

WindWorks

A JOURNAL FOR THE CONTEMPORARY WIND BAND

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EXCITING NEW TRENDS WITHIN THE CONTEMPORARY WIND BAND

Thus far in the series “Defining the Wind Band Sound”, the author has attempted to trace the history of wind band timbres as ensembles grew in their numerous configurations throughout the 19th century. We have witnessed the growth of **experimental mixed-instrumentation ensembles** during the period prior to the 1850s, the **Civil War era brass band** – undertaken with the leadership of the Dodworth family, the growing presence of **English military band journals** beginning in the 1850s (and remaining through the middle of the 20th century), and finally, **Patrick S. Gilmore** and **John Philip Sousa**, whose specific bands and programs influenced America’s professional and amateur band development. In addition, we have visited the country’s oldest continuous civilian ensemble – the **Allentown (PA) Band** and its close rival for longevity, the **American Band of Providence, RI**.

Through these illustrated expositions, the author hopes that the reader is able to visualize (and mentally imagine) the sounds and textures of each of these period groups through association with the use of full scores, instrumentation lists, and photographs.

More contemporary approaches to instrumentation and personnel assignment now include **the concept of single players to a part** – versus traditional doublings – and literature that does not require large, full scale instrumentations, such as those formerly found in “recommended instrumentation” lists issued by professional and publisher organizations. When a conductor breaks away from the concept of relegating his/her ensemble to performing only works requiring tutti instrumentation, a whole new world will open, a world of exciting literature and opportunity for the performers. **Flexible repertoire programming, flexible instrumentation, and especially, the use of works employing individual participation** are vital keys to these exciting avenues of performance.

In addition, **the use of chamber music ensembles within the overall wind band program** is yet another giant step forward. If a brass choir performing Gabrieli, or an 18th century harmonic music ensemble playing Mozart, are found acceptable on programs today, then why not try all the other chamber ensemble instrumentations currently found in concert halls throughout America, Canada, and Europe? We have many wonderful performance models to emulate: the Netherlands Wind Ensemble, Empire Brass, Chicago Pro Music, Canadian Brass, New York Woodwind Quintet, Detroit Chamber Winds & Strings, and Summit Brass, for example – each offering repertoire and performance techniques that we should be incorporating into our programs.

Fortunately, times are changing, and some of the recent changes provide opportunities for everyone to investigate the many repertoires and styles of performance currently available.

This issue of “WindWorks” is devoted primarily to the exploration and encouragement of flexible chamber ensembles within the overall wind band program.

D.H.



DEFINING THE WIND BAND SOUND: WIND CHAMBER MUSIC

Wind chamber music has been present in performance circles for several centuries, but has only recently begun to be included in contemporary wind band programming and educational practices. As perhaps the most classically-legitimate area of wind repertoire and performance, it is now rightfully assuming a beneficial role in the education of young performers for several reasons:

1. It includes the developmental contributions of the single player approach (one-on-one relationships.)
2. It promotes an increased awareness of those communication and interpersonal skills required for chamber music.
3. It provides an introduction to a vast repertoire, ranging from pre-classical, classical, romantic, and impressionist works to contemporary literature.

The experiences derived from chamber music provide opportunity for growth in knowledge of repertoire, performance skills, and self confidence that will benefit everyone – performer as well as conductor/coach.

Although early string chamber music predates the rise of organized orchestral activity over the past 200+ years, wind chamber music is – in essence – a late arrival to the wind band scene. There are numerous examples of excellent compositions for chamber wind ensemble from the 18th, 19th and early 20th centuries, but I do not feel that this repertoire or its use had much practical effect on the wind band world until after the early 1950s. These works for smaller instrumentations – and their later counterparts for the orchestral winds – have much to offer to contemporary programming. The following discussion will attempt to illustrate this theory and offer thoughts for the successful incorporation of wind chamber music within existing wind band programs.

AN EARLY VIEW

Many historians define chamber music as developing its roots in the house or home – versus the church or theatre – in the 17th century. This description is found in terms “*musique de la chambre*” in France, “*musica da camera*” in Italy, “*kammermusik*” in Germany and in “*fancies*” consorts of England. Whichever nationalistic designation applies, a traditional definition of chamber music since those early days has included: ensembles of soloists, performing indoors, and without the aid of a conductor. Performers have sought, as musical goals, to develop intimate and expressive communication between themselves and to provide the listener with an equal sense of performing intimacy.

As time passed through succeeding centuries necessary supportive patronage for such home-sponsored programs waned and eventually ceased to exist. Thus, chamber ensembles turned toward public venues for their concerts and for financial and audience support. From the earliest musical activities, ensembles utilized solo instruments with keyboard accompaniment, voice with accompaniment, and the small string ensemble in various formats, including trios, quartets, and quintets. Singular wind instruments, i.e. flute, oboe, and bassoon, for example, were also utilized, though on a more limited basis.

Models of individual-performer wind ensembles were to be found in the outdoor “*stadtpeifer*” and “*waits*,” employed by cities and towns for signal and ceremonial purposes, and in the serenade, divertimento, cassation, and field music bands of the 18th century. Classical-era works performed today in wind chamber programs are primarily from the repertoire additions provided by Haydn, Mozart, Krommer, Beethoven, and their contemporaries. The crown jewel, of course, is Mozart’s monumental achievement — the “*Gran Partita*” for twelve winds and double bass.

Orchestras, such as those in Mannheim, Dresden, and Leipzig began utilizing set numbers of wind players, frequently with the same instrumentalists found in the “*feldpartikan*” outdoor band. While Haydn is credited with solidifying the string-quartet into an equal voice ensemble, he also helped establish the Classical orchestra’s wind component with his orchestral wind/brass sections in his “*London*” symphonies of the 1790s. His orchestra membership, and that of Mozart and Beethoven, frequently numbered in the mid-30s with 10 to 13 winds, brass, and percussion. Incidentally, the instrumentation of those wind sections (2222 - 22, timp.) is very similar to the instrumentation of service harmoniemusic ensembles. Thus, for a period of time, orchestral and wind band forces were very much the same, an occurrence that would not return for about 150 years.

INTRODUCING THE ORCHESTRAL WINDS

In the first quarter of the 19th century, we find Beethoven utilizing a full wind section (2(P)222 - 4230) in his Symphony No. 5. Berlioz further expanded this wind and brass section in the “*Symphonie Fantastique*” (1830) as his compositions were moving steadily from the classical symphony form into the romantic symphonic poem format. Within a few decades, Wagner further enlarged the winds and brasses in his operatic scores, particularly in the “*Ring Cycle*”, and a most important development began taking place: **the orchestral winds and brass were becoming an established ensemble with balanced, yet flexible, section instrumentations**. These varying instrumentations would become standard practice throughout the next century.

By the opening of the 20th century, a vital distinction between the orchestral winds and the civic/concert/military band was also emerging; a philosophical premise that created parallel tracks of activity in instrumental usage between the two performing media. The flexible orchestral winds approach offered composers the option to use just those voices desired for texture, timbre and balance, whereas the wind band was in the throes of developing standardized instrumentations that differentiated from one another only by the doubling of parts.

The two wind groups would continue their separate – yet parallel – paths of growth and responsibility with the orchestral winds, and its constituent wind chamber ensembles, assuming a role of classical music performers in concert, opera, church, and chamber activities while the emerging band was providing concert, civic, ceremonial, military, and

entertainment functions. The orchestral winds would possess a repertoire ranging from Haydn, Mozart, Beethoven, and Brahms through to Debussy and Ravel, while the band world would be reveling in the activities of the Sousa era with its early proliferation of professional “business bands.” These latter bands would continue to develop until the 1920s when they would begin to drop from sight. They would then be replaced by the newly instituted educational band programs, the fruits of which we still enjoy today.

Two striking wind chamber music concert programs were initiated during this time. The earlier of these dedicated wind chamber efforts began in 1879 when Paul Taffanel established the “Societe de Musique de Chambre pour Instruments a Vent” in Paris. Gounod composed his “Petite Symphonie” for performance by the “Societe”. The second, as David Whitwell so aptly describes as an American counterpart to Taffanel’s wind programs, was the Longy Club, in Boston – founded in 1901 by George Longy, principal oboe of the Boston Symphony. Its repertoire included works by Mozart, Haydn, Beethoven, Dvořák, Strauss, Gounod, and New England composer Arthur Bird.

THE BAND MOVES ON

As World War II approached, the American concert band had undergone several metamorphoses. Instrumentations had moved from the 19th-century brass band model and were now emulating those of Sousa and his counterparts in the “business band” sphere. Albert Austin Harding at the University of Illinois, with his use of expanded instrumentation and families of instruments, John Philip Sousa, and Edwin Franko Goldman were instrumental in forming the American Bandmasters Association in 1930; their purpose was to unify and stabilize instrumentation, and to encourage original composition for the band. The National High School Contests were initiated to further raise the level of awareness in band performance throughout the country. While these activities brought many highly desired results, they did not spawn a torrent of original literature for the band. This would not occur until after the Second World War when bands again reached new levels of activity, especially in educational circles. By 1950, an ultimate model for the band was the 100+ piece symphony band, an ensemble epitomized by the University of Illinois and the University of Michigan.

However, the orchestral winds and the concert band in 1950 could not have been on more divergent courses. The band was developing the beginning of a program of compositions conceived expressly for educational use, while the orchestra forces were starting to experience increased activity in contemporary composition practices. Yet, it was through these divergent circumstances, with their individual approaches to repertoire and performance, that positive progress was about to begin. The first step to rejoining the wind band and the orchestral forces of Haydn’s day occurred as the wind ensemble concept was inaugurated by Frederick Fennell at the Eastman School of Music in 1952. Based upon the same principles of flexibility employed in orchestral composition and performance – while functioning as a pool of players drawn from the concert band instrumentation – the wind ensemble was destined to bridge the gap between the two performance media.

A NEW BEGINNING: THE WIND ENSEMBLE CONCEPT

As Frederick Fennell was organizing the initial symphonic wind ensemble in 1952, he issued a call to composers to write works for a wind band that would provide them with a flexible pool of players from which they could pick and choose. [A pool of available resources was in contrast to fixed instrumentation with fixed personnel practices.] His reasoning, at this point in time, was the antithesis of then-current standards of band scoring and personnel assignment, and had its roots in flexible orchestral scoring practices. Since Fennell’s early approach to programming was founded upon original works of all size, he utilized chamber music and works for individual family choirs. As is common knowledge throughout the wind band world, the première concert of the Eastman Wind Ensemble on February 8, 1953 featured Mozart’s “Serenade No. 10 in B-flat, K.361 (K.370a)”, Wallingford Reigger’s “Nonet for Brass” and Paul Hindemith’s “Symphony in B-flat”.

To open the second season of the Ensemble on November 1, 1953, Emory Remington’s Eastman Trombone Choir began the concert with several chorales. These were followed by the Ensemble’s brass section performing works by Orlando Di Lasso, Johann Pezel, Matthew Locke and Giovanni Gabrieli. The second half of the program presented the American premiere of Richard Strauss’ “Symphony for Wind Instruments, op. posth.” Four years later, Fennell and the Ensemble would record the Strauss “Serenade, Op. 7” and Mozart’s “Gran Partita” – one of the earliest commercial recordings of the full serenade. [See “The Wind Ensemble and Its Repertoire”, ed. Cipolla and Hunsberger (DHBK01) for complete listings of EWE concerts and recordings 1952-92]

Also at this same time, several professional chamber performance ensembles began activities that would serve as beacons for all to follow: the New York Woodwind Quintet, the New York Brass Quintet, and the Netherlands Wind Ensemble. Later professional concert and recording ensembles would include the Philip Jones Brass Ensemble (now the London Brass), London Wind Soloists, Canadian Brass, Summit Brass, Detroit Chamber Winds & Strings, Eastman Brass, and Empire Brass among others. In addition, recording activity would include groups such as the winds and brass of many prominent international orchestras, plus the Sabine Meyer Wind Ensemble, Consortium Classicum, Toronto Chamber Winds, and Mozzafiato, among others. [Rodney Winther’s newly released “An Annotated Guide to Wind Chamber Music” (DHBK04) lists 25 separate recordings on CD for Mozart’s “Gran Partita” including the orchestra of the Academy of St. Martins in the Fields (Marriner), American Symphony Orchestra (Stokowski), Berlin Philharmonic (Mehta), Chamber Orchestra of Europe (Schneider), Lincoln Center Chamber Music Society (Schuller), Orpheus Chamber Orchestra (no cond.) and the Scottish National Orchestra Wind Ensemble (Jarvi).]

This widespread activity illustrates a high level of interest among professional performers and educators in promoting the chamber wind ensemble in serious concert life as well as education. Over the past few decades, numerous wind chamber programs have been developed and hold active roles in leading music institutions:

Cincinnati College-Conservatory of Music, DePaul University, Eastman School of Music, Florida State University, Lawrence University, New England Conservatory, Ohio State University, Northridge State University, Northwestern University, University of Michigan, University of South Carolina, University of Texas, and University of Washington.

WHITHER THE SIZE?

The earlier-stated historical definition of chamber music specified certain guidelines that were practiced for many years. With today's changing repertoire and performance practices, it is wise to re-examine these guidelines with respect to size of ensemble and use of a conductor/coach, as today's definitions may well reflect recent developments in both composition and performance.

The question regarding size of the performing ensemble rises frequently. How large can an ensemble be before it is not 'chamber music'? Chamber Music America currently defines 'chamber music' as "a work scored for 2-10 performers without a conductor." If a classical *harmonie* octet (without conductor) is considered 'chamber music', then, is an intricate contemporary octet that requires conductorial assistance not 'chamber music'? Is a larger instrumentation work such as Robert Kurka's *Good Soldier Schweik Suite* (2(picc)2(eh)2(bcl)2(cbsn) – 3210, perc) and requiring a conductor/coach, beyond the realm of 'chamber music'—or are we moving toward the necessity for new definitions and terms?

On September 22, 2004, the Chamber Music Society of Lincoln Center presented its opening concert for the 2004-05 season. It offered works by Ravel (*Introduction and Allegro* for Harp, Flute, Clarinet and String Quartet), Wagner (*Siegfried Idyll* for sixteen players – they used 13), Berlioz (six songs from "Nuits d'Été" for soprano and chamber orchestra – of 21 players), and Stravinsky (*Renard* for vocal quartet with instrumentalists and dancers). This concert was reviewed in the New York Times by Bernard Holland, Times music critic, as "a program that might serve as yet another template for its future." Holland was describing changes in the Society's programming since it began in 1989. For our purposes in the current discussion of definitions of 'chamber music', one may detect an approach of flexibility in the Society's use of mixed ensembles and conducted performances (Berlioz and Stravinsky.).

At this juncture, I wish to offer some qualifying thoughts that may lead to a clarification of these questions:

1. the use of single (solo) players to each part should remain a basic chamber music requirement;
2. the use of a conductor/coach, when necessary for musical purposes, does not invalidate a 'chamber' status for a work;
3. any work of single players to a part, without scoring for large instrumental family sections (i.e. 3-3-4-3), should fall under a

chamber music designation. Winther includes instrumentations up to 18 players while Detroit Chamber Winds & Strings use up to 20 players. Each utilizes a conductor/coach when necessary;

4. any determination of classification should be as a result of the style of writing and instrumental use versus the sheer number of players.

METHODOLOGY AND ORGANIZATION OF CHAMBER ENSEMBLES

Fortunately, numerous excellent models of organization and approach to chamber music instruction and performance currently exist in major educational institutions. Although every school has its own unique approach to incorporating chamber music into its curriculum, these programs are basically variations upon one another. Each begins with a commitment to the philosophy that chamber wind programs are essential to the overall education of their students through providing musical experiences unavailable in other ensembles.

The next step deals with the literature, its individual instrumentations, and then proceeds to the determination of how coaching is done, by whom, and how the works are to be presented in concert. Several approaches to the incorporation of chamber music into existing wind programs are currently in use. Frequently, smaller fixed-instrumentation works – woodwind quintets, brass quintets, sextets, septets, etc., are coached in private studios by performance faculty. Larger ensembles – beginning with octets through orchestra wind section instrumentation works – are conducted/coached within the overall wind band program by the conducting staff. These larger instrumentation works may be incorporated into wind band concert formats and performed by players drawn from the full ensemble. Or, they may be performed by separate dedicated ensembles, frequently entitled Chamber Winds, for example.*

Thus, the two primary approaches to rehearsing and performing chamber works include a) maintaining a separate dedicated ensemble for such works and b) incorporating all different size instrumentation works within the overall wind band program. If the separate ensemble style program is utilized, more serious attention can be paid to developing different repertoires that do not have to compete with regular wind band literature for rehearsal time.

Several successful examples of each approach, along with information on allied or related courses in literature or techniques are listed on the following pages. [It should be noted that every institution will also have small ensembles – quartets, quintets – that are organized and self-run by students in addition to those groups coached under studio supervision.]

* A primary source for programming of both small and large works lies in the College Band Directors National Association (CBDNA) newsletter *REPORT*, published three times per year [At www.CBDNA.org, click on "Publications" and recent issues of the *REPORT* will be shown.] In the most recent issue of *REPORT* (Summer, 2004), examples of institutions which listed separate programs under a Chamber Winds designation include Florida State University, University of Washington, University of South Carolina, Lawrence University, Youngstown State

University and DePaul University, among others. In addition to standard, well-known compositions by Gabrieli, Mozart, Beethoven, Strauss and Jacob, examples of more far-reaching programming were found in works by Gorb and Ewazen (U. of South Carolina), Francaix, Kurka, Pärt and Milhaud (Florida State University), Gervaise, Hahn, Varese, Francaix and Poulenc (DePaul University), Bird (Temple University), and Wilder, Erb and Meijering (Lawrence University).

CINCINNATI COLLEGE-CONSERVATORY OF MUSIC (SEPARATE DEDICATED CHAMBER ENSEMBLE APPROACH)

RODNEY WINTHER

WIND BANDS

Wind Symphony: Flexible pool of 60 players, 75% graduate students, 25% undergraduates, that changes every quarter, rotating with the two school orchestras (euphoniums, saxophones and percussion remain all year). One on a part except for composer-specified doublings. Rehearses two times per week for a total of 5 hours.

Symphony Band: Flexible pool of 60 players, primarily undergraduate students, that remains constant throughout the year. Size of ensemble ranges from @10 players through symphonic band. One on a part philosophy utilized whenever possible. Rehearses two times per week for a total of four hours.

CHAMBER ENSEMBLES

Chamber Players: Graduate student ensemble of @26 players: 2 woodwind quintets, 1 brass quintet, 1 string quintet, piano, harp, and percussion which performs repertoire of all periods and genre. Individual ensembles within the Players may function by themselves, or 'mix or match' instrumentations for specific works. Rehearses two times per week for a total of four hours and performs 6 concerts each year in addition to off-campus concerts and summer tours.

Chamber Winds: An ensemble of @28 players, primarily undergraduate students. Rehearses two times per week for a total of four hours and performs six concerts per year (two each quarter).

Brass Choir: Ensemble of graduate and undergraduate students that remains constant throughout the year. Players are part of the large ensemble rotation, but do not perform in Chamber Players or Chamber Winds. Rehearses three times per week for a total of three hours.

WIND ORIENTED COURSES

Survey of Wind Chamber Music: a course for undergraduates/ graduates where the performance/reading of repertoire is primary. A music history elective for three quarters, the course covers: 1st quarter: 1597-1900; 2nd quarter: 1900-1950; 3rd quarter: 1950-present.

Survey of Wind Literature: a year long course that alternates every other year with Survey of Chamber Music.

Seminar in Wind Conducting (conducting majors).

Seminar in Wind Conducting (conducting cognates).

***Wind Chamber Music degree cognate:** designed for MM, AD and DMA degree candidates. Consists of the following credit distribution:

6 credits	Survey of Wind Chamber Music
6 credits	Ensemble participation to include either Chamber Winds, Chamber Players or smaller chamber ensemble
3 credits	Wind Chamber Music Symposium (summer offering)
<u>3 credits</u>	Independent study
18 credits	

ADDITIONAL PROGRAMS

Summer Wind Conducting Workshop

Summer Wind Chamber Music Symposium

[Please see the Conversation/Interview with Winther and Donald DeRoche for more information on the organization of their individual chamber music programs at CCM and DePaul University.]

*This is one of the first programs to have a primary wind chamber music emphasis.

DEPAUL UNIVERSITY SCHOOL OF MUSIC (POOLED INSTRUMENTAL RESOURCES APPROACH)

DONALD DEROCHE

WIND BANDS

Wind Ensemble: A resource pool of 45 players (winds, percussion, keyboard); most performers are performance majors. Repertoire includes wind works from all historic periods with 8 players to orchestra wind section. Rehearses five hours per week and performs 8-9 concerts on campus with a small number of off-campus concerts each year.

Wind Symphony: A resource pool of 65 players from various majors including performance, music education, jazz studies, and business of music. Repertoire includes wind works for concert/symphonic band, wind orchestra, orchestral wind section and selected compositions for 10-16 players. Rehearses five hours per week and performs 6 concerts on campus and 1-2 off-campus concerts each year.

Chamber Ensembles: Ensembles for 3-8 players are coached by wind conductors and individual studio faculty. Each ensemble rehearses two hours per week and performs 1-2 concerts each quarter.

WIND ORIENTED COURSES

Survey of History and Literature from Medieval to 1900: course offered one quarter every other year.

Survey of History and Literature from 1900 to Present: course offered one quarter every other year.

ADDITIONAL PROGRAMS

Special Projects: Preparation and performance of special projects that do not fit into other existing classes, i.e. Stravinsky "L'Histoire du Soldat", Schubert "Octet", Walton "Facade".

EASTMAN SCHOOL OF MUSIC (POOLED INSTRUMENTAL RESOURCES APPROACH)

MARK DAVIS SCATTERDAY

WIND BANDS

Wind Ensemble: Junior, Senior, Graduate students assigned on a rotating basis by studio faculty on individual composition instrumentation requirements. Repertoire ranges from chamber music through orchestra wind section to large symphonic band instrumentation. Rehearses three times each week for a total of 5 hours; 7-8 concerts per year with several in Kilbourn Hall (chamber recital hall).

Wind Orchestra: Freshman, Sophomore students assigned on an rotating basis by studio faculty on individual composition instrumentation requirements. Works ranging from chamber music through orchestra wind section to concert band instrumentations. Rehearses three times each week for 5 hours; 6-7 concerts per year with several in Kilbourn Hall.

CONTEMPORARY MUSIC ENSEMBLES:

Musica Nova: Primarily junior, senior and graduate students who perform music from 1900 to the present. Contemporary wind compositions are also performed by the Wind Ensemble and the Wind Orchestra.

Chamber ensembles: Chamber Music faculty and studio faculty coach ensembles of 3-8 players; average number per semester: 10 woodwind ensembles, 9 brass ensembles, 28 string and piano ensembles (which include 5 wind players). Eastman Chamber Music Society is a graduate ensemble that includes wind performers; Vocal Chamber Ensemble includes 6-7 wind players.

Studio choirs: Trombone Choir, Horn Choir, Trumpet Ensemble, Clarinet Choir, Brass Ensemble.

[Until recently, a chamber music ensemble involving instruments and voices from all studio disciplines – Intermusica – was directed by the late Philip West.]

WIND ORIENTED COURSES:

Wind Ensemble Conducting: study of core ensemble music, chamber thru large, for winds.

Colloquium in Conducting: orchestral and wind masters, and doctoral students; it utilizes chamber winds repertoire and mixed instrumental chamber ensembles.

Additional Programs: Studio masterclasses meet weekly for chamber music ensembles. Frequent guest artists.

Intermediate and Advanced Conducting courses frequently use chamber wind repertoire and ensembles for repertoire, portability and availability of players.

THE FLORIDA STATE UNIVERSITY COLLEGE OF MUSIC (SEPARATE DEDICATED CHAMBER ENSEMBLE APPROACH)

RICHARD CLARY

WIND BANDS:

Wind Orchestra: Roster of 52 players; graduate to undergraduate student ratio approximately 4:1. Rehearses three times each week for a total of 6 hours; 2-3 concerts per semester.

Symphonic Band: Roster of 70-80 undergraduate music majors. Rehearses three times per week for a total of 3 hours, 45 minutes (Fall) and four times for 5 hours (Spring); 2 concerts per semester.

Concert Band: Roster of 80-90 undergraduate music majors. Rehearses three times per week for a total of 3 hours, 45 minutes (Fall) and four times for 5 hours (Spring); 2 concerts per semester.

Campus Band: Roster of 90-120 undergraduate players (40-50% music majors). Rehearses once per week for two hours; two concerts per semester.

CHAMBER ENSEMBLES:

Chamber Winds: A resource pool of 24 graduate students (primarily Wind and Brass Teaching Assistants). Rehearses three times per week for a total of 3 hours (Fall) and 3 hours, 45 minutes (Spring); 2 concerts per semester. Some international, national and regional touring; recording projects.

UNDERGRADUATE

Chamber Music: Two credit-earning semesters required of all woodwind and brass undergraduate music majors; one semester required of transfer students during first semester of residency. Assignments are made by coordinating faculty and include trios, quartets, quintets and sextets. Two one-hour rehearsals plus an additional coaching rehearsal required per week; 2 concerts per semester (minimum).

WIND ORIENTED COURSES:

Wind and Percussion Ensemble Literature (Graduate level; Spring semester)

Advanced Wind Band Conducting (Graduate level for two semesters)

Graduate Seminar in Wind Band Conducting (two semesters)

ADDITIONAL PROGRAMS:

Summer Symphonic Band Camps (two weeks each for Senior and Junior High School level). Summer Honors Chamber Wind Camp (two weeks for High School level; taped audition).

NEW ENGLAND CONSERVATORY (POOLED INSTRUMENTAL RESOURCES APPROACH)

CHARLES PELTZ

WIND BANDS:

Wind Ensemble: Roster of approximately 75 graduate students, seniors and juniors. Repertoire ranges from un-conducted octets and brass choir to full wind band. Rehearses 2 mornings per week for a total of 5 hours, 30 minutes; 6 concerts per year. Recordings on commercial labels and for publishers; reading sessions for American Composers Forum.

Jordan Winds: Roster of app. 50 freshmen, sophomores and juniors. Repertoire ranges from un-conducted quintets to full ensemble works. Rehearses 2 mornings per week for a total of 5 hours, 30 minutes.

CHAMBER ENSEMBLES:

Chamber music outside of the WE program coached by NEC faculty; average number per semester: woodwind quintets – 3 per semester; woodwind quartets – 1 per semester; mixed woodwind/string/piano ensembles – 7 per semester; saxophone quartet – 1 per semester; brass quartets/quintets – 4 per semester.

WIND ORIENTED COURSES:

Wind Literature and Development 1500 – 1900 (one semester).

Wind Literature and Development 1900 – present (one semester).

Advanced Conducting – emphasis on wind repertoire.

Introduction to Conducting – emphasis on wind repertoire.

Additional programs: Summer Wind Conducting Symposium (one week in June).

UNIVERSITY OF MINNESOTA (POOLED INSTRUMENTAL RESOURCES APPROACH)

CRAIG KIRCHHOFF

WIND BANDS:

Wind Ensemble: Auditioned ensemble of junior, senior and graduates students. Repertoire includes chamber music configurations through large wind band. Parts are assigned and rotated by the conductor. Performs three concerts per semester including one entirely chamber music.

Symphonic Band: Auditioned ensemble of freshmen, sophomore and junior students. Repertoire is a large spectrum of music for full wind band. One rehearsal each week is devoted to chamber ensembles up to 13 players. Rehearses three days each week; performs two concerts each semester.

University Bands: Two ensembles of primarily non-music majors, freshmen through graduate students. Primary repertoire is for full wind band; chamber opportunities include homogeneous and mixed ensembles. Chamber ensembles are conducted/coached by senior music education majors.

WIND ORIENTED COURSES:

Graduate Seminar in Conducting – repertoire study (chamber, wind orchestra, wind ensemble, wind band), conducting, rehearsing, listening and hearing, administration and research.

FINALE

It is hoped that the above information will lead toward the examination of available wind chamber literature and the possibilities of developing wind chamber components within existing wind band frameworks. Once questions of repertoire, personnel assignment, coaching responsibilities and scheduling are addressed, the rest is pure music-making! And, the results are fantastic to witness! TRY IT!

D. H.



2004 Wind Chamber Music Symposium at CCM.

A CONVERSATION WITH RODNEY WINTHER AND DONALD DEROCHE

While visiting the 2004 Wind Chamber Music Symposium at the Cincinnati College-Conservatory of Music in July, 2004, I had the opportunity to speak with Rodney Winther and Donald DeRoche about their philosophies and approaches to teaching and performing wind chamber music. Both conductor/coaches are woodwind performers (Winther, bassoon and DeRoche, clarinet) and have been involved in chamber music activities all their lives. Winther's new book "An Annotated Guide to Wind Chamber Music" (DHBK04) is the text for the symposium.

DH: One of the questions frequently raised by wind conductors, and performers not currently engaged in chamber music activities, addresses the process through which one may program smaller instrumentation works within the framework of an existing wind band. I usually refer them to the "umbrella" concept in which one has fixed instrumentation ensembles on one hand, and flexible instrumentation ensembles (chamber through full ensemble) on the other. This flexible approach allows you to create ensembles that match the instrumentation

requirements of each composition. Don, how do you approach this question at DePaul?

DDR: For me, the central issue is "flexibility", the pattern followed by symphony orchestras: not everyone is on stage for every piece because a symphony orchestra is a pool of players that you utilize when the piece, or the composer, calls for specific instrumentation. In



Donald DeRoche, Rodney Winther and Donald Hunsberger

my program, the core players of my wind ensemble are the same students who play in the orchestra. And, those students stay with the orchestra all year. There is no rotation in or out

of the orchestra, and there is no rotation in or out of the wind ensemble. But, there is rotation of seating within each section of both groups.

I started with what you are talking about and picked a number – 5 flutes, 3 oboes, etc. until I had a pool of players for what we were programming. Now, we have expanded that to six flutes and 6 horns so I can "mix and match" and put them into separate rehearsal spaces for each work. I consider my wind ensemble to be a pool – but we never put all those players on stage at the same time unless a piece happened to call for that instrumentation. When I do a large scale work, I add three-four clarinets, one or more trumpets, and then euphonium, saxophones, and percussion – I have my own percussion section – to cover every part.

DH: Rod, I know you have a different approach here at CCM. How does your program differ from DePaul's?

RW: Well, we have two dedicated chamber ensembles, the Chamber Players and

the Chamber Winds. The Chamber Players is the top group and the personnel is done by audition or invitation. In the spring, I get people coming in saying "I see two of the bassoons are going to graduate and I would like to be considered for one of the openings."

DH: So, how many are in the pool of players?

RW: About 26: a double woodwind quintet, a brass quintet, a string quintet, harp, piano and percussion. Now, the Chamber Winds is a combination of undergraduate and graduate students who are recommended by their studio teachers. This group has grown tremendously in the last six or seven years. It's now a very sought-after ensemble and I could actually start a third group as well.

DH: For the students who are not in either of these groups, what do they do for their ensemble experience?

RW: The two chamber groups are considered "secondary ensembles" as they are in addition to membership in Philharmonia, Concert Orchestra, Wind Symphony or Symphony Band. CCM is on a three quarter rotation, so each quarter I have a different, separate wind orchestra. So, I only have the people in Wind Symphony for one quarter and then they move to Philharmonia or Concert Orchestra. Euphoniums, saxophones and percussion remain in the wind group.

With this type of rotation among the larger ensembles, the Chamber Players and Chamber Winds are the only groups in school that actually stay together all year long. So, when they come into rehearsal – and each group rehearses four hours a week – they come in and really focus on playing this music. It's not like they are dividing their time in a large ensemble between large band music and small band music.

DH: So, these groups are above and beyond any other commitments.

RW: Exactly.

DDR: As you are talking, I am thinking about DePaul where I have a different "row to hoe." I have a wind ensemble program in which I do all size things including many little pieces. I don't think of eight to sixteen players as chamber music – I think of those as small wind pieces. For me, chamber music is quartets, trios, sextets. A lot of the sextets that Rod does, I would do also, but not in the context of my wind ensemble program.

I would do those in the context of a different course number called Chamber Music and, under this heading, I can have a string quartet, a wind sextet, music like that. Within this Chamber Music designation, we also have Special Projects: for example, this year we did *The Soldier's Tale* with the group. There's a lot going on under this area. We have a brass ensemble and woodwind ensembles, but I don't do them as part of my wind ensemble program.

DH: Don, now that you have established a procedure to organize the chamber components, what is the next step?

DDR: Well, you have your administrative setup, so you use those resources. Then, you identify some really outstanding music and address some elementary questions: "How do you arrange the seating for an octet, or a brass ensemble?" "Is the work going to be conducted or not conducted?" "If it's not conducted, what does a teacher have to do to coach the players to know how to start themselves or stop themselves?" "What do you listen for, how do you develop eye contact, how much physical motion do you let them have?"

Once the students become comfortable with the mechanics of those questions, then the real payoff – the real fun – comes in encouraging them to make their own aesthetic decisions in the context of some advice that you give them for interpretation. Certainly, a conductor or coach has to be there to help them make decisions, but getting college students involved in making those types of aesthetic decisions is critical to their growth as musicians. At this age, they may have no imagination, or concept that interpretation isn't all right or wrong, but that it can be individual and have different character. We're in the business of not just doing repertoire, but doing repertoire for people. If that repertoire is no good, then you can't make a musician.

RW: I think another thing is to get teachers and wind directors excited about it and how it can help them to grow as well. I think it's hard to get to someone who gets excited about playing a whole program of composer X or composer Y just by saying "Wait a minute! There's this huge world out there! How can you compare doing the great masterpieces of Mozart or Dvořák or Strauss – these really great pieces that are going to help you to grow – with

DONALD DE ROCHE

Donald DeRoche is Director of Bands and Chairman of the Performance Studies Department at DePaul University School of Music in Chicago.



Dr. DeRoche earned degrees in music education and performance at the University of Illinois and a Ph.D. in music education at Northwestern University. Before joining the DePaul faculty, he spent three years as clarinetist with the U.S. Army Band in Washington, D.C. and two years as principal clarinetist with the Victoria (Canada) Symphony Orchestra. He served as Director of Bands at Willowbrook High School in Villa Park, Illinois, and also conducted the Palatine Concert Band, an adult amateur ensemble. In 1972 he was the guest principal clarinetist with the Alaska Festival of Music and has appeared as soloist with the Czech, Arcturus and Vancouver string quartets.

The DePaul Wind Ensemble has performed under his direction in Austria, Russia, Estonia, Poland, Ireland, and Hungary, and he has been guest conductor with professional and conservatory wind orchestras in Estonia. In addition, the DePaul Wind Ensemble has performed for meetings of the College Band Director's National Association, the Music Educator's National Conference, and the Illinois Music Educator's Association. His wind ensemble may be heard on several commercial recordings including: "*Ebony Concerto*" featuring Chicago Symphony clarinetist John Bruce Yeh (Reference Recordings); "*The DePaul Wind Ensemble, Vol. I*" with Chicago Symphony clarinetist Larry Combs; "*The DePaul Wind Ensemble, Vol. II*" featuring CSO flutist Donald Peck; "*Friends in Low Places*" with soloists Floyd Cooley, tuba and Charles Vernon, trombone (Albany Records); "*Ragtimes & Serenades*" with Mary Stolper, flute and Mary Sauer, piano (Albany Records) and "*Forget Me Knots*" (Albany Records).

something that is really just contemporary band music, that's all rhythmically oriented?" So, I think every teacher can get excited about wind chamber music and feel "Wow! Here's how I can grow, here's how my students can grow!"

But, if a director is not excited about it, and not willing to get it to grow, then it probably will not sift down to the students.

DDR: You've put your finger on a really important thing: you have the conductor asking himself "What is it that I can do that will let me grow?" If you think that you graduate from college with your PhD and you "know about music", well then, you're in the grave! If you don't see that starting to work as a conductor is the beginning of your career and the beginning of your growth as a musician, then you're in deep trouble. I think too often, people go into academia thinking they know a lot and don't continue learning, especially from their colleagues, or their students, or just through interacting with music. And, in our business, many tend to let other people make decisions for them about what pieces to play or what composers are acceptable. We mess them up with our professional associations; I don't think our associations take a very enlightened stance with regard to art music.

DH: At the beginning of the year, when you might have a whole new contingent of players, what do you find are the most immediate areas you have to address to get them "in the mode", so to speak?

DDR: With young players particularly, defining what they have to listen to and getting them to listen to their work. You can't just say "Now, listen to each other." You have to take time to stop and balance things – you have to be very specific about it. Take time to hear good pitch, figure out where that 3rd really goes, figure out where that 7th really goes.

Listen to balance, understanding that if you are playing in a mixed group that has woodwind and brass, the brass players don't, or can't, play the same way as woodwinds. Then, there is the notion of listening where a phrase goes and how to unify that phrase, how the accompaniment moves with the phrase. It's a lot of the same things you would do with a big group, but it's much more critical with a small group because they have so much more independence and individual responsibility for

making sure that they listen. They're much more an important part of the whole thing. I find myself stopping them and asking: "So, who are you playing with? Who is going to lead? Who is going to follow and support? Player A plays the first phrase this way and Player B answers the phrase this way. Are you listening to each other? Are you paying attention?"

DH: And not only do they have to learn that whole exchange of coaching techniques, but also how to approach other members of the ensemble who may be less experienced, or not as quick to accept new ideas and change.

RW: And that's probably one of the most critical parts about doing chamber music – encouraging people who are more quiet, even somewhat withdrawn, to come out and express an opinion about how it should go.

DH: So, Don – how do approach your rehearsal situation?

DDR: Our rehearsals are two hours, three days each week. I have a unique situation in that we have two rooms available during rehearsal time, and the wind ensemble pool is large enough to run a woodwind group and a brass group simultaneously with different personnel. I have enough horn players to have two playing in a woodwind group and four playing in a brass group. The woodwind group can rehearse itself while I work with the brass, and then on other days, we can switch it around.

So, they are being utilized more, but they are also having that time with their own rehearsals where they are coaching themselves, and that has proven to be very good for them. If you get some talented graduate students in there – they're pretty good musicians and they're smart enough to take care of business. You might as well let them do it.

DH: Rod, do you think that most college level students have serious enough theory and analytical training to be able to do what you've been talking about?

RW: Well, that's all "part and parcel" of the communication skills that are so important in chamber music: how to determine what's happening all around you and how it relates to what you have to do; how to be able to talk to each other on simple grounds, as well as with technical and theoretical terms. In a large

ensemble, people may not get this chance to be so responsible because everything is being dictated to them from up front.

DDR: But, you also need to make a point of having them understand that the theory training they receive has to be an active part of their performance life. They may have the theoretical background, but you have to bring it together. So, if you're working with a group that is small, a lot of this has to come from the teacher. It is logistically easier to stop and say: "Well, look in the A section; it went this way. Now look what happens in the B section. It is shorter, or he puts it up an octave, or doubles the speed, or adds a measure." For me, formal analysis is really important and harmonic analysis is important, especially in the "harmoniemusik" that we do. Discovering where the grace notes should go, discovering where intensities move, how the harmony tells you about the shape of your phrase.

RW: And the "harmoniemusik" of the 1700s and 1800s is setup so completely different than the music we now play from 1990 and 2000. The earlier music is something that you can really teach; it has a stronger harmonic base, it's got great melodic lines, it's got formal structure...

DDR: I think it's awfully important that if you get your kids involved in this music, there's a reward. And, the reward is that it works for them and they know they are the ones that did it.

RW: And they see their colleagues in the orchestra doing it – development sections and recapitulations.

DH: Was there some major event that led you into this desire for chamber music?

DDR: One thing that got me into this was that, at one time, I was afraid that there would be significant pieces that would "just go away," that nobody gave the time of day. And, the thing that really got me going – and it was Bob Gray [at the University of Illinois], actually – one of the pieces that we did with him was the van Otterloo "Sinfonietta" that I just recorded. I thought "There are pieces from the 30s, 40s, and 50s that are good, valuable pieces that we've forgotten about and, instead, we're doing composer X or Y with our bands...and I would hate to see those great earlier pieces just disappear. So, the work Rod is doing to keep these works around for everyone is great. And

somehow, someone has to take responsibility for devising a repertoire that adults will relate to, because kids today can spend their entire educational career without ever doing really excellent music. If you never grow, and if you insist on choosing not very challenging music, then that's where your brain is – that's where you live.

So, I look at the kids we have been working with during this week, and I've talked with some of them on the breaks, and....Man! They know all kinds of stuff that it took me 40 years to try to find. They're walking out of his program here at the age of 22, 23, 24 years old with music that they can listen to as adults, and its wind music!

RW: And that's exactly why I started Chamber Players, because doctoral students weren't required to be in an ensemble. So, here's all this talent pool, and for a lot of the older kids – the Masters and AD students—playing in band wasn't the biggest turn on. But, when I organized the wind chamber material as a career alternative – whether it be them organizing their own professional chamber group, or whether it be something they can enjoy later on as adults – it was the greatest thing for them and now you can't keep them away. Everyone in Chamber Players feels it is the top group in the school.

DH: That was obvious to see when you played at the EWE's 50th Anniversary Symposium in February, 2002. They had a wonderful approach to everything... pride in what they were doing, and the level they played! That was a tough program! [Winther laughs.]

RW: A very tough program! But, it was fun. Once they experience music of this quality and they play on this level, well, they will never go back. The players demand more of the same. It becomes the foundation of your program, a foundation not only of your student's growth, but of your growth as well.

DDR: As I have talked with your students, they have also said universally how much fun it is to be musically important, that every note they play in a chamber piece is an important note. And, because they perform with each other regularly during the year, they develop their ensemble skills to a much higher level. The physical pleasure of playing well with other people who are trying to play well and knowing that it's important that your part counts for something, and if you don't hold up your end, the whole group suffers. There's a real reward, a really good feeling about doing that.

RW: Players tend to seek out other players of their own ability level, and so, if your group is centered on an upper echelon of musicians, they want to function at the very highest level within whatever educational setting they have. They love being able to sit down with each other and just play.

DH: In addition, I see an added bonus of having people experience chamber music through what they can bring to the larger ensemble as well. Once they have developed this sense of responsibility along with the listening skills and the inter-communication, they will become proactive performers, not just people merely trying to fend for themselves.

RW: That's so true because they really are the basic core of the large ensemble. You have to think of that double woodwind quintet as the center of your group. If they function as a regular ensemble, even sporadically, when you put them back into the large group, they are bound to have a positive influence. When I taught at Ithaca College, which is one of the strongest music ed program around anywhere, the kids who really benefited when we did chamber music were the music ed band students. They actually got to teach within the context of the small ensemble and then be able to relate that experience to the larger band program. Then, I turned the situation around and asked them "If this is important to you in your growth, then don't you think it would be important for the growth of your students, whether it be in junior high, senior high, or even elementary school?"

DDR: You're exactly right. It's our job at the university level to help our students develop as musicians and bring them repertoire that enlightens them, so that when they go to their kids, they can actually teach music recognized as quality level repertoire.

RW: It's always been puzzling to me how you can not get turned on by all this great music that's out there – music that requires real study and affects your soul and brain and every part of your fibre?

DH: Thanks to both of you for sharing your commitment and passion of music repertoire and performance. With attitudes like yours, we have a good start toward encouraging more people to try chamber ensembles in their programs.

A CHAMBER MUSIC SYMPOSIUM

Today, wind band conductors have many distinct advantages over their predecessors of the past few decades as the amount of information on repertoire and performance techniques has multiplied along with the number and frequency of conducting development workshops. National organizations including CBDNA, the Conductors Guild, and the American Symphony Orchestra League provide numerous workshops and seminars in addition to those offered by individual

educational institutions. While professional organizations such as the National Conducting Institute sponsored by the National Symphony Orchestra at Kennedy Center and the America Academy of Conducting at Aspen offer primarily orchestral experience, "The Art of Conducting" has become available to everyone with ample opportunities to participate as an active conductor or as an observer.

Rodney Winther has developed a summer wind chamber music symposium at Cincinnati

College-Conservatory, of Music. This is a logical move in that CCM has not only has maintained a nationally recognized history of chamber performance, but also includes wind chamber music as an integral component of its graduate conducting degree curriculum. [CCM also provides a more traditional annual conducting workshop that focuses upon rehearsal techniques, score preparation and analysis, and conducting techniques.] CCM began its new wind chamber music symposium

in 2003 with Winther, Director and Donald DeRoche, DePaul University, serving as Guest Lecturer. The performing ensembles are drawn from current and recent students of CCM. The two conductor/coaches also comprised the faculty for the 2004 symposium.

TWO YEARS OF SYMPOSIUM DEVELOPMENT

CCM's program has been designed to provide symposium participants with the opportunity to hear live readings of a vast amount of repertoire selected from the past three centuries. Each composer and

composition is discussed in terms of quality and relevance within the repertoire, in addition to an exposition of rehearsal and performance techniques. A different set of skills and interpersonal relationships must be developed for chamber music sessions, although similar approaches to score study of large wind band and chamber works may be utilized. Even though one may actually conduct a larger instrumentation chamber work, the conductor/coach's primary goal is that of developing those rehearsal techniques required of a teaching coach — more of an extension of techniques commonly utilized in the private teaching studio. Chamber players must learn

how to listen and balance with each other, how to match timbres and assume secondary supporting roles when required, and how to develop leadership roles when necessary. The coach's role and responsibility lies in developing these areas of awareness and to assist the players in developing solid musical concepts for each composer's style.

The repertoire for the first 2003 symposium was selected to complement that of succeeding years with the intent of demonstrating a basic literature. It included works by Mozart, Krommer, Schubert, Lachner, Raff, Strauss, Gounod, Reineke, Bernard and Bird.

THE REPERTOIRE FOR 2004 INCLUDED:

2004

Day 1: The Classical wind harmonie ensemble:

Haydn *Octet in F*
Mozart *Serenade in C minor K. 388*
(K.384a)

The Wind Chamber Music of Beethoven:

Rondino in E flat, WoO 25
Octet in E flat, Op. 103
Sextet, Op.71: a comparison with the Quintet transcription
Sextet in E flat, Op. 20: a comparison with the wind transcription
Kreutzer Sonata, Op. 47: for piano: a comparison with the wind transcription for double wind quintet by Verne Reynolds
Symphony No. 7, Op. 92: a comparison with the transcription for wind octet

Day 2: The Wind Chamber Music of

Gordon Jacobs:

Old Wine in New Bottles
More Old Wine in New Bottles
Divertimento
Music for a Festival (Brass Interludes)

The Wind Chamber Music of

Paul Hindemith:

Kleine Kammermusik, Op. 24, no. 1
Kleine Kammermusik Op. 24, no.2
Septet
Plöner Musiktag

Beethoven – Part 2:

Quintet for Piano and Winds in E flat, Op. 16
5 Short Pieces for Wind Ensemble
(H.R. Reynolds)

Day 3: The Wind Chamber Music of Schubert:

Little Symphony for Winds (V. Reynolds)
Three Military Marches
Sixteen German Dances, D. 783
Wind Octet in F, D. 72

Wind Transcription of Rossini Overtures:

Overtures to: *The Barber of Seville*
The Italian in Algiers
Corradino
Semiramidi

The Wind Chamber Music of Weber:

Overture to *Euranythie*
Theme and Variations
Six Waltzes
Concertino for Oboe in C
March
Adagio and Rondo

Classical-Romantic Wind Music:

Mendelssohn, Arnold *Suite, Opus 62*
Mendelssohn, Felix *Notturmo/*
Overture in C
Gounod Petite *Symphonie*

Day 4: Twentieth Century Wind Chamber

Music:

Persichetti *Serenade No. 1, Op. 1*
Bassett *Nonet*
Bassett *Wind Music*
Lalo *Albanian Folk Dances*

Wind Chamber Music of Contemporary

British Composers:

Reisenstein *Serenade in F,*
Op. 29
Bennett, R. R. *Reflections on a 16th*
Century Tune



Rodney Winther

Ellerby *Divertimento*
Gorb *Symphony No. 1*

Composers from around the World:

Hahn *Le Bal de Beatrice d'Este*
Ripper *Brasiliana*
Pärt *Fratres*
Prinz *Danzas*

While the listing of the repertoire to be studied and performed may appear to be daunting on the outset, it becomes more manageable when viewed within the groupings of period, style or individual composer. To discuss/review all the wind music of a particular composer is much easier to approach than attempting to make cross-composer/composition references.

Each day began with a general review discussion of the previous day's music in an informal manner thus permitting one to view the various compositions in retrospect. Winther's text *Wind Chamber Music* [DHBKO4] was used as a basic reference throughout the symposiums.

AN ANNOTATED GUIDE TO WIND CHAMBER MUSIC FOR SIX TO EIGHTEEN PLAYERS BY RODNEY WINTHER

Once a conductor or performer gets his/her hands on this text, life will become much easier when searching for repertoire for chamber ensembles! For the first time, a complete listing of chamber music for winds utilizing 6 to 18 performers, along with difficulty level, availability sources and extant recordings, has now become available. This fantastic effort has grown out of Winther's own need for such repertoire for concerts and classes at the Cincinnati College-Conservatory of Music where he is Head of the Wind Instruments Division and Conductor of the CCM Wind Symphony and Wind Chamber Music Program. (See the articles on CCM's summer chamber music symposium and graduate conducting curriculum.

The book contains several appendices to assist the reader in discovering works through listings of music by composer, by instrumentation and from a special list of Winther's own preferred 101 top works. While people might argue over his selection of one particular composition over another, at least there is now a listing that enables one to discover the vast amount of repertoire currently available! In his introductory Author's Note, Winther describes his listings and descriptions thus:

"This book is not meant to be an all-inclusive guide on the subject of wind chamber music, nor is it intended to contain complete biographical material on each of the composers represented. It is, however, intended to be a quick reference guide that includes some background material on each composer, along with the necessary information one might need in order to make some preliminary decisions as to possible programming. The compositions included within these pages have been chosen by the following criteria:

1. **"Intrinsic musical value."** This is always difficult to determine, as the process is, by nature, so subjective. There are, however,

certain compositions that history has chosen to be included in the standard repertoire. The best place to locate these would be in the section titled "Author's List of Top 101 Compositions."

2. **"An effort to include a representative sampling of works by historical period."**

Since there are so many works of quality that were composed from the 1700's up to the beginning of the 20th century, the difficulty here was to decide what works not to include. Beginning with the 1900's, the problem then became that of locating quality works to include. That task became increasingly more complex as we moved toward the 21st century.

3. **"An effort to include a representative sampling of works by instrumentation."**

The vast majority of works that have found their way into the standard repertoire are works for "harmonic" that were written by the major composers of the Classic and Romantic periods. Every effort was made to try to identify compositions of quality that fell outside of the traditional Viennese octet. Of course, there are so many wonderful compositions that were written for this instrumentation (or expanded) that the majority of works will naturally fall into that category.

4. **"An effort to include a representative sampling of works by country."** I felt that this was an especially important aspect of my research, for I did not want this book to be just about composers from the United States. It is difficult for any person attempting to catalogue a particular type of music to avoid nationalistic tendencies. This is only natural, as we always know best the music from our own country and our own generation. If this book is to be

criticized in this regard, it would probably be over the number of British composers represented. I am afraid that this reflects my interest and enthusiasm for English music, as my friends in that country will attest.

5. **"An effort to include works of which I had firsthand knowledge through performance."** This book came about because of my need to identify quality wind chamber music that could be performed by my ensembles at the University of Cincinnati College-Conservatory of Music."

While each of these criteria are of value to conductors and coaches, the combination of all five makes this effort even more outstanding. In addition to the above, an invaluable resource lies in Winther's personal commentary about each individual composition. Written in an informal, conversational style, his thoughts on each work reflect his personal experiences in reading, rehearsing and performing many, many compositions over a long period of time during his career at both CCM and the Ithaca College of Music.

THREE RANDOM SAMPLE LISTINGS:

FLUTE, OBOE, CLARINET, BASSOON, HORN AND PIANO

Françaix, Jean (1912-1997)	"L'Heure du Berger"
Composed:	1947
Duration:	9:00
Publisher:	Schott
Difficulty:	moderate
Discography:	Ensemble Vienna-Berlin, (no conductor listed); Camerata 580 (DDD) 1999

Wind Library

It is remarkable that Jean Françaix spent so much of his talent composing for wind chamber ensemble, indeed, our repertoire is so much richer as a result of his efforts on our behalf. The Schott catalogue lists twenty works that he either composed or transcribed for chamber winds. "L'Heure du Berger" is the third of these, following his little known "Divertissement" (1935) for solo string trio (violin, viola, cello) and chamber wind ensemble, and his "Rhapsodie" (1946) for solo viola and chamber winds. This sextet for piano and woodwind quintet was also arranged by Wanek for wind octet and piano.

As with all of Françaix's music, this work is light and breezy, and contains the subtitle "Musique de brasserie", or "Music for the salon." The names of the movements also provide a hint as to the character of the music: I. Vieux Beaux "The old boy friend"; II. Pin-up Girls (no translation necessary!); III. Les petits nerveux (presumably describing the young women's nervousness.)

FLUTE, OBOE, ENGLISH HORN, TWO CLARINETS, TWO BASSOONS AND TWO HORNS

Horovitz, Joseph
(b. 1926)
Composed: 1958
Duration: 13:00
Publisher: Novello
Difficulty: moderate to difficult
Discography: none currently listed

Joseph Horovitz has been one of the leaders of the resurgence of British wind music around the world. Born in Vienna in 1926, he was one of many who came to England at the beginning of World War II. He was a student of Gordon Jacob and Nadia Boulanger, and served as professor at the Royal College of Music beginning in 1961.

He writes about his "Fantasia": "The origin of this work was a commission by the London Wind Society in 1958 to compose a wind octet consisting of flute, oboe and pairs of clarinets, horns and bassoons. In 1962 I revised this substantially to produce a new version for eleven solo strings.... This latest reworking adds a cor anglais to my original octet, and includes several metric and harmonic alterations of both previous versions. The theme is taken from the chromatic rising bass of Couperin's famous keyboard 'passacaille' in B minor. It is quoted in the middle section of my "Fantasia", in its original harmonisation. My own opening theme undergoes a gradual change towards this central point; then Couperin's theme is developed and eventually brought back to a recapitulation of the opening statement."(9)

FLUTE (PICCOLO/ALTO), OBOE (ENGLISH HORN), TWO CLARINETS (E FLAT AND BASS CLARINET), BASSOON (CONTRABASSOON), HORN, TWO TRUMPETS, TWO TROMBONES AND PERCUSSION (3)

Birtwistle, Harrison
(b. 1934)
Composed: 1969
Duration: 28:00
Publisher: Universal Edition
Difficulty: difficult
Discography: London Sinfonietta,
David Atherton, cond.;
Decca 2LP 0026117
(LP) 1973
Netherlands Wind
Ensemble, James
Wood, cond.; Etcetera
KTC 1130 (DDD)
1992

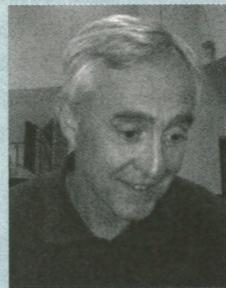
"Verses" was composed for the London Sinfonietta and the Foundation Calouste Gulbenkian with the premiere taking place in London on February 12, 1969, David Atherton conducting the London Sinfonietta. "'Verses for Ensembles" is one of Birtwistle's most radical works and can be seen as a statement: the musical development consists of a series of abrupt, energetically edited blocks; every melodic form or group of chords appears charged with high voltage. The ensemble is practically never used tutti but is permanently divided up into different groupings (ensembles) which combine and interchange with solo passages."(3)

This is definitely a professional-level piece that will require considerable time and effort on behalf of all involved. The percussion writing is especially difficult and would be a great project for your faculty and graduate students.

As may be seen from the sample listings, Rodney Winther does not avoid taking a direct approach to describing each individual work; to do otherwise would undermine the value of the information necessary to make educated choices about which repertoire to pursue. In addition, there are copious footnotes describing source material for all quotes and extractions from other sources. This, in itself, helps provide substantial background information for program notes, etc. Also, the Appendices provide a selected bibliography plus publisher's current addresses and contact information.

The chapters are arranged by number of players, i.e. **Ensembles With Six Players; Ensembles With Seven Players**, etc. Individual instrumentations are listed within each chapter grouping.

RODNEY WINTHER



RODNEY WINTHER is currently in his seventh year as Director of Wind Studies and Professor of Music at the University of Cincinnati College-Conservatory of Music. His duties

at CCM include conducting/coaching the Wind Symphony, Chamber Winds and the CCM Chamber Players; he also teaches Master and Doctoral students in Wind Conducting.

Winther's frequent appearances as guest conductor and clinician have taken him throughout the United States and Canada and abroad, including England, Ireland, the Republic of Malaysia, Taiwan and Venezuela. He has presented conducting workshops in the United States and abroad including Venezuela where he was awarded the Otorga Bonón al Mérito by the Governor of the State of Tachira – the first American to receive this honor.

He has been a leader in the commissioning and performance of new works for the wind band including premiere performances and recordings of work by such distinguished composers as Karel Husa, Joseph Schwantner, Warren Benson, Samuel Adler, Dana Wilson, David Amram and Adam Gorb, among others. His recordings with the Ithaca College Wind Ensemble of music of Karel Husa (Mark Records) and those with the CCM Wind Symphony featuring world premieres of works by Bruce Adolphe and Samuel Adler (Naxos Records) have been met with critical success.

Winther has been invited to conduct at numerous international conferences including the Midwest Band and Orchestra Clinic, the International Saxophone Conference (Montreal), The International Trumpet Guild, the Raphael Mendez Brass Institute and the 1995 and 1997 BASBWE conferences in England.

His "An Annotated Guide to Wind Chamber Music" is to be followed by a companion text "An Annotated Guide to Mixed Wind, String and Percussion Music".

Wind Library

“Seascape, Opus 53” was composed for the Portia Wind Ensemble around 1960, and written for double wind quintet. It is composed in a neo-impressionistic style, which considering the dearth of works for wind ensemble from that period, makes it all the more important to us today. The orchestration is very accessible with a wide variety of performers and includes parts for English horn and clarinets in A. The music begins with soft undulating arpeggios in the flutes and clarinets which gradually give way to a hauntingly beautiful solo line in the 1st oboe part. EXC. 1 Numerous solos follow for the other principal players as the impressionistic emphasis on color takes over. The middle section is a small, halting march featuring the English horn. EXC. 2 Quasi-cadenza figures eventually take the music to a serene middle section, which then segues back to a reprise of the March section. This is followed by a recapitulation of the opening and a short coda, which brings the whole piece to a most logical and satisfying conclusion.

—Rodney Winther

SUNAN DANCES

BY DOROTHY CHANG

Dorothy Chang’s Sunan Dances is part of this year’s DHWL based on the manner in which it fits into the Wind Library’s philosophy of innovative composition and scoring, and especially, for its use of solo lines and chamber music groupings in its lightness and transparency.

Dorothy Chang was born in 1970 in Winfield, IL and received degrees in composition from the University of Michigan (B.M.; M.A.) and the Indiana University School of Music (D.M.). She has served on the music faculty at Indiana State University and is currently Assistant Professor of Music at the University of British Columbia in Vancouver, BC, Canada. Her varied interests include chamber music, orchestral music, electronic music, traditional Chinese music and writing for theatre. Her

orchestral music has been performed by the Indianapolis Symphony, Seattle Symphony, Queen Symphony, the Aspen Concert Orchestra, the Chicago Civic Orchestra and the Albany (NY) Symphony Orchestra, with whom she held the Music Alive composer-in-residence award during the 2003-2004 season.

She has had commissions from Chamber Music America, the Barlow Endowment, the Mary Flagler Cary Charitable Trust, Columbus State (GA) University and the Chicago Saxophone Quartet, among others. Her chamber music has been performed by Collage New Music, eighth blackbird, North/South Consonance and TONK, and her music has been performed at music festivals including Aspen, Banff, Bowdoin, Norfolk (CN), Scotia (Halifax), the Ernest Bloch festival and the “Are You Brave, Too?” new music festival.

Awards, honors and prizes include a Charles Ives Scholarship from the American Academy of Arts and Letters, composer awards from ASCAP, the International Alliance for Women in Music, Mu Phi Epsilon, the National Society of Arts and Letters, Meet the Composer and the Jacob Druckman Orchestra Prize from the Aspen Music Festival. In addition to the recent residency with the Albany Symphony Orchestra, she has held residencies at the Banff Centre for the Arts, MacDowell Colony, Ragdale Foundation, Atlantic Center for the Arts and the Lancaster Music Festival.

SUNAN DANCES

[“Sunan Dances” was originally composed for orchestra; the current publication is an orchestration for wind ensemble commissioned by the Columbus State (GA) University Wind Ensemble, Robert Rumbelow, conductor.]

AN INTERVIEW WITH DOROTHY CHANG:

DH: What was the genesis of the work for orchestra – the primary influences that influenced your concept?

DC: I wrote the original orchestral version of “Sunan Dances” in 1995 after having spent several months studying and traveling throughout China. This was a significant experience for me, since despite having lived in Asia for several years during my youth, it was my first opportunity to visit China, the birthplace of my parents. Although my initial plan was to focus on studying Chinese language and traditional music, my experience turned out to be even more invaluable in terms of developing a heightened awareness and understanding of myself in terms of cultural identity.

I didn’t compose any music while in China, focusing instead on soaking in the constant flow of sights and sounds. Upon returning to the U.S., however – I felt compelled to reflect upon my opportunities, which resulted in the writing of “Sunan Dances”. The contrasting characters in the work are meant to portray the vast array of experiences and emotions from my travels.

DH: Please describe the origin of the title and please describe the melodic material and the formal design..

DC: “Sunan” refers to the southern (“nan”) region of the Jiangsu province (“su”), where this traditional folk melody originated. In Chinese, the name of this folksong is “Little song from Sunan”, though I gave it a twist with chromatic inflections, etc. This is a melody that I was learning to play on the “erhu” (a two-stringed Chinese fiddle) while in China.

“Sunan Dances” is a one-movement work consisting of an introduction followed by three larger sections. The opening introduces fragments of the melody that appear in a complete form in the middle section. The outer two sections feature a chromatic, driving theme with constant shifting of the rhythmic pulse. These two musical ideas are first presented and developed independently, then layered together in a final closing section. The highly



Dorothy Chang

Wind Library

contrasting character of each motive is meant to portray different environments I experienced – from the stillness and quiet beauty of a remote monastery village to the bustling whirl of the crowded cities.

DH: Is the treatment of the Chinese melody intended to make the work a true reflection of traditional music of China?

DC: The Chinese melody is an unmistakable reference to the Far East, although my intent in incorporating elements from traditional Chinese music was not to emulate, but rather to reinterpret and react to the music that surrounded me during this time. The harmonization, orchestration and phrasing of the Chinese melody are all intentionally “Western”. In this sense, my approach to this material is a reflection of my personal experience in China – the acknowledgement that this culture is intrinsically a part of my identity. But, my understanding of the culture is not that as a native Chinese, but as one born and raised in the United States.

DH: How did you approach the second version of the work, this time for a similar, yet dissimilar ensemble?

DC: The wind ensemble version came about when I was contacted in 2002 by Robert Rumbelow, conductor of the Columbus State University (GA) Wind Ensemble. He was looking for a work to premiere on the ensemble’s program at the 2003 CBDNA National Conference in Minneapolis. A mutual colleague of ours, cellist Andre Gaskins, on the faculty at Columbus State, suggested that he take a look at my music. Rob liked “Sunan Dances” and thought that it would work well for wind ensemble, and thus commissioned a wind scoring of the piece. I was excited to take on the project, since I had previously considered scoring the work for wind ensemble, but never had the opportunity to do so.

I immediately found that this particular work translated fairly well from orchestra to wind ensemble because the winds play a prominent role throughout the original orchestral setting. Since the orchestral version was conceived with an emphasis on these woodwind and brass

colors, I tried to retain the original timbres, whenever possible and appropriate, thus most of the soloistic passages – originally scored for winds – are identical in both versions. Other sections that featured woodwinds or brass were also adapted with few changes.

EXC. 1. “Sunan Dances”. Full score, mm. 66-70

Conductor - 15

The score is for a wind ensemble and includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1, 2, and 3), Bass Clarinet, Bassoons (1 and 2), Contrabassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets (1 and 2), Trombones (1, 2, and 3), Euphonium, Tuba, String Bass, Harp, Piano/Cello, Timpani, Percussion I, Percussion II, Percussion III, and Percussion IV. The score features complex rhythmic patterns with time signatures changing from 5/4 to 3/2, 3/4, 6/8, 2/4, and 6/8. Dynamics include *mf*, *mp*, and *p*. Performance instructions include "Bell tones" and "T.D.". The score is marked with rehearsal numbers 66, 67, 68, 69, and 70.

Wind Library

DH: One of the major questions in transferring material from strings to winds lies in the creation of indigenous wind timbres that replace (i. e. new textures), or substitute for the string timbre. How did you develop solutions for this problem?

DC: The orchestral version features many “call and response” passages that contrast strings with winds – in addition to other passages that are characterized by multiple layers of materials defined by contrasting timbres. In these sections, the wind version

either redistributes the material to highlight the timbral palette unique to the wind ensemble, or, reinterprets the material to underscore other aspects of the music. For example, some moments that originally featured the full, homogenous sound of a large string section are

more effective in the wind version when scored as a thinner texture for fewer instruments with well-blending timbres. Other sections place less emphasis on the original timbral characteristics of full strings and are scored in the wind version for a greater number of different instruments. This is done in order to retain the power and fullness of the first version. Still other sections had to be more thoroughly reworked in order to be effective for wind ensemble.

DH: You’ve had a lot of experience writing for orchestra and chamber ensembles. What was the most difficult task you faced when first writing for the large wind ensemble?

DC: The most difficult area to approach in the wind scoring was to readjust my ear to hear the piece played by a wind ensemble instead of an orchestra. Despite the prevalence of winds in the orchestra version, there are, of course, numerous moments that feature the particular sound of the string section. I had to focus on hearing those passages in “Sunan” not only in terms of a potential wind ensemble equivalent, but also in terms of a wind ensemble non-equivalent – a solution that perhaps had less in common with the original character of the work, but was more effective for winds.

Another challenging aspect was achieving the right balance, both in terms of timbral contrast as well as ensemble dynamic balance. With my experience in writing for orchestra, I am fairly comfortable and confident

EXC. 1. “Sunan Dances” Continued. Full score, mm. 71-75

Conductor - 16

DHM0501C

Wind Library

that what I write on the page will reflect what I hear in my head. Recalling my experience playing clarinet (albeit rather poorly!) when I was young, and playing in band for ten years, was helpful in getting the “wind ensemble sound” in my ear. However, orchestrating for wind ensemble was a less familiar process, and I took much more time working on passages and rescoring them in different ways to experiment with the ensemble’s sound palette. I actually enjoyed this part of the process immensely – it was like discovering a whole new world of possibilities!

I also benefited greatly from the collaboration with Rob Rumbelow and the Columbus State University Wind Ensemble. Before I began working on the scoring, he and I discussed certain aspects of the piece and how the scoring might be somewhat tailored to highlight particularly strong sections and players in the group. Later in the process, Rob sent me recordings of the work as it was being rehearsed. The recordings, along with his helpful feedback, gave me the chance to fine-tune the scoring. The collaboration was a wonderful experience, and I am grateful to Rob for his enthusiastic support of the project.

VOCALISE, Op. 34, No. 14

BY SERGEI
RACHMANINOFF
ARRANGED FOR WIND
ENSEMBLE BY
DONALD HUNSBERGER



“The score is dedicated to Frederick Fennell in celebration of his 90th birthday on July 2, 2004.

“FF’s dedication and work on behalf of the contemporary wind band is now common knowledge, and what he

accomplished in those first short ten years of his tenure – as founder and conductor of the Eastman Wind Ensemble – is a tribute to his foresight and desire for future musical options for all.”

“On his birthday, a copy of this score was delivered to him along with a private recording of Vocalise by the Tokyo Kosei Wind Orchestra, his ‘other’ major ensemble.”

Sergei Rachmaninoff (b. 1873) was recognized as a musical talent early in life and was directed by his mother to study piano and theoretical subjects (his father had left the family early on.) He undertook instruction at the St. Petersburg Conservatory and then moved to the Moscow Conservatory where he studied with Nikolay Zverev. It was at Zverev’s home during Sunday afternoon gatherings, that Rachmaninoff first encountered many of the prominent musicians of the day: namely, Anton Rubenstein, and, the most influential figure of his formative years, Tchaikovsky. These associations helped shape his approach to composition which grew from traditional conservatism to more far-reaching modern elements of the 20th century.

Rachmaninoff developed a three pronged career as pianist, composer and conductor and soon became an international celebrity for his skills in each area. His first major success occurred in 1892, shortly after graduation from

CONDUCTOR

For Frederick Fennell in celebration of his 90th Birthday, July 2, 2004

VOCALISE Opus 34, No. 14

SERGEI RACHMANINOFF
Arranged by DONALD HUNSBERGER

Lentamente (in 8)

Lentamente (in 8)

Lentamente (in 8)

EXC. 1. “Vocalise”. Full score, mm.1-4.

the Conservatory, when he released his piano work “*Prelude in C# minor*, Op. 3”. Shortly after, he was engaged as a conductor for the Moscow Private Russian Opera. It was here that he developed a friendship with the famed basso Fedor Ivanovich Chaliapin.

In short succession, Rachmaninoff produced his Second Piano Concerto in C minor, Op. 18 (1900), spent much time writing several operatic projects, and was employed at the Bolshoi Opera as a conductor. This was followed by his “*Second Symphony in E minor*, Op.27” (1906-07). In addition to European travel, he spent most of his time in Moscow and at Ivanovka, a country estate about four hundred miles east of Moscow, that Rachmaninoff loved and it was here that he composed most of his works.

In 1909, he began his first American tour with programs that featured his new “*Third Piano Concerto in D minor*, Op. 30” (1909) which he performed in New York with the New York Symphony orchestra under the direction of Walter Damrosch. He also conducted his Symphony No. 2 in Philadelphia and Chicago. It was during the period 1910-12 that he wrote his Op. 34 song cycle – fourteen songs on poems by several of Russia’s best known romantic authors including Pushkin. Each song was dedicated to a particular singer, including his friend Chaliapin (Nos. 2, 9 and 11), with the wordless No. 14, “*Vocalise*”, dedicated to the coloratura soprano Antonina Nezhdanova. In 1914 he toured Russia with Serge Koussevitsky on behalf of the war and in 1917, he and his family left Russia for New York City where he began the second major phase of his life and career – performing and composing throughout America. He was offered the conductorship of the Boston Symphony Orchestra and the Cincinnati Symphony but declined in favor of spending his efforts on piano performance and composition.

His remaining compositional output would include: “*Fourth Piano Concerto* in G minor, Op. 40” (1917-27), “*Rhapsody on a Theme of Paganini*, Op. 43” (1934), the “*Symphony No. 3 in A minor*, Op. 44” (1935-36), and the “*Symphonic Dances*, Op. 45” (1940-41). He died on March 28, 1943 and was buried in Kensico, NY.

THIS SETTING OF “VOCALISE”

This wind scoring is an effort to bring forth individual solo qualities as well as those textures created by coupling certain timbres. These styles of writing highlight two primary compositional aspects of the *Vocalise*: an amazingly simple and straightforward melodic line accompanied by passages highly chromatic in nature, and then balanced by quiet strumming style pulsations. The unison combination of soli flute, oboe and clarinet in the opening statement contrasts with that of solo horn on the repeat of the initial phrase; the underscoring utilizes low flutes, clarinets, harp, celesta and vibraphone in the eighth note backgrounds (EXC. 1). The middle passage [mm. 37-49] offers opportunity for more brass texture, none of which ever rises far above moderate dynamic levels. The return of the opening melodic line [m.49], simply stated in solo clarinet, leads toward a final climatic rise and into its simple, quiet closing.

A NOTE ABOUT WIND SCORING

If it were possible to create a musical environment in which the current or next statement of a line appears to be the “most logical selection” of tonal qualities, then a scoring attempt may be considered successful. Such selection of colors, texture, lightness and openness may shy away from traditional wind band scoring practices, which frequently have demonstrated themselves to be thick, predictable, and too ‘comfortable’ in their doublings, especially in mid-range instruments of the band. Although one should avoid “change for change’s sake” (merely to avoid traditional approaches), it frequently becomes necessary to seek out those “next logical” timbre groupings.

The entire wind ensemble movement from its onset in 1952 has been based upon the development of original repertoire for various instrumentations of the wind band (the composer’s choice of voices and balances) and, additionally, on the development of individual wind timbres and colorations that match or “best fit” the music for which it has been selected. Also, the creation of programmatic repertoire to complement and supplement the

original literature library is yet another goal for player and audience development.

It is hoped that this setting, along with its dedication to the founder of the movement, meets this philosophy. *D.H.*

JEANIE WITH THE LIGHT BROWN HAIR BY STEPHEN FOSTER ARRANGED FOR TWO SOLO TRUMPETS AND WIND ENSEMBLE BY DONALD HUNSBERGER

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



In 2003 the DHWL issued a CD recording “Carmen Fantasia” that contained music for two solo trumpets; this music was written for the solo

duo Barbara Butler and her husband, Charles Geyer. Contained on the CD were arrangements of music arranged by Donald Hunsberger: “Carmen Fantasia, Under Gypsy Skies” and “A Stephen Foster Sett.”

A “Stephen Foster Sett” consists of three works by Foster including “Come Where My Love Lies Dreaming” for solo trumpets and chamber ensemble, “Jeanie With the Light Brown Hair” for solo trumpets and salon orchestra (strings, woodwind quintet and harp) and “The Glendy Burk”, scored for solo cornet and fluegelhorn with a Civil War era small brass band.

In June, 2004 Barbara Butler and Charles Geyer were invited to perform “Carmen Fantasia” at the International Trumpet Guild meeting in Denver, CO. An orchestration for wind ensemble of “Jeanie With the Light Brown Hair” was created as a companion piece to “Carmen Fantasia”. These two works were performed with accompaniment by the Lamont Wind Ensemble, University of Denver, conducted by Donald Hunsberger.

[Please see the articles on Butler and Geyer and the music created for them in Issue 8 (Winter, 2003) of “WindWorks”.]



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