

Wind Works

A JOURNAL FOR THE CONTEMPORARY WIND BAND

ISSUE 6 SPRING 2002

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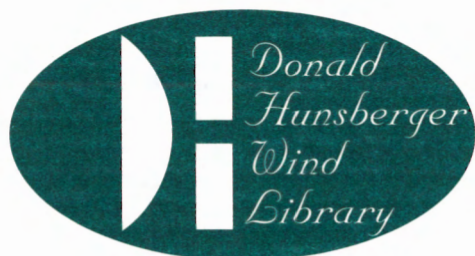
WBP SALUTES EWE AT 50!

Warner Bros. Publications takes pride in joining in the celebration of the Eastman Wind Ensemble's 50th Anniversary.

Since the initial issue of *WindWorks* in 1997, WBP has been proud to support the Donald Hunsberger Wind Library and its innovative repertoire for varying forms of the contemporary wind band. The repertoire has been drawn from the extensive programming of the Eastman Wind Ensemble guided by Donald Hunsberger for the past 37 years. Indeed, many of the large scale special arrangements of Bach, Gershwin, and John Williams first saw the light of day on one of the numerous tours of Japan by the EWE during the 1990-2000 decade. The unique settings of classical period concerti for the expanded or enhanced harmonic music ensemble also had its impetus on these tours.

Since Frederick Fennell first called the EWE together in September, 1952, the ensemble has been leading the way in imaginative programming, support of original composition for all instrumentations of the wind band and especially, recording. It is with pleasure that WBP introduces the first set of digital recordings in the DHWL, a new three-CD digital recording of concerti, concert works for wind band, and special musical theater arrangements. The full description of the project is contained in the Wind Library section of this journal.

On February 6-9, 2002, the Eastman Wind Ensemble held a special celebration conference at the Eastman School of Music in Rochester, NY, a conference filled with musical performances, research and historical sessions and the opportunity for attendees to meet and talk with some of the country's leading performers, theorists, historians and leaders. WBP was pleased to offer support to the Eastman School of Music for this undertaking.



Donald Hunsberger is the conductor and music director of the Eastman Wind Ensemble and the Eastman Wind Orchestra of the Eastman School of Music, University of Rochester.

He has conducted the Eastman Wind Ensemble in numerous recordings released on Sony Classical, CBS Masterworks, DGG, Phillips, Mercury, and Decca, among others, and has led the Ensemble on many highly acclaimed concert tours, including performances in Japan and one, with Wynton Marsalis as soloist, in the major concert halls of New York, Boston, Philadelphia, Washington, Montreal, and Toronto. June 2000 marked the Ensemble's seventh concert tour to Japan, once again under sponsorship of Sony Music Foundation and Eastman Kodak Japan.

Hunsberger has been deeply involved in wind band development and repertoire stimulation throughout his career. As a past president of the College Band Directors National Association and as a member of the international boards of CBDNA, the

World Association of Symphonic Bands and Ensembles (WASBE), and the Conductor's Guild, he has created opportunities for composers and performers alike to perform and hear compositions written with contemporary instrumental techniques available to conductors and composers today.

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

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

DEFINING THE WIND BAND SOUND: JOHN PHILIP SOUSA: HIS FANTASIES AND SUITES

BY DONALD HUNSBERGER

The final decades of the 19th century produced far-reaching developments for the American band as Gilmore approached his zenith and Sousa began his own professional band, following twelve years with the U. S. Marine Band.

As previously discussed in *WindWorks 5* (Winter, 2001), Sousa was able to progress into an area of leadership with the U. S. Marine Band in 1880 – a position with national musical potential – due to several factors:

1. he possessed solid musical training, with developed skills in playing violin, arranging, scoring, and editing;
2. he had spent his teenage years as a member of the Marine Band, where his father was a career performer, and thus, Sousa was aware of existing conditions and procedures (even though he had never really conducted a military band);
3. he had professional performing experience (albeit a short period between the mid-1870s and 1880) that provided opportunities in orchestral performance and in theater conducting and writing;
3. he had professional regimental bands based in New York City to observe, plus major mentors that included David W. Reeves and Patrick S. Gilmore among others;
4. he was a quick learner, one who could utilize newfound information in his current situation, i.e. The Marine Band, and then his own "Sousa Band."

Sousa achieved much of his reputation through his original compositions, arrangements, and orchestrations for the U. S. Marine Band and his own professional Sousa Band. While it may be possible to define the success of this particular musician through just one of his varied endeavors, Sousa utilized his many talents and skills throughout his career. He was undoubtedly one of the most unique individuals in the history of American music, especially in the creation and presentation of music for the mass public.

To accurately assess the value of his music, one should possess a well-founded awareness of the period in which it was written, and the audience for whom it was intended. The value of his original compositions, or his arrangements of popular songs of the day, should not be diminished because, in retrospect, the results do not equal those of later composers or arrangers writing for their own specific times and purposes. His contributions should not be measured only through his writing efforts, but also through a realization of the continually-changing state of the wind band from the early 1880s through the end of World War I.

It becomes apparent as one traces developments and transitions from 1850 through 1900, that Sousa assumed the leadership of a working military band in 1880 that was in transition, an "ensemble in progress." (See *Excerpt 1*). From his earliest working days in Washington, Sousa was able to utilize the best from developmental efforts surrounding him, and, to apply this knowledge to his own work. Current conditions around 1880 included:

1. the use of earlier British military band journals and European band publications that had become available in the United States;
2. examples of performance and programming techniques demonstrated by:
 - a. the Dodworth Band, which was attached to the 71st National Guard regiment in New York;
 - b. the famed 7th Regiment Band, which Claudio S. Grafulla conducted from 1859 to 1880, after which it was conducted by Carlo Alberto Cappa;
 - c. the 9th Regiment Band, conducted by David Downing;
 - d. the Gilmore Band, which was associated with the 22nd Regiment; Gilmore developed this into the finest professional band in the country employing such performers as Matthew Arbuckle, Jules Levy,

Herman Bellstedt, and Herbert L. Clarke. It is most probable that Sousa first heard Gilmore's Band perform in June, 1876 in Philadelphia at the Centennial Exposition (he also heard Theodore Thomas and his orchestra);

3. the influence of David W. Reeves, who had begun his pioneer work in Providence, RI in the mid-1860s, fourteen years before Sousa joined the Marine Band as Leader.

The reader is urged to explore further the contributions of the above 19th century band leaders – the Dodworth family, Grafulla, Cappa, Gilmore, and Reeves – in articles written by historian Frank J. Cipolla in The Groves Dictionary of Music, American Edition (AmeriGroves).

SOUSA'S CONTRIBUTIONS

Sousa's musical heroes were Gilmore and Reeves, and through his adaptation of their keen examples of instrumental balance of woodwinds and brass, he solidified an instrumentation that would become a model for bands throughout the 20th century. Thus, while he did not create a "new" ensemble in 1892 with the founding of his own professional band, he did continue the development of the wind band as an instrument of ever-increasing quality and standards. He then distributed this quality across the United States and around the world by means of his highly-trained and musically-impeccable professional ensemble. Adding further to these fundamental building blocks, he also possessed a unique, natural sense for presentation, and an ability to "read his audience" – a working model for later successful musical entrepreneurs.

Sousa's early marches had grown from existing brass band styles of the Civil War period in America through contemporary European traditions. He began to create new approaches in form, varying his introductions, trios, and break strains. He removed the use of the da capo repeat of the first half of the march. Above all, his melodic lines were stimulating, viral, gracious, and pleasing, and were easily sung and remembered.

Excerpt 1. Sullivan, Sir Arthur. Selections from Pirates of Penzance. Arrangement dated Dec. 3, 1880, Washington, DC for the U. S. Marine Band. mm. 1-14. (Shown in Sousa's own manuscript.)

An examination of the opening measures reveals the "ensemble in progress" described above. While the basic woodwind instruments of the reed band have been expanded, the predominance of brasses still exists; 10 woodwind voices to 18 brass. In later tutti sections the woodwinds are frequently cast in unison or in octaves while the brasses have individual voice parts.

Selection from "The Pirates of Penzance" by Arthur Sullivan.

The musical score is a handwritten manuscript for a band arrangement. It features 24 staves, each labeled with an instrument. The instruments are: Flute, Clarinet, 6th Clarinet, 1st Bassoon, 2nd Bassoon, 3rd Bassoon, 4th Bassoon, Subbassoon, Alto Saxophone, Tenor Saxophone, Eb Cornet, 1 Trumpet, 2 Trumpets, 1st Horn, 2 Horns, 3-4 Horns, Solo Bass Oboe, 1-2 Horns, 3-4 Horns, 1-2-3 Trombones, Solo Trombone, Eb Euphonium, Eb Euphonium, and Tuba. The score is written in a block format, with multiple staves for each instrument. The music includes various notations such as notes, rests, dynamics (p, f, sf), and articulation marks. The key signature has one sharp (F#) and the time signature is 2/4. The score is titled "Selection from 'The Pirates of Penzance' by Arthur Sullivan." and is dated "Dec. 3, 1880, Washington, DC".

But what were his harmonic tools? What about his larger form works, his fantasies and suites? How did he approach formal development? What were his harmonic tools? How did his vast knowledge of the timbral potential of the concert band affect his thinking?

Excerpt 5). Sousa's large scale works are divided between his fantasies, his original suites for band, and a few "descriptives."

SOUSA TRANSCRIPTIONS FOR BAND

In addition to these larger scale works, Sousa also wrote numerous transcriptions for band; the current location of the original scores or

There was actually little development in harmonic resources in his music and, in spite of his love for Wagner and an awareness of the great composer's involved use of chromaticism, Sousa did not move far from those basic conservative tonal relationships that one finds characteristic in his marches. His use of form was predicated frequently upon clear statements rotated throughout a movement (almost a rondo form in allegro movements), usually with some type of variation in accompaniment and orchestration each time they were presented. Slow movements are frequently plaintive in nature with clear solo melodic lines. His wind orchestration followed existing doublings although it did become unique at times. The eruption of Vesuvius in his suite *The Last Days of Pompeii* is exemplary in its excitement. (See

Excerpt 2. Wagner, Richard. Overture to Tannhäuser.
Transcription dated May 12, 1897, Keene, NH for the Sousa Band. Mm. 298-302.

Tannhäuser

performance materials is listed in the table at the bottom of this page.

THE FANTASIES

Sousa's fantasies (over two dozen) followed the format of arranged groupings of popular or traditional tunes around a basic or general theme. Examples of his fantasies include:

1. *In Parlor and Street* (1880)

Written by Sousa shortly after becoming leader of the U. S. Marine Band. A medley of well-known opera and operetta tunes and popular songs, this compilation was intended to provide a more "modern" view of programming for the band.

2. *The Blending of the Blue and the Grey* (1887)

Sousa recorded this medley of Civil War tunes with the Marine Band in 1890. A Sousa Band program of 1894 calls the work "a patrol"; it included "The Reveille," "Maryland, My Maryland," "Carry Me Back to Ole Virginny," "Gay and Happy," "The Star-Spangled Banner," "Dixie," and "Yankee Doodle."

3. *The Salute of the Nations* (1893)

A gathering of music from countries represented at the Chicago World's Fair (or Columbian Exposition) in 1893. Countries represented include Italy, Switzerland, Germany, Russia, France, England, Scotland, and the United States.

4. *Music of the Minute* (1922)

A medley of popular songs, many incorporating jazz-oriented syncopation. Paul Bierley, in his indispensable text, *John Philip Sousa, A Descriptive Catalog of His Works*, quotes a then-contemporary newspaper account:

"...Gone was the solemnity inspired by the classical members. The first measure of the fantasy, "Music of the Minute", arranged by Sousa caused raised eyebrows and intensive listening among the conservative persons in the audience. As the number continued, the entire air of the concert changed. Sousa was playing jazz! That syncopated rhythm which has invaded the precincts of the purely classical was being

presented to quarter of a century admirers by the ever-adaptable Sousa. Someone has said that the true test of the ability to withstand age is the faculty of appreciating and understanding the present. That John Philip Sousa has survived the discrepancies of the years is evidence by his presentation of modern jazz as well as the vigor of his personality."

Bierley also lists several fantasies that were not written out in entirety for the members of the Sousa Band; these arrangements provided only introductions or interludes leading into printed songs or other published music. This form of "head arrangement" could easily have been accomplished by a professional ensemble that worked together consistently.

Sousa does not appear to have participated heavily in the "descriptive" or "descriptive overture," one of the more popular musical presentations of the day. Bierley lists only three such works: *The Chariot Race* (Ben Hur) (1890), *Sheridan's Ride* (1891) and *The Stag Party* (1885), which he classifies more as a humoresque. The "descriptive" was generally in the format and style of a fantasia, but with a story line that was printed in the audience's program. An example of such a work was performed on the program celebrating D. W. Reeves' 30th anniversary with the American Band of Providence. His composition *The Evening Call* (1894), "Scenes descriptive," tells the story of a young man off to see his "best girl". He meets her at her home and sings an opening traditional greeting song, whereupon several friends, appearing as serenaders, come to the house. Activities proceed with high spirit until the commanding father figure appears and they quickly leave the premises. Songs and dance included:

"Believe Me If All Those Endearing Young Charms"
 "Soldier's Farewell"
 "Clog Dance"
 "Good Night Ladies"
 "I Cannot Say Good Bye"

Issue 5 of *WindWorks* included the cover page of *A Trip to Coney Island*, written for the Gilmore Band by Francesco Fancuilli; this was a "descriptive overture" describing a day's activities at the famed resort.

THE ORIGINAL SUITES

Sousa became an early leader in original composition for the wind band through his suites, each written with the superb musicians of his professional band in mind for each voice part. From a practical standpoint, many of the most successful works were written in connection with one of the major tours undertaken by the Sousa Band, an opportunity to highlight the locale or region the band was visiting, or merely an opportunity to display the musical capabilities of his players.

Sousa's most successful original works in this genre include:

1. *The Last Days of Pompeii* (1893)

Sousa frequently called this "his finest composition" and programmed it more often than any of the other suites. He kept it exclusively for his band and did not have it published until 1912.

2. *Three Quotations* (1895)

A three movement suite of which the second movement "I, Too Was Born in Arcadia" is perhaps the most impressive musically.

3. *Looking Upward* (1902)

Also in three movements, Sousa drew his inspiration for the first movement of this suite while traveling across South Dakota on a starlight evening train ride. Movement 2 refers to an advertisement about the steamship 'Southern Cross.' Movement 3, "Mars and Venus", uses two melodies from his 1899 operetta *Chris and the Wonderful Lamp*.

4. *Dwellers of the Western World* (1910)

Written just prior to the Sousa Band world tour of 1910-11, this three movement suite describes three races of man who lived in the Western World: Mov.1, "The Red Man," Mov. 2, "The White Man," and Mov. 3, "The Black Man." Bierley states that Sousa was at his descriptive best in the "characteristic music of each race."

5. *Tales of a Traveler* (1911)

This four movement suite was written during the Sousa Band's 1910-11 tour and reflects South Africa (Mov. 1 "The Kaffir on the Karoo"), Australia (Mov. 2 "In the Land of the Golden Fleece" -a 'valse romantique' dedicated "To The Matrons and Maids of Australia"), Britain (Mov. 3 "Grand Promenade at the White House" was renamed "Grand Festival March" in honor of King George V), and the United States (Mov. 4

<i>Pirates of Penzance: Selections</i>	(1880)	Sullivan	U.S. Marine Band
<i>The Flying Dutchman: Overture</i>	(1893)	Wagner	Library of Congress
<i>Habanera</i>	(1892)	Sarasate	Library of Congress
<i>Hungarian Rhapsody No.2</i>	(1892)	Liszt	Library of Congress
<i>Lohengrin: Elsa's Dream</i>	(1893)	Wagner	University of Illinois
<i>Tannhäuser: Overture</i>	(1897)	Wagner	University of Illinois
<i>Merry Wives of Windsor: Overture</i>	(1905)	Nicolai	University of Illinois
<i>Prelude L'Après-Midi D'un Faune</i>	(1921)	Debussy	University of Illinois

(See Excerpt 2, *Overture to Tannhäuser*).

“Easter Monday on the White House Lawn” was written in 1928 to replace the original movement, “Grand Promenade.”)

R. Mark Rogers has published contemporary full editions of nos. 1-2-4-5 of the above with Southern Music Company, San Antonio, TX. No 3, *Looking Upward*, is available in a contemporary performance edition edited by Col. John R. Bourgeois, former conductor of the U.S. Marine Band (1979-1996), and published by Wingert-Jones Music, Kansas City, MO.

Excerpt 3. Sousa, J. P. The Last Days of Pompeii, Mov. 2 "Nydia". Mm. 1-8

[All instruments at rest have been removed from the illustration.]

Nydia Sousa

Sostenuto con espressivo

Excerpt 4. Ibid. mm. 17-24

Nydia Sousa

DEFINING THE SOUSA APPROACH TO TIMBRE

At this juncture we may wish to apply some of the analytical procedures outlined in *WindWorks 1* (Winter, 1997) to determine how Sousa actually created his forms, textures, weight and balance of lines, instrumental tessituras, and timbres. Through these approaches, it will be possible to firmly establish a recognition of turn-of-the-century scoring techniques that

became the basis of later scoring patterns utilized through the first 2/3 of the 20th century. Keeping in mind that the brass band of the 1850s and 1860s led eventually to the reed band of the 1870s and 1880s, we must approach Sousa's early scores through a view of the woodwind and brass sections being somewhat unified—yet separate—entities.

Since Sousa began his early writing based primarily upon these existing precedents, he employed principles in writing for the woodwind section that placed primary importance upon the entire clarinet family as a direct alternative to the string family. The flute and piccolo were upper tessitura instruments, sometimes in solo capacities, but usually reinforced by the E-flat soprano clarinet. The oboe and English horn became timbre replacements for the middle register clarinet sound, while bassoons served in varying capacities including baritone-tenor register melodic statements and doublings, as well as pure bass voice assignments. The bass clarinet gradually assumed more bass voice importance but was still used frequently for melodic and upper tessitura requirements.

In the brasses, the soprano E-flat cornet was gradually phased out and the soprano B-flat cornet became the major treble brass melodic instrument. The baritone and euphonium became primary lower octave melodic instruments as the solo E-flat alto of the brass band era was eventually discontinued.

When analyzing his writing in these excerpts, and in the other full score publications mentioned above, take note of Sousa's use of pure color in individual instrumental family writing versus cross-section or mixed colors. Excerpt 3 illustrates the opening of the second movement “Nydia” from *The Last Days of Pompeii* where he utilizes a pure clarinet choir texture.

The next section from "Nydia," (*Excerpt 4*) contains an English horn solo (with oboe, alto clarinet, cornet, and horn solo cross cues) accompanied by the three B-flat clarinet voices, bass clarinet, and 1st tuba. This latter inclusion of a tuba or brass bass instrument was common in English band scoring as well as American; a later example of this may be found in the opening measures of the 1924 *William Byrd Suite* scored by Gordon Jacob.

In Excerpts 5a and 5b a fortissimo, tutti allegro passage portrays the explosion of the Vesuvius volcano and the destruction of Pompeii; there are five major instrumentation areas to consider in this excerpt:

1. The clarinet family begins with sustained chordal material and then divides into unison/octave running and arpeggiated

Excerpt 5a. Ibid. Mov. 3 The Destruction of Pompeii mm. 17-19.

Destruction of Pompeii

Sousa

See page 8 for Exc. 5b.

sixteenth-note lines. The flute/piccolo voices highlight much of this writing as do the bassoons and tenor saxophone.

2. The upper brass – cornets, trumpets, and horns – form a tight harmonic group in rhythmic unison in mm. 17-20, and an exciting rhythmic interplay in mm. 21-22.
3. The oboes and trombones are also rhythmically unified and provide a primary harmonic underpinning for the arpeggiated woodwind variation.
4. The euphoniums and tubas begin the excerpt in m. 17 with an exciting line also played by alto clarinet, bass clarinet, and tenor and baritone saxophones and bassoons; as the alto clarinet, bass clarinet, and tenor saxophone join the arpeggiated line in m. 19, the baritone saxophone, euphonium, and tuba begin a solid bass responsibility that becomes a pedal in mm. 21 and 22.

5. The timpani plays rhythmic variants on the tuba line; the snare drum, bass drum, and cymbals rhythmically highlight the lower brass lines.

Further examples of Sousa's form and scoring practices may be found in the 18 minute suite *Looking Upward*. (The reader is urged to consult the full score edited by R. Mark Rogers and published by Southern Music, San Antonio, TX.) The first movement, *By the Light of the Polar Star*, has a very clear cut rondo type form which is enunciated by changes in instrumentation and octave displacement; three major melodic lines are featured in this movement:

Melodic line A

mm. 1-13 darker timbral sounds with unison English horn, alto clarinet, bass clarinet and tenor saxophone.

mm. 76-93 pianissimo unison clarinet choir doubled by tenor saxophone for twelve measures; a fortissimo repeat features same with added English horn and euphonium.

Melodic line B

- mm. 21-38 three octaves of a bright 'con brio' 2/4 Allegretto: flutes/E-flat clarinet unison in the upper octave; oboes, clarinets 1-2, cornet 1 in the middle register; and euphonium an octave lower.
- mm. 126-143 identical repeat to statement above

Melodic line C

- mm. 94-109 long flowing 'con moto' line in two octaves: oboes and flugelhorn doubled over English horn, alto and tenor saxophones, and euphonium.

- mm. 110-125 two octaves with Clarinet 1, Cornet 1 and flugelhorn doubled an octave above English horn and euphonium.
- mm. 160-174 a fortissimo tutti finale with the melodic line played by the cornets and flugelhorn an octave above the trombones and euphoniums. Between these statements are sections of transition; the 16 measures (144-159) preceding the final Melodic line C statement are actually the background accompaniment for mm. 160-174, stated without the C line.

INSTRUMENTATION AND PERSONNEL

What was the instrumentation of the Sousa Band when *Looking Upward* (1892) or *The Last Days of Pompeii* (1893) were written? What instrumental

balances were created by this instrumentation? The Sousa Band, 1892 through 1896, included:

- | | |
|-----------------------|-------------------|
| 2 flutes/piccolos | 4 cornets |
| 2 oboes/English horn | 2 trumpets |
| 2 E-flat clarinets | 4 horns in E-flat |
| 12 B-flat clarinets** | 3 trombones |
| 1 alto clarinet | 2 euphoniums |
| 1 bass clarinet | 3 tubas |
| 2 bassoons | |
| 3 saxophones | 3 percussion |

It is interesting to compare this 1892-96 instrumentation with that of the U.S. Marine Band in 1891, Sousa's last full year and the year he took the Marine Band on its first extended tour outside of Washington. The instrumentation of the 1891 U.S. Marine Band, as listed in the "Defining..." article, Issue 4 of *WindWorks* (Fall, 2000), included:

- | | |
|---------------------|---------------------------|
| 2 flutes | 2 1 st cornets |
| 2 oboes | 1 2 nd cornet |
| 2 bassoons | 1 3 rd cornet |
| 6 first clarinets | 2 trumpets |
| 4 second clarinets | 2 flugelhorns |
| 4 third clarinets | 4 horns |
| 2 alto clarinets | 3 trombones |
| 4 saxophones (SATB) | 2 euphoniums |
| 3 tubas | |
| | percussion |

A comparison of the two rosters shows almost identical sections in each group: the Sousa Band employing 25 woodwinds, similar to the Marine Band – except for two fewer B-flat clarinets – but now with a bass clarinet and one less saxophone; 18 brass – no flugelhorns in the new band – and 3 percussion in each. It is important to realize how well Sousa

Excerpt 5b. *Ibid.* Mov. 3 The Destruction of Pompeii mm. 20-22.

balanced his woodwind and brass sections, especially for the type of music he was performing.

As the years progressed, Sousa increased the size of his band and brought the balance between woodwinds and brass into yet another proportion. On June 2, 1912, while at the Panama-Pacific International Exposition in San Francisco, he wrote the following review of events and his band's instrumentation in a letter to a publication entitled the United Musician:

My Dear Mr. Orey:

So many people have asked for the names and instrumentation of the band that I am sending it to you for publication. The Fair is great, wonderfully artistic and a delight. The Boston Symphony drew immensely and deserved it. The Exposition Orchestra under Max Bendix is a splendid organization, thoroughly equipped in talent and routine. Conway and Cassoon have first class organizations. Of course, I am pegging away as usual giving the best I can. My band is in splendid condition, and we had a great tour across the continent.

*With best wishes,
John Philip Sousa*

Following the letter was a listing of the personnel and soloists of the band. This 1912 instrumentation was:

3 flutes	6 cornets
1 piccolo	2 trumpets
1 oboe	4 horns
1 oboe/English horn	5 trombones
2 bassoons	2 euphoniums
1 E-flat clarinet	6 tubas
19 B-flat clarinets**	
1 alto clarinet	Timpani
1 bass clarinet	Drums, etc.
2 alto saxophones	Bass drum
2 tenor saxophones	
1 baritone saxophone	

Soloists: Miss Virginia Root, Soprano. Miss Margel Gluck, Violinist Mr. Herbert L. Clarke, Cornetist. Manager: Mr. Edwin G. Clarke

**Mark Rogers makes the following statement regarding the clarinet section in the "Notes on the Edition" contained in his edition of *Three Quotations* (Southern Music Co.):

*"Throughout the life of the Sousa Band, the B-flat clarinet section was the heart of the band's color and sonority. Sousa was a capable performer on violin during his student days, and he understood the importance of a prominent melodic line. The smallest number of B-flat clarinets that he ever used in the Sousa Band is the 12-man section of 1892-1896. In later years, the section grew in numbers, reaching an all-time high of 23 players in 1928. Regardless of the number of players, the balance of the section remained essentially the same: 50% or more of the B-flat clarinet players were assigned to the 1st clarinet part, with the remainder divided equally on 2nd and 3rd. Performances of *Three Quotations* [or for that matter "*The Last Days of Pompeii*" (Ed.)] would likely have featured six players on 1st Clarinet, and three each on 2nd and 3rd. While this seems oddly out of keeping with modern practice, Sousa employed strong players throughout the section, so it is certain that the 2nd and 3rd players mustered sufficient tone to bring the section into some sort of balance."*

The above instrumentation/personnel assignment balances clearly cast the bass voice responsibilities onto the brass family as one bass clarinet (frequently an upper register voice), two bassoons and one baritone saxophone are not to able to balance 19 B-flat clarinets on three parts. This practice would continue well into the 20th century until a more complete woodwind bass section would slowly emerge. It is somewhat strange that Sousa, being an orchestral musician initially, did not attempt to create a low woodwind section in balance with the cello and bass sections of the orchestra.

Further comparisons with earlier scores included in this study will illustrate that Sousa probably learned much of his scoring techniques from composers/arrangers for the Gilmore Band and from English band journal publications imported into the United States beginning in the late 1870s. The full score excerpts featured in the *WindWorks* 3 (Winter, 1999) article on English military band journals should now be revisited at this time for comparison of scoring techniques. (An investigation of early published compositions submitted to the Library of Congress for copyright registration revealed that a *Fantasia on Scotch Airs* was registered by the publisher, W. H. Cundy in 1888, and a Chappell band journal publication, *Fantasia on the Mountebanks*, was submitted in 1892.)

One may discern from these brief descriptions of selected works how Sousa applied his writing skills to his highly successful concept of programming and knowledge of audience acceptance and reaction. On one hand, he reached out directly to his audiences through his inviting original works, especially his marches. On another approach, he followed the lead of Gilmore and the other New York regimental band conductors in introducing European classical music to massed audiences in the United States – in most cases, before the young country's fledgling orchestras began their slow steady rise.

Through this discussion, one may easily recognize that the development of the 20th century American concert band clearly had its basic foundations firmly established in the 1890s, rather than several decades later, as many band directors may have thought. With this fundamental instrumentation in practice by the turn of the century, the next major developmental process would include the doubling of most voice parts, thus creating the symphonic band instrumentation model.

Edition 7 of WindWorks will feature a "Defining....." investigation into works of the early 20th century plus D.W. Reeves and his American Band of Providence, R.I.

The full and partial scores of the Sousa excerpts from The Last Days of Pompeii were compiled from original manuscript sources without editing or corrections by David Rivello.

The author wishes to thank Col. Timothy Foley and MgySgt Mike Ressler for the manuscript scores to the Pirates of Penzance and the Overture to Tannhäuser.

Wind Library

TEXTURES

BY HARRY BULOW

Textures is a unique, multi-sectioned composition that makes use of several contemporary compositional techniques including aleatoric and improvisatory material, jazz-inflected writing, and a tightly woven chromatic melodic sense, all within highly atmospheric settings. It was composed in 1978 and premiered by the UCLA Wind Ensemble, James Westbrook,

the work. However, upon hearing the work in its first performance, Bulow decided that the varied use of wind and percussion textures was of paramount importance, and thus the change of title.

The work is based upon a twelve tone melody found in its entirety in the euphonium voice following fragmented statements of various portions of the line. (See *Excerpt 1*). This melodic

chord (C, E, G#, B) adds a harmonic building block. This chord may be found in the opening measures and is frequently used to support melodic designs in the allegros. In addition, half-step tone clusters are found throughout the score.

In measure 38, an ostinato of recurring cluster tones characterizes one of the many textures. Bulow feels that this ostinato is reminiscent of Bela Bartók's music. The use of the strictly-

Excerpt 1 mm. 18-19 The complete 12-tone melodic line.

Baritone/Euph

conductor. The original title of the work was *Sinfonietta*, alluding to a "little symphony," a designation clearly seen in individual sections of

line (Bb-Gb-A-Ab-F-G-Eb-D-E-B-C#-C), first introduced in fragments, provides the essential materials for the work; in addition, a four note

measured murmuring voices is counterbalanced by the scoring of alea sections including rhythmically-free individual voice increasing and decreasing tempi and repeated patterns at one's own speed. Also

Excerpt 2 mm. 81-88 Flutes 1-4 with vibraphone and orchestra bells. (Exc. does not include instruments at rest.)

81

Solo (harmonics) *mf*

Flute *mf* *mp* *mf*

Fl. 1 *mf* *mp* *mf*

Fl. 2 *mf* *mp* *mf*

Fl. 3 *mf* *mp* *mf*

Fl. 4 *mf* *mp* *mf*

Perc. I (Glock.) *mf* *mp* *mf*

Perc. II (Vibes) *mf* *mp* *mf*

81 *mf* let all notes ring 82 *mf* 83 *mf* 84

86

(Fl.) *mf* *mp* *mf*

Fl. 1 *mf* *mp* *mf*

Fl. 2 *mf* *mp* *mf*

Fl. 3 *mf* *mp* *mf*

Fl. 4 *mf* *mp* *mf*

Perc. I (Glock.) *mf* *mp* *mf*

Perc. II (Vibes) *mf* *mp* *mf*

85 *mf* let ring 86 *mf* 87 *mf* 88

of particular interest rhythmically are the brass figures found in mm. 22-24 that are an echo of "shout chorus" writing from the big band era. (See *Excerpt 3*). These explosive figures set up the expansion of the above listed melodic contour throughout the woodwinds (mm. 26-35). By way of contrast, the brass section, which is frequently scored as an independent unit, performs a chorale-like passage beginning in m. 132 that is cast over pianissimo low woodwind murmurings.

Also in a contrasting style, the slowly moving dialog between the first flute and the orchestra bells and vibraphone – accompanied by flutes 2-4 – (mm. 81-94) suggests a state of suspended animation in which each voice is attempting to speak

individually, and yet, in concert with each other. This particular passage is one of the most moving in the entire work. (See Excerpt 2).

Excerpt 4 illustrates the use of the measured murmuring voices along with a strict rhythmically constant vibraphone line; this provides a background for the opening statement of the euphonium.

Textures is an example of the growth and development of the multi-sectional composition in evidence during the 1960s and '70s. The form is perfectly clear and defined and each individual section presents its techniques and timbres. Indeed, the title provides an insight into the possibilities of wind band capabilities while offering an exciting work laden with audience appeal.

-D.H.

Excerpt 3 mm. 22-24 Brass "Shout Chorus" style scoring.

Excerpt 4 mm. 15-17 Rhythmically strict woodwinds underlying the opening of the euphonium melodic line.

Harry Bulow received his B.A. degree with distinction in music from San Diego State University and his M.A. and Ph.D. in composition and theory from UCLA (1978, 1982). His studied composition and orchestration with Aaron Copland, Peter Mennin, Henri Lazarof, David Ward-Steinman, Henry Mancini, and Roy Travis. His works have received numerous prizes including 1st Prize at the International Composers Competition in Trieste, Italy, the "Oscar Espla" Prize from the city of Alicante, Spain, an NEA Composer Fellowship, and numerous composer awards from ASCAP.

His primary instrument was the saxophone, an experience reflected in his use of jazz idioms in many of his works. In addition to chamber, concert and film music, he has also composed large concert choral works as well as religious works for the Church. He lists the major influences in his work as rising from the music of Witold Lutoslawski, Karel Husa, Peter Mennin, and Henry Mancini. He is associate professor of music at the University of North Carolina at Charlotte where he teaches music theory, composition, and computer applications.

THE EASTMAN WIND ENSEMBLE AT 50! THREE NEW DIGITAL RECORDINGS BY THE EASTMAN WIND ENSEMBLE

DONALD HUNSBERGER, CONDUCTOR

From the Editors: *Warner Bros. Publications is proud to present these new recordings in celebration of and in tribute to the Eastman School of Music and its famed Eastman Wind Ensemble. In February, 2002 the Ensemble, under conductor Donald Hunsberger, highlighted a five decade tradition that began with Frederick Fennell, founder-conductor and A. Clyde Roller, who led the Ensemble in the years between Fennell and Hunsberger.*

American wind band history has frequently been divided into eras, i.e. the golden age of the military-concert band (the complete Sousa years), the decades of the 100 piece symphony band, and during the second half of the 20th century, the era of the flexible symphonic wind ensemble concept, as exemplified and led by the Eastman Wind Ensemble. The EWE has been on the cutting edge in supporting and encouraging new original composition for varying instrumentations of the contemporary wind band and has been a leader in setting the highest standards in performance and programming.

The new century will see similar periods of development and expansion of repertoire; today, WBP celebrates the first fifty years of the Eastman Wind Ensemble.

lower solo register and, an accompaniment by the 'enhanced' harmonic music ensemble performing the setting created by Robert Rumbelow and included in the DHWL. Soloist Larry Combs needs no introduction to wind performers or concertgoers as he is among the leading clarinetists in the world today. He joined the Chicago Symphony Orchestra in 1974 and was appointed its principal clarinet by Sir George Solti in 1978. He has been soloist with the orchestra in works of Mozart, Corigliano, Copland, Brahms-Berio, Debussy, and most recently, the premiere of the concerto by

From its initial concert in Kilbourn Hall, Eastman School of Music, on Sunday, February 8, 1953, the die was cast in the direction of development of a new repertoire, one created and directed by composers themselves. This creation of an indigenous original wind literature has taken many twists and turns on its road to replacing much of the entertainment style music prevalent for so long on traditional band programs. During this journey since the 1950s, the music world-at-large has experienced alea, proportional notation, minimalism, and a continuation of serial techniques, among others. While these compositional tools opened new avenues for creativity, the newness of the approaches also tended to alienate people, even within the wind band community. Fortunately, time has healed many wounds and numerous compositions of high integrity and musical value have become part of the continually developing wind repertoire.

CD 1

The first recording of this three CD project opens with solo works with wind accompaniment featuring artists the stature of Larry Combs performing the Mozart Concerto for Clarinet, K. 622 on basset clarinet in a setting for an expanded harmonic music ensemble. This recording bears two unique features (in addition to Combs' wonderful performance): the use of the extended basset clarinet in A (an instrument with a range down to A on the bottom of the bass clef) thus providing the opportunity of a more complete

THE EASTMAN WIND ENSEMBLE AT 50! EASTMAN WIND ENSEMBLE Donald Hunsberger, Conductor

CD 1

- | | |
|--|----------------|
| CONCERTO FOR CLARINET, K. 622
(Expanded harmonic music setting by Robert Rumbelow)
Larry Combs, basset clarinet | W. A. Mozart |
| LAST SCENES for Horn and Wind Ensemble
Peter Kurau, horn | Verne Reynolds |
| CONCERTO FOR PIANO AND WIND ENSEMBLE
Barry Snyder, piano | Verne Reynolds |

CD 2

- | | |
|---|--------------------|
| SEA DRIFT | Anthony Iannaccone |
| SONATA FOR TRUMPET AND WIND ENSEMBLE
James Thompson, trumpet | Kent Kennan |
| CEREMONIAL | Bernard Rands |
| SAMURAI | Nigel Clarke |
| TWO MARCHES BY SERGEI PROKOFIEV
Opus 69, No. 1 ("Athletic Festival")
Opus 99 | |

CD 3

- GERSHWIN MEETS WEILL IN TOKYO!**
Recorded live June 9-10, 2000 in the Opera City Concert Hall, Tokyo
- | | |
|---|---|
| A TRIBUTE TO KURT WEILL on the Anniversary of his 100th Birthday
Berliin Im Licht
Ballade of the Easy Life (<i>Three Penny Opera</i>)
Wei Lange Nacht
Canon Song (<i>Three Penny Opera</i>)
Nicole Cabel, soprano
Daniel Spiotta, baritone | Art. Donald Hunsberger |
| SELECTIONS FROM CATFISH ROW | George Gershwin
Art. Donald Hunsberger |
| Introduction - Jazzbo Brown, piano - "Summertime"
"Bess, You is my Woman Now"
The Hurricane on Kittiwah Island
"My Man's Gone Now"
Finale - "I'm on my Way"
Nicole Cabel, soprano
Daniel Spiotta, baritone | |
| SECOND RHAPSODY for Piano and Wind Ensemble
Makato Ozone, piano | George Gershwin
Arr. James C. Ripley |
| PANDORA for solo piano | Makato Ozone |

Christopher Rouse. He is also professor of clarinet at the DePaul University School of Music.

The remainder of CD 1 features music by Verne Reynolds, one of the wind world's most creative artists. Reynolds is perhaps best known for his settings for brass quintet, the Centone series of earlier music that he researched and wrote for the Eastman Brass. As a horn virtuoso and pedagogue, he has been in the forefront of material for horn study and dexterity for many decades. His *Last Scenes*, the third of a "Scenes" series for wind ensemble, features horn soloist Peter Kurau, Reynold's successor as professor of horn at Eastman. Reynolds himself played the premiere of *Last Scenes* with the Eastman Wind Ensemble under the direction of Donald Hunsberger in 1980.

Reynold's Concerto for Piano and Wind Ensemble concludes CD 1. He describes the three movement work in these terms:

"This concerto seeks to combine the piano's own lyricism with its virtuosic energy, in collaboration with that of the wind instruments and percussion. It also endeavors to continue the path of the 20th century piano concerto as it evolved through Rachmaninoff, Shostakovich, Prokofiev, and Bartók to Samuel Barber, John Corigliano, and others. While there are moments of romantic expression, extravagant technical display, and quiet contemplation in this concerto, the prevailing harmonic language is that of chromatic saturation."

Barry Snyder, for whom the concerto was composed, is one of the leading chamber keyboard artists and recitalists in America and is renowned internationally as a piano pedagogue. A recipient of several prizes at the Van Cliburn Piano Competition, Snyder is Professor of Piano at the Eastman School. He has collaborated with such artists as Herman Prey, Jan DeGaetani, Ani Kavafian, the Cleveland and the Curtis Quartets, and the Eastman Brass.

CD 2

Several large scale works for wind band are featured on this disc in addition to the Kent Kennan Sonata for Trumpet, performed by Eastman Professor James Thompson with a wind-accompaniment setting by the composer. Anthony

Iannaccone's *Sea Drift* provides the listener with an expansive feeling of the original Walt Whitman poems upon which each movement is based. Iannaccone has painted a literal portrait of Whitman's description of the many faces and facets of water and its varying moods. *Sea Drift* was awarded the 1995 American Bandmasters Association/Ostwald Composition Competition Prize.

Kent Kennan's Sonata for Trumpet and the Sonata for Trumpet by Paul Hindemith are perhaps the two best known and most frequently performed solo works in the trumpet repertoire. Kennan, himself, has been a household name in musical circles for decades due primarily to the importance of his texts, *The Technique of Orchestration* and *Counterpoint*. He composed the *Sonata for Trumpet* in 1956 on a commission from the National Association of Schools of Music for University of Texas Professor of Trumpet Frank Elsass.

James Thompson, soloist in the Kennan *Sonata*, has held principal trumpet positions with the Montreal Symphony Orchestra, Phoenix Symphony, the National Orchestra of Mexico, and most recently, the Atlanta Symphony Orchestra. He joined the faculty of Eastman in 1998.

Bernard Rands is firmly established as a major figure in contemporary music. His work *Canti del Sole*, premiered by Paul Sperry, Zubin Mehta and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. His most recent composition, *Unending Lightning*, was commissioned by the Howard Hanson Fund of the Institute for American Music at the Eastman School of Music to celebrate the fiftieth anniversary of the Eastman Wind Ensemble. The premiere performance was given on February 8, 2002 by the Eastman Wind Ensemble conducted by Donald Hunsberger, to whom the work is dedicated.

Ceremonial is a monothematic composition in which a single, extended melody is repeated ten times during the course of the work. The melody, first stated by solo bassoon, is subsequently played by various combinations of instruments, always increasing in density and complexity of timbre. Each statement is separated from the next by a dense harmonic idea that serves to interrupt the forward motion of the melodic and rhythmic flow.

Samurai is one of a series of contemporary wind band compositions commissioned by Timothy Reynish, conductor of the wind orchestra at the Royal Northern College of Music in Manchester, England.

The composer, Nigel Clarke, writes:

"Contrary to popular western belief, samurai were not all warriors, but were the Eastern equivalent of Renaissance men who came from the military ruling class. They were highly educated people who were just as skilled in the arts of painting and music as they were in the discipline of warfare. In my piece I have juxtaposed these very different facets of the samurai. As a starting point for the work, I have used power drumming, the Japanese taiko, a large war-drum, and vibrant rhythms to represent the warlike imagery of the samurai, while in the middle section, flute and oboes solos represent the more tranquil, artistic side of the samurai."

The two marches of Sergei Prokofiev that close this disc were chosen for their typical Prokofiev wit, lively melodies and sense of buoyant excitement. The *Athletic Festival March*, the first of a set of four in his Opus 69, was written for a sports festival called "Spartakiad", and is a composition designed to inspire young Russian athletes. The second, *March Opus 99* was composed in 1943, a year when patriotism encouraged many Soviet composers to turn to anthems and marches. Prokofiev was fond of the march and later included it in the opera, *The Story of a Red Man* (1947-48).

CD 3

The three instrumented works on CD 3 are special arrangements written for the Eastman Wind Ensemble's June, 2000 tour of Japan, the sixth since 1990 sponsored by Sony Music Communications (by 1998 Sony Music Foundation) and Eastman Kodak Japan. Each tour contained at least one instrumental setting specifically designed to display the performance capabilities of the Ensemble, and to introduce unfamiliar literature to Japanese wind band conductors, performers, and audiences.

An underlying theme between the two composers represented on this CD is the relationship between Kurt Weill and George and Ira Gershwin. The Gershwin brothers first met Weill in Berlin on their 1927 European visit

during which George Gershwin was beginning to write *An American in Paris*. Weill emigrated to America following the rise of Adolph Hitler and his Nazi Party in the early '30s and eventually connected with Ira (George died in 1937) with whom he collaborated on *Lady in the Dark* and a film in Hollywood.

The works included in *A Tribute to Kurt Weill* include the "Ballad of the Easy Life" and the "Canon Song" from the *Three Penny Opera*. Nicole's haunting "Wei Lange Nacht" is pure sensual Weill and presents a wind setting style thus far unknown in wind band repertoire. *Berlin im Licht* is an orchestration of an arrangement of a German theater orchestra work by Lindemann.

The suite *Catfish Row* was created by George Gershwin to help promote a tour in which he was attempting to bolster prospects of a successful run of *Porgy and Bess* in Philadelphia. In preparing the suite, he extracted five sections and bridged them skillfully into a compendium of the opera's music, including several passages that had been removed from the score during the opera's pre-New York run in Boston. Ira Gershwin reintroduced the suite in the 1950s with the title *Catfish Row*, a move to separate and identify it from the *Symphonic Suite* published in 1941 by Robert Russell Bennett.

The music that eventually took final form as George Gershwin's *Second Rhapsody for Piano and Orchestra* was originally conceived as an extended orchestral sequence for the film musical *Delicious*. This sequence, variously referred to as "Manhattan Rhapsody", "New York Rhapsody," or "Rhapsody in Rivets," was to describe the sounds and movements of the city; in addition, Gershwin was to contribute the film's title tune and several other musical sequences. Following the completion of the film score requirements, Gershwin created the *Second Rhapsody* and performed its premiere with the Boston Symphony Orchestra under Serge Koussevitsky on January 29, 1932.

The soloists for the EWE Japan tour in June, 2000 were Nobuya Sugawa, premiere saxophonist with the Tokyo Kosei Wind Orchestra, and Makato Ozone, renowned jazz pianist. Ozone studied at the Berklee School of Music in Boston and has performed worldwide with Gary Burton and his Quartet. He has performed as a solo artist at many of the universal jazz festivals and maintains a full schedule touring throughout Japan, South America, Europe and the U. S.

Following a brilliant performance of the *Second Rhapsody* on June 10, 2000 in Tokyo's Opera City (the present live recording), Makoto played a hauntingly beautiful encore entitled *Pandora*. I felt this performance warranted inclusion on this set as it felt very related to Gershwin's own improvisations, as demonstrated on recently issued recordings of his piano roll performances.

-D. H.

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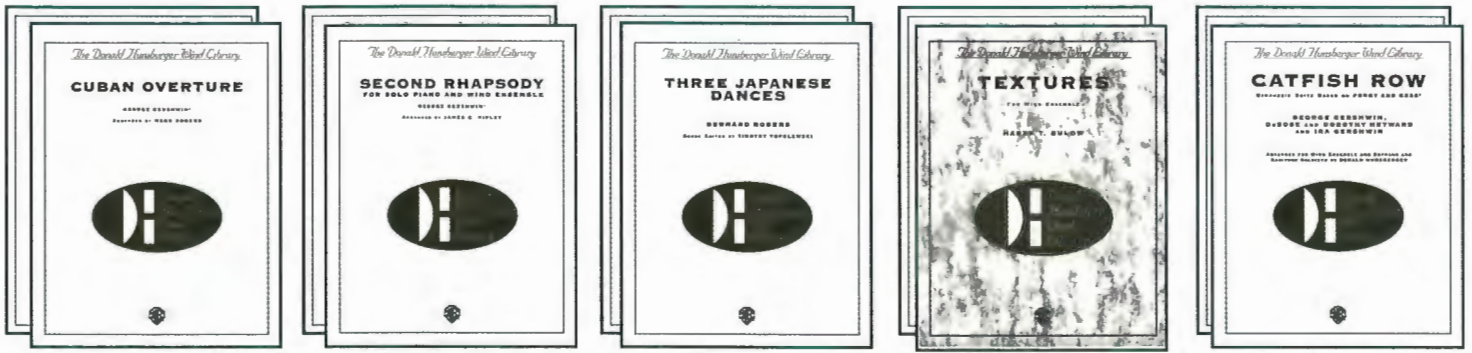


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WindWorks

*A Journal for the
Contemporary Wind Band*

Issue 6 • Spring 2002

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WindWorks (ISBN 0-7579-9329-X) is published by Warner Bros. Publications, 15800 NW 48th Avenue, Miami, Florida 33014. Postage paid at Miami, Florida, and additional mailing offices.

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02/02 CAT01310 Printed in USA



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