My Robin is to the Greenwood Gone"***



SETTINGS OF SONGS & TUNES FROM
WILLIAM CHAPPELL'S
"OLD ENGLISH POPULAR MUSIC."

(*by kind permission of Chappell & Co., Ltd.*)

Nº 2. "MY ROBIN IS TO THE GREENWOOD GONE."

Mo te hoa takatapui
Roger Quilter.

**A room-music ramble upon the first 4 bars of the old tune of that name,
for Flute, English horn, and 6 strings**
fiddle, 2 middle-fiddles (*viole*), 2 bass-fiddles (*violi*) & double-bass

by

PERCY ALDRIDGE GRAINGER. begun: 10.3.12. ended: 5.5.12.

**The bit of the old song I have used is:**

**For the whole of the tune see page 153 of William Chappell's "Old English Popular Music," edited by H. E. Wooldridge (Chappell & Co., London, 1893). In its entirety it makes a charming and quite different impression to that produced by my treatment of its first phrase and by the free ramble that follows.**

**Percy Aldridge Grainger.**

Wind Library

# CONCERTO FOR TRUMPET IN E-FLAT MAJOR, HOB. VIIE: 1

## FRANZ JOSEPH HAYDN

### ARRANGED FOR WIND BAND BY ROBERT W. RUMBELOW

Franz Joseph Haydn (1732-1809) wrote his Concerto for Trumpet in E-flat Major in 1796, after the last of his symphonies. Haydn had flirted with concerto form throughout his composing life, but always needed the stimulus of a special performer or a special occasion to compel him to write in this genre. This concerto owes its existence to the invention in the 1790s of a radically different keyed trumpet by Anton Weidinger, for whom this work was written. It was only then that the trumpet was freed from its earlier limitations; it could negotiate all notes of the chromatic scale and thus could modulate to different keys and respond to the orchestra in any of them.

Haydn was intrigued by the keyed trumpet and saw in this invention a great release from the strict rules that had bound earlier composers. He therefore made significant use of the instrument's new chromatic freedom, incorporating into this work every trick that was possible on the new instrument. In doing so, he created a polished composition—undoubtedly his finest concerto. Although the keyed trumpet was short-lived, being replaced after 1813 by the more versatile valve trumpet we know today, this concerto is one of the cornerstones of solo trumpet literature.

The new wind orchestration for the Concerto for Trumpet, Hob. VIIe: 1 was developed through careful analysis of the classical wind band, period instruments, and orchestrational tendencies of the time, specifically those of Haydn. The orchestrational tendencies in Haydn's famous *London Symphonies* as well as in selected repertoire from his other compositional genres match very closely those of Mozart in his Concerto for Clarinet, K.622, which is also part of the Classical Wind Band Accompaniment Project series. These scoring tendencies include the use of wind instruments in pairs, the juxtaposition of pure and mixed timbres, two-part and three-part chords set in unison and octave doubling among the instruments, a reinforced bass line with instruments of different timbres, horns and trumpets in harmonic series writing, plus timpani cast with trumpets. These techniques, among others, have been employed as the foundation of the classical harmoniemusic accompaniments.

The selected instrumentation is another primary element in the success of these accompaniments. The core of the ensemble is the classical octet, consisting of pairs of oboes, clarinets, horns, and bassoons. The augmentation of this core is based on the study of many classical concerti, symphonies, and operas and the harmoniemusic of the period. Thus, this enhanced classical wind band instrumentation offers a light, colorful ensemble of appropriate size and sound utilizing the following: two flutes, two oboes, English horn, two clarinets, bass clarinet, contrabass clarinet, two bassoons, contrabassoon, two horns, two trumpets, double bass, and timpani. (For a more detailed discussion of the instrumentation of the enhanced classical wind band, see Rumbelow's "Classical Wind Scoring Practices" in *WindWorks*, Issue 1.)

Classical music scholars agree that changing articulations was certainly commonplace as a basic means of improvisation or variation employed by soloists of the period. Much contemporary performance of classical music is simply too formal and unyielding—not in the true character of the classical period, where musicians enjoyed life to the fullest and performed with great feeling and variety of style. To match the period's character, the

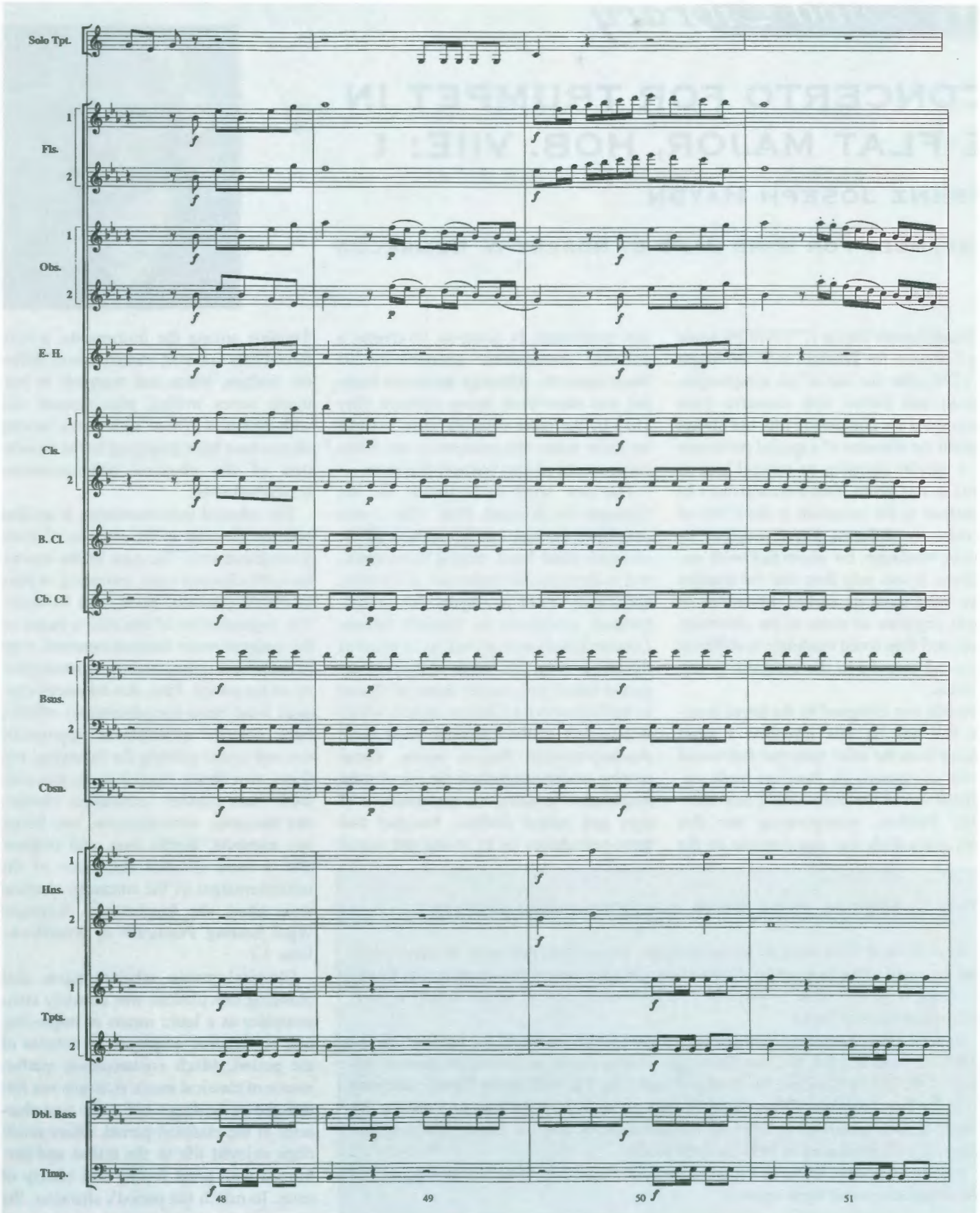
### THE CLASSICAL WIND BAND ACCOMPANIMENT PROJECT

The classical wind band, or harmoniemusic, project was originally developed during the early 1990s as a means of providing authentic period accompaniments for the Eastman Wind Ensemble to perform with Eastman School of Music faculty soloists on concert tours of Japan.

In June 1994, Kenneth Grant performed the Mozart Concerto for Clarinet, K.622 (DH9703) and in 1996, Barbara Butler and Charles Geyer performed the present version of the Haydn Concerto for Trumpet, Hob.VIIe: 1 as well as the Vivaldi Concerto in C for Two Trumpets. Other works in the project include the Mozart Concerto for Oboe, K.314, premiered in 1995 by Richard Killmer, and the Mozart Concerto for Horn, K.417, premiered in 1998 by Peter Kurau.

Robert Rumbelow has been the principal contributor to both the research phase and the actual scoring of these works.

*Excerpt 1. Movement 1, mm. 48–51. Wind Setting*



conductor needs to modify the articulations and dynamics to match those of the soloist for each performance. It is not surprising that there is a lack of consistent and specific dynamics, crescendi and diminuendi, and other dictated nuances within the original Haydn manuscript. Those used in the solo part and present wind ensemble accompaniment are largely based on "standard" interpretations, the *urtext* edition, and the limited information from the manuscript.

The instrumentation and orchestration of this accompaniment make it possible to maintain the intimate style and inherent lightness of the classical period. The conductor and performers must take care, however, to consciously make overall adjustments to these chamber sounds and to interact accordingly.

The following brief examples illustrate the orchestrations within this transcription. The opening accompanimental statement (violins and violas in the original version) has been scored with oboe on the melodic line and clarinets doubled with bassoon playing the rhythm/harmony voices.

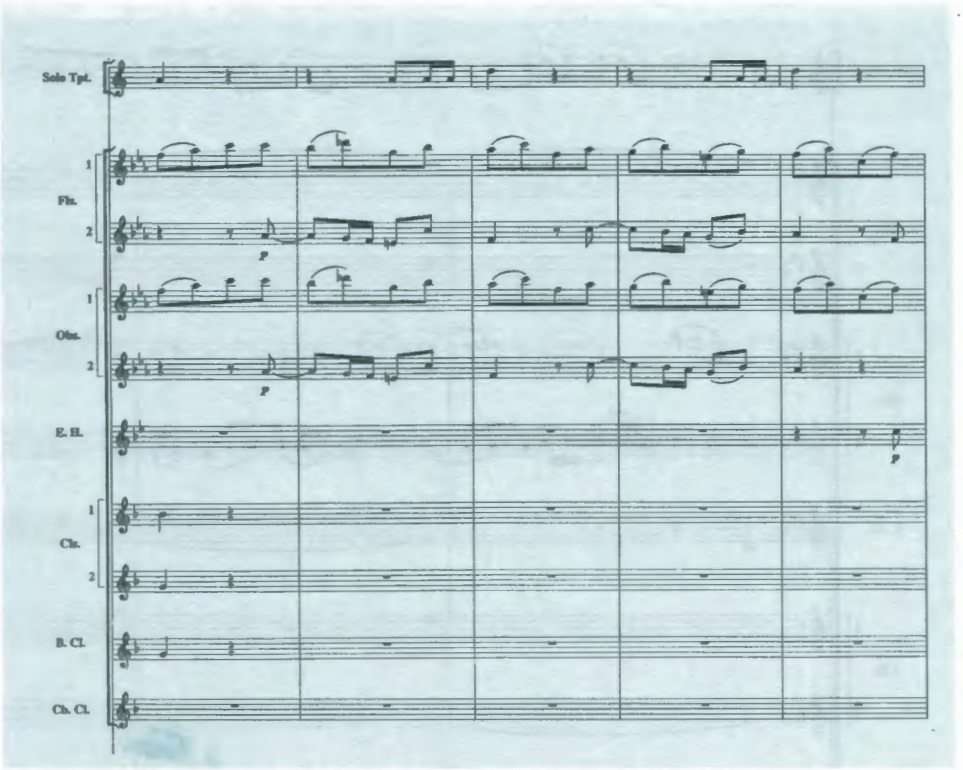
Excerpt 1 is an example of full ensemble scoring in Movement 1, with unison and octave doublings between voices, a reinforced bass line with instruments of different family timbres, horns and trumpets in natural harmonic series writing, plus timpani cast with the trumpets.

Haydn and Mozart made use of pure instrumental pairings, for example, two oboes or two horns, as well as mixed pairings such as flute and oboe in octaves. The pure pairings have been used throughout the new wind setting; an example of mixed pairs is illustrated in Excerpt 2.

Recognizing classical timbre textures is an extremely important consideration when creating an authentic sound for these new accompaniments. In Excerpt 3a, the strings supplied the counterpoint, duet, and rhythmic motion to the solo line; in Excerpt 3b, the wind setting, utilizes the double reed texture to supply this purity of timbre.

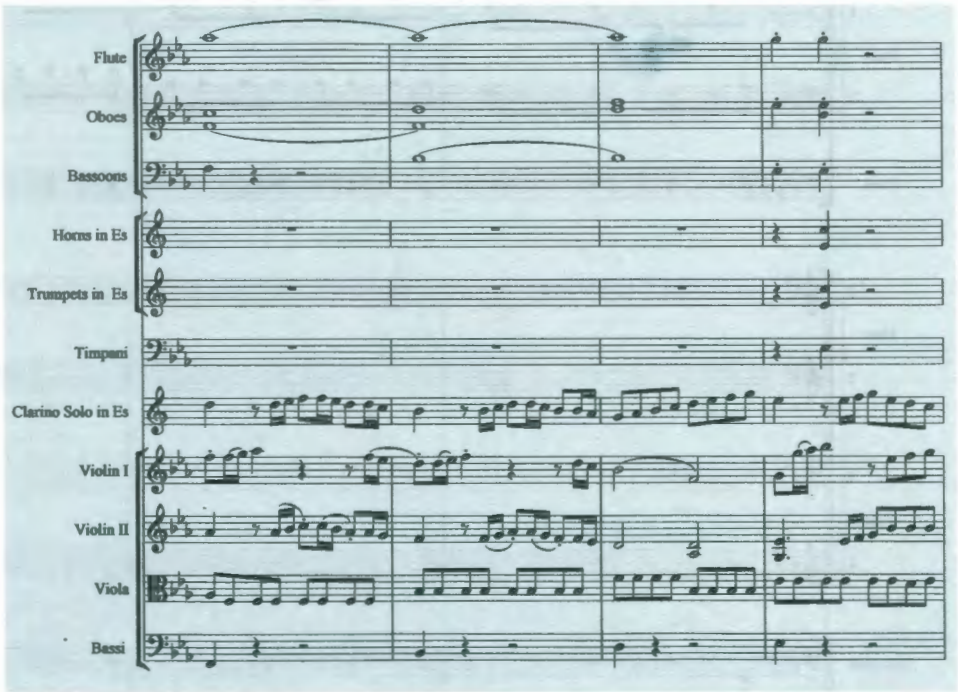
It is important for conductors and soloists to be flexible with each other both rhythmically and conceptually. Classical period music is highly affected, and informed performance practice will bring forth variations and slight alterations in the

***Excerpt 2. Movement 3, mm. 154–158. Wind Setting***



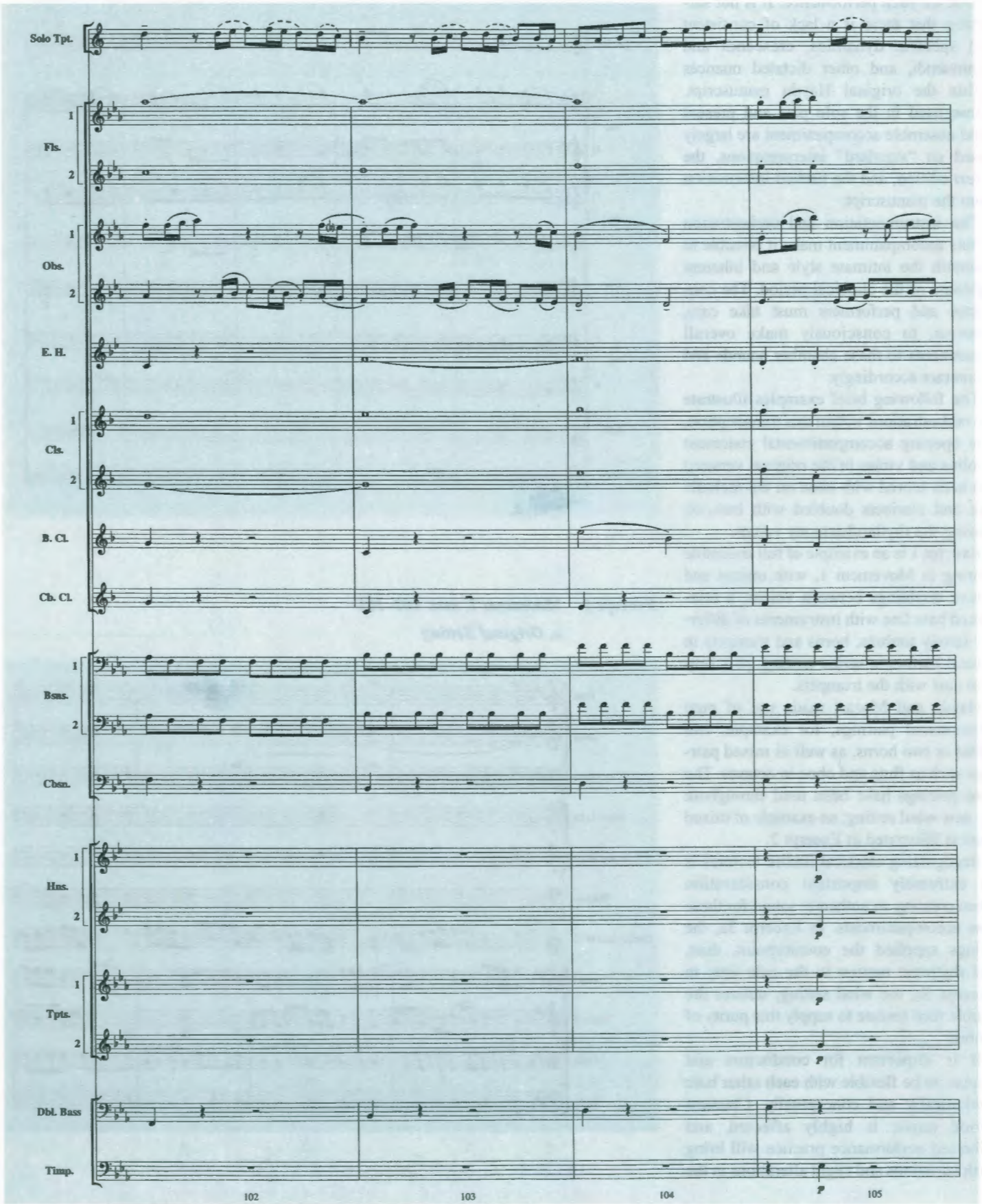

***Excerpt 3. Movement 1, mm. 102–105***

***a. Original Setting***



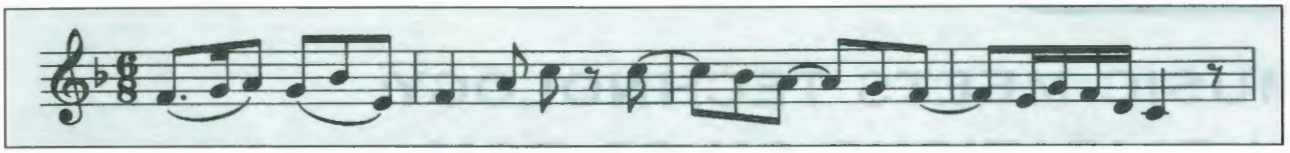
***Excerpt 3. Movement 1, mm. 102–105***

***b. Wind Setting***

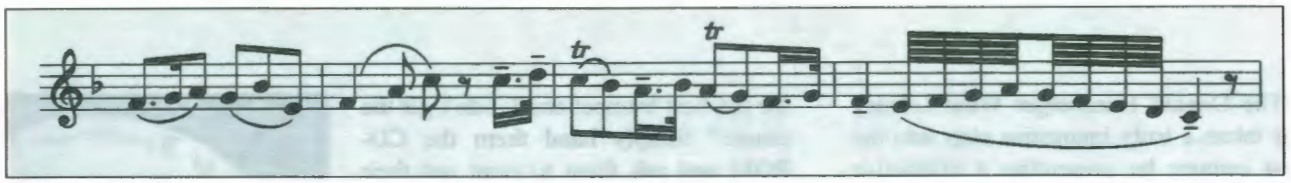


*Excerpt 4. Movement 2*

*a. Original solo part, mm. 9–12*



*b. Varied part, mm. 33–36*




solo parts. For example, Excerpt 4a shows the solo part in Movement 2 upon its return to the 'A' section of the movement. An informed player may choose to slightly vary this return to the lovely cantabile melody. Such minimal alterations, particularly in slow movements, are certainly preferable in terms of musical interest and style. Indeed, the practice of verbatim restatement was commonplace for composers in the classical period, but they never intended these repeats to be performed exactly the same (again, particularly in slow movements). Tenuto, trills, passing tones, change of articulation, and other inflections can also be employed to add musical diversity and fascinate listeners. It is important that these additions are slight and within the proper style. Although these solo additions should never affect the accompaniment, it may be helpful to see an example of one such variation (Excerpt 4b).

As with all concerti, care must be taken to balance not only the ensemble, but also the ensemble with the soloist. Although the scoring of this accompaniment may help to minimize many potential balance problems, proper balance nevertheless requires consistent attention to detail. In addition, many slight variations in articulation exist within this setting: light, lifting legato with a slight articulation; legato with even less articulation; section slurs that overlap to create a special feeling of flow; and so on. These are just a few that exist in conjunction with other more standard wind articulations.

It may take some time for performers to acclimate to the solo/chamber sounds of this orchestration. Encourage performers to play with a soloistic personality and to commit themselves especially to the *forte*/tutti sections, which need to sound large, balanced, rich, and full. Dynamics, as within all works, should be regarded as relative levels. The individual soloist's range of dynamics should help to define where those levels exist for a particular performance.

*—Robert W. Rumbelow*

*A recording featuring Larry Combs on basset clarinet with the Eastman Wind Ensemble, Donald Hunsberger conducting, is currently in preparation.*

## Robert W. Rumbelow

Robert W. Rumbelow serves as the conductor and director of wind ensemble activities in the Schwob Department of Music at Columbus State University (Columbus, Georgia). In addition, he conducts opera performances and teaches undergraduate and graduate classes in conducting as well as graduate courses in composition and wind literature. Rumbelow is also the conductor of the Greater Columbus Youth Orchestra and the professional chamber ensemble, Camerata Musica. Formerly on the conducting faculty at the Eastman School of Music (as a doctoral assistant and later as a sabbatical replacement), Rumbelow served as the associate conductor of the famed Eastman Wind Ensemble and Eastman Wind Orchestra. He also worked with the Eastman Studio Orchestra, Kilbourn Orchestra, Musica Nova, and the independent Rochester Chamber Players.

Rumbelow received his Doctor of Musical Arts degree in conducting from Eastman and was awarded the Walter Hagen Conducting Prize from the school. Prior to his doctoral studies at Eastman, he successfully served as a director of bands in the Texas public schools.

Rumbelow maintains a very active schedule as a guest conductor, clinician, arranger, composer, and lecturer. As a conductor, he has appeared throughout the United States and Japan with wind bands and orchestras of all levels. Recent performances and recordings of his music by the United States Marine Band, United States Army Band, Eastman Wind Ensemble, Tokyo Kosei Wind Orchestra, Interlochen Arts Academy, Florida State University, and other ensembles of high repute have been enthusiastically received. Broadcasts of Rumbelow's music have been heard on PBS, NPR, BBC, and NHK Japan.

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The Donald Hunsberger Wind Library has taken a truly innovative step into the 21st century by presenting a distinctive change in publishing procedures: performance parts on CD-ROM! This new approach to music publishing offers tremendous flexibility and convenience.

Individual transposed parts for the compilation *Renaissance Set I*, Donald Hunsberger's wind ensemble edition of George Gershwin's *Rhapsody in Blue*, and Fred Sturm's arrangement of Percy Grainger's 1912 setting for *My Robin is to the Greenwood Gone* are now on CD-ROM disks that accompany the scores (the Grainger publication also includes a single set of printed parts).

The benefits are significant:

- You always have the exact number of parts you wish to balance your ensemble (very few of us have "standard" numbers any more).
- You can produce exactly the transpositions required for your ensemble.
- You have no extra, unwanted parts, but additional parts are readily available. This saves on trees and on storage space!
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For each new performance, you have the option of starting with fresh, clean parts. This is especially helpful with *Renaissance Set I*, which has so many instrumental possibilities that you'll want to perform each work again and again with different groups of instruments and players. Now you can do so without having to erase markings from a different instrumental version. Also included on this CD-ROM are sections of valuable performance practice information and handouts for your ensemble, a useful educational tool.

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### SYSTEM REQUIREMENTS

- 16 MB RAM
- 10 MB free hard disk space
- 486DX/66 (32 bit) processor
- VGA 640 x 256 (8 bit) color monitor
- Windows 95, Windows 98, or NT 4.0 operating system or higher
- double speed CD-ROM drive
- mouse, keyboard, and printer (preferably a laser printer).

### TECHNICAL BACKGROUND

The Wind Library CD-ROMs, which display and print high-quality music parts, are produced for Warner Bros. by Sunhawk, a Seattle-based company.

The Warner Bros. editorial staff forwarded the parts to Sunhawk as individual pages in graphical EPS format. Using standard format conversion software, Windows Metafiles were automatically generated from the EPS files and were then imported into Solero using the Solero-AE Editor software. Page layouts were standardized, and the pages for each part were merged into separate proprietary files. The music files, graphics, and Solero-AE Viewer were then burned onto a CD, which auto-installs on machines using Windows.

A version of the CD-ROM for Macintosh will be available shortly.


### 1 – 2 – 3 – PRINT

Sound complicated? Actually, all the difficult work has been done by the time you put the CD into your computer.

To run the program and print parts:

1. Double-click on the score icon. (*Renaissance Set I* has nine score icons and two performance guides.)
2. A part menu will appear. Double-click on the desired part.
3. The music for the part will appear. You may view it in a one- or two-page format. There is also a cover page for each part.
4. Double-click on the print icon and indicate which and how many pages to print.

Easy? You bet. For a full demonstration of this CD-ROM series, visit the Warner Bros. booth at Mid-West, MENC, or your state conference. Your local music dealer may also be set up for this.

You will see that Warner and Sunhawk have created a very user-friendly format for conductors and performers—even for those of us who still type with two fingers!

*—Mark D. Scatterday*

Insights

# GERSHWIN'S RHAPSODY IN BLUE: AN EVOLUTION IN SCORING

## BY THOMAS ELLIOT VERRIER

### THOMAS ELLIOT VERRIER

**Thomas Verrier is director of bands and chair of the instrumental area at California State University, Los Angeles. His responsibilities include conducting the wind ensemble, symphonic band, and Opera Theater Orchestra; coaching chamber ensembles; and teaching courses in wind literature, instrumental methods, and conducting. He holds a bachelor's degree in trombone performance and music education from Ithaca College, a master's degree in instrumental conducting from California State University, Long Beach, and a doctorate in instrumental conducting and literature from the University of Colorado at Boulder.**

**Verrier is an active conductor and clinician. Since 1996, he has served as conductor and chamber music director at the Arrowbear Summer Music Camp in California. In the summer of 1995, he participated in the World Association of Symphonic Bands and Ensembles International Conducting Clinic in Hamamatsu, Japan.**

Late in the evening of Thursday, January 3, 1924, George Gershwin was relaxing at a game of billiards, having just returned from the opening of his show, *A Perfect Lady*, in Boston. His brother Ira sat nearby reading the next morning's *New York Tribune*, dated January 4, 1924, where nestled among radio listings, reviews, and music columns was a brief item that caught Ira's eye. Its heading stated "Whiteman Judges Named ... Committee will decide 'What is American Music?'"

According to this advertisement, Paul Whiteman, the self-proclaimed "King of Jazz," had assembled an impressive group of musicians—including Jascha Heifetz, Sergei Rachmaninoff, Victor Herbert, Igor Stravinsky, John Philip Sousa, Alma Gluck, and Efrem Zimbalist—to witness a concert of new American music to be presented on the afternoon of February 12, just five weeks away. The final paragraph of the short article surprised Ira: "George Gershwin is at work on a jazz concerto." Though Whiteman had spoken to George about getting together on a 'serious' work in a 'jazzy vein,' no specific plan had been set and it had slipped from George's mind.

Despite the busy schedule involved in putting the finishing touches on the score of *A Perfect Lady*—now renamed *Sweet Little Devil*—before its Broadway opening, Gershwin began composing his new piece on January 7 (that date is inscribed on the opening page of the manuscript he had decided to call *Rhapsody in Blue* for jazz band and piano.) Gershwin composed a two-piano version in which the first piano played the solo part while the second covered the ensemble accompaniment. It took approximately three weeks to complete the sketch. The exact length of time is open to speculation because he left no completion date on the autograph score.

Although Gershwin was a great song writer, he was ill-equipped to score the accompaniment. To assist him, Whiteman offered the services of his arranger, Ferde Grofé, who began the orchestration almost as soon as Gershwin began composing.

As Grofé later recalled:

> I called there daily for more pages of George's masterpiece, which he originally composed in two-piano form. He and his brother Ira had a back room where there was an upright piano, and that is where the *Rhapsody* grew into being.

Grofé's scoring called for three woodwind players on a variety of instruments, two French horns, two B-flat trumpets, two trombones, tuba doubling on contrabass, timpani, percussion, banjo, celesta, and eight violins divided into two parts. His orchestration was completed on February 4.

Some recent scholars believe that Gershwin, with adequate time, would have been able to orchestrate the piece himself, alleging that the suggestions for instrumentation written in his two-piano manuscript are evidence of his capabilities. (Later he was to orchestrate both the Concerto in F and *An American in Paris*.) This does not take into account, however, the probability that some of the indications were actually written by Grofé. Regardless, many of them were subsequently ignored in the orchestration. For example, on page 6 of Gershwin's sketch (rehearsal [5] in the symphony orchestra score) "clarinet, cello, violin" are suggested as ensemble instruments to accompany the piano; bass clarinet, alto saxophone and tenor saxophone are used instead in Grofé's orchestration. Grofé also made a number of changes to Gershwin's sketch while arranging it and, in some instances, actually revised Gershwin's chordal spac-

ing, part-leading, octave placement, and even rhythm. Thus it was mainly Grofé, and not Gershwin, who determined which instruments were used in the score.

## Revisions Before the Premiere

During the five days prior to the Aeolian Hall concert, when *Rhapsody in Blue* was in rehearsal with the Whiteman Band, several modifications were made. Notable among these was a change in the opening clarinet solo, in which Gershwin had originally written a 17-note slur (see Exc. 1). Ross Gorman, Whiteman's lead reed player, improvised the now signature glissando that has been specified in subsequent versions of the piece.

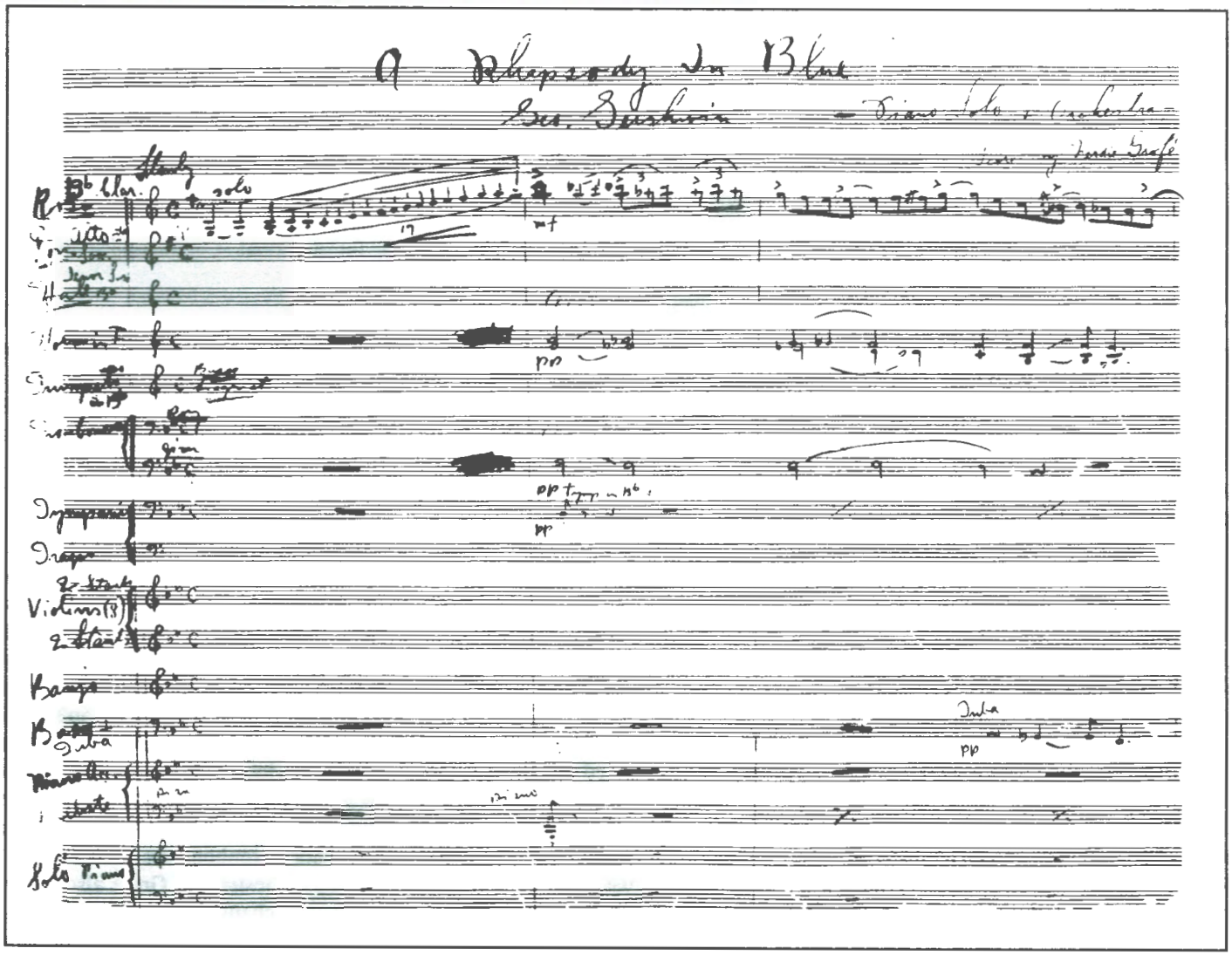
Other changes involved the elimination of parts. An example of this is at the Marcato Moderato-Allegro *agitato e misterioso* (Reh. [34]), where trombone and tuba were originally voiced in octaves; a decision was made to have this performed by trombone alone. During the rehearsal process, Whiteman invited many notable musicians and critics to visit. It was noted that the famed American theater composer-conductor Victor Herbert was helpful with some suggestions. Among the suggestions offered by this visitor, one example appears in the symphony score at rehearsal letter [F], where a four-bar piano passage, *rubato e legato*, bridges the long piano cadenza into the famed Andantino moderato melody (see Excerpt 2).

The audience at the premiere heard a *Rhapsody in Blue* much different from the one so familiar to today's audiences. Gershwin, possibly desiring some freedom during the performance, decided in advance of the concert that he would improvise the cadenza—even though he had written one out (now lost) in his manuscript sketch of the piece. To accommodate this freedom, Grofé placed an empty page in the score instead of writing out the cadenza, and on top of the page, he wrote, "Wait for nod" to alert Whiteman to cue the band for its next entrance after Gershwin gave the appropriate gesture!

## Subsequent Versions for Orchestra

Following the February 12 premiere, there were additional performances on March 7 and April 21, plus a recording

***Excerpt 1.*** **Rhapsody in Blue.** ***Gershwin 50th Anniversary Edition, mm. 1-4***



made for Victor Records on June 10. Several alterations were made to the piece (presumably by Gershwin) following the first performance. For example, at the third measure after [4], the ensemble voices were omitted, leaving the solo piano to perform alone. In addition, material was cut from the solo itself, including the first and second measures of [30], previously played by both the piano and the ensemble.

Parts of the extended piano solo sections were eliminated as well, including 10 measures between the eighth and ninth bars of [21], 26 measures in various places between [32] and [33], and 8 measures preceding the tenth bar before [34]. Lastly, a part for the solo piano was added in the fourth through sixth measures after [6], as shown in Excerpt 3.

## Theater Orchestra Version

A two-piano edition was prepared for publication almost immediately by Harms Music Publishers. After this initial printing, when editors at Harms realized that some form of orchestration was needed for further concert, theater, and radio performances, Ferde Grofé was asked to expand his Whiteman Band orchestration with post-concert changes for this purpose.

The scoring of Grofé's new edition was for flute, oboe, two clarinets, two bassoons, two horns, two trumpets, trombone, drums, piano-conductor, 1st and 2nd violins, viola, cello, and bass. This was the standard theater orchestra instrumentation (except for the addition of the second bassoon) commonly published for Broadway shows and silent film accompaniment of that time. To this standardized instrumentation, Grofé added three saxophones: 1st alto, 2nd alto, and tenor.

The publication included a detailed piano-conductor part and extensive instrumental cross-cuing. Grofé did not include the piano solo in the score, but rather marked in the parts the number of bars of rest along with piano solo cues where necessary. It is doubtful that a full score was made available with the rental parts, as providing a full score for such arrangements was not a common practice. Grofé's manuscript of the new version was completed on February 23, 1926.

A second recording by the Whiteman Band was scheduled in 1927, during which Gershwin and Whiteman had strong disagreements that resulted in Whiteman walking out of the session. The recording did take place with Gershwin performing the solo with the Whiteman Band, but the conductor was Nathaniel Shilkret, Victor's director of light music. Interestingly, Whiteman had apparently not planned to incorporate the changes mentioned above, and thus this recording does not reflect the many alterations found in the theater orchestra score prepared the year before.

## Full Symphony Orchestra Version

The 1926 theater orchestra version served well for a number of years until a decision was made to arrange a version for solo piano and full symphony orchestra. Although it has been reported that this version was not written until 1942, in actuality Grofé had expanded the 1926 version much earlier. A letter by Ira Gershwin, dated August 12, 1969, accompanies a facsimile of the symphony orchestra score contained in the Library of Congress George Gershwin Collection. It reads:

> Before Grofé's orchestration for full orchestra was published in 1942, facsimile copies of his arrangement were generally used. This bound facsimile score was George Gershwin's personal copy.

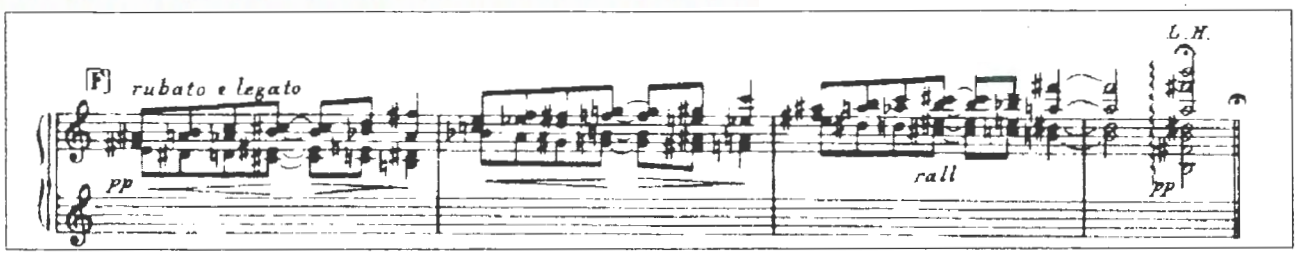
Grofé's arrangement was recopied by Simeon Sabre for Warner Brothers and released for sale. This might explain why, in 1942, the *New York Times* did not refer to a new version of *Rhapsody in Blue* being published, but rather made a brief mention of 'the score' being published in miniature form.

The two orchestral versions illustrate a maturing of the piece, at least as far as Grofé's ideas of orchestration are concerned. In the original Whiteman Band arrangement, the accompaniment (ensemble) piano plays the parts of the absent violas and cellos. These parts eventually make their way into the string sections of the orchestral version, for example, the pizzicato downbeats in measure 2. In subsequent versions, Grofé retained colors that were essentially woodwind and those that were essentially brass (trumpet parts remain trumpet and horn parts remain horn). Trombones and bassoons are the most diversely used parts in the three editions.

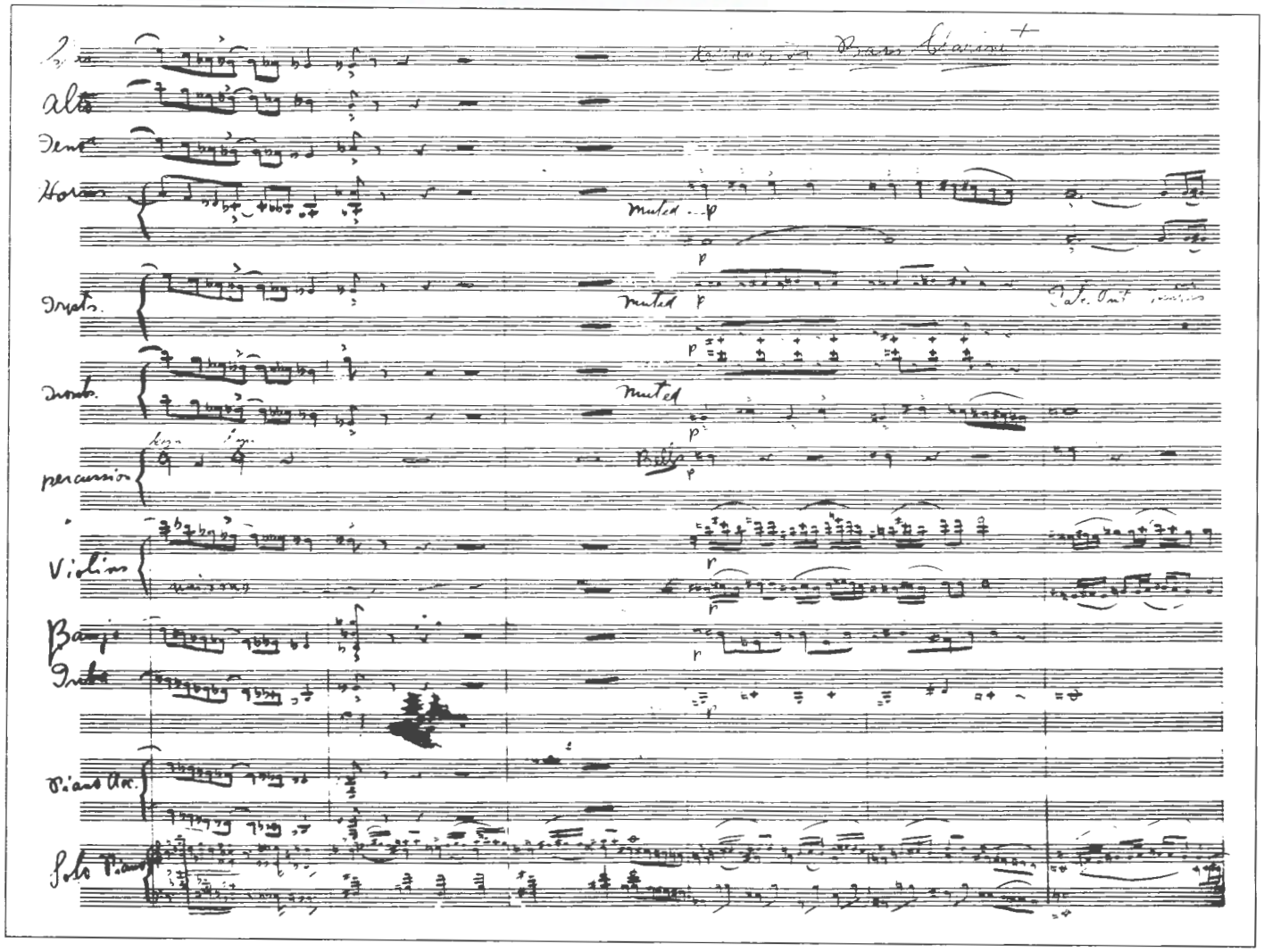
In the 1924 setting, the two trombones are treated as timbre chameleons, often playing the role of bassoons, as Whiteman had no bassoons. In the 1926 version, the instrumentation does include two bassoons but only one trombone. Many of the parts that were "bassoon-like" in 1924 are now given to the bassoons; moreover, these bassoons compensate for the missing low brass by covering less idiomatic material as well. In the symphony version, the three trombones are reunited with the 'trombone parts' and the bassoons retain the 'bassoon parts' given them in 1926.

In the symphony orchestra version, the following instruments were added: 2nd flute and 2nd oboe, bass clarinet, 3rd horn, 2nd and 3rd trombone, and tuba. It is interesting that the original 1924 scoring included a 2nd trombone and tuba that were left out in the theater orchestra setting (which normally did not include these voices). Thus, the symphony version was more than just an expansion of instrumentation; significant alterations reflect a rethinking on the part of Grofé, who added new parts and removed others.

***Excerpt 2.*** **Rhapsody in Blue.** ***Miniature orchestra score, Reh. [F]***



*Excerpt 3.* **Rhapsody in Blue.** *Gershwin 50th Anniversary Edition, page 15*




## Tracing the Evolution in Scoring

Developments in the scoring of *Rhapsody in Blue* through its first three versions are numerous. Among the important alterations made, two are found in the opening measures: the 17-note run became a glissando in the 1926 and symphony editions, and in measures 6–8 and 10, the half-step dissonance in the muted trumpets—B-flat and A—of the 1924 and 1926 versions is re-written for Trumpet 1 (on B-flat) only; Trumpet 2 rests. This latter example is one instance where the evolution of the scoring might not be considered an improvement.

Throughout, scoring changes illustrate a refining of Grofé's orchestration ' color'; for example, at rehearsal [12], the soprano saxophone of 1924 is changed to tenor saxophone in both the 1926 and symphony versions, and at [13], the soprano saxophone solo of 1924 is re-scored for clarinet in the later versions. This latter change is important because the clarinet of the opening measures appears again as a solo voice, which adds to the unity of the work.

From [22] to [24], melodic material originally scored for soprano saxophone and baritone saxophone is given to oboe and bassoon in the 1926 and symphony editions, perhaps the most important orchestrational change illustrating an evolution of the piece in Grofé's mind; it becomes a 'classical' variation of the now-familiar melodic material, complete with pizzicato eighth notes in the strings on beats 1 and 3. To further underscore this flavor in the music, Grofé abandoned his original saxophone parts of the 1924 version for a more classical timbre in double reeds in the 1926 and symphony versions, thus further highlighting the contrast of jazz and classical elements in the work.

Jazz coloration remains important in the Andantino moderato section at [28], for here a saxophone timbre should predominate in all three versions. In the Whiteman Band score, the three woodwind players all play saxophone for the first time; in the 1926 version, saxophones are still the dominant color—now two altos and one tenor—although English horn and strings are added. In the symphony orchestra score, the English horn is eliminated, but strings again accompany the saxophones on the broad melodic material. The jazz flavor and timbre of this section is frequently overlooked by orchestral conductors performing the symphony version, and it is easy for large string sections to overbalance the three saxophones. This balance problem is an all-too-common

occurrence made by conductors who do not recognize Grofé's desire to have this original saxophone timbre dominate.

## Scoring for Wind Ensemble

In the summer of 1995, the author was given the task of providing a setting of the *Rhapsody in Blue* for a performance by the University of Colorado Wind Ensemble at the World Association of Symphonic Bands and Ensembles (WASBE) Conference in Hamamatsu, Japan. The first step was to investigate whether a version for winds was available in addition to the three orchestral editions. Indeed, Grofé had scored *Rhapsody in Blue* for concert band in 1938; however, this setting has many deficiencies that render it practically unusable without considerable alteration.

In this wind band arrangement, Grofé compromises the work, the obvious problem being the total absence of the solo piano! The band score contains solo material that is distributed among sections of the ensemble; one can only assume that at the time of publication, the editors at Harms could not conceive of a piano soloist performing with a concert band! Eventually, an erratum was made available with the score, indicating cuts and deletions in the ensemble to adapt it for the inclusion of solo piano. This erratum, however, is not totally thorough in reassigning the solo piano parts as it also has indications that eliminate non-solo material as well. The scoring for winds is very different from that found in the symphony orchestra version. This is often the result of the inclusion of the solo piano part into the ensemble; unlike the symphony version, where each chord tone is usually assigned to a specific instrument or section, the chord tones in the band score frequently occur or overlap within each instrumental section. The transparent textures of the earlier versions were replaced with a homogeneous 'band' sound of the period.

The 1995 orchestration attempts to avoid the major pitfalls of Grofé's concert band setting while recapturing the characteristic timbres and transparent qualities of the orchestral setting. Despite the absence of strings, these new textures utilize the densities of the symphony orchestra version. Gershwin's personal copy of Grofé's symphony orchestra score was the primary source of material and included stylistic markings, phrasings, articulations, and dynamics. It is the exclusive source for the timpani, percussion, and banjo parts and the main source for the string bass part. The symphony orchestra score is the direct source for the new clarinet parts, and the symphony's Clarinet 2 is played by both the wind ensemble's Clarinet 2 and Clarinet 3. Similarly, the Clarinet 1 wind part is intended for two players.

Additional material for the 1995 setting was derived from the three earlier Grofé versions. Select string substitutions found in Grofé's band arrangement were incorporated, along with scoring options found in manuscripts of his theater orchestra and Whiteman Band versions, each found in the Library of Congress.

## Conclusion

The 1987 Golden Anniversary printing of the Whiteman Band facsimile, along with the publication of the "rediscovered" piano solo (with a subsequent recording by pianist Alicia Zizzo), has promoted the view that the 'original' version is the 'authentic' version of *Rhapsody in Blue*. Do not overlook the fact, however, that innumerable composers throughout history have revised their own scores over time. The first version of a work is commonly not the definitive one, but what makes *Rhapsody in Blue* somewhat of an anomaly is the fact that the arranger, and not the composer, made the majority of the revisions! The importance of Grofé's role in this creative process can be decided by which version you choose as the "true" *Rhapsody*, if one actually exists.

Gershwin deferred to Grofé regarding the ensemble accompaniment. Gershwin's acceptance of subsequent rescorings for theater orchestra and symphony orchestra must be interpreted as his approval of them, alterations and all. Nearly all the evolutionary changes to the scoring add to the effectiveness of the piece; thus, acceptance of Grofé's license to revise appears logical.

The two new versions of the *Rhapsody in Blue* published as part of the Donald Hunsberger Wind Library reflect the initial efforts of Ferde Grofé in his four editions. One, based upon the Whiteman Band and theater orchestra versions, is energetically lean and jazz oriented, while the other, based primarily upon the symphony orchestra and concert band versions, is more lush and symphonic in nature. Each, it is hoped, reflects the original desires of the composer in its own unique way.

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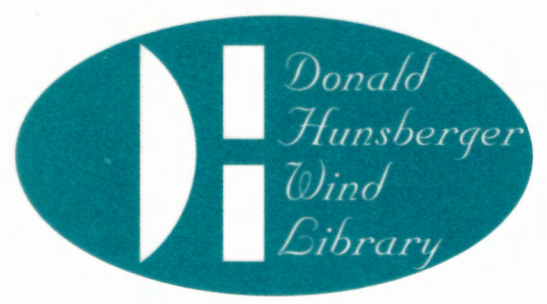


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