

Wind Works

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DO YOU KNOW THIS MAN?



He was possibly one of the most influential band-development individuals during much of the working lifetime of John Philip Sousa. He was the author of several books on band instruction and writing for the band; he was editor of two of the most prominent monthly band magazines; he was music director of one of America's best known military bands, and he led and taught at one of the United States' major military music schools. Percy Grainger was a close associate and felt this gentleman to be a giant in the wind band music world.

Who was he and what role did he play in the growth of the emerging American wind band from its all-brass band status into the concert or military reed band? In addition to his contributions, other existing sources of information and leadership during the years leading to the turn of the 20th Century are discussed in this issue's *Defining the Wind Band Sound*.

DEFINING THE WIND BAND SOUND: 'FILLING IN THE GAPS'

One of the most rewarding aspects of this current research project has been the interest shown by colleagues into the history of our wind band and its music. Developments preceding the establishment of nationwide standards of instrumentation and performance techniques were diverse in nature and much of the satisfaction in researching and writing about these various efforts has grown through the ability to locate material and "connect the dots."

The brass band and reed band leaders of 125-150 years ago had limited resources to learn about the workings of their fellow performers. Through tours, and especially expositions (where bands were featured items), it was possible to see and hear outstanding examples of performance and literature.

Thus, the study of scoring procedures has been a primary focus in this particular series of articles and has led to numerous teaching aids that were then publicly available—obviously, in addition to local and traveling teachers. Many of the following topics have been discussed: the early growth and establishment of the American brass band, transitions into the reed band with the addition of woodwinds to the former all brass instrumentation, the rise and accomplishments of Patrick S. Gilmore, John Philip Sousa's early career, and a look into his writing styles and skills, plus a look at exemplary early American band programs and leaders. In addition, an earlier issue explored English publishers and their writers with a view toward their efforts to create the military band journals of the late 19th century.

D.H.

(continued on page 2)



DEFINING THE WIND BAND SOUND:

'FILLING IN THE GAPS' (Continued from page 1)

One approach to “fill in the gaps” in this historical probe into American growth lies in an examination of resources available during Sousa’s early years, i.e. what activity was occurring in the country prior to 1880 when he assumed the leadership of the United States Marine Band? What materials might have been available to him and other band leaders during the ‘80s? Who were the outstanding participants who might have had influence during this period? Who preceded Sousa in the newly created professional band world in 1892 and, in a similar fashion, who were those who followed him in this brand new world? What steps were undertaken to initiate an embryonic search for original compositions for the wind band? And above all, the question of whether anyone actually sought an original repertoire—versus the transcription substitute of the orchestra repertoire—will remain a question yet to be decided.

Prior to Sousa’s entry into the band world as Leader of the Marine Band in 1880, much activity was already in place in New York City and the Midwest and New England states. Bands were frequently attached to militia regiments, with a case in point being the American Band of Providence, RI, which served at different times with the Providence First Light Infantry Company and the 2nd Brigade of Militia in addition to the 1st, 4th and 8th Regiments of the Massachusetts Volunteer Militia. Two of the most famous of the New York City regimental affiliations were those of the Seventh Regiment Band led by Claudio S. Grafulla and the Twenty Second Regiment Band led by Patrick S. Gilmore.

Discussing leadership roles in the early 1860s, William White, in *A History of Military Music in America*, lists early efforts in clarifying military music instruction:

“Mr. [George B.] Bruce was for a time chief instructor at the school which was named “School of Practice for U.S.A. Field Musicians.” His book of instruction *The Drummers and Fifers Guide...was approved for use at the school by a board of musicians assembled at Governors Island in May, 1862, by War Department authority. The names of the members of the board, among which appear some well known leaders and composers of the period, follow:*

C. S. Grafulla	Leader, Seventh Regiment, N.Y.N.G.
H. B. Dodworth	Leader, Dodworth’s Band, N.Y.
D. L. Downing	Composer and Arranger, N.Y.
F. B. Helmsmuller	Composer, N.Y.
Oscar Coon	Theorist and Composer, N.Y.
G. Daga	Composer and Arranger, N.Y.
T. Coates	Bandmaster, Easton, Pa.
E. K. Eaton	Bandmaster, Boston, Mass.
N. Lebrun	Bandmaster, St. Louis, M. ¹

Many of these leaders are already established through their work with their outstanding bands and their writing for the band. Grafulla is

undoubtedly the best known today of those on the panel for his pioneering work with the Seventh Regiment Band as well as his numerous arrangements and compositions that found their way into many band’s libraries. (See the story describing Grafulla’s writing prowess later in this article.) Dodworth was from the famed N.Y. family (described in Issue III) who operated a music house, imported instruments and published music.

Oscar Coon’s early book *Harmony and Instrumentation*, published by Carl Fischer in 1883, was discussed in an earlier article in Issue IV. Thomas Coates began his career as a French hornist in the Dodworth Band and eventually settled in Easton, PA, where he directed Pomp’s Band. A widely held theory describes Coates as “the best musician during this era, second only to Gilmore.” Thomas Eaton’s works may be found in many still-existing Civil War Era band books.

White also credits Coates, Grafulla, Allen Dodworth and Gilmore with activity that:

“...began to make improvements in the instrumentation of bands by discarding the key-bugle family and adopting the then modern cornet and other brass instruments with pistons. They also combined flutes, reed instruments, brass instruments and percussion (drums) into one complete playing group. The general scheme was to establish an ensemble that would produce, effectively, not only martial music, but music of the better class comprising concert overtures, operatic and popular melodies. The efforts of these progressive band leaders served to revolutionize military band performance, elevating it to a much higher plane than formerly existed, and attracting prominent musicians toward the military band as a possible medium for the interpretation of serious music.”²

[While their musical repertoire was then based primarily upon transcriptions and arrangements, the stated goal of “...attracting prominent musicians toward the ...band...as a medium for the interpretation of serious music” still remains as one of our major causes of today! Ed.]

Following the Civil War, an outstanding leader emerged: Patrick Sarsfield Gilmore—who seized upon European developments and, through his tremendous entrepreneurial skills, built a public foundation for the mixed woodwind-brass ensemble. His early World Peace Jubilee in Boston in 1872 brought Europe’s finest bands to America where band leaders and performers could hear, and compare, the quality of their mixed wind and brass ensembles. Gilmore is frequently remembered today for his extravaganza productions involving thousands of performers, however, one should not overlook, or discount, the numerous contributions he made to the American wind band’s growth from brass band into the large symphonic ensemble that eventually provided equal competition to the best of English and European performance groups. His own band was *the* leading model of concert activity prior to Sousa’s professional band era.

Following Gilmore's years of developing workable balances of instrumentation and, equally important, performance standards and practices, the country's attention was drawn to John Philip Sousa, who set the next generation's standards in performance and programming. Sousa credits David Wallis Reeves for guidance and leadership in his own development. Sousa's road to success was not always an easy one, especially in his first years with the Marine Band. However, his perseverance and high standards eventually led him to a position of prominence with the band.

UNITED STATES MARINE BAND PROGRAMS FROM 1889 TO 1892

John Philip Sousa and his Marine Band made its first major tour outside Washington in 1891. In the years prior to this tour, Sousa played a concert series in the Academy of Music in Philadelphia; the reader may

Exhibit 1. Program of the U. S. Marine Band at the Academy of Music, Philadelphia, December 17, 1889

Programme.

PART I.

1. OVERTURE—"Fingal's Cave," Mendelssohn.
2. CORNET SOLO—"Stetuzza," Arban.
MR. WALTER F. SMITH.
3. EXCERPTS from "Herodiade," Massenet.
4. SONG—"Star of My Heart," Denza.
MR. HERNDON MORSELL.
5. FANTASIA ON THEMES from "Tannhauser," Wagner.
6. SONG—"Samson and Delilah," St. Saens.
MISS JEANNE HENRY.

PART II.

7. a. NATIVE DANCE OF TRINIDAD—"Bamboula,"
Transcribed by Ulrich.
- b. A FUNERAL MARCH OF A MARIONETTE, Gounod.
8. SERENADE FOR FLUTE AND FRENCH HORN, *Til'l.*
MESSRS. JAEGER AND VILLEAUX.
(Accompanied by the reed section of the band.)
9. SONG—"Love's Sorrow," Shelly.
MR. HERNDON MORSELL.
10. "THE CONTEST," Godfrey.
The band tunes the principal performers try their respective instruments. The contestants are Messrs. Charinetti, Cornetti, Piccolini, Fagotil. The manager is Signor Tromboni, the judges, Mr. B. B. Bombardon and Signor Mifaf Tubo. The contest is brought to a sudden termination by the unwarantable interference of the drummers. Cause—Jealousy.
11. SONG—"Serenade Printanière," Holmes.
MISS JEANNE HENRY.
12. OVERTURE—"Merry Wives of Windsor," Nicholai.

The DECKER BROTHERS' PIANO used on this occasion is from the Warerooms of Wm. G. Fischer, 1221 Chestnut Street.

discern how Sousa's progress in creating a true concert entity with his Marines was progressing from these examples. (Exh. 1, 2)

One must remember that Gilmore's last twelve years of refining his own band were also Sousa's first twelve years with the Marine Band, a time when he was developing his own approach to performance and programming. 1892 was a pivotal year for the wind band world as Gilmore died, David Wallis Reeves took his place, Sousa left the Marine Band to organize his professional band and Francesco Fancuilli assumed his position with the Marine Band. The band world was now on its way toward the second major phase of its growth as a concert medium.

Exhibit 2. Program of the U.S. Marine Band at the Academy of Music, Philadelphia, March 19, 1892.

Programme

1. OVERTURE—"William Tell," Rossini.
2. SCENES PITTARESQUE— Massenet.
3. FAUST WALTZ— Gounod-Liszt.
HERR HANS VON SCHILLER.
4. RHAPSODIE HONGROIS No. 6, Liszt.
5. ARIA MYSOLE—"Pearl of Brazil," David.
MRS. SHIR-CLIFF.
Flute obligato, Mr. Jaeger.
6. a. PRELUDE—"The Last Sleep of the Virgin," Massenet.
b. CAPRICE—"Loiu du Bal," Gillel.
7. RHAPSODIE HONGROIS No. 14, Liszt.
HERR HANS VON SCHILLER.
8. SCENES HISTORICAL—"Sheridan's Ride," Sousa.
See synopsis on next page.
9. HUMORESQUE—"Good-bye," Sousa.
10. BOLERO—"Sicilian Vespers," Verdi.
MRS. SHIR-CLIFF.
11. PATRIOTIC SONG—"The Star-Spangled Banner," Arnold.

The Decker Bros. Pianos are used at all Marine Band Concerts.

As the 1890s progressed, Sousa and his band became a model for other bands throughout the nation and led the way into the so-called "Golden Era of the American Band." Sousa was soon joined by numerous other professional performer/leaders including:

Arthur Pryor (1870-1942)
 Frederick Innes (1858-1907)
 Patrick Conway (1867-1929)
 Ernst Albert Couturier (1869-1950)
 Victor Herbert (1859 -1924)
 Thomas Carter (1841-1934)
 Guisepe Creatore (1871-1952)
 Francesco Fancuilli (1853-1915)
 Allesandro Liberati (1847-1927)
 Henry Fillmore (1881-1956)

Not only did these men and their bands perform in many different venues and tour throughout the country, many also became part of the new recording industry. This movement would bring music directly into the homes of Americans and make repertoire of all genres available, including marches, dances, songs, theatre music, orchestral performances, and band transcriptions of classical music. A more thorough assessment of this period of band activity and its participants will be undertaken in future writings.

CATALOGUE OF MUSIC BAND OF THE U. S. MARINE CORPS

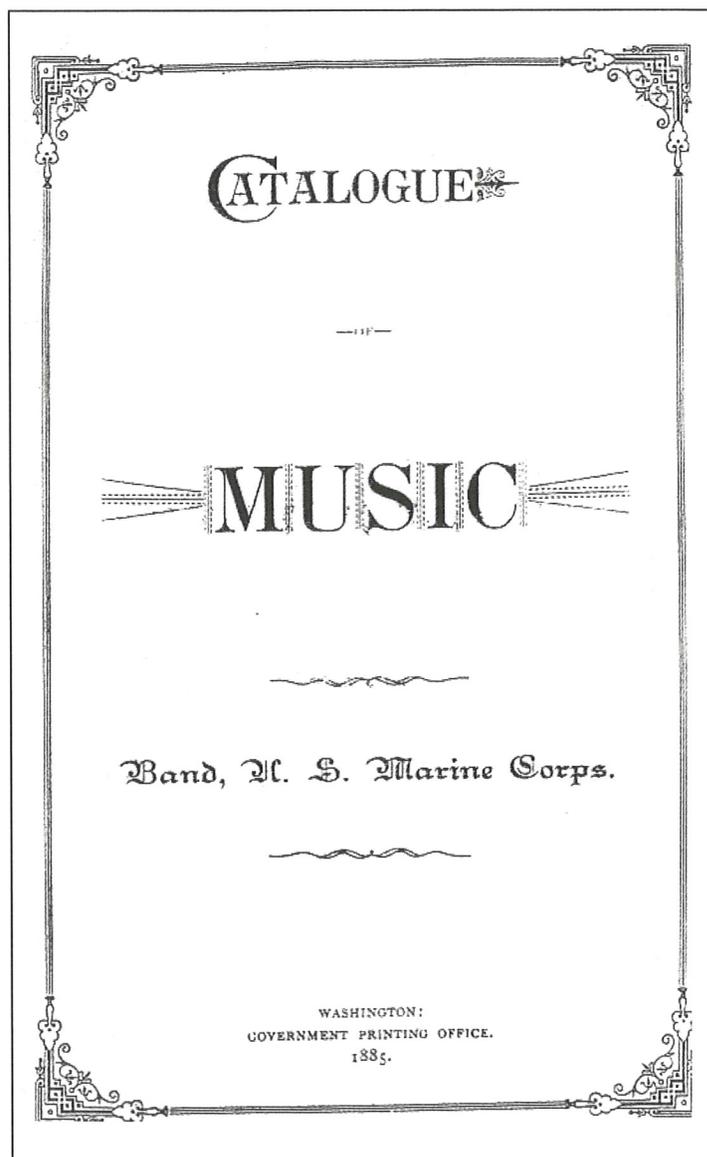
Two very interesting sets of information on the 1880s may be found in a listing of the holdings of the U.S. Marine Band library in 1885 and in the above-listed group of programs performed in Sousa's last years with the Marine Band in the Academy of Music in Philadelphia. I am indebted to MGYSgt. Michael Ressler, Chief Librarian of the U. S. Marine Band for these items. Published by the Government Printing Office, Washington, D.C. in 1885, the catalog lists the repertoire contained in the library of the band at 8th and I Streets, S. E. and is a wonderful guide to what was being played during the middle of Sousa's twelve-year tenure as Leader of the Marine Band. (Exh. 3)

It is divided into numerous categories of music: Overtures (53 works); Selections (151); Waltzes (76); Songs (57); Duets (6); Trios (3) and Quartets (2); Polkas (23) and Galops (27); Gavottes (9); Patrols and Dances (28); Miscellaneous Pieces (21); and Orchestral Music (20). The Overtures section contains seven Suppé overtures, and a healthy mixture of Mendelssohn, Weber, Flotow, Rossini, Wagner (Tannhauser was probably not Sousa's arrangement as Bierley places Sousa's as 1897)³, Schubert, Auber and other popular composers of the day.

Although a few marches are listed under the Patrols and Dances and in the Miscellaneous categories, these are transcriptions of symphony orchestra material; street marches do not appear in the catalogue. The "selections," sometimes labeled as "fantasias," were popular fare at this time as they presented the primary arias, songs and dances from operatic, theatre and popular song sources.

Sousa has two selections listed: "In Parlor and Street" (Bierley: "this was one of the first Sousa compositions written after he assumed leadership of the U. S. Marine Band in October, 1880") and "International Congress." (Bierley: "Initially written at the request of Jacques Offenbach, in whose orchestra Sousa played at the Centennial Exhibition 1876 in Philadelphia. Band arrangement in 1882, published in 1887.")⁴ By way of contrast, there are fourteen selections of operatic music by Verdi, eight selections of music of Offenbach, seven by Sullivan, five by Donizetti and seven "Reminiscences of (Meyerbeer, Weber, Mendelssohn, Rossini, Gounod, etc.) arranged by Godfrey. Through this latter attribution, one may well deduce that the English military band journal publications were part of the American scene. Since Carl Fischer, Inc. had just begun operation in New York in 1872, much of its business was taken up with importing music and making those instrumentations fit American ensembles.

Exhibit 3. Title Cover Page from the Catalogue of the Library of the U. S. Marine Band, 1885



It is interesting to note how few times Sousa's name appears in the composer designation, however, one should not infer from this small listing of his works in the published catalog that Sousa was not actively writing during that time. In actuality, Bierley lists a chronology of Sousa's works between 1880 and 1885 that contains four operettas, twenty-one marches, five fantasies, five songs and numerous other single works!⁵

In all respects, this catalogue is a wonderful document as it illustrates the breadth of musical thinking occurring within one organization, and while the depth of original works was at a minimum, the presentation of music by major European composers of the time certainly predates widespread orchestral activity in the country.

Our attention is now directed toward existing texts that may have influenced the young Sousa, his compatriots and those generations who followed him. Early publishing efforts in the United States were fairly concentrated in the eastern portion of the country for many decades with New York, Boston, and Philadelphia housing numerous firms. A partial list, in alphabetical order, of early books on, or containing band subjects, includes:

BAND ARRANGING TEXTS

Clappé, Arthur A. *THE BAND TEACHER'S ASSISTANT*
New York: Carl Fischer [1888]

– SELF HELP TO THE CORNET
pub. n.a. [1894?]

– *THE WIND BAND AND ITS INSTRUMENTS*
New York: Henry Holt [1911]

– *THE PRINCIPLES OF WIND BAND TRANSCRIPTION*
New York: Carl Fischer [1921]

Coon, Oscar. *HARMONY AND INSTRUMENTATION*
New York: Carl Fischer [1883]

Oscar Coon's book was discussed in *WindWorks*, Issue 4.
It holds the position of being one of young America's earliest texts discussing the emerging wind band, i.e., the Reed Band (as opposed to Brass Band).

Farmer, George Henry. *THE RISE AND DEVELOPMENT OF MILITARY MUSIC*
"Military Music and Its Story."
London: W. Reeves [1912]

Gallo, Stanislao. *GALLO'S BAND BOOK*
Boston: Boston Music Co. [1921]

Kling, Henri. *MODERN ORCHESTRATION AND INSTRUMENTATION*
Hannover: L.Oertel [1888]
New York: Carl Fischer [1902; 1905]

Third Edition translated from the Original German Edition by Gustav Saenger [He succeeded Clappé as Editor of The *Metronome*] . Group V: Instruments Used in Military Bands. Kling was Professor at the Geneva, SW, Academy.

Mandel, Charles *A TREATISE ON THE INSTRUMENTATION OF MILITARY BANDS;*
Describing the Character and Proper Employment of Every Musical Instrument used in Reed Bands
London: Boosey and Sons [ca. 1860]

Pares, Gilbert. *TREATISE ON INSTRUMENTATION AND ORCHESTRATION AND USEAGE IN MUSIQUES MILITAIRES d'HARMONIE ET DE FANFARE*
Paris and Brussels: H. Lemoine Co. [1897]
2 Volumes: 1. Instrumentation 2. Scores
Updated by Desire Dondeyne and Frederic Robert [1968]

White, William C. *MILITARY BAND ARRANGING*
New York: Carl Fischer [1924]

ARTHUR A. CLAPPÉ

Among those active in teaching, directing, and especially, writing during this period, few match the credentials of Arthur A. Clappé, whose contributions spanned the period of the middle 1870s through his death in 1920. He was active in band directing, editing journals, writing texts, supervising the Army School of Music, and above all, deeply interested and involved in improving standards in instrumentation and performance practices in bands for over 40 years.

Born in Cork, Ireland in 1850, Clappé studied at Trinity College and Kneller Hall where he later taught oboe and harmony following graduation. He became the bandmaster of the 3rd Battalion 60th Rifles Band and brigade bandmaster at Aldershot.

He moved to Canada in 1877 where he was appointed bandmaster of the Governor-General's Foot Guard Band. Among his innovations for Canadian military bands, he worked toward uniform instrumentation and suggested the use of characteristic marches for the massed bands who participated in summer camp training sessions. Clappé composed a series of marches that were distributed by the Canadian government to the various militia bands. He also suggested that each bandmaster be given a tuning fork and that all bands adhere to that pitch.

In 1884, he went to New York City to assume the position of editor of *The Metronome* (a band monthly magazine, first published in January 1885), a position he held for six years. This important paper (published in the Carl Fischer, Inc. building) provided much information for band musicians throughout the country. While remaining as editor, Clappé also directed the National Watch Company Band, Elgin, IL during 1886, and, on the recommendation of Patrick S. Gilmore in 1888, was appointed "Teacher of Music" and bandmaster at the U. S. Military Academy at West Point, where he remained until 1895.



Exhibit 4. Arthur A. Clappé

His first important text, *The Band Teacher's Assistant*, was published by Carl Fischer in 1888. In the section titled "On Instrumentation of Bands," Clappé writes:

There is a noticeable and growing tendency to change entirely, or modify, the instrumentation of bands. Formerly it was the exception to find bands possessed of reed instruments; now a band exclusively brass is becoming so rare as to be

singular. Bandsmen are rapidly becoming educated in the matter of "tone color," and look for more variety than hitherto. The monotonous uniformity of tone of the purely brass band is becoming as distasteful as that of the organ...and, reed organ...; ...and, with more cultivated tastes, seek for delicacy of tonal shading, contrasts of tone tint, and with a strength of ensemble which, uniting all requisite attributes, shall present a homologous tone, where beauty and grace are combined with force and character.

*The transition from reed to brass [sic. He obviously means the reverse] bands is yet in embryo. We may therefore naturally expect to find some mistakes made as to what proportion of reed to brass is required to establish and preserve a correct balance. Yet, where the abilities of all performers in a band are about equal, it may be accepted as a general rule that a properly constituted reed, or military band, should consist of about equal proportions of brass and reed. I say about; but the inclination should be to make the reed section somewhat stronger, numerically, than the brass. The reason is too obvious to need comment."*⁶

When one considers how wind conductors today are deeply involved in the development of new timbres and combinations of instrumental colors, it is interesting that Clappé was already thinking and writing about the same possibilities in the then-emerging reed band in 1888! He was very interested in attempting to create good balances of timbre and volume between reeds and brass, a question that has remained continually throughout the past century—even into today.

He continues with more discussion of tone color:

"Broadly speaking, there are three varieties of tone in the band, viz.: REED, BRASS and PERCUSSION; but more minutely stating it, the possible contrasts, by judicious combinations of the different members of the distinct groups, one with the other, furnish so many apparently original qualities of tone as to be almost inexhaustible. In this respect, one is somewhat analogous

with the seven primary colors, which by blending one with the other, are made to produce an interminable quality of shades, some so remarkable as to appear almost like new colors."

"...the well-balanced military band [i.e. reed band], where everything is within its possibility, from the simplest medley to the highest symphonic form. Bandsmen, in adding the reed element to their organizations, are, therefore, extending their capabilities, amplifying their resources and increasing the possibilities of pleasure from the practice of music."

*"And now a suggestion, culled from experience, as to what combination of wind instruments forms an effective instrumentation for all purposes, street and concert. The effort should be to introduce as many different shades of tone as possible, under the proviso, however, that all such (rhythmical instruments excepted) shall be of distinctly musical quality."*⁷

He then provides two charts entitled "Specimen Instrumentation of a) Brass Bands and b) Reed and Brass Bands." The instrumentation contained in the latter is of interest for its inherent balances between reed and brass:

Instruments	Number of Instruments						
	12	14	16	18	20	23	25
Piccolo and Flute	1	1	1	1	1	1	1
E-flat Clarinet	1	1	1	1	1	1	1
B-flat Clarinet	2	3	3	4	4	5	7
Oboe			1	1	1	1	1
Bass Clarinet or Bassoon			1	1	1	2	2
E-flat Cornet	1	1	1	1	1	1	1
B-flat Cornet	2	2	2	2	3	3	3
Alto or French Horn	2	2	2	3	3	3	3
Tenor Trombone	1	1	1	1	2	2	2
Baritone	1	1	1	1	1	1	1
B-flat Bass	1	1	1	1	1	1	1
E-flat Tuba	1	1	1	1	1	2	2

Remarks: The Brass section is rather heavier than should be adopted for concert work, but might be strengthened for street business. This is a compromise instrumentation, but will be found effective.

A band of 26 should add an Eb alto clarinet; 27, bass trombone; 30, one other oboe and 2 clarinets.

*A quartet of saxophones may be added after 18 with good effect."*⁸

Again, herein lies an interesting fact in the use of a "floating" personnel with options for the small town band up to military ensemble scoring and player assignment in the 'Golden 25' English military band. [We will investigate this approach in a future article.] Please refer to instrumentation lists contained in previous issues of *WindWorks* to see how Clappé was truly a leader in promoting the development of balanced, refined bands and their music from the 1880s into the 1920s.

The Band Teacher's Assistant closes with an appendix which contains a complete article Clappé wrote for *The Metronome* of 1886. In this article, he discusses primary elements of musical expression, theory, rhythm, phrasing, and dynamics and closes with this paragraph:

*"If genius cannot be acquired, many of its traits may be copied. Listen to good artists, shun the pyrotechnical musical mountebank [a pretender or charlatan]; rather pay ten dollars to hear a simple ballad artistically rendered, then ten cents to listen to stupid and meaningless show pieces of the vulgar virtuosi. The attempt to copy from good models must result in the improvement and cultivation of taste and refinement, but to imitate a poor example can only tend to drag one down to a low level of musical morals. Cultivation of the imagination, fostering the growth of musical perception, and devoting one's self to the development of an appreciation for the true and beautiful in art should be the constant aim. Good music, old or new, and no other, should be constantly studied, with a view to draw forth its meaning, as well as to conquer its technical difficulties. Such a course must strengthen, must elevate, and while it cannot give the genius of artistic expression, it must result in producing a degree of musical ability, delightful alike to the possessor and to those who may have the pleasure of listening to his efforts."*⁹

In 1893, while still at West Point, Clappé became editor of *The Dominant* magazine, published by the Harry Coleman Music Publishing Co. in Philadelphia. Following Coleman's death in 1895, Clappé left West Point and became publisher and owner of *The Dominant*.

As a result of his writing and editing military band material, Clappé had the opportunity to observe many activities and talk with many regular army band directors. He eventually formulated a plan for the creation of a training program for these army bandmasters. He made a proposal in 1910 to Dr. Frank Damrosch, Director of the Institute of Musical Art (later The Julliard School) in New York City for a department of military music at the Institute. Damrosch, in turn, presented the proposal to the U. S. Secretary of War who approved the plan. Ten free wind instrument scholarships were made available for U.S. Army personnel in a two year course. The School began its first classes in October, 1911, with Damrosch supervising theoretical study at the Institute and Clappé directing a course of practical work at Fort Jay on Governor's Island, NY. Clappé's second book, *The Wind Band and its Instruments* was published by Henry Holt, NY in 1911.

The Institute portion of the study encompassed Advanced Elements of Music, Harmony, Composition, Form, Acoustics, History of Music, Ear Training and Orchestra Rehearsal. Clappé's courses at Fort Jay included the study of band instruments, Military Band Arranging, Conducting and Pedagogy. The program was instantly successful and was eventually expanded to include an additional twenty-five young bandsmen who studied in the course and also provided a practice ensemble for the five most senior student leaders. At the time of World War I, the Army Music School not only trained military band leaders, but also civilian applicants as well.

GRAINGER AND CLAPPÉ

At this point, it is interesting to insert a quote from John Bird's biography of Percy Grainger. It has been a well known fact that Grainger was a member of the U. S. Army during World War I and was assigned to Governor's Island at the Army Music School. To further illuminate this point, an extraction from Byrd states:

More or less on the spur of the moment he [Grainger] bought a soprano saxophone on June 9 [1917] and walked to Fort Totten, where he enlisted as a bandsman. He was outfitted with a uniform and his hair was cut. The following day he was transferred to Fort Hamilton, South Brooklyn, to become a member of the 15th Band of the Coast Artillery Corps. He was issued a saxophone and he went off to practice. Unfortunately Percy was unable to play the saxophone... so Resta [the band leader and later Bandmaster at West Point] gave him an oboe to practice. After he had gained a certain proficiency, he was promoted to 'Bandsman 2nd Class'.

On June 3rd, 1918 Grainger became a full American citizen and in the same month he was transferred to the Bandmaster Students and U.S. Army Music Training School on Governor's Island with the rank of Assistant Instructor. This transfer came just in time for Rose [his mother with whom he lived] and her son because during the summer of 1918 there was talk of his band at Fort Hamilton being moved for duties in Europe. The principal at Governor's Island was Captain Arthur Clappé and Grainger's admiration for this man bordered on adulation. When Percy was working at Governor's Island, Captain Clappé allowed him to live at home in the Southern Hotel with his mother.

*Perhaps the most important improvement which came with the move to Governor's Island was a greater opportunity to conduct and compose for the band.*¹⁰

Grainger's writings from this period include wind orchestrations of *Shepherd's Hey*, *Irish Tune from County Derry* and *March—Over the Hills and Far Away*. He also sketched *The Power of Rome and the Christian Heart* during this period, a work "directly inspired by the thought of young men being sent against their will to their deaths in the Great War."¹¹

In 1920, the Music School was made one of the special service schools of the army and, a year later, was moved to the Army War College, thus severing its ties with the Institute of Musical Art. Clappé's third text, *The Principles of Wind Band Transcription* was released posthumously by Carl Fischer in 1921.

His texts, *The Band Teacher's Assistant* (1888), *The Wind Band and Its Instruments* (1910), and *Principles of Wind Band Transcription* (1921) remain his best known extant contribution to the development of the American band.

ANOTHER VIEW IN PRINT

As stated earlier, bands in the mid-to-late 19th century had role models in the form of outstanding bands led by equally outstanding leaders and writers. William White, in his text *History of Military Music in America* (New York: Exposition Press, © [1944]) offers interesting excerpts from an article by William R. Bagley, a bandmaster and leader, in the Philadelphia Evening Star in 1893, in which he discusses military bands in the Philadelphia area during the period of 1840-1890. His reminiscences illustrate many of the changing instrumentations listed in previous articles in *WindWorks*:

“One of the most accomplished musicians of those days [the middle of the century] was Grafulla, of the New York Seventh Regiment Band. His particular talent was in arranging band music. At this he was very rapid and accurate. On one occasion my band [The Philadelphia State Fencibles] was playing for the day in New York City. One of the members was engaged in the Chestnut Street Theatre [Philadelphia], where they were to produce Frye’s new opera “Leonora”.

[The New Groves’ Dictionary of American Music lists the opera “...*Leonora* (libretto from Bulwer Lytton’s ‘The Lady of Lyons’), performed sixteen times at Philadelphia in 1845 and 1846, and revived at the Academy of Music, New York in 1858.”¹² This would date Bagley’s narrative to the middle 1840s.]

“Opera music was not published in advance in those days. This man whistled from memory some of the popular airs to Grafulla, who wrote them down, and before we returned, he handed me a completely arranged potpourri, which we played that night while marching past the Chestnut Street Theatre. This off-hand arrangement, with trifling corrections, became very popular with the bands shortly afterwards. The New York Seventh [Regiment] Band, then, as now, was deservedly popular, and made up of first class performers.

A considerable amount of the music used by my band was arranged to order by Grafulla and two other composers well known in those days, Thomas Coates, of this city (later of Easton [PA] and E. K. Eaton of Groversville, New York. These latter gentlemen were Americans, and composed some of the finest band music that has ever been played.

The instruments formerly used in bands are now considered old-fashioned, most of them have gone out of use. The average bands consisted of fifteen pieces – two E-flat bugles, 1st and 2nd French horns (without valves), the post horn, and E-flat trumpet. We had the brilliance of the B-flat trombone and F-bass trombone for bass, ophecleide (brass), and the serpent (a wooden instrument with keys), cymbals, snare and bass drums.

At the risk of being considered old fashioned I have protested against the summary banishment of many of these

instruments. I have contended that all change is not improvement. These instruments, differing in the principle of their construction, had a different quality of tone, and therein is the strength of my plea. Band instruments of today [Ed. 1893] are much better made and easier to learn, but from the E-flat cornet to the E-flat bass, they are all constructed on the same principle [the brass saxhorn family], and have therefore the same kind of tone, only deeper, of course, as they descend. The sweet, mellow tone of the bugle is lost; the ringing clarion-like trumpet is silent; the alto-horn has entirely superseded the French horn (in bands), and this was perhaps my fault, for I had the first three altos used in this country, made to order in Paris, and used in my band. I would not have done this had it been possible at that time to get the French horn with valves. Our bass was weak (old fashioned bass horn and serpent). Both these instruments had keys and finger holes, and were more in keeping for reed bands. The present E-flat bass and B-flat baritones are a vast improvement over their predecessors.

I must plead strongly for a revival of some of these instruments. The slide trombone, formerly discarded, is now being re-introduced; and it is the only perfect brass instrument in existence. Let us again have the key-bugle, and restore a voice to our bands which only those who are familiar with it know how completely it is missed. No modern instrument has its quality of tone or can satisfactorily fill its place.”¹³

It is important to note the emphasis Bagley places on the timbre of the various instruments and how much concern he had for the difference in brilliant and mellow sound.

1. William Carter White, *A History of Military Music in America* (New York: The Exposition Press, 1944)
2. Ibid.
3. Paul E. Bierley, *The Works of John Philip Sousa* (Columbus, Ohio: Integrity Press, 1984)
4. Ibid.
5. Ibid.
6. Arthur A. Clappé, *The Band Teacher’s Assistant* (New York: Carl Fischer, 1888)
7. Ibid.
8. Ibid.
9. Ibid.
10. John Bird, *Percy Grainger* (London: Paukl Elek, 1976)
11. Ibid.
12. The New Groves’ Dictionary of American Music (New York: MacMillan, 1986)
12. White, *A History of Military Music in America*

A special thanks to MSG William Treat, U.S.M.A. at West Point Band for any information on, and photographs of, Arthur A.

CARMEN FANTASIA; UNDER GYPSY SKIES; A STEPHEN FOSTER SETT FOR TWO SOLO TRUMPETS ARRANGED BY DONALD HUNSBERGER

In the mid-1980s, I was approached by CBS Masterworks Records to create accompaniment settings for turn-of-the-century cornet solos that would feature Wynton Marsalis accompanied by the Eastman Wind Ensemble. Since I had written numerous solo vehicles for members of the U. S. Marine Band in Washington, D.C. and had been a trombone soloist since high school days, the challenge of writing all new arrangements, as requested by Wynton (while retaining the original solo parts), was indeed a stimulating one. (He wished to have any cornet-trumpet player to have the same opportunity to play these new versions by simply using their own edition of the original solo.)

In addition to new introductions, underlying accompaniments to the solos, new break strains between solo sections, the other new element was the creation of new cadenzas for most of the works. After he and I discussed several dozen possibilities for repertoire, Wynton selected those solos he desired and we then approached smaller encore style pieces. Almost all trumpet players at one time or another have studied the Arban Method and Wynton was no exception. He said he wanted several melodies from the section on melodic phrasing and we settled on *Believe Me If Those Endearing Young Charms* and *The Last Rose of Summer*.

A few years after the release of the Carnival LP recording – soon to become a Sony Classics CD (spelling taken from a copy of the *Carnaval de Venice* found in an original Arban Method (pub. 1865) in the Sibley Music Library at Eastman)—I was approached by Barbara Butler and Charles Geyer, Eastman's Professors of Trumpet, who requested a major sized composition to feature them in the same manner that *Carnaval* had revealed the many talents of Wynton Marsalis. At first, this appeared to be an enormous challenge, for it is much easier to showcase the musical talents and

abilities of a single soloist than it might be to provide musical and innovative ideas for two performers—on the same instrument—without slighting one over the other?

I had first met Barbara and Charlie when they interviewed for the trumpet professorship at the Eastman School. Barbara was then serving as Co-Principal Trumpet of the Vancouver Symphony Orchestra and Charlie was Principal Trumpet of the Houston Symphony Orchestra. Answers to my initial questions quickly became apparent when I realized how seamlessly Barbara and Charlie complement each other to such a point that it is possible to interchange melodic and secondary accompanying lines without the listener being aware of which one of them is actually playing which line! Their ability to match timbres and sense each other's musical leaning so accurately is an instrumental equivalent of the numerous tonal matches one frequently finds in operatic performances.

CARMEN FANTASIA

The work I created for them was *Carmen Fantasia*, which began with a few excerpts from Georges Bizet's opera score and eventually grew and grew with the addition of solo cadenzas for each player and joint effort writings for them. Considering the above-mentioned operatic duet approach, it soon became apparent how well they could function while sharing musical lines and trading melodic responsibilities. The use of piccolo trumpets provided exciting tessitura possibilities and their skill on fluegelhorn offered even more timbre contrast. This set of excerpts

from the opera was premiered in 1994 and featured the solo duo performing on trumpet, flugelhorn, and piccolo trumpet.

The score is cast as a theatre set piece with the two soloists located in front of the orchestra, each with his or her own solo percussionist beside them. A table containing all the instruments each requires is placed between them. The opening fanfare call is played off stage with each soloist entering during the orchestra introduction — just in time to play the first cadenza! During the work, each is to feel free to wander on or off stage and to “play off” their opposing solo partner—a sort of “confrontational improvisation.”

Barbara and Charlie presented several performances with orchestra in the United States and abroad and then a wind ensemble accompaniment version was created to enable them to appear as soloists with the Eastman Wind Ensemble on a three week tour of Japan in 1996, sponsored by Sony Music Foundation and Eastman Kodak Japan.

A third version, for recital use, of *Carmen Fantasia* has been written featuring the solo parts, piano accompaniment along with the complete percussion section of timpani and five players.

Exhibit 5. Barbara Butler and Charles Geyer



Photo © Todd Gustafson

Wind Library

UNDER GYPSY SKIES

Carmen Fantasia was followed in 1997 by *Under Gypsy Skies*, commissioned by the Des Moines Symphony Orchestra; the premiere featured the soli duo with the orchestra conducted by the composer/arranger. Following in the footsteps of *Carmen Fantasia*, *Under Gypsy Skies* also draws upon actual excerpts and quotations, especially from the Hungarian Dances of Johannes Brahms and the exciting "Hejre Kati" (Scene from the *Czarda*) by Jenő Hubay. Through use of these historic melodic styles, techniques and similar folk elements, the score attempts to examine the highly emotional and exciting idiomatic music of wandering tribes and families of Eastern Europe. This search leads one from slow plaintive folk like tunes to exciting czardas allegros. Again, the extreme proficiency Barbara and Charlie possess in piccolo trumpet performance instantly led to inclusion of this technique, especially in the finale of *Gypsy Skies*.

As in *Carmen Fantasia*, there is extensive use of the percussion section although solo players are not required to play out on the front of the stage. A wind ensemble accompaniment has been created plus an edition featuring the duo solo parts, piano accompaniment and percussion—a setting (as well with *Carmen*) intended for recital use.

The use of music by Stephen Collins Foster follows a path I have investigated since first undertaking the *Homespun America* recording project in 1975 for Vox Records. This was a research and recording program involving American Civil War period music of Manchester, NH and featuring its Brass Band, Social Orchestra and the original Hutchison Family Singers. (Excerpts from the 1852 Manchester Brass Band book and the succeeding 1854 *Second Sett* band book were featured in Issue Three of *WindWorks* in the article *Defining the Wind Band Sound; Wind Scoring in America 1830-1890: The Brass Band Era*, pp.2-13.)

A STEPHEN FOSTER SETT

Twenty years later, after the *Homespun* project, I received a commission from the American Ballet Theatre to write a number of orchestral dance settings for choreographer Twyla Tharp, *Americans We*, celebrating Americana and including several works of Stephen Foster.

The *Stephen Foster Sett* reflects these earlier experiences and introduces Barbara and Charlie in three different accompaniment backgrounds: *Come Where My Love Lies Dreaming* is a reflection of 'parlour music' in which any and all available instruments were used to perform with vocalists or keyboard player; *Jeanie with the Light Brown Hair* is a combination of earlier orchestral combinations with a few contemporary harmonic twists included (Exc. 5); *The Glendy Burk* is a celebration of river boat activity sung by workers looking for an outlet or release from their station in life—it is set for the two soloists with a Civil War era brass band instrumentation. (Exc. 6)

D. H.

Foster Hall Collection, Center for American Music, University of Pittsburgh Library System



Wind Library

STEPHEN FOSTER

Stephen Foster is considered to be America's primary professional song writer of the 19th century. Born on July 4, 1826 in Lawrenceville PA, east of Pittsburgh, into a family of ten children, he did not like organized education, particularly rote learning and recitation, although he enjoyed reading and eventually became a well-educated and literate person. He received musical training from Henry Kleber, an important Pittsburgh performer, impresario and teacher, and began writing songs and piano pieces at an early age. By 1850, when he was 24, he had twelve works published and was creating wonderful melodies that captured the soul and spirit of mid century life prior to the Civil War, music that reflected life in the home and in the fields of plantations.

Foster's most popular songs include: "Oh! Susanna" (1848), "De Camptown Races" (1850), "Old Folks at Home" (better known as "Swanee River") (1851), "My Old Kentucky Home, Good Night!" (1853), "Jeanie with the Light Brown Hair" (1854), "Gentle Annie" (1856), and "Beautiful Dreamer" (1862). In addition to the numerous songs he wrote (many with his own lyrics), Foster also arranged a set of 73 arrangements for flute, violin, piano, and selected additional instruments that was published in 1854 by Firth, Pond and Co. under the title The Social Orchestra.

BARBARA BUTLER AND CHARLES GEYER, TRUMPET SOLOISTS

Barbara Butler and Charles Geyer have been performing as a solo trumpet duo since the mid-1970s when they first appeared under Leonard Slatkin with the Grant Park Symphony Orchestra in Chicago. Since that time, they have performed as duo-soloists with orchestras and wind bands, and in solo recitals throughout the United States, Canada, Europe and Japan. Both former full-time orchestral players, Butler and Geyer have turned their successful careers toward solo and chamber music performance.

Currently a featured soloist and principal with Chicago's Music of the Baroque, the Chicago Chamber Musicians and the Grand

Teton Music Festival Orchestra, Barbara Butler was former Co-Principal Trumpet with the Vancouver Symphony (Canada), and Principal Trumpet with the Grant Park Symphony in Chicago. She has also held the positions of Acting Associate and Acting Assistant Principal Trumpet with both the Houston and the St. Louis orchestras.

While a student at Northwestern University in the 1960s, Charles Geyer won the Principal Trumpet position with Chicago's Lyric Opera

Orchestra, and subsequently, during his tenure with the Chicago Symphony, also performed as Principal Trumpet with the Grant Park Symphony Orchestra. A founding member of the Chicago Brass Quintet, Geyer also organized, and performed, in concerts with the Chicago Symphony Brass Ensemble. Currently, he performs as a soloist and principal with Chicago's Music of the Baroque, the Chicago Chamber Musicians, Symphony II and the Grand Teton Music Festival Orchestra.

Excerpt 5. A Stephen Foster Sett. Jeanie with the Light Brown Hair. An example of the duo-trumpet lines

The musical score is a page from a conductor's edition, showing measures 14 through 17. It features a variety of instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Solo Cornets/Trumpets I and II, Harp/Piano (Harp (Pno.)), Violins I and II (Vlns. I, II), Viola (Via.), Cello, and St. Bass. The score is marked with a 'Cadenza' section starting at measure 14. Dynamics include *mp*, *p*, *rall.*, and *ten.*. There are also markings for 'slight roll' and '(after Harp)'. The bottom of the page is labeled 'DHM0401C'.

Wind Library

Barbara Butler and Charles Geyer met in Chicago when she took over the Principal Trumpet position with the Grant Park Symphony as Geyer was leaving that post to expand his duties with the Chicago Symphony at Ravinia. A year later, Butler left Chicago to play Co-Principal Trumpet with the Vancouver Symphony in Canada, returning in the summers to the Grant Park Symphony. Geyer had now been in the famed Chicago Symphony Orchestra trumpet section for 12 years and left to become Principal Trumpet of the Houston Symphony Orchestra.

In 1980, both resigned their orchestral posts to become Professors of Trumpet at the Eastman School of Music in Rochester, New York where they remained for 18 years. During that time, they were featured in concerts, recordings and national broadcasts with the Eastman Brass and the Eastman Virtuosi. In 1997, Butler and Geyer joined Northwestern University in Evanston, Illinois as Professors of Trumpet, where they currently work. Their students from both institutions hold positions in the finest orchestras and college faculties throughout the world.

In demand for solo performances, recitals and masterclasses around the world, Butler and Geyer have appeared at festivals such as Mostly Mozart (New York), Lieksa (Finland), Kapalua (Hawaii), Steamboat Springs (Colorado), Da Camera (Houston), International Week (Spain), Minnesota Rug Concert series, International Trumpet Guild and in Switzerland, Japan, Italy and Spain.

Also a graduate of Northwestern University, Butler's teachers and mentors include Vincent Cichowicz, Adolph Herse, David Kennedy and Thomas Wikman. Geyer's teachers and mentors include Herb Stoskopf, Vincent Cichowicz, Adolph Herse and Thomas Wikman.

Excerpt 6. A Stephen Foster Sett. *The Glendy Burk*. An example.

The image shows a page of a musical score for 'The Glendy Burk' by Stephen Foster. The score is for a trumpet solo and orchestral accompaniment. The solo part is marked 'Solo Cors./Tpts.' and 'Var. 4'. The orchestral parts include Horns (Hns.), Corsos (Cors.), Trombones (Tbns.), Euphonium (Euph.), Tuba, and Percussion (S.D./P.D. and B.D./Cym.). The score is in 2/4 time and features various dynamics such as *mf*, *f*, and *p*. The page number '60' is visible at the top left, and the conductor's name 'Conductor - 32' is at the top center. The score is numbered 60 through 67 at the bottom.

THE BUTLER/GEYER PROJECT

Each of the works in the overall project has been prepared for distribution in several ways: the recital versions of *Carmen Fantasia* and *Under Gypsy Skies* include score and performance parts for the two soloists, piano and percussion. The orchestral accompaniment and wind ensemble accompaniment for each has been prepared with scores on sale and performance parts on rental through the WBP Rental Library.

A *Stephen Foster Sett* is available with all the necessary performance parts included: *Come Where My Love Lies Dreaming*—chamber ensemble, *Jeanie With the Light Brown Hair*—chamber orchestra (the string parts may be reproduced for a full orchestra performance if desired), *The Glendy Burk*—brass band accompaniment.

NORTHWESTERN UNIVERSITY ORCHESTRA RECORDING

In addition to the availability of the solo material and accompaniments, the three works are now available on a CD recording with Butler and Geyer, soloists accompanied by the Northwestern University Symphony Orchestra conducted by Donald Hunsberger. (WBP-DHWL DH002CD)

Wind Library

SANDBURG REFLECTIONS BY LEWIS J. BUCKLEY



Carl Sandburg

One of the primary considerations underlying the creation of the DHWL was the fulfillment of areas in wind repertoire that were missing or overlooked during the past decades. A direct result of this approach has been the creation of several works for solo piano and wind band, music for trumpet(s) and wind band, and now, a new addition to the extant repertoire for solo voice and winds. While the Wind Library's *Catfish Row* edition [DHM004] featured opportunities for soprano and baritone solo voices, the newest entry into the literature, *Sandburg Reflections* by Lewis J. Buckley, is a setting of four poems for mezzo soprano and winds on the writings of Carl Sandburg.

Lewis J. Buckley, conductor, composer, arranger, and trumpeter, is no stranger to conductors and performers in the wind band world. He is the Director of the United States Coast Guard Band, a position to which he was appointed in 1975 at the age of 27. He recently became the first leader of the Band to be promoted to the rank of Captain. His many tours with the Band, their recordings and radio broadcasts have increased public awareness and appreciation for the musical achievements of the ensemble.

Born in Ohio, but raised in Florida, he graduated from Miami Senior High School and went on to earn a Bachelor of Music degree and Performer's Certificate in Trumpet at the Eastman School of Music. Graduating in 1969, he joined the Coast Guard Band where he served as principal trumpet and trumpet soloist;



Lewis J. Buckley

he founded and directed the Coast Guard Band Jazz Ensemble and soon made his mark as primary composer/arranger for both the concert band and the jazz ensemble, displaying a versatility and ease in moving between genre, i.e. concert work, Dixieland combo or writing stirring patriotic compositions celebrating the U. S. Coast Guard.

His work *Sandburg Reflections* was composed for an appearance of the Coast Guard Band at

the International MidWest Band and Orchestra Clinic in 2002. His selection of poems is interesting as they reflect Sandburg in the earlier stages of his output. Buckley writes in his own program notes for the *Reflections*:

"Few of us work in a vacuum. The creative process that produced Sandburg Reflections was fueled by the talent of Tracy Thomas, the Coast Guard Band's wonderfully artistic soprano, the in-

Excerpt 7. Sandburg Reflections, "Good Babies Make Good Poems" mm. 54-61.

Wind Library

spirational performers of *The United States Coast Guard Band*, and, of course, the magnificent words of one of our finest national poets, Carl Sandburg. I loved writing and conducting this music; I hope audiences will enjoy listening to it.

The four poems are quite different in tone: I found "Good Babies Make Good Poems" to be lighthearted fun; "Fog", probably Sandburg's most widely known poem, creates an image of quiet that I have always enjoyed; "Ezra", Sandburg's humorous reaction to the work of another great American writer, Ezra Pound, is pure whimsy; and, "Jazz Fantasia" absolutely sang to me from the first time I read it.

The music, with the exception of "Fog", is intended to be light in character and should be conducted accordingly. There are few if any fortissimos in the score, and the approach of the players should reflect that. Even in "Fog", with its long lyrical lines, the music—like fog itself—is wispy, not heavy.

Sandburg Reflections was conceived with a wind ensemble in mind, not a symphonic band. There can be more than one player to a part in the tutti passages, but effective balance in an acoustical performance will almost certainly rule out doubling when the soloist is singing. The soloist may be amplified in Jazz Fantasia if so desired."

OUVERTURE BY GERMAINE TAILLEFERRE ARRANGED BY JOHN P. PAYNTER EDITED BY JOHN BOYD

Germaine Tailleferre is most widely recognized today as a member of the famed *Les Six*, a group of six well known French

composers—Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc and Tailleferre—who all became associated through their studies at the Paris Conservatory. Tailleferre (1892-1983) was born in Parc St.-Maur near Paris and exhibited prodigious musical talent at an early age. She entered the Conservatory at the age of 12 and studied with Maurice Ravel and Nadia Boulanger, among others.

Tailleferre and the other members of *Les Six* were especially active following WW I leading a musical quest in France away from the then prevalent impressionism of Debussy and Ravel and their followers. Many of *Les Six's* works were of a lighter, airy nature resisting any tendencies toward heavier romantic music. Tailleferre's own large output reflects elegance plus her sheer delight in the art of composition. In addition to many short works for solo piano, she also wrote four large operas, a *Concerto Grosso for two Pianos, Eight Solo Voices, Saxophone Quartet and Orchestra*, a Violin Concerto, the *Three Etudes for Piano and Orchestra* and several full-length ballet scores, among numerous songs and chamber music.

During her lifetime she was awarded the Grand-Croix of the Order of Merit, the Grand Prix Musical of the Académie des Beaux Arts, the Grand Prix Musical of the City of Paris and was an Officer of the Legion of Honour.

She was very well known in artistic circles and was a friend of Stravinsky, Ravel, Diaghilev, Picasso and Charlie Chaplin (the latter through her first husband Ralph Barton, an artist for *New Yorker* magazine and close friend of Chaplin.) Other associates included Jacques Thibaud, Artur Rubenstein, Nicanor Zabaleta, Pierre Monteux, Sir Thomas Beecham, Leopold Stokowski and Serge Koussevitsky among others.

In an article in *The New York Times* on Sunday, May 23, 1982, Laura Mitgang wrote of her interviews with Mme. Tailleferre, who was then 90 years old and living in Paris. Mitgang

also interviewed Madeleine Milhaud, Darius Milhaud's widow, Georges Auric and Henri Sauguet, a longtime friend of Tailleferre. Sauguet, then 81, "...wistfully recalled the post-World War I years when he and his contemporaries were blazing new artistic trails. He compared former audiences, who did not hesitate to express their opinions actively, albeit violently, to the present sedate public who fears voicing a judgment that may later be refuted."

Mitgang continues: "He mentioned the natural grace, innocence, freshness, spontaneity, and charm that is indigenous to Germaine Tailleferre's music. He agreed that it resembles that of the 18th century masters, but from the perspective of a 20th century woman. In his opinion, *Les Six* both advanced Germaine Tailleferre's career by bringing attention to her music and became an obstacle that she had trouble surmounting. She could no longer be viewed purely as a composer but rather as the only woman member of the group."

From Tailleferre herself, Mitgang writes: "I have had a very difficult life, you know, only I do not like to talk about it. I write happy music as a release." Pressing Tailleferre about her esthetic ideals, Mitgang states that she replied: "I do not analyse those sorts of things. Either music happens naturally or it should not happen at all."

A recent recording of music of Tailleferre, transcribed for wind band by Désiré Dondeyne and performed by the Orchestre Harmonie des Jardens de la Paix de la Préfecture de Police de Paris under the direction of Phillippe Ferro [Media Sound Art Vol C 332], contains a wonderful salutatory quote from her to Dondeyne:

(Tailleferre) "If I had my time again, I would write only for wind band!"

(Dondeyne) "What will it take to get you to write an original work for wind band?"

(Tailleferre) "A discount of twenty years on my age!" [She was then 80.]

© Media Sound Art

OUVERTURE

The *Ouverture*, composed and first performed in 1932, is an example of her open and straightforward style, at once lively and containing elegant melodies. Historians are not



Photo Courtesy Robert Shapiro,
Archive Les Six-Tailleferre, Tucson

Germaine Tailleferre

Wind Library

certain of the exact primary usage of the work, some leading toward its inclusion in an opera bouffe, *Il etait un petit navire* (There was a little Boat) while others list it as part of a comic-opera *Zoulaïna*. Robert Shapiro, in his book *Germaine Tailleferre: a Bio-Biography* (Westport CN: Greenwood Press) states that it received its premiere on Christmas Day, 1932 in a concert conducted by Pierre Monteux.

The present wind band edition was written by John P. Paynter in January, 1960 and edited by John Boyd in June, 2003. (Exc. 8)

JOHN P. PAYNTER

The wind band world is the recipient of the many developments and contributions of John Paynter, who served as Director of Bands at Northwestern University, Evanston IL from 1955 to his death in 1996. Prior to his fulltime appointment, he served as student assistant and then as Acting Director when his mentor Glenn Cliffe Bainum retired in 1951.

In liner notes for a commemorative recording by the United States Army Field Band, [The Legacy of John P. Paynter, 2003] SSG Erica Russo writes: "Dedication and discipline were hallmarks of Paynter's

style. In interviews, he often credited his father and mother, and the wider expectations of the

neighborhood [Mineral Point, WI] for these characteristics." These qualities highlighted his

Excerpt 8. Tailleferre. Overture, mm 1-9.

CONDUCTOR **OUVERTURE**

GERMAINE TAILLEFERRE (1892-1983)
Wind Orchestration by JOHN P. PAYNTER
Edited by JOHN BOYD

Allegro (♩ = 132)

2/4

C Piccolo/
3rd C Flute

C Flutes 1 2

Oboes 1 2

English Horn

Bassoons 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro (♩ = 132)

Horns in F 1 2 3 4

B♭ Trumpets 1 2 3 4

Trombones 1 2

Bass

Euphoniums

Tubas

String Bass

Harp

Harpichord

Celesta

Timpani

Percussion I (Xylophone)

Percussion II (Triangle, Cymbals)

Percussion III (Tambourine)

Percussion IV & V (Snare Drum, Bass Drum)

2/4

s.d. H.D.

1 2 3 4 5 6

DHM0405C

many services, which include his numerous students at Northwestern, his dedication to the wind band as President of the MidWest International Band and Orchestra Clinic, the World Association for Symphonic Bands and Ensembles, the American Bandmasters Association, and the National Band Association, the latter of which he was co-founder and Honorary Life President. His many students attest to the devotion and care he felt and applied to their individual development. His dedication to community bands grew from his background and heritage and further developed during his



tenure as Conductor of the famed Northshore Concert Band, an organization that has become a model for community bands worldwide.

Paynter was equally recognized for his many editions and transcriptions for the concert band. The transcription of Tailleferre's *Ouverture* was written in Paynter's earlier days at Northwestern and was performed on numerous occasions - both in Evanston as well as with festival and honor bands throughout the United States and Canada. It has remained unpublished since its inception.

JOHN BOYD

John Boyd, editor of Paynter's transcription, is Director of Bands, Professor of Music and Coordinator of the Wind/Percussion Division at Indiana State University, Terre Haute, IN. He received Bachelor of Music Education and Master of Music degrees at Northwestern where he was band manager, and an arranging student and conducting student of John Paynter. A nationally known writer of wind band transcriptions and arrangements, Boyd has appeared at numerous national and international festivals and conferences. He conducts the *Philharmonia a vent*, a professional ensemble that has received highly positive critical acclaim for their recordings.



ON THE BOOKSHELF

THE WIND BAND AND ITS REPERTOIRE

Two Decades of Research as Published in the College Band Directors National Association Journal
Edited by Michael Votta, Jr

Since its founding in 1941, the College Band Directors National Association (CBDNA) has sponsored educational projects that have featured areas including improvement in the manufacturing of wind instruments, encouragement of instrumentation and scoring practices, support of conducting workshops, and especially, awareness and concern over the creation of an original, indigenous repertoire for today's wind band.

It is to the credit of the CBDNA membership that it supports research and publication, not only for the resulting value to each member's own professional development, but especially to that of their students. In addition, through such publications, colleagues outside the wind world have become aware how deeply serious wind conductors and performers are concerning their art and craft, its current status and its future.

Through the current publication, most of these articles are being presented to the general public for the first time. If one has not a member of CBDNA during the past twenty years, chances are likely that these writings would not have been available through practically any source, especially early issues of the *Journal*, which are to be found only in libraries or in personal collections, frequently held by wind participants no longer active in wind performance.

CBDNA established the *Journal* in 1983 under the supervision of H. Robert Reynolds, President, 1983-85, with Craig Kirchoff and James Arrowood, Editors. Their first journal was released in 1984 and spurred the creation of subsequent editions through 2002 after which the operation was suspended in 2003.

Michael Votta, Jr. has been Editor of the CBDNA *Journal* for the period 1996-2002. He selected the various articles from the *Journal's*

twenty years of activity and grouped them in several specific categories, each representing research efforts within the CBDNA. The primary thrust of this publication with its twenty-three articles and two addresses focuses primarily on repertoire development and historical research.

Most of the authors are members of the sponsoring organization thus illustrating a growing strength in research and creative writing within CBDNA; on an adverse side, it also reflects the frequent neglect of wind literature and history among research colleagues who specialize in theory, music history, pedagogy and performance.

Perhaps, the best descriptions of the intent of this publication lie in the papers included and the specific topics addressed. (Exh. 6)

MICHAEL VOTTA, JR.

MICHAEL VOTTA, Jr., Music Director of the North Carolina Wind Orchestra, is a member of the faculty of The University of North Carolina at Chapel Hill where he serves as Director of University Wind Ensembles and teaches courses in conducting and orchestration. Ensembles under his direction have received critical acclaim in the United States and Europe for their "exceptional spirit, verve and precision," their "sterling examples of innovative programming" and "the kind of artistry that is often thought to be the exclusive purview of top symphonic ensembles." His performances have been heard in broadcasts throughout the US, on Austrian National Radio (RF), and Southwest German Television, and have been released internationally on the Primavera label. Before his appointment at UNC, Votta held conducting positions at Duke University, Ithaca College, the University of South Florida, Miami University (Ohio) and Hope College. He is a graduate of the University of Michigan (BM, BS, MM) and the Eastman School of Music (DMA).



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A great debt of gratitude and appreciation is due the officers of CBDNA who have made these writings available, and especially to the authors of the various entries who have waived any form of remuneration in order to direct all proceeds from sales of the book directly to CBDNA for support of future research and similar projects. D. H.

AN EXPANDING DISTRIBUTION PROCESS

The publishing industry maintains various avenues of distribution for its products, primarily through what is known as “the print trade”. For several hundred years now, composers have had their compositions circulated through hand manuscript, and later, through printed editions. In the 20th century, early forms of musical typewriters were in vogue long before anyone dreamed of writing music with a computer program or distributing it over the internet.

Today, the finished product one purchases through a music dealer or distributor has been prepared on a computer-generated music writing program such as Finale®. The ability to create and to store music in electronic files for future use has become a common tool in today’s music

distribution world. But, not all music is being distributed in various forms of “hardcopy” and WBP is proud to have taken the lead in issuing works in the DHWL in two other important avenues to wind band conductors and performers.

THE CD-ROM

WBP’s first effort in alternative distribution involved the task of issuing Mark Scatterday’s *Renaissance Set I* (DH9805) on CD-ROM rather than in standard print mode. This decision was made because these individual scores were intended to utilize varying and flexible instrumentation, and thus, the conductor/coach could create those

transposition parts necessary for any mixed ensemble through use of the CD-ROM. Each treble clef instrumental voice part is available in C, B-flat, F and E-flat transpositions—all the conductor/coach has to do is insert the CD-ROM into a computer, bring up the desired composition, point to the desired parts in the proper transposition and print out each part.

The next composition released with parts available on CD-ROM was Donald Hunsberger's edition of Gershwin's *Rhapsody in Blue*™ for solo piano and 19 players. This version of the *Rhapsody* is intended more as a large chamber ensemble accompaniment in contrast to Thomas Verrier's edition (DH9804BC) which he orchestrated for a larger wind ensemble*.

In a similar fashion, Fred Sturm's masterful orchestration of Percy Grainger's *My Robin is to the Greenwood Gone* (DH9904) offers the conductor of a younger wind band the option of creating whatever number of individual parts necessary for each season's ensemble. Multiple copies of each individual part are "only a click away."

* **Correction:** Both editions of George Gershwin's *Rhapsody in Blue*™ in the DHWL contain similar historical backgrounds with roots in Ferde Grofé's various orchestrations starting in 1924 with his original scoring for the Paul Whiteman Orchestra. Thomas Verrier's thoroughly researched Program Notes were included in each edition; the final paragraph in the notes refers to Verrier's edition only.

THE WBP RENTAL LIBRARY

The newest addition to WBP's operation has been a project that has drawn together (for the first time) all of its Warner Chappell Rental Library properties under one roof and combining these works with the large rental catalog handled by European American Music Distributors, LLC. Works contained in the Donald Hunsberger Wind Library are the latest addition to WBP's collection of some of the finest music on rental.

Ms. Sue Sinclair, Director of Product Development and Marketing, oversees the entire rental operation, which in addition to WBP and the DHWL, contains music from such publishing houses as Schott Musik International, Universal Edition, European American Music Corporation, Helicon Music Corporation, Deutscher Verlag Für Musik, Belwin-Mills Publishing Corporation, Fox Music Publishing, Glocken Verlag, Moeck Verlag, Hug MusiKuerlag and Lawson-Gould Music Publishers, Inc.

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WBP's entry into the wind band rental field provides a unique opportunity for works in the DHWL that might not otherwise be available for print due to size, length, performance difficulty, and the ever-mounting costs of publication today. Works available for rental are indicated in the Descriptive Catalog below.

— George Megaw

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