

# Wind Works

A JOURNAL FOR THE CONTEMPORARY WIND BAND

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## A WIND BAND REPERTOIRE IN PROGRESS

When the initial plans for the creation of the Donald Hunsberger Wind Library were first discussed in 1997, a decision was made by the Editorial Board to include works in several differing categories of performance. The original intention was to make the strongest possible statement through creating a viable repertoire for the contemporary wind conductor and performer. Thus, original compositions, solo works with wind accompaniment (in classical period harmonic-music instrumentation as well as varying instrumentations of the present day), early music transcriptions and editions, theatrical and film music, and encore type works have been selected for inclusion. In addition, earlier compositions, without a full score or permanently out of print (POP), have been revitalized with a new full score and edited performance parts to become part of the overall approach.

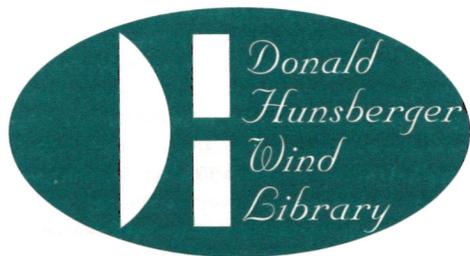
A new direction was undertaken with several of the publications in which the standard DHWL 10" x 14" format full score was issued with individual performance parts provided on CD-Rom, thus offering the conductor flexibility in supplying an exact number of parts necessary for each individual ensemble. The WBP Rental Library was also introduced in 2000 to provide yet another source of performance materials.

Textbooks, including the reprint of Paul Bierley's handsome biography of John Philip Sousa and *The Wind Ensemble and its Repertoire*, have been produced to offer further historical and analytical information on the wind band. The first set of new recordings, *The Eastman Wind Ensemble at 50*, arrived in 2002 in a three CD set to celebrate the Eastman Wind Ensemble's Silver Anniversary.

One of the most important facets of the DHWL has been *WindWorks*, the journal that accompanies each year's new issues. The continuing series "Defining the Wind Band Timbre" by Donald Hunsberger has offered valuable in-depth information on the development of the American wind band with original publications of each period as well as newly-created scores of earlier works of the 19th century. This research will continue to be developed in a separate monograph publication (release 2004) while future WW journal articles will begin addressing milestone compositional and scoring techniques from the second half of the 20th century.

Interviews with composers and performers in the "Conversations" section of *WindWorks* will be expanded by popular request from readers.

*The Editorial Board*



Donald Hunsberger is recently retired from his position as conductor and music director of the Eastman Wind Ensemble and the Eastman Wind Orchestra of the Eastman School of Music, University of Rochester.

He has conducted the Eastman Wind Ensemble in numerous recordings released on Sony Classical, CBS Masterworks, DGG, Phillips, Mercury, and Decca, among others, and has led the Ensemble on many highly acclaimed concert tours, including performances in Japan and one, with

Wynton Marsalis as soloist, in the major concert halls of New York, Boston, Philadelphia, Washington, Montreal, and Toronto. June 2000 marked the Ensemble's seventh concert tour to Japan, once again under sponsorship of Sony Music Foundation and Eastman Kodak Japan.

Hunsberger has been deeply involved in wind band development and repertoire stimulation throughout his career. As a past president of the

College Band Directors National Association and as a member of the international boards of CBDNA, the World Association of Symphonic Bands and Ensembles (WASBE), and the Conductor's Guild, he has created opportunities for composers and performers alike to perform and hear compositions written with contemporary instrumental techniques available to conductors today.

Hunsberger is also the music director of the Eastman Dryden Orchestra, an ensemble specializing in live orchestral accompaniment to silent films. He has scored more than a dozen major silent films, conducting more than two hundred performances with more than 45 major symphony orchestras. He has prepared and conducted silent-film-with-orchestra concerts featuring such classic silent masterpieces as *The Phantom of the Opera*, *The Mark of Zorro*, *City Lights*, *Potemkin*, *The Hunchback of Notre Dame*, *The General*, *Peter Pan*, *Our Hospitality*, and *The Last Command*.

During the past few seasons, he has conducted the National Symphony Orchestra; the Houston, San Francisco, Utah, North Carolina, and San Diego symphony orchestras; the Rochester Philharmonic, the North Carolina Orchestra, and the Vancouver Symphony.

# DEFINING THE WIND BAND SOUND: DAVID WALLIS REEVES AND THE AMERICAN BAND OF PROVIDENCE, RI

A previous issue of *WindWorks* (Issue 5; Winter, 2001) contained several photographs of America's oldest civilian band in continuous operation — the Allentown Band of Allentown, PA. With its formal organization in 1828, the ensemble's early activities are a virtual chronicle of 19th-century American wind band development: its initial use of primarily brass instruments with percussion and a gradual growth into a reed band, evolving eventually into the "military-concert" band as later exemplified by the Sousa Band.

Another continuing major wind band presence throughout the 19th and 20th centuries has been the American Band of Providence, RI, first organized on November 6, 1837. This was approximately two years after the organization of the Boston Brass Band under the direction of the

famed keyed-bugle performer and soloist, Ned Kendall. Joseph C. Greene (also a well known E-flat bugle soloist) was chosen leader of the Providence Band. The band's initial instrumentation, as listed in the private journal of Mr. Benjamin P. Robinson, the band's cymbals and fife player, consisted of:

- |                        |                    |
|------------------------|--------------------|
| E-flat bugle           | First French horn  |
| Principal B-flat bugle | Second French horn |
| First B-flat bugle     | tenor trombone     |
| Second B-flat bugle    | bass trombone      |
| E-flat trumpet         | bass horn          |
| B-flat post horn       | small drum         |
|                        | bass drum          |
|                        | cymbals            |
|                        | fife               |

This combination of four (keyed) bugles, an E-flat trumpet, and a post horn provided a solid soprano-alto tessitura for melodic and harmony voices. Valves for brass instruments had been developed during the twenty-year period prior to the band's founding in 1837, and thus, melodic flexibility on the trumpet could have been available in addition to the keyed bugles. The four-voice French horn and trombone unit offered tenor/baritone range opportunities while the bass horn provided the footing for the harmony.

## EARLY DEVELOPMENTS

The use of three percussionists (and fife) grew from ensembles that preceded this instrumentation. In the 1820s, Rhode Island (particularly in Providence) supported numerous groups known as "Martial Teams" or "Martial Bands". These



Example 1. Photo of Joseph C. Greene and the American Brass Band, ca. 1861.

were initially small fife and drum units attached to local militia, but quickly grew to include bugles, trombones, and clarinets. Joseph C. Greene formed such a band in 1825 utilizing two bugles, 2 trombones, E-flat clarinet, fife, 2 basses, small drum, and bass drum. This ensemble, named the Providence Brass Band, was one of the first organized local groups outside of Boston. Favorite pieces played by the band were *Wood Up*, a theme and variations written and played by Greene (who was considered an expert in double tonguing) and *The Nightingale* and *Number Ten* written by [Thomas?] Eaton.

Joseph C. Greene spent his early years in Uxbridge, MA. Local legends relate that he purchased a bugle for three dollars from a stagecoach driver and taught himself how to play! In any event, he ended up in Providence and was chosen leader of the new band at the founding meeting in 1837. In 1839, Greene went to the Boston Brass Band for a two-year stint (Benjamin West, Principal B-flat bugle assumed the leadership during this period) and then returned to Providence and continued as leader until 1865.

Local band instrumentation also had other beginnings when William Hamilton, another noted bugle soloist, came to Providence in 1826, bringing what has been described as a “menagerie band” (obviously additional mixed instrumentation). He affiliated with the First Light Infantry Regiment and increased the instrumentation of his band with performers drawn from the Boston area. Hamilton soon became a local celebrity with his dazzling solos performed on a five-keyed Kent bugle and, in recognition of his abilities and contributions to Providence, he was presented with a nine-keyed bugle in 1829.

Another soloist competitor soon appeared on the scene as a young Newport, RI violinist and bugle performer, Ned Kendall, applied for membership in Hamilton’s band. Kendall soon proved to be the superior performer of the two and eventually left Providence in 1830 to become soloist and leader of a Boston band. He then became leader of the Boston Brass Band when it was formed in 1835.

## JOSEPH C. GREENE AND THE AMERICAN BAND

The American Band, under Greene’s leadership, played six subscription concerts at the City Hotel in Providence during its first season. He continued to direct the band (with the exception of 1839-41 when he went to Boston for two years to play in the Boston Brass Band) until 1865. Records, beginning in 1850, show that the band performed throughout New England and went on several tours to the West and South. It performed with famed soprano Jenny Lind when she made her concert appearance in Howard Hall, Providence on October 1, 1850.

It was attached to the Providence First Light Infantry Company and, in addition to its concert appearances, also performed as musical support for various military marching units throughout New England. In 1853, the group was incorporated as the American Brass Band and became the musical unit of the 2nd Brigade of Militia (it later dropped the name “Brass” from its title as numerous other bands copied the name).



Example 2. Photograph of American Band, circa 1870s, D. W. Reeves, Director

During the Civil War, the ensemble — still known as the American Brass Band — became attached to the First Rhode Island Regiment and participated in the battle of Bull Run...

*"...without other casualty save in the loss of their 'big drum'. The spirits of our soldiers were cheered and many of the citizens of Washington were delighted by their evening music. These occasions were not unfrequently [sp.] honored by the presence of the President, members of his Cabinet and other officials. The strains of that piece that so enthused our beloved Colonel Burnside are now with us in memory and to them we easily apply the words so often repeated by the men of the First Regiment, "Listen to the Mocking Bird."*

*(American Band historical records.)*

Following Greene's resignation as leader in 1965, David Wallis Reeves was appointed leader

of the Band on February 6, 1866 and presided over the development of the band's instrumentation and growth throughout the remainder of the 19th century.

### DAVID WALLIS REEVES

David Wallis Reeves was born in Owego, NY, on February 14, 1838 and was educated in local schools; he spent a year studying at Wells College in Aurora, NY where his sister was a member of the music faculty. (Biographical Cyclopedea of Representative Men of Rhode Island). He studied cornet and violin and eventually became a performer and second leader of a traveling circus band. In 1860 he became cornet soloist with the Rumsey and Newcomb Minstrels, performing on tour in America, England, and other parts of Europe. After returning to the United States from Europe, he again toured briefly and then joined the Dodworth Band in New York City, where he performed as cornet soloist until 1866 when he was offered the leadership of the American Band.

Reeves was a musician of the highest quality, and under his leadership, the band became the equivalent of a professional ensemble. It was described in 1887 in an address by the Honorable Nicholas Van Slyck, speaking at the 50th Anniversary of the American Band on November 8, 1887, in these glowing terms:

*"Today no band in the country has a better or higher reputation. Its members devote their time to their profession of music, and under the skillful leadership and rare musical ability of Mr. Reeves, have become noted for the beauty, unity and perfection of their playing. Many of the members have been entirely, and all thoroughly trained by him, and it is, therefore, not strange that it should be frequently called 'Reeves' Band.' By the early 1890s, the word "Brass" was dropped from the Band's title and most people referred to it simply as "Reeves' American Band."*

#### Excerpt No. 1. 2nd Regiment, Connecticut National Guard March. D.W. Reeves. 1st B-flat Clarinet part.

1st B $\flat$  CLARINET 2<sup>d</sup> REGT CONN. N. G. MARCH. D. W. REEVES.

1 *ff* *p* *ff* *ff* *p*

TRIO *ff* *ff* *p*

17-5 *f* *W. H. Cundy Boston, Mass.*

As a result of his success in the teaching and training of his performers, the band's ceremonial and parade appearances took them to many prominent cities and their performance practices set new standards for other bands and their members. Reeves was a prolific composer, especially in martial music (over 130 marches) and also composed two operas, *Ambassador's Daughter* and *The Mandarin Zune*, an operetta *West Point*, and two "descriptive pieces" *Evening Call* and *The Night Alarm*. He became best known for his march *2nd Regiment, Connecticut National Guard* composed in 1876. (See John Philip Sousa's evaluation of Reeves and his march in the Sidebar.)

*For additional information on Reeves and his compositions, see Loren Geiger's article and repertoire listing in The Heritage Encyclopedia of Band Music, Vol. 2, Ed. Paul Bierley (Integrity Press)*

Reeves was also active in producing and presenting concerts and theatrical events in Providence, efforts that included booking Sousa and the U.S. Marine Band on their first tour in 1891. One of his most successful productions was a performance of Gilbert and Sullivan's *Pinafore* in Park Garden using a real ship in the park's lake.

When Patrick Gilmore died in 1892, Reeves was chosen to lead "Gilmore's 100". He assumed the post on November 21, 1892, but left after a year, due to the band's financial instability and the loss of several players to Sousa's new band, to return to Providence and his American Band on October 3, 1893. While leader of the famed Gilmore Band, he directed it in numerous concerts at the Chicago World's Fair (Columbian Exposition) among other engagements.

*Ed. It is most interesting and coincidental that 1892 became a most important pivotal year for band leadership in the United States: Gilmore died in St. Louis and Reeves left Providence to join the Gilmore Band as leader; Sousa left the U.S. Marine Band to begin his new career as director of his own professional band; and, Francesco Fancuilli, New York organist and arranger for the Gilmore Band, became Leader of the U. S. Marine Band.*

Following Reeves' death on March 8, 1900, the leadership of the Band was passed to Warren R.

Fales who continued as Director into the 1920s. Fales purchased Reeves' large library from his widow — helping to continue Reeves' presence and popularity for numerous years.

### INSTRUMENTAL GROWTH OF THE AMERICAN BRASS BAND

In 1886, Welcome Arnold Greene produced a volume on the history of Providence (*The Providence Plantations for 250 Years*, pub. J.A. and R.A. Reid, Providence) in which he provided the instrumentation of the American Band immediately following the Civil War through twenty years later. In 1866, the instrumentation of the American Brass Band included:

piccolo	trombone
E-flat clarinet	B-flat tenor
E-flat cornet (3)	B-flat bass
B-flat cornet (2)	E-flat bass (2)
E-flat trumpet	drums
A-flat alto	cymbals
E-flat alto (3)	

This instrumentation was a significant model for many brass bands (also utilizing piccolo and E-flat clarinet) performing during and following the Civil War period. While brigade-size bands had an instrumentation established by the U. S. War Department, differences in instrumentation within local civilian units were frequently found in the mixing and distribution of saxhorns and cylindrical instruments such as trumpets and trombones.

The American Band progressed from these Civil War brass band timbres toward a reed band instrumentation, probably as early as 1870. The addition of woodwinds may be seen in an 1871 Reeves composition, *Col. Allen's March*:

E-flat cornet	Added to this mixed
B-flat cornet (2)	conical/cylindrical unit
E-flat trumpet	were:
A-flat alto	piccolo
B-flat tenor (3)	E-flat clarinet
trombone (3)	B-flat clarinet (3)
baritone	[the 2nd and 3rd
bass	parts were in unison
drums	or in octaves]

An 1875 Reeves march, *Eyes Right*, utilized a similar instrumentation.



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**Example 3. Photo David Wallis Reeves**

By way of comparison with the 1866 listing, the band's instrumentation in 1886 had grown to include:

flute and piccolo	B-flat cornet (4)
oboe	horns (4)
E-flat clarinet	trombones (3)
B-flat clarinets (5)	euphonium
bass clarinet	E-flat bass
bassoon	Double B-flat bass
	timpani
	drums

In 1896, on the 30th anniversary of Reeves' tenure as Director of the American Band, the instrumentation had evolved to include these balances:

flute and piccolo	Solo cornet	timpani
oboe	2nd cornet	drums
Petite clarinet	3rd cornet	bass drum
Solo clarinet	1st trumpet	
1st clarinet (2)	2nd trumpet	
2nd clarinet (2)	1st horn	
3rd clarinet (2)	2nd horn	
bassoon	3rd horn	
	4th horn	
	1st trombone	
	2nd trombone	
	bass trombone	
	euphonium	
	1st bass tuba	
	2nd bass tuba	

The balance of 11 woodwinds (flute/piccolo, two double reeds and eight clarinets), 15 brass, and 3 percussion illustrates the continual addition of woodwinds from the earlier reed band approach of the 1870s and '80s. Through comparison of these instrumentations during a four-decade period, it is possible to trace the growth of an individual band that was a leader in its day. By the turn of the century, the balances among instrumental families would become the building blocks for later 20th-century instrumentation developments.

### GROWTH IN PROGRAMMING

Two important concerts by the American Band, its initial performance in 1838 and a celebratory concert honoring Reeves in 1896, will add additional insight into the growth of programming practices of the 19th century in the Northeastern United States:

#### Example 4. First Concert January 26, 1838

**FIRST**  
**CONCERT,**  
 OF THE COURSE, BY THE  
**AMERICAN BRASS BAND.**

---

**FRIDAY EVENING, JAN. 26, 1838,**  
**AT THE CITY HOTEL.**

---

**PROGRAMME.**

PART I.

1. Grand Coronation March, (full Band)	Mehul.
2. Evening Parting Hymn, (Trio,) Trombones and Bass } Horn,—Bliven, Dunbar and Barney.	Boieldieu.
3. Gramachree, with variations—E flat Bugle solo—Greene. } Full Band accomp. arranged by	Knaebel.
4. Heroes' Quick Step, (full Band.)	Knaebel.
5. Grand March, from the Opera of Cinderilla,	

PART II.

1. Grand Troop—composed and arranged by	S. Knaebel.
2. O Dolce Conento—solo, with variations—Trombone, Bliven. } Full Band accomp.	Mozart
3. Quick Step—Trumpet Obligato, Cook;	Knaebel.
4. Charming Waltz—Trombone Obligato, Bliven,	Strauss.
5. Quick Step, from the Opera of Il Pirati,	
6. Finale—Wood Up, (by request.)	Holloway.

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☞ The Course to consist of six Concerts, to be continued once a fortnight, until completed.  
 ☞ Tickets for the evening, to be had at Thurber's Music Store, and at the door.

### A GRAND BENEFIT CONCERT, March 4, 1896 Presented in commemoration of Reeves' 30th Anniversary as Leader of the American Band.

1.	March - <i>The Great Republic</i>	Thiele
BAND		
2.	Overture - <i>Robespierre</i>	Litov
BAND		
3.	<i>The Evening Call</i> - Scenes Descriptive	Reeves
<p>"The young man goes to see his girl, whistling gaily on the way. Rings the door-bell. "Why, how do you do?" (cordial greeting) They indulge in a little waltz. (more greetings.) He sings, "Believe Me of [sic] all those Endearing Young Charms." An unexpected serenade. The serenaders invited in and have a jolly good time, including a clog dance. After they retired she sings, "I Cannot Say Good-Bye." He joins in a duet "One More Kiss." The clock strikes three. The old man appears. Consternation and rapid exit."</p>		
REEVES' ORCHESTRA		
<p>[This original work by Reeves is a 'descriptive fantasia', described earlier. Another popular Reeves fantasia was The Night Alarm, based upon a fire call narrative.]</p>		
4.	Aria - "Queen of Sheba"	Gounod
MISS GERTRUDE MAY STEIN		
5.	Solo for Cornet - "Ali non Creda La Flita"	Thomas
MR. B. R. CHURCH		
6.	a. Sextette from <i>Lucia</i>	Donizetti
	b. Pathetic Ballad - "Listen to my tale of woe."	Smith
7.	Rhapsodie Hongroise No. 2	Franz Liszt
BAND		
8.	a. Serenade	Bereny (Sp.?)
	b. In Spring Time	Victor Parris
MISS GERTRUDE MAY STEIN		
9.	Air Varie - "The Carnival of Venice"	Paganini
TO EXHIBIT THE SOLO TALENT OF THE BAND		
<p>Piccolo, Padley; Trombone Trio, Spary, Kenyon and McCullen; Clarinet, Lemaire; Bombardons, McCabe and Ferguson; Oboe, Morgenstein; Trombone, Spary; Petite clarinet, Evarts; Bassoon, Drowne; Cornet, Church; Saxophone, Phillips; Horns, Dailey and McNaugh; Euphonium, Hana; Flute, Padley; Bass clarinet, Scott</p>		
10.	GRAND FINALE -	
	a. March - New, "Sophomore"	Reeves
	b. March - New, "Reevesonian"	Reeves
<p>After Reeves' Famous "2nd Regiment March", written in 1876.              D. W. REEVES, DIRECTOR.</p>		

## SOUSA ON REEVES

The following is excerpted from an article in Providence Magazine, November, 1916 by Henry A. Barker in which he sought a permanent memorial to David Wallis Reeves. He described Reeves as... "Too Great to be Appreciated in His Own City or in His Own Generation". One must also remember that when Sousa assumed the leadership of the U. S. Marine Band in 1880 (following a relatively short career as a theatrical writer, performer and conductor), Reeves had already been working in Providence for fourteen years.

### "THE FATHER OF AMERICAN BAND MUSIC"

"There have been two great bandmasters in America," declared John Philip Sousa, to a company of friends who were giving a little supper in his honor at the Narragansett Hotel, [Providence] many years ago. "One of these," he continued, "was 'Pat' Gilmore, who was indeed a great musician and an inspiring leader, but greater than he, because his heart alone guided his work, was 'Wally' Reeves - God bless him - a great, grand man; so loyal and true to his art; so helpful and generous to those who needed his sympathy and guidance, and nobody knows better than I what his encouragement meant."

"In band music he paved the way and laid down principles for the rest of us to follow. What man before his time ever wrote a march like the *Second Regiment?* (1876)"

"Here is a man," said Mr. Sousa, "too great and too devoted to his work; too sincere and unassuming, ever to be either rich or properly appreciated in his own lifetime; a man who loves his work far too devotedly ever to

have time for mere money-making or ever to play to the gallery for unthinking applause. A man such as he can never be properly appreciated or comprehended in his own city or in his own generation, but he has done such work as no man in his field. When the history of band music in this country is sometime written, perhaps a century from now, to him will all praise be given, and all honor accorded to one whom I well may call the Father of Band Music in America."

Very vivid in the memory of the writer [Barker] is the recollection of that night when the conversation, turning upon such thoughts as these, immediately became dominated by an eloquent man who knew whereof he spoke - a man as masterful among a group of friends as he is upon the podium in front of a great orchestra, and over-generous in giving all the credit for his own great achievements in loving tribute to his old teacher and advisor. The rest of us soon became spellbound by that impressive eulogy and from that night we realized more fully the real caliber of both men.

"He made me everything I am," insisted Mr. Sousa. "To his encouragement and helpfulness I owe my first success. Along the pathway he hewed out, I am but a follower, and although the world calls me pretty successful, I would gladly give up everything that ever I have won, if only I might have written the *Second Regiment March.*"

Henry A. Barker

### CREDITS:

The author wishes to acknowledge, with special gratitude, the assistance provided by Margaret Chevian and the Special Collections staff of the Providence Public Library, and Dana Signe K. Munroe, Assistant Graphics Curator, The Rhode Island Historical Society.



Example 5. Photo of American Band and D. W. Reeves, Director. Date unknown

# Wind Library

## ECHOES OF THE 1860s

ARRANGED BY DONALD HUNSBERGER

The wind band world today has many opportunities to study and perform early brass band works of the mid-1850s through the Civil War period. Recordings and publications of band music ranging from quintet size through large brass bands have been issued and there are now numerous performing brass bands using original and reproduction instruments.

Issue 3 (Fall, 1999) of *WindWorks* contained an extensive article as part of the *Defining the Wind Band Sound* series on "Wind Scoring in America 1830-1890: The Brass Band Era." In this study the author traced the development of the American band from its early disparate instrumentations through the more-balanced voices of the post Civil War ensemble. (See the current *Defining...* article in this issue discussing David Wallis Reeves and the American Band of Providence, RI; it provides several different instrumentations used by the band from 1838 through 1896.)

Among the primary musicians responsible for experimenting and eventually stabilizing brass band instrumentation were the Dodworth family — father Thomas and his sons Harvey and Allen. In the 1850s they had a music business in New York that published American music, imported European scores, manufactured and imported brass instruments, and string instruments and percussion, in addition to running both a band and an orchestra (the Dodworths also participated in the founding of the New York Philharmonic Orchestra.)

Early brass band publications were scored for a variety of instruments, for while the saxhorn family was replete with soprano through sub-bass voices, there were still experimental instruments available in addition to trumpet and trombone. A primary listing of mid-century publications would include collections by Elias Howe - *Musician's Companion* (1844), E. K. Eaton - *Twelve Pieces of Harmony for Military Brass Bands* (1846), G. W. E. Friederich - *The Brass Band Journal* (1853), Allen Dodworth - *Dodworth's Brass Band School* (1853), plus editions by Bond,

Coon, Ditson, Eaton, and Gilmore.

Most local town or city bands had their own manuscript band books and music was regularly copied from one band's library to another. It is possible to see several pieces in succession in one person's manuscript and then the writing changes to another person's hand. Many bands possessed the same arrangements, most probably passed along by the composer or arranger who traveled about teaching and selling music. Unfortunately, as time passed, many of these early printed or manuscript sources were discarded or lost; thus, at the present, the Library of Congress is today our greatest repository of original material.

One center of brass band activity providing much of our extant mid-century music was New Hampshire, where the Third Regiment New Hampshire Band (known as the Port Royal Band) resided in Concord, and the Fourth Regiment New Hampshire Band was located in Manchester. Each band possessed several sets of parts books that are available today for study. Frederick Fennell made use of the Port Royal books (along with the 26th Volunteers, North Carolina, CSA books) in his pioneering recordings with the Eastman Wind Ensemble on Mercury Records in the early 1960s and the Manchester band's library was used for Eastman's *Homespun America* recording project on Vox Records in the 1970s.

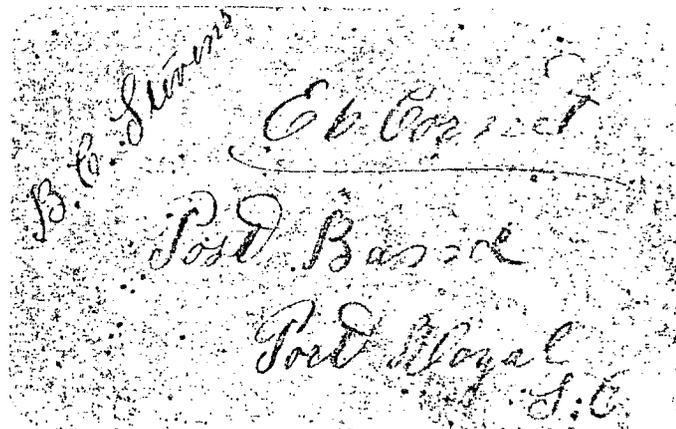
## ECHOES OF THE 1860s

*Echoes of the 1860s* is a collection of differing styles of music drawn from Fennell's recordings and contained primarily in the Port Royal Band books. The most important contributor to this collection was Claudio S. Grafulla, the famed bandmaster of the Seventh Regiment, NY Band and the composer/arranger of innumerable works. (His best known extant march is *Washington Grays*.) The purpose behind the creation of *Echoes of the 1860s* has been to provide today's concert band performers with an opportunity to play some of the music of their past in settings faithful to the style and textures of the original. Grafulla's harmonic vocabulary, for example, utilizes open chords, frequently triads without a fifth; these open sounds have been retained.

The compositions included in the set are arranged to provide a continuous suite or individual freestanding pieces that may be performed separately:

1. *The Star Spangled Banner*  
(arr. by Grafulla and set in E-flat)
2. *General Lee's Grand March with Recruiting Sergeant* (fife and drum)
3. *Come Where My Love Lies Dreaming*
4. *Port Royal Galop*
5. *Lorena with Retreat* (fife and drum)
6. *Storm Galop*

Example 6. Inside cover, E-flat cornet (B. C. Stevens) book, Port Royal Band.



Excerpt No. 2. "Come Where My Love Lies Dreaming." E-flat cornet (B.C. Stevens) part, Port Royal Band

Handwritten musical score for Excerpt No. 2, "Come Where My Love Lies Dreaming." The score is written for E-flat cornet and is in 3/4 time. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a dynamic marking of *mf*. The title "No 2 Come where my love lies dreaming" is written in cursive above the first staff. The music consists of several staves of notes, rests, and dynamic markings such as *p*, *mf*, and *pp*. There are also some performance instructions like "tutti" and "2<sup>da</sup> volta" written in cursive.

Excerpt No. 3. "Port Royal Galop." E-flat cornet (B.C. Stevens) part, Port Royal Band.

Handwritten musical score for Excerpt No. 3, "Port Royal Galop." The score is written for E-flat cornet and is in 2/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The title "No 3 Port Royal Galop" is written in cursive above the first staff. The music is a galop, characterized by its fast, rhythmic nature. It consists of several staves of notes, rests, and dynamic markings such as *p*, *ff*, and *pp*. There are also some performance instructions like "A" and "ff" written in cursive. The piece ends with a double bar line and the word "End" written in cursive.

## HARRISON'S DREAM

BY PETER GRAHAM

The sea, with its many facets and moods, has long held the focus of attention by numerous composers. Felix Mendelssohn and his overtures, *The Hebrides* and *Calm Sea and Prosperous Voyage*, Claude Debussy's monumental *La Mer*, Ralph Vaughan Williams with his Symphony No. 2, *A Sea Symphony* for orchestra and chorus, and of course, Benjamin Britten's two operas, *Billy Budd* and *Peter Grimes*, the latter of which contains the wonderful *Four Sea Interludes*. In the wind band world, one finds Anthony Iannaccone's *Sea Drift*, based upon poems of Walt Whitman (ABA/Ostwald Prize winner in 1996) and Francis McBeth's *Of Sailors and Whales, Five Scenes from Melville*, Op. 78.

In this tradition, Peter Graham has composed a most exciting and yet contemplative work based upon the historical development of a clock that would enable a ship's crew to ascertain their exact location on the high seas through knowledge of exact time on shore and on the ship. Graham's own Composer's Notes provide the background for this musical depiction of this monumental undertaking:

*At 8:00pm on the 22nd October, 1707, the Association, flagship of the British Royal navy, struck rocks off the Scilly Isles with the loss of the entire crew. Throughout the rest of the evening the remaining three ships in the fleet suffered the same fate. Only 26 of the original crewmembers survived. This disaster was a direct result of an inability to calculate longitude, the most pressing scientific problem of the time. It pushed the longitude question to the forefront of the national consciousness and precipitated the Longitude Act. Parliament funded a prize of £20,000 to anyone whose method or device would solve the dilemma.*

*For carpenter and self-taught clockmaker John Harrison, this was the beginning of a forty-year obsession. To calculate longitude it is necessary to*

*know the time aboard ship and at the homeport or place of known longitude, at precisely the same moment. Harrison's dream was to build a clock so accurate that this calculation could be made, an audacious feat of engineering. [Harrison's search eventually resulted in the first chronometer — a time-measuring instrument that keeps accurate time at all temperatures. -Ed.]*

*This work reflects upon aspects of this epic tale, brilliantly brought to life in Dava Sobel's book Longitude. Much of the music is mechanistic in tone and is constructed along precise mathematical and metrical lines. Aural echoes of the clockmaker's workshop alternate with nightmare dream pictures — Harrison was haunted by the realisation that countless lives depended upon a solution to the longitude problem. The emotional core of the work reflects on the evening of 22nd October 1707, culminating in the*

*sounding of eight bells and the ascension of the mariner's souls in the sounding of the hand-held bells.*

*Though the distance of almost two centuries may separate us emotionally from the horror of that evening, the metaphor which Harrison's Dream conveys remains timeless.*

*Harrison's Dream* was commissioned by the United States Air Force Band, Washington, DC, Colonel Lowell E. Graham, Commander/Conductor. It was awarded the prestigious ABA/Ostwald Award for Original Composition in 2002; it is highly identifiable with Graham's personal British heritage as well as in recognition of his roots in the Salvation Army Brass Band movement.

*Harrison's Dream* contains phrases from Thomas Tallis' *Canon* (from "The Whole Psalter Translated into English c.1560) as the basis for melodic variation. A middle section calls for several small bells rung in an aleatoric fashion to commemorate the eight bells signal aboard ship.

### PETER GRAHAM

Peter Graham is one of the most successful writers for the British Brass band today with over one hundred publications for this ensemble. Initially influenced by his father, who was deeply involved in the British Salvation Army brass band movement, Graham read music at both Edinburgh University and London University (Goldsmiths College) and studied composition with Edward Gregson. He earned both a Master of Music and a PhD in composition. He taught brass in Edinburgh and worked in publishing in both London and New York City. He currently is a reader in Composition at the University of Salford where he teaches both undergraduate and graduate courses and is Associate Conductor of the famed Black Dyke Brass Band.

His recent works for wind band include *Cartoon Music* (2002), *Pentium* (2002), and *Shine as the Light* (2002), each available from Graham's own firm, Gramercy Music. Graham is also in great demand as an arranger, most recently working with artists and organizations ranging from The Beautiful South to the BBC. A recent project features Evelyn Glennie and the Black Dyke Band in the Grammy-nominated album *Reflections in Brass*.



Excerpt No. 4. *Harrison's Dream*. MM 26-30 The first Tallis Canon quote in trumpets and trombones.

The musical score is arranged in systems. The instruments listed on the left are:

- Picc.
- Fls. 1, 2
- Obs. 1, 2
- E.H.
- Bsns. 1, 2
- E♭ Cl. 1
- Cl. 2, 3
- A. Cl.
- B. Cl.
- A. Sax. 1, 2
- T. Sax.
- Bar. Sax.
- Tpts. 1, 2, 3, 4
- Hns. 1, 2, 3, 4
- Tbns. 1, 2
- B. Tbn.
- Euphs. 1, 2
- Tuba
- Vlc.
- Db.
- Harp
- Mlt. Perc. I
- Mlt. Perc. II
- Timp.
- Perc. I
- Perc. II

The score includes various musical notations such as dynamics (e.g., *mf*, *ff*), articulation (e.g., *Open*, *a2*), and performance instructions (e.g., *unis.*). The page numbers 24, 25, 26, and 27 are visible at the bottom of the score.

DHM022C

## ON THE BOOKSHELF

### HENRY COWELL, BOHEMIAN

Michael Hicks. University of Illinois: Champaign.  
2002. 204 pages, hardcover.

### SIMON RATTLE: FROM BIRMINGHAM TO BERLIN

Michael Kennedy, 2nd Ed. Faber and Faber, Ltd: London  
2001. 358 pages, hardcover.

Review by James C. Ripley  
Director of Instrumental Activities  
Carthage College, Kenosha, WI

Reading material during the summer is frequently nine parts "catch-up" and one part "new potatoes." Imagine my delight when I came across two main "dishes" while traveling this summer: Michael Hicks's ground-breaking views of an American icon *Henry Cowell, Bohemian* and Nicholas Kenyon's updated biography *Simon Rattle: From Birmingham to Berlin*. Each volume is a highly informative and thought-provoking study of a musical mastermind. One can understand how Kenyon's earlier studies of the British phenomenon, titled *Simon Rattle (1987)* and *Simon Rattle: The Making of a Conductor (1988)* may have required some updating with Rattle's recent ascent to the position of music director of the Berlin Philharmonic Orchestra, but what is absolutely amazing to me is that *Henry Cowell, Bohemian* is the first published work of any significant size or depth covering biographical details of one of our most notorious American composers!

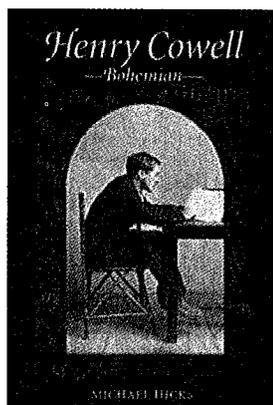
### COWELL

As Percy Grainger might have put it: "Why all this cold-shouldering of Cowell?"

Considering his varied activities that included musical innovator, proponent and promoter of contemporary American composers, author, educator, ethnomusicologist, and even, unofficial international ambassador of music for President John F. Kennedy, one would assume that all this would have prepared him for accolades similar to those accorded Copland, Bernstein, or even, Virgil Thompson.

The author presents in illuminating detail the unconventional and controversial "bohemian" background that ultimately fueled Cowell's creative genius and helped produce his professional censure. Perhaps, the reason Cowell was able to think "outside of the box" was that his parents never gave him a "box in which to think out of!" Their philosophy of "all influence is bad influence" forced the young boy to think and to act on his own, and while this empowered him to create some of the most engaging and unusual works for piano ever written, it also permitted the young composer to grow up socially isolated.

A series of incidents resulted in Cowell being incarcerated in San Quentin Penitentiary from 1936 through 1940, after which his compositions took on an ultra-conservative style. Hicks asserts that the combination of this prison term plus rejection of his own earlier experimental style resulted in Cowell's failure to receive further critical acclaim from the musical world of the 1940s and '50s. Although this experimentalism was curtailed by Cowell, Hicks is able to provide several connections between the composer's free-thinking upbringing and his later work in elastic form and in multi-cultural music.



Hicks' chapter titles encapsulate the varied influences on Cowell for 40 years: "Easily Explained by Heredity" (parents Clarissa and Henry Cowell), "The Pulse of Chords Tremendous and Remote" (theosophist John Varian), "Trusting His Muse to a Guiding Intellect" (Charles Seeger), "The Work of Exploration Has Just begun" (Army band experience and codification of the New Music Resources), and, "The Bohemian Legacy" (New Music Society, the Great Depression, San Quentin).

There are only occasional references to wind band works by Cowell: those works written while in prison (*Celtic Set* and *Shoontree*) and a march composed for the Fort Ontario Army Band of Oswego, NY.

### RATTLE

While *Henry Cowell, Bohemian* presents a remarkable portrait of this unusual man, *Simon Rattle, From Birmingham to Berlin* is an unusual portrait of a remarkable man.

Nicholas Kenyon portrays Rattle as the finest conductor in the world today, reaching this conclusion in much the same way as Rattle has built his reputation: on sincerity of purpose, a focus on music-making of the highest order, and through seeking to illuminate the life of another human being rather than himself.

In an approach similar to the design used by Vivian Perlis for Aaron Copland's autobiography, Kenyon sprinkles three "interludes" within the body of the biographical information. The first, "The most vital meeting of them all," offers the perspective of conductor John Carewe, Rattle's teacher, confidant, and friend. The second interlude, "The music business is completely unnatural..." offers Rattle's own perspectives on his fellow conductors, friendship, and the repertory. Of the latter, Rattle states:

"So, unusual things don't get done. But that doesn't excuse the conductors who are a bloody sight more powerful than I am, who travel the world without doing a scrap of music by living composers. That's the most dangerous thing for our musical culture."

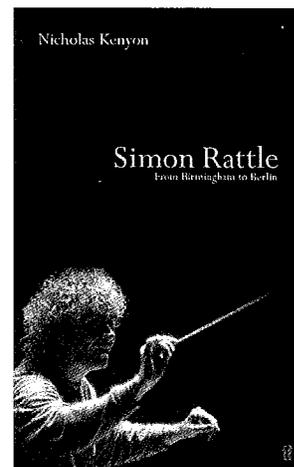
The third interlude, "Rattle 2001," imparts a sense of impartiality by including commentary on Rattle by his friends, colleagues, critics, and composers. Nicholas Maw's statement is saved for the very last:

"I have often thought about the qualities that produced those memorable performances: musical gifts of a high order, of course, but also spiritual and intellectual curiosity, appetite, dedication, concentration, and the ability of all great conductors to make musicians give the best of themselves - to make them want to play. We are all fortunate to be living through the Rattle era."

The format of the book is refreshing in that it begins with a "what's new in the life of Simon Rattle" before it turns to matters of his childhood and parentage. The beginning - primarily in interview format - gives the reader an overview of the musical landscape in Europe at the turn of the 21st century (one that readers in the U. S. would benefit greatly from examining.) The body of the work is part biography, musical philosophy, and part anecdote. Ample space is devoted to programs of the Birmingham Symphony as well as inclusion of a discography of Rattle's work. Here we can see clear evidence of Rattle's championing of contemporary music, including some of the masterworks of the wind ensemble.

The above-mentioned "Rattle 2001" section rounds off the book with a portrait of the conductor by friends and colleagues; this is balanced in a final postscript self-assessment by Rattle who states:

"What this is about is joy. It's a celebration, and saying that you are not alone. And if I've got anything to bring about, it's about joy. I know it may be problematical for some people, but that's all I've got to offer."



# Wind Library

## DESCRIPTIVE CATALOG

### **BACH, J. S.** **FANTASIA AND FUGUE IN C MINOR, BWV 537**

(DH9701) Score and Parts \$125.00  
arranged by Donald Hunsberger Grade IV

This work, originally written for organ, was the initial offering in the DHWL. The organ and the contemporary wind band share numerous timbre and sound projection properties as well as sharing philosophy and technique in organ registrations and in wind orchestration. Hunsberger, whose instrumentation closely follows concepts of organ registration, balances the wind and brass sections throughout.

### **BACH, J.S.** **TOCCATA AND FUGUE IN D MINOR, BWV 565**

(DH9802) Score and Parts \$200.00  
arranged by Donald Hunsberger Grade VI

The *Tocatta and Fugue in D minor* in Hunsberger's wind orchestration displays all of its original inventiveness and dramatic appeal. The wind band is put to a true test of its technical and interpretative potential through this highly colorful setting. Recorded by the Eastman Wind Ensemble on "Live in Osaka" (Sony Classics) and the Northwestern University Wind Ensemble (Summit Records).

### **BULOW, HARRY** **TEXTURES**

(DHM013) Score and Parts \$150.00 Grade V

Premiered in 1979 by the UCLA Wind Ensemble, this unique work utilizes several contemporary composition techniques including aleatoric and improvisational material, jazz-inflected writing, and an involved chromatic melodic sense, all enclosed within highly atmospheric settings. Multi sectional in form, it contrasts exciting brass passages reminiscent of big band "shout choruses" with tender woodwind and percussion sections.

### **CONFREY, ZEZ** **KITTEN ON THE KEYS**

(DHM002) Score and Parts \$100.00  
arranged by James P. Ripley Grade IV

Confrey is known today primarily for his "novelty piano" compositions, which cultivated the styles of Jelly Roll Morton and Scott Joplin. This work was intended to conjure an image of the household cat prancing along the keys of the parlor piano. Confrey introduces the "secondary rag," the syncopated grouping of regular quadruple subdivisions into three note sets; Ripley cleverly notates these technical demands for ease of performance in this wonderful setting for wind band.

### **DOWNES, LAMONT** **TWO RAILROAD MARCHES RS-2 AND E7A**

(DH9705) Score and Parts \$125.00  
Grade IV-V

Two differing styles of traditional march are offered in this unique pairing: the street march in *RS-2* and the extended concert march in *E7A*. Downes has captured the essence of each march style through the use of witty, contemporary melodic and rhythmic techniques combined with changeling orchestration for each section.

### **GABRIELI, G.; VIADANA, L.;** **PADOVANO, A.** **RENAISSANCE SET I**

(DH9805) Score and Parts on CD-ROM  
\$200.00

edited by Mark Davis Scatterday  
Grade III-IV

Renaissance Set I is a collection of multi-voiced and single- to multi-choir works from the Renaissance period edited for various combinations of wind instruments. Most instrumental canzonas and sonatas of the sixteenth and seventeenth centuries bear the written instructions *per sonar con ogni sorte de instrument* (to be played on all types of instruments). Scatterday's editions are issued with a printable CD-ROM so that any combination of instrumental performers may be used within individual range restrictions. Conductors and performers should consult *WindWorks* 2, Fall, 1998 for Scatterday's extensive article on "Performance Solutions to Gabrieli's Ensemble Works." PERFORMANCE PARTS ON ENCLOSED CD-ROM.

### **GERSHWIN, GEORGE** **CATFISH ROW**

(DHM004C) \*Score Only \$75.00  
arranged by Donald Hunsberger Grade VI

This collection has been created to provide contemporary wind band conductors and performers with a complete concert selection utilizing vocal soloists in the major arias of Gershwin's *Porgy and Bess*(r) (solo instrumental cues are provided as a replacement for solo voice). *Catfish Row* is a compilation of *Porgy and Bess*(r) selections created by Gershwin himself for use in orchestral concerts, and features "Summertime," "I Got Plenty of Nuttin'," "Bess, You Is My Woman Now," "It Ain't Necessarily So," "My Man's Gone Now," and "I'm On My Way (Finale)." Recorded in part by the Eastman Wind Ensemble on *EWE at 50* (DHWL, WBP).

\*Performance parts on rental only.

### **GERSHWIN, GEORGE** **CUBAN OVERTURE**

(DHM012) Score and Parts \$200.00  
arranged by Mark Rogers Grade V

Gershwin wrote this exciting work following a vacation in Havana, Cuba. Its melodic inventiveness and pulsating rhythmic drive have long made this a staple in the orchestral repertoire. Mark Rogers' new edition utilizes all the original music and orchestration with modifications that provide opportunity for improved intonation and ensemble performance.

### **GERSHWIN, GEORGE** **RHAPSODY IN BLUE™**

(DH9804) Score, Piano Solo, Parts on  
CD-ROM \$200.00  
arranged by Donald Hunsberger Grade V

In 1924, George Gershwin wrote this American masterpiece for a concert with Paul Whiteman and his Orchestra in Carnegie Hall. Although he was an outstanding solo pianist and improviser, he had not yet developed his orchestration skills and Ferde Grofé was employed to score the work for Whiteman's jazz band. This current setting, utilizing nineteen players, has been cast by Hunsberger into the same lean mode employed by Grofé in his Whiteman version and in a subsequent 1926 theatre orchestra publication. THE PERFORMANCE PARTS ARE CONTAINED ON A CD-ROM ISSUED WITH THE FULL SCORE.

### **GERSHWIN, GEORGE** **RHAPSODY IN BLUE™**

(DH9804BC) \*Score Only \$50.00  
arranged by Thomas Verrier Grade IV-V

Just as Ferde Grofé later wrote a full orchestra version of the *Rhapsody*, the edition created by Thomas Verrier calls for the full instrumentation of the concert band as the accompaniment medium. Through a clever and musical adaptation of scoring techniques, Verrier's accompaniment retains a quality of lightness that is most necessary for proper balance between soloist and ensemble.

\*Performance parts on rental only.

### **GERSHWIN, GEORGE** **SECOND RHAPSODY FOR PIANO**

(DHM011C) \*Score Only \$75.00  
arranged by James P. Ripley Grade IV-V

The work that eventually became the *Second Rhapsody* was originally conceived as an extended orchestra sequence for the Hollywood film musical, *Delicious*. The music, referred to as *Rhapsody in Rivets, Manhattan Rhapsody or New York Rhapsody*, was to describe the sounds and movements of the great city. Ripley's accompaniment setting is based upon the manuscript full score and the composer's sketches, located in the Library of Congress. Gershwin performed the solo part in its premiere with the Boston Symphony Orchestra in 1932. Recorded by Makato Ozone with the Eastman Wind Ensemble on *EWE at 50* (DHWL/WBP). \*Performance parts on rental only.

**GRAHAM, PETER  
HARRISON'S DREAM**

(DHM022) *Score and Parts \$200.00 Grade VI*

Harrison's Dream is a musical depiction of the forty-year effort by John Harrison during the first half of the 18th century to develop a chronometer capable of providing exact time on the high seas. His obsession was a result of the passing of the Longitude Act following the accidental destruction of the *Association*, flagship of the British Royal Navy, along with three sister ships, in 1707 on rocks off the Scilly Islands. This highly rhythmic and technical composition was commissioned by the United States Air Force Band, Col. Lowell Graham, Commander/Conductor, and has been awarded the 2002 ABA/Ostwald Award for Original Composition. Graham is Associate Conductor of England's Black Dyke Brass Band. Recorded by the United States Air Force Band and the North Texas Wind Ensemble (Klavier).

**GRAINGER, PERCY  
THE DUKE OF  
MARLBOROUGH  
FANFARE**

(DHM005) *Score and Parts \$50.00  
edited by Donald Hunsberger Grade IV*

One area of publication within the DHWL focuses upon restoring earlier major wind works that have either gone permanently out of print or were issued originally without a full score. Grainger's delightful 1939 fanfare is now available with an enlarged full score and resolved inconsistencies. It can be used as a free-standing fanfare or combined with other short works of this master creator as part of one's own newly wrought collection of Grainger gems.

**GRAINGER, PERCY  
MY ROBIN IS TO THE  
GREENWOOD GONE**

(DH9904) *Score and Parts on CD-ROM  
\$100.00*

*arranged by Fred Sturm Grade III/IV*

Percy Grainger described *My Robin Is to the Greenwood Gone* as "a ramble upon the old tune of that name;" it is an excellent example of the short Grainger gem that may be used along with other P.A.G. works to create a new concert suite. He only used the first four measures of a popular English song as the impetus to write this lovely pastoral work. Sturm, in turn, has created a gentle scoring, highlighting several solo instruments, in a setting dedicated to Fred G. Schroeder, professor of music and conductor of the symphonic band at Lawrence University Conservatory of Music from 1951 to 1978. PERFORMANCE PARTS ON ENCLOSED CD-ROM.

**GRANTHAM, DONALD  
FANTASY VARIATIONS  
(ON GEORGE GERSHWIN'S  
PRELUDE II FOR PIANO)**

(DH9902) *Score and Parts \$200.00 Grade V*

Graham states that "the Gershwin *Second Piano Prelude* was actually the first work by an American

composer that I learned as a young piano student." In this major wind work (ABA/Ostwald Prize winner in 1998), Grantham fully exploits the major 'tunes' in Gershwin's piece but they do not appear in recognizable form until near the end of the work. He begins with more obscure fragments drawn from the introduction, accompaniment figures, transitions, cadenzas and eventually begins to provide more familiar motives drawn from the themes themselves. All these elements are gradually assembled over the last half of the composition until the themes themselves finally appear more or less in their original form. Recorded by the North Texas Wind Ensemble (Klavier).

**HAYDN, FRANZ JOSEPH  
CONCERTO FOR  
TRUMPET IN E-FLAT**

(DH9901) *Score and Parts \$200.00  
Expanded harmoniemusic accompaniment  
by Robert W. Rumbelow Grade V-VI*

This orchestration of the accompaniment of Haydn's "most perfect concerto" is part of the expanded harmoniemusic section of the DHWL. (See the listings of Mozart concerti.) Drawing upon extensive research into scoring patterns and procedures of the Classical period, Rumbelow has created an ensemble set upon the use of pairs of wind instruments with an all necessary third voice added to complete the triadic harmony. Rich in double reed textures and highly reflective of Haydn and Mozart orchestra scorings, this concerto now assumes a new life in this new edition.

**HUNSBERGER, DONALD  
ECHOES OF THE 1860S**

(DHM021) *Score and Parts \$200.00  
Grade IV*

The years surrounding the American Civil War became a gathering place, a focusing point in the development of the American wind band with several major personages providing leadership during this vital era: Harvey and Allen Dodworth, Thomas Eaton, Patrick S. Gilmore, David L. Downing, Thomas Coates and especially Claudio S. Grafulla. The current compilation is drawn from the band books of the Third Regiment, New Hampshire Band, also known as the Port Royal band; the books, along with those of the 26th Regimental Band, North Carolina Troops, CSA, were the source of music for Frederick Fennell's historic recording in the early 1960s of music of the Civil War. Hunsberger's contemporary arrangements for today's band include Grafulla's setting of *The Star Spangled Banner*, *General Lee's Grand March*, *Come Where My Love Lies Dreaming*, *Port Royal Galop*, *Lorena*, *Storm Galop* and two fife and drum calls: *Recruiting Sergeant* and *Retreat*.

**KENNAN, KENT  
SONATA FOR TRUMPET  
AND WIND ENSEMBLE**

(DH9801) *Score and Parts \$200.00 Grade V*

Kent Kennan is known throughout the music world for his orchestration text, his counterpoint text, the lovely *Night Soliloquy* for flute and strings and his *Sonata for Trumpet and Piano*, one of the instrument's cornerstone

repertoire works. Composed in 1956, Kennan revised the work in 1986 creating a new ending for the first movement. He subsequently wrote the wind ensemble orchestration for the piece establishing, as such, a whole new life for the three movement sonata. The new Wind Library edition contains both the original and the revised endings. Recorded by James Thompson, trumpet, with the Eastman Wind Ensemble on *EWE at 50* (DHWL/WBP).

**LIPTAK, DAVID  
THE SACRED HARP**

(DH9702) *Score and Parts \$125.00 Grade V*

David Liptak chose a route to writing this composition that has been most widely recognized and acclaimed by Aaron Copland in his various settings of Americana such as *Appalachian Spring*, *Rodeo* and *Billy the Kid*. Liptak took as his source of inspiration the tune "Wonderous Love," a hymn chosen from the well known shaped note collection, "The Sacred Harp." Shaped-note singing was both vigorous and unrestrained, primarily using song with open fourths and fifths, and based in a particular key or mode. Recorded by the Tokyo Kosei Wind Orchestra (KOCD).

**MOZART, W.A.  
CONCERTO FOR  
CLARINET, K. 622**

(DH9703) *Score and Parts \$125.00  
Expanded harmoniemusic accompaniment  
by Robert W. Rumbelow Grade V-VI*

In preparing himself for the process of scoring the Haydn *Concerto for Trumpet* and the two Mozart concerti, Rumbelow carefully analysed the scoring patterns and tendencies of each composer. Mozart's concerti were originally scored for a string orchestra in five voices while his operas and symphonies contained woodwinds, horns, and trumpets in pairs plus occasional trombones. Thus, the approach taken to the present editions retains the use of pairs of woodwinds plus third harmonic voices such as English horn and Bass clarinet. The woodwind bass voices have been reinforced with contrabass clarinet, contra bassoon and string bass. Recorded by Larry Combs, Bassett Clarinet, with the Eastman Wind Ensemble on *EWE at 50* (DHWL/WBP).

*\*All the listed works are available through your favorite music dealers except where indicated. Rental parts are available from the Warner Bros.*

*Publications Rental Office at*

*(800) 327-7643 or*

*(305) 620-1500, ext. 1685.*

*10" x 14" scores for each individual work are available for sale. Visit your favorite music dealer or call (800) 327-7643 or (305) 620-1500, ext. 7399 for more information.*

**MOZART, W.A.**  
**CONCERTO FOR HORN**  
**IN E-FLAT, K. 417**

(DHM003) Score and Parts \$200.00  
Expanded harmoniemusic accompaniment  
by Robert W. Rumbelow Grade V-VI

When composing his concerti for winds, Mozart had specific performers in mind - frequently family friends. The Concerto for Clarinet, K.622 was written for friend and virtuoso clarinetist Anton Stadler while the horn concerti were written for Joseph Leutgeb, a horn performer listed in the Salzburg Hofkalender as a "Jagerhornist" or hunting horn player. Mozart was fond of Leutgeb and there are several "inside" jokes written into this concerto plus elements of hunting horn motifs in the third movement Rondo.

**REEG, G.A.; SCATES, E.;**  
**HERBERT, V.; LEVY, S.**  
**DANCIN' INTO THE '20S**

(DH9903B) Score and Parts \$200.00  
arranged by Donald Hunsberger Grade IV

The works selected for this nostalgic trip back in American popular music reflects some of the styles of music performed for ballroom and exhibition dancing. Each work has been orchestrated for wind band from extant published theatre orchestra music of the period. The two outside movement "Piccallili Rag - Two Step" (Reeg) and "Hunkatin" (Levy) are more energetic and brusque

than the inner movements "The Richard's Tango" (Scates) and the set of waltzes drawn from Victor Herbert operettas. Each work may be programmed separately and provide a special introduction to some wonderful music from a bygone era in American theatrical and musical history.

**REYNOLDS, VERNE**  
**CONCERTO FOR PIANO**  
**AND WIND ENSEMBLE**

(DH9803P) \*Score Only \$\_\_\_\_\_  
Piano Part Only \$20.00 Grade VI

Verne Reynolds, professor emeritus of horn at the Eastman School of Music and former principal horn of the Rochester Philharmonic Orchestra, composed his concerto for fellow faculty pianist Barry Snyder and the Eastman Wind Ensemble as a commissioned work celebrating the 75th anniversary of the Eastman School. The three-movement work contains sections of blinding speed and technique contrasted with tender melodic passages. Snyder has provided editorial keyboard indications and fingering in the solo piano part. Recorded by Barry Snyder, piano, and the Eastman Wind Ensemble on *EWE at 50* (DHWL/WBP) \*Performance parts on rental only.

**ROGERS, BERNARD**  
**THREE JAPANESE**  
**DANCES**

(DHM001) Score and Parts \$200.00  
Edited by Timothy Topolewski Grade V

Bernard Rogers' Three Japanese Dances were composed for orchestra in 1934 and are highly reflective of his interest in the visual arts, especially Japanese woodblock prints. He scored the work for Frederick Fennell and the Eastman Wind Ensemble in 1956; the current edition, carefully edited by Timothy Topolewski, offers a full score for the first time. The reader is urged to consult *WindWorks* 4, Fall, 2000 for an informative article by Topolewski, and interviews with Mrs. Bernard Rogers and Frederick Fennell, who was present at the premiere performance when the Dances were performed with solo and ensemble dancers. Recorded by the Eastman Wind Ensemble (Mercury Records).

**WILLIAMS, JOHN**  
**STAR WARS® TRILOGY**

(DH9704) Score and Parts \$200.00  
arranged by Donald Hunsberger Grade V-VI

John Williams has rightfully earned a place in the hearts and souls of all film lovers with his numerous brilliant scores to some of the best movies of the last half century. Capable of writing music ranging from tender, intimate moods to galactic battles, Williams carefully constructs each score as a separate, free standing entity, not just background snippets. The selections included in this exciting collection include "The Imperial March (Darth Vader Theme)", "Princess Leia's Theme," "The Battle in the Forest," "Yoda's Theme" and "Star Wars(r) (Main Theme)." Recorded by the Tokyo Kosei Wind Orchestra (KOCD).

## TEXTBOOKS

**BIERLEY, PAUL**  
**JOHN PHILIP SOUSA: AMERICAN**  
**PHENOMENON (REVISED EDITION)**

(DHBK02) Book Only \$29.95

The most well respected biography of Sousa, John Philip Sousa: American Phenomenon, explores his life and work and traced his effect on cultural arts in the United States. Sousa was a true musical genius who dedicated his life to raising the level of his country's musical appreciation and improving its image abroad. This new edition (270 pages) retains all the wonderful images and information about the composer and conductor who had so much influence on musical tastes in our country.

**ED. CIPOLLA, F.; HUNSBERGER, D.**  
**THE WIND ENSEMBLE AND ITS**  
**REPERTOIRE**

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