

REPERTOIRE SESSIONS

14TH INTERNATIONAL CONFERENCE



Session I: Brazilian Wind Orchestra *Dario Sotelo, Conductor* • Monday, July 6th
Presented by Dario Sotelò - see separate handout

Session II: Royal Northern College Of Music Wind Orchestra
Clark Rundell, Timothy Reynish, Mark Heron, Conductors
Manchester, England, UK • Tuesday, July 7th

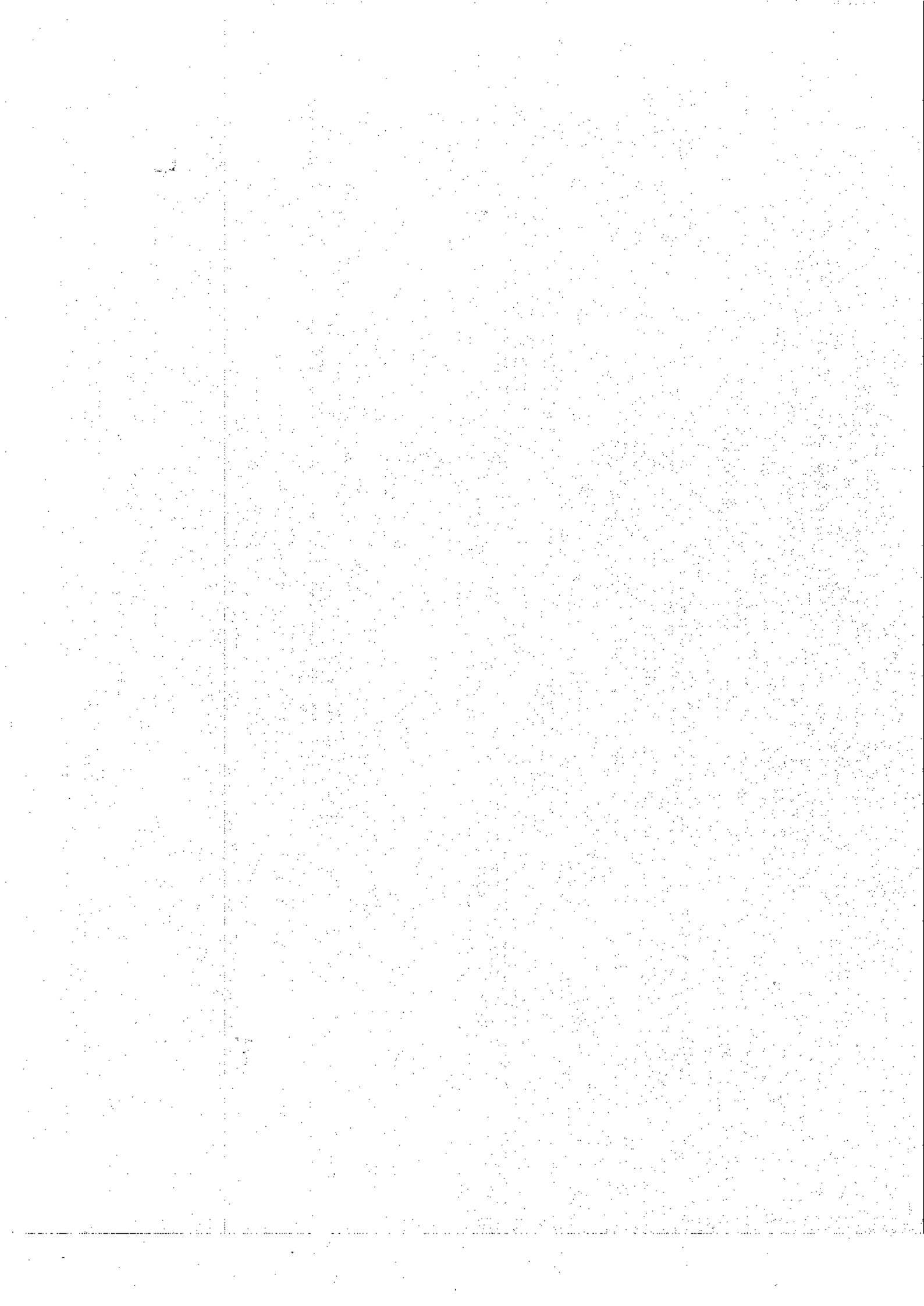
Session III: Cincinnati Conservatory Chamber Players *Rodney Winther, Conductor*
Cincinnati, Ohio, USA • Wednesday, July 8th

Session IV: Philharmonic Winds OSAKAN *Kimura Yoshihiro, Conductor*
Osaka, Japan • Thursday, July 9th

Session V: Keystone Wind Ensemble *Jack Stamp, Conductor*
Indiana, Pennsylvania, USA • Friday, July 10th

JIM COCHRAN - COORDINATOR

All Sessions begin at 8:30 am



14TH INTERNATIONAL CONFERENCE

WASBE

CINCINNATI U.S.A.

JULY 5-11, 2009

Session II: Royal Northern College Of Music Wind Orchestra
Clark Rundell, Timothy Reynish, Mark Heron, Conductors
Manchester, England, UK • Tuesday, July 7th

Coogee Funk by Gavin Higgins

Deep Soul Diving by Emily Howard

The Gilded Theatre by Kenneth Hesketh

Kerala Reverie by Duncan Ward

Wasteland Wind Music by Stephen McNeff

Program Notes

Coogee Funk

(2005)

10'

Gr 6

Faber Music, England, UK

Coogee Funk is a wild and fast paced exploration of funk riffs and rhythms. Inspired by a trip to Sydney in 2005, *Coogee Funk* is divided into three core sections. The work opens with a blazing brash fanfare that, after a distant call from an offstage saxophone quartet, subsides into a drunken nautical seascape. After a series of solos from Flugel and Saxophone the work charges headlong into a wild funk fugue which soon rears out of control. A lonely horn solo brings the piece to a melancholic close.

Coogee Funk was commissioned by James Gourlay and the RNCM Wind Orchestra and premiered at the RNCM Lindberg Resonances Season, Manchester, 2005.

Composer

Gavin Higgins

(b. 1983)

Born in Gloucestershire 1983, Gavin Higgins grew up in the Forest of Dean. Surrounded by a family of 'banders', it was not long before he began to play in the local brass band. In 1999, Gavin was awarded a place to study at the prestigious Chethams School of Music in Manchester where he began lessons in French horn and composition and in 2001 was given a scholarship to study at the Royal Northern College of Music with Gary Carpenter, Frank Lloyd and Pete Francombe. Gavin has had music performed by various ensembles and soloists across the UK in numerous venues including the Wigmore Hall, Regent Hall, the Royal Festival Hall and the Royal Albert Hall and is regularly commissioned to write new works. His *Alarms* for solo trumpet and *Road Works* for percussion has proven very popular with BBC Young Musician finalists, both are regularly played in the competition. Among other commissions Gavin has written a fanfare as part of the common wealth games in Manchester, *A Forest Symphony* as part of the Voices in the Forest Festival, performed by the National Youth Brass Band of Great Britain and *Three Broken Love Songs* for Mark Simpson. His virtuoso work *Freaks* for solo trombone has recently been recorded by Brett Baker and the Polysteel (flowers) band and is soon to be performed at the Festival of Brass in Manchester. *Rage Dances* was performed by members of the London Philharmonic Orchestra at the Royal Festival Hall and his *A Forest Symphony* was recently selected for the wind and brass section of the British Composer Awards. *Tango* commissioned by the Black Dyke Mills Band is to be played on the bands 2009 tour of Australia and *Disco Pig* will soon be heard in London by performers from the Royal College of Music. Gavin is the composer-in-residence for the famous Tredegar Band and an SPNM shortlist composer. Gavin is an RCM scholar supported by the AHRC and Douglas and Hilda Simmonds Awards studying with Ken Hesketh.

Coogee Funk

to my bawky cousin Louis

Gavin Higgins

♩ = 140

abrupt and vibrant

The score is a full orchestral arrangement for 'Coogee Funk'. It is written for a large ensemble, including woodwinds, brass, strings, and percussion. The score is divided into measures by vertical bar lines. The instruments listed on the left are: Flute 1 & 2, Flute 3 & 4, Oboe 1 & 2, Oboe 3 & 4, Cor Anglais, Clarinet in E♭, Clarinet in B♭ 1 & 2, Clarinet in B♭ 3 & 4, Bass Clarinet in B♭, Saxophone 1, Saxophone 2 & 3, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Trumpet in B♭ 4 (Fagottini), Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Timpani and Percussion 1, Percussion 2, Percussion 3, Percussion 4, and Drums/Bass. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *pp*, *f*, *p*), articulation (e.g., accents, staccato), and performance instructions (e.g., 'abrupt and vibrant', 'to my bawky cousin Louis'). The percussion parts include specific instructions like 'Low wood block', 'Ten Tom', 'soprano tom with m. stick', 'cymal', 'cymal', 'Ten Tom (B♭/G)', and 'Ten Tom (B♭/G)'. The score is a complex piece of music with many measures and intricate details.

Deep Soul Diving

(2006)

5'

Gr 4

Maecenas Music, England, UK

Deep Soul Diving was composed during the summer months of 2006 in response to a commission for wind orchestra from Timothy and Hilary Reynish in memory of their son William. It was premiered by the Junior Royal Northern College Of Music Wind Orchestra, conducted by Jerry Hou, at the Royal Northern College Of Music in Manchester on 2 December 2006.

Emily Howard

(b. 1979)

Emily Howard was born in Liverpool, England, in 1979. She spent her formative years learning the cello, playing chess (she was British Junior Girls Chess Champion for 6 years) and composing for local orchestras including The Liverpool Mozart Orchestra. Always torn between parallel interests in science and music, Emily read mathematics and computation at Lincoln College, Oxford University, where she also received guidance in composition from Robert Saxton. She went on to complete a Masters in Composition with Adam Gorb at the Royal Northern College of Music gaining a double distinction as well as the Soroptimist International Award for Composers. Emily is currently completing a PhD in Composition with John Casken at The University of Manchester, supported by a Victor Sayer Scholarship.

Commissions and performances have come from ensembles such as The BBC Philharmonic Orchestra, Endymion Ensemble, Ensemble 10/10, The Fidelio Trio, Musica Vitae, The London Symphony Orchestra, The Royal Liverpool Philharmonic Orchestra, Southbank Sinfonia and Psappha. Emily's works have been featured in festivals including 28th Cantiere Internazionale D'Arte, Montepulciano, Italy 2003, Sounds New, Canterbury 2006 and 2008, Soundings VI, supported by the Austrian Cultural Forum and British Council, London and Vienna 2009, and the Båstad Festival, Sweden 2009. Her music is recorded on the NMC label and has received several broadcasts on BBC Radios 3 and 4.

In 2008, Emily was a featured composer in Liverpool's celebrations as European Capital of Culture. Her orchestral work, *Magnetite*, commissioned by Liverpool European Capital of Culture 2008 for the Royal Liverpool Philharmonic Orchestra, opened the RLPO's European Capital of Culture season under the baton of Principal Conductor Vasily Petrenko to great critical acclaim. *Liverpool - The World in One City*, a concerto for solo bass clarinet, choir and orchestra commissioned by Liverpool City Council where Emily is currently Composer in Residence, united the Liverpool Youth Orchestra with local primary school choirs (400 children) and clarinetist Mark Simpson (BBC Young Musician 2006) in a concert at the Anglican Cathedral, Liverpool, in July 2008.

Future plans include a second orchestral commission for the RLPO and Petrenko, new works for the Black Dyke Band, Ensemble 10/10, and a Rodewald Chamber Society Centenary Commission. Emily is the recipient of a £45,000 Paul Hamlyn Foundation Award for Composers 2008 - the richest prize given to composers in the UK. She is Visiting Lecturer in Composition at the University of Leeds, Tutor in Composition at the RNCM Junior School and regularly leads Composition Outreach Projects with the Manchester Camerata.

for Timothy Reynolds
Deep Soul Diving

Emily Howard

Strong (♩=152)

Piccolo
Flutes 1, 2
Oboe 1, 2
Clarinets in Bb 1, 2
Bass Clarinet 3
Bassoons 1, 2
Alto Saxophones 1, 2
Tenor Saxophone
Baritone Saxophone
Horns in F 1, 2
Trumpets in Bb 1, 2
Trombone 1, 2
Bass Trombone
Euphonium
Tuba
Double Bass
Timpani
Percussion
Xylophone
Clash Cymbals
Tenor Drum
Mediant Suspended Cymba

The Gilded Theatre

(2007)

12'

Gr 6

Faber Music, England, UK

Abstracted theatre, by which I mean unspecified dramatic scenarios using archetypal characters, has fascinated me for many years. It has also been a way for me to structure various compositions and has become a constant in my work.

In fact, *The Gilded Theatre* can be seen as a continuation of dramatic forms as presented in a previous piece of mine, namely *Diaghilev Dances*. However, in *The Gilded Theatre*, the music is conceived in one continuous span and stretches of music are also subtitled and refer to stock characters or scenarios redolent of the commedia dell'arte or 17th century French theatre. The *fête galante* or *fête champêtre*, bucolic and theatrical entertainments, were also a source of inspiration (the work of French painter Jean-Antoine Watteau often exemplifies such events). ... Throughout the piece I have sought to challenge the players both technically and emotionally, and it is the players themselves who are in fact the real protagonists in the piece.

Commissioned by the National Youth Wind Orchestra of Great Britain on the occasion of its 40th anniversary, *The Gilded Theatre* is dedicated to the young musicians, both past and present, of NYWO. It is also dedicated to director Kit Shepherd whose musical vision has sustained and produced well-rounded performers over many years.

Kenneth Hesketh

(b. 1968)

A versatile composer, much in demand in the UK and abroad, Kenneth Hesketh began composing whilst a chorister at Liverpool Anglican Cathedral; he completed his first orchestral work at the age of 13 and received his first formal commission at 19 for the Royal Liverpool Philharmonic Orchestra under Sir Charles Groves. After attending Tanglewood in 1995, where he studied with Henri Dutilleux, Hesketh completed a Masters degree in Composition at the University of Michigan, USA. A series of awards followed including a scholarship from the Toepfer Foundation, Hamburg at the behest of Sir Simon Rattle, a Foundation for Sport and the Arts award and the Constant and Kit Lambert Fellowship at the Royal College of Music, where he is professor in composition and orchestration.

Hesketh was New Music Fellow at Kettle's Yard and Corpus Christi College, Cambridge from 2003-2005 where he curated a series of new music chamber concerts. The Foundation André Chevillion-Yvonne Bonnaud prize was awarded to Hesketh at the 2004 Concours International de Piano d'Orléans after a performance of *Three Japanese Miniatures* by pianist Daniel Becker.

In September 2007, Hesketh took up the position of Composer in the House with the Royal Liverpool Philharmonic Orchestra for two years. The scheme, devised by the Royal Philharmonic Society in partnership with the PRS Foundation, was designed to allow composers the time and space to create new work, and to take their place at the heart of the orchestral community. Hesketh's tenure with the RLPO saw the creation of works for many of the instrumental groups within the Royal Liverpool Philharmonic Society, from the orchestra and contemporary music ensemble (Ensemble 10/10, with whom Hesketh already has a thriving relationship) to youth ensembles, chamber groups and choirs. He also took part in teaching and outreach projects in Liverpool and Manchester during the two years.

Future performances include a specially commissioned work by composer-clarinetist Mark Simpson for bassett clarinet and a song cycle for the Welsh Baritone Jeremy Huw Williams. His work *The Alchemist's Journal* for brass band was released in 2008 on the NMC label and in 2009 his work *Detail from the Record* will be released on the London Sinfonietta Jerwood CD Series. He will be a resident tutor at the Icon Arts Festival in Romania in August 2009.

for Kit Shepherd and the National Youth Wind Orchestra of Great Britain
on the occasion of its fortieth anniversary

THE GUILDED THEATRE

Vivo Misterioso $\text{♩} = 116$

KENNETH HESKETH

This page contains the musical score for 'The Guilded Theatre' by Kenneth Hesketh. The score is written for a large ensemble, including woodwinds (Flute 1 & 2, Oboe, Clarinet in Bb, Bassoon 1 & 2, Contrabassoon), brass (Trumpets 1-4, Trombones 1-3, Euphonium, Tuba), strings (Violins 1 & 2, Violas, Cellos, Double Basses), and percussion (Timpani, Snare Drum, Bass Drum, Cymbals, Triangle, Gong, Chimes, Tom-toms, Maracas, Castanets, Tambourine, Congas, Bells, and other small percussion). The score is in 2/4 time with a tempo of 116 beats per minute. The key signature is one flat (Bb). The score is divided into measures, with bar lines and measure numbers clearly marked. Dynamics such as *pp*, *f*, and *mf* are indicated throughout. The score is presented in a standard musical notation format with a large staff for each instrument.

Kerala Reverie

(2008)

8'

Gr 5

Edition Pcters

When composing this piece for wind orchestra I often dreamt of my time spent in Kerala, Southern India. I had no intentions on writing a programmatic work but, looking at it, several aspects of my experience seem to have filtered through to the music, even the plodding of elephant hooves and the sweeping of their trunks! The opening gestures are in reflection of the oppressive wave of hazy heat that hits you on arrival, and the fast, buoyant section recalls the colourful hustle and bustle that is simply everywhere. The constant change of time signatures was partly in response to the bumpy ride you get travelling in a rickshaw over the dirt tracks, and the more subdued sections look back to the calm beauty of Kerala's backwaters. Though Cochin may not be the state capital, the high-rise, neon-lit, traffic-choked mayhem of its main roads remind you that it is far and away Kerala's biggest city, and this element of it certainly influenced the wild, chaotic urban funk section of the piece.

Duncan Ward

(b. 1989)

Duncan Ward won the 2005 BBC Young Composer of the Year competition, and was formerly Principal Composer and Keyboard player of the National Youth Orchestra of Great Britain.

He has received various commissions and had premieres by groups such as the Endymion Ensemble, The Sixteen, and Brass 10 at venues including the Barbican, Symphony Hall Birmingham, Cadogan Hall, and the Tate Modern. Most recently he has been commissioned by BBC Radio 3 to write a bassoon quintet for Ursula Levcaux and the Navarra String Quartet. At 13 he directed a school production of his own musical, and in 2006 he was asked by the Philharmonia Orchestra to compose a piece for their interactive electronic chair orchestra at the South Bank Centre. He has composed the music for two short films that were shown as part of the BBC Proms, and currently holds the post of Composer for Coutts bank.

August 2006 saw him performing on the Royal Albert Hall organ for a BBC Prom concert under Sir Colin Davis. In increasing demand as a solo pianist and organist, in the last year he has performed concertos with the Fulham Symphony Orchestra, St. Paul's Sinfonia, and Junior Trinity Symphony Orchestra, as well as giving a recital in Delhi. Formerly School Captain at Dartford Grammar School, he is now a composer on the Joint Course between the Royal Northern College of Music and Manchester University. He has recently been appointed as Conductor of the University of Manchester Sinfonietta for the 2008/9 season.

In the summer of 2006 he spent a month in Kerala, Southern India, teaching piano to the students of four different music schools. With the support of Trinity College of Music, the English Speaking Union, Coutts and the British Council, he has now founded The WAM Foundation (Worldwide Appreciation of Music), a charity to encourage other young British musicians to teach in India.

Kerala Reverie

3/4 Passionately $\text{♩} = 96$ 5/4 4/4 6/4 4/4

Piccolo

Flute 1 + 2

Oboe 1 + 2

Clarinet in B♭

Clarinet in B♭ 1

Clarinet in B♭ 2 + 3

Bass Clarinet

Bassoon 1 + 2

Contrabassoon

Alto Saxophone 1 + 2

Tenor Saxophone

Baritone Saxophone

Horn in F 1 + 2

Horn in F 3 + 4

Trumpet in B♭ 1

Trumpet in B♭ 2 + 3

Trombone 1 + 2

Trombone 3

Euphonium

Tuba

Percussion 1

Percussion 2

Percussion 3

Cymbal (soft sticks)

Timpani

The score is a transposed score for a symphony orchestra. It features 15 staves for woodwinds, 10 staves for brass, and 3 staves for percussion. The tempo is marked 'Passionately' with a quarter note equal to 96 beats per minute. The score is divided into four measures, each with a different time signature: 3/4, 5/4, 4/4, and 6/4. The woodwind section includes Piccolo, Flute 1+2, Oboe 1+2, Clarinet in B♭ (1, 2+3), Bass Clarinet, Bassoon 1+2, and Contrabassoon. The brass section includes Horn in F (1+2, 3+4), Trumpet in B♭ (1, 2+3), Trombone (1+2, 3), Euphonium, and Tuba. The percussion section includes Cymbal (soft sticks), Timpani, and three other percussion parts. Dynamic markings range from piano (p) to fortissimo (ff). The score includes various musical notations such as slurs, accents, and articulation marks.

Wasteland Wind Music

(2000)

4 Movts

24'

Gr 6

Maecenas Music, England, UK

Wasteland Wind Music is based on musical material from my opera *The Wasteland*, premiered in 1995, though it is very much intended to stand on its own, developing the material beyond a simple suite or trailer. The opera is only distantly related to Eliot's poem, being a music theatre treatment of Martin Rowson's cartoon epic which investigates the poem as a Chandleresque murder mystery. Strange though it may seem, this approach is no less illuminating than any other work of literary criticism, throwing up a mass of allusions and references which the music seizes on as a basis for exploration: a half-jogged memory here, a snippet of tune there, sometimes a whole song recalled or an emotional nerve jangled.

Wasteland Wind Music enlarges the operatic ideas together with new material which evolved from rethinking and reworking the original ideas, developing and reordering them on the basis of musical cohesion rather than dramatic stage sequence. The four movement form was dictated by musical considerations and does not directly reflect or illustrate the poem. What they do have in common though is an observed world filled with arbitrary strands of overheard conversation, cruel months and "hurry up please; it's time..."

Stephen McNeff

(b. 1951)

Stephen McNeff studied composition at the Royal Academy of Music and did post-graduate research at the University of Exeter. He has composed for opera, music theatre and drama in the UK, the USA and Canada, was Composer-in-Residence at the Banff Centre, and worked with Comus Music Theatre and the Canadian Opera Company. His music has won awards in Toronto and the Edinburgh Festival, and he has been widely performed and recorded in the UK and Europe, Singapore, Japan and North America. His collaborations span a broad range of music making, from the Canadian Brass (and the New York Philharmonic and Boston Symphony Brass), to the percussion quartet Ensemble Bash and Joanna MacGregor's *Sound Circus* series at the Bridgewater Hall in Manchester. His music for children is widely played and broadcast, most recently with the BBC Concert orchestra on Radio 3. Music theatre works have been heard at the Covent Garden Festival, the Lyric Theatre Hammersmith, the Edinburgh Festival and BAC.

His music is played from Mexico (Guanajuato Festival) to Japan where the Tokyo Kosei Wind Orchestra recorded *Ghosts* (which has received dozens of performances since 2002 and been recorded again in the USA). *The Winged Lion* for Wind Orchestra was first heard at the Royal Northern College of Music in March 2004 and was recorded in 2006. His opera for the Unicorn Theatre (in collaboration with the Philharmonia Orchestra) based on Philip Pullman's novel, *Clockwork*, opened in Bury St. Edmunds and toured to Cardiff, Poole and the Lowry in Manchester before coming to the Royal Opera House Linbury Studio. His *Clarinet Concerto* for Linda Merrick was premiered in 2005 in Finland, London and Warrington and featured at the International Wind Conference at the Royal Northern College of Music in Manchester.

In 2005 McNeff was appointed to the Bournemouth Symphony Orchestra as their 'Composer in the House'. This appointment - funded by the Royal Philharmonic Society and the Performing Right Society Foundation - early on resulted in two substantial works for the orchestra (*Heiligenstadt* and *Secret Destinations*) as well as music for summer and Christmas concerts. Other works include *Echoes & Reflections* for brass and percussion and a number of pieces for Kokoro, the BSO's contemporary ensemble. In 2006 *Gentle Giant*, an opera for young people commissioned by the Royal Opera House (based on Michael Morpurgo's book), was premiered in London and toured to Cambridge, Kent and Devon. Recent works for the Bournemouth Symphony Orchestra include *Sinfonia* (March 2007) and *Strip Jack Naked* (for Kokoro, April 2007). 2007 has also seen new works for the Swansea Philharmonic Choir, the Irish Youth Wind Ensemble and Ensemble Cymru.

III

Flute

Flute 1 & 2

Oboe 1 & 2

Cor Anglais

Clarinet 1 & 2 in B \flat

Clarinet 3 in B \flat

Bass Clarinet

Bassoon 1 & 2

Contrabassoon

Horn 1 & 2 in F

Horn 3 & 4

Trumpet 1 & 2 in B \flat

Trumpet 3

Trombone 1 & 2

Bass Trombone

Tenor Tuba

Bass Tuba

Timpani

Percussion

Piano

Electric Bass

1 $\text{♩} = 132$

p *pp* *f* *ff*

con sord

xylophone

Glock

Closed Hi Hat

Bass Drum

Tom Tom

Tom Tom

Bass Drum

pizz

14TH INTERNATIONAL CONFERENCE

WASBE

CINCINNATI U.S.A.

JULY 5-11, 2009

Session III: Cincinnati Conservatory Chamber Players *Rodney Winther, Conductor*
Cincinnati, Ohio, USA • Wednesday, July 8th

Azioni Musicali by Henk Badings

Carnevale by Thomas Stone

Guest Conductor *Matthew Westgate* - Director Of Bands, Xavier University, Cincinnati, Ohio, USA

Contrafacta Hungarica by Ferenc Farkas

Guest Conductor *Stephen Lytle* - Director Of Athletic Bands, Miami University, Miami, Ohio, USA

Divertimentos No. 1-3 In F by Casimiro Antonio Cartellieri

Paganini Caprice 24 by Allan Blank

Reflections (Serenade No. 2) by Guy Woolfenden

Guest Conductor *Simon Tillier* - Doctoral Associate, Cincinnati Conservatory Of Music, Cincinnati, Ohio, USA

Serenade In F Major Op. 102 by Wilhelm Berger

Guest Conductor *Keith Phillips* - Doctoral Associate, Cincinnati Conservatory Of Music, Cincinnati, Ohio, USA

Suite pour 11 instruments à vent by Paul Gilson

Guest Conductor *Jared Chase* - Doctoral Associate, Cincinnati Conservatory Of Music, Cincinnati, Ohio, USA

Program Notes

Azioni Musicali

(1980)

3 Movts Gr 6 23' Floricor Editions, Germany

The *Azioni Musicali* (Musical Acts) with the Dutch subtitle *Muzikaal spel voor twaalf instrumenten* (Musical game for twelve instruments) was written in 1979/80 for The Hague Wind Ensemble Oktopus and its conductor Bastiaan Blomhert, who commissioned the work.

The initial idea was, that Badings would create a piece for wind ensemble on the basis of his *Roemeense Reisschetsen* (Sketches from a Roumanian Journey) for piano of 1935, but he wished to compose a more serious work and suggested, that he would like to make a new version of his 1952 *Octet* (in the Schubert combination of clarinet, bassoon, horn and string quintet). Although the music of *Azioni musicali* very much resembles the *Octet*, Badings adapted the composition to fit the larger ensemble and (especially in the third movement) the pairs of instruments.

Badings himself wrote the following introduction:

In musical compositions themes can play a role similar to the one of actors in a stage-play. That is what the title alludes to. Musical themes are characteristic sound-shapes capable of developing and dominating a cycle of movements, as César Franck did in his famous Violin Sonata. A similar principle is used in *Azioni musicali*, with this difference that here three thematic characters play such a role. The first theme is virile, energetic, dramatic. It appears in the opening three bars of the first movement, Allegro. The strongly contrasting second theme is elegiac and appears in the next bars. The third one is lyric, melodic and with fluent contours. It is presented later in the first movement. These themes are developed, appear in variation, often conflicting combinations, and all three are combined in the funeral march at the end of the first movement. The second movement, Scherzo, is joking, playful. This is also audible in the three principal sections. The third movement is a Theme with variations. In the theme the three characters are reduced to their most essential elements. In the first five (combined) variations, groups of instruments are used in contrast to other groups. The next seven variations present virtuoso concertante solo-parts in different instruments. The finale is a counter fugue. At the end the original theme appears as cantus firmus in the texture of the melodic lines.

The *Azioni musicali* was premiered by Oktopus in Thorn, The Netherlands, on 9 May 1981 in the presence of the composer. Being one of Henk Badings' most convincing compositions, it deserves a wider recognition than has since been experienced. Hopefully, this first printed edition will realize this.

- Bastiaan Blomhert

Composer

Henk Badings

(1907-1987)

Henk Badings studied mining engineering at the Technical University of Delft and concluded this education cum laude in 1931. Apart from instruction by Willem Pijper Badings was mainly self-taught in music. In 1934 he became Professor of Composition at the Rotterdam Conservatory of Music. His fame dates from 1935, when Willem Mengelberg and the Concertgebouw Orkest premiered his Third Symphony.

Badings is the most prolific Dutch composer of the 20th Century. He developed his own (basically neo-classical) style, employing all kinds of new scales, such as the lydian-mixolydian and the octotonic ones. Badings composed a large and extremely varied oeuvre, that represents all genres, including works for electronic instruments. His music is frequently performed all over the world.

AZIONI MUSICALI per dodici strumenti

Allegro - ca 144

1

Henk Badings

Musical score for the first system, featuring twelve instruments: Flauto I, Flauto II, Oboe I, Oboe II, Clarinetto I in Sib, Clarinetto II in Sib, Fagotto I, Fagotto II, Cori I in Fa, Corno II in Fa, Violoncello, and Contrabbasso. The score is in 4/4 time and begins with a dynamic marking of *f marc.* (forte marcato). The first measure includes a first ending bracket labeled '1'. The Oboe I part features a *p sord.* (piano sordina) marking in the second measure. The score concludes with a *f marc.* dynamic marking.

Musical score for the second system, featuring twelve instruments: Fl. I, Fl. II, Ob. I, Ob. II, Cl. I in Sib, Cl. II in Sib, Fg. I, Fg. II, Cor. I, Cor. II, Vc., and Cb. The score is in 4/4 time and begins with a dynamic marking of *f marc.* (forte marcato). The first measure includes a first ending bracket labeled '1'. The Oboe I part features a *p espress.* (piano espressivo) marking in the second measure. The score concludes with a *p sost.* (piano sostenuto) dynamic marking.

Carnevale

(1998)

8 Mvmts

Gr 4

16"

Daehn Publications, USA

Perhaps the music herein would never have been known to millions of twentieth century performers and music lovers had Igor Stravinsky not undertaken the conception and composition of *Pulcinella* in 1920. Stravinsky's *Pulcinella* is considered by many to have been the opening salvo of the Neoclassical movement in composition, later embraced by the composers of Les Six (including Honegger, Milhaud and Poulenc), Bartok, Hindemith, and many others. The music introduced in *Pulcinella* has captivated audiences for decades, and although Stravinsky believed the entire collection of pieces to be the work of Pergolesi, it has since been verified that much of the music was actually composed by other, less celebrated, composers. Stravinsky's treatment of the music often leaves both melody and bass-line intact. Sometimes even the harmonics remain unretouched. But only as often as needed, Stravinsky "tweaks" the music into the twentieth century, leaving no doubt that he has infused it with his own compositional DNA.

Carnevale was completed in May of 1998. The work is comprised of eight miniature masterpieces from among those selected for and introduced by Stravinsky in *Pulcinella*. Arranged as a suite for chamber winds, the music is presented in its original form, without Stravinsky's embellishments. The current edition does, however, include added harmony parts in several of the movements, most extensively in those attributed to Carlo Monza, whose keyboard works were conceived in two parts only. The title is taken from the *Carnevale*, a masquerade extravaganza held annually throughout Italy. The concept of disguised identity operates on several levels in the work. Pulcinella is a character taken from a manuscript found in Naples (Pergolesi's home), dating from about 1700. The story revolves around Pulcinella, a whimsical character who is adored by the young girls of the village. Many of the young boys masquerade as Pulcinella to win the affection of the girls. The charades become more complicated as the story progresses. Moreover, the works misattributed to Pergolesi are legion, and the works of Pergolesi, Gallo, and Monza "masquerade" in Stravinsky's ballet.

Thomas Stone

(b. 1957)

Thomas Stone is a native of Oshkosh, Wisconsin. He received his Bachelor's degree in music from Lawrence University, where he studied composition with Steven Stucky, and his Master of Music degree from DePaul University in 1983. He has extensive experience as a conductor and teacher in both private and public schools in Wisconsin, Illinois, and Florida. He earned a Doctor of Musical Arts degree in Wind Conducting at the University of Cincinnati College - Conservatory of Music, where he was a student of Eugene Corporon. Published works for band include *Shadows of Eternity*, *Mentor*, and *Ancient Visions*. His transcription of Luigi Boccherini's *Pastorale* for chamber winds was published by Daehn Publications in 1997. Thomas Stone is currently Conductor of the Wind Ensemble and Hurley Chamber Orchestra, and Assistant Professor of Music, at Centenary College in Shreveport. In addition to these duties, he serves as conductor of The Prevailing Winds Symphonic Band, based in Bossier City, Louisiana.

Conductor

Carnevale

Eight Miniature Classics introduced by Igor Stravinsky in *Pulcinella*

Arranged, edited, and adapted for
chamber winds by Thomas Stone

I. Domenico Gallo: *Trio Sonata No. 1, Mvt. I*

Moderato (♩ = 84)

Flute I

Flute II

Oboe I
dolce
mf
tr

Oboe II

Bb Clarinet I
dolce
mp

Bb Clarinet II
dolce
mp

F Horn I

F Horn II
dolce
p

Bassoon I
mp

Bassoon II
mp

String Bass
arco
mf

Contrafacta Hungarica

(1974)

6 Movts Gr 3/4 13' Editio Musica Budapest, Hungary

The title *Contrafacta* refers in this instance to a designation used not so much in the music but rather in the literature of the Middle Ages and the Renaissance. "... the medieval poetry is, in fact, a world of variants, of contrafacta ... creative imitation was one of the basic principles of the aesthetics of late Humanism..." (Tibor Kardos, *The Humanism of Bálint Balassi*, 1954).

The first movement adds two further bars to the original two bars of "Bátya, bátya, melly az út...", a melody notated by Fülöp Pominóczky in 1520 and builds upon them variants in the manner of the "basse danses" of the time. The second movement is a setting of Bálint Bakfark's piece "Non dite mai". In the third movement two pieces together with their "doubles" or variations are combined. The first is taken from Chilesotti's publication, the second from the collection of Phalesius dated 1571. In the middle section of the latter two bars of Nörmiger's variant (1598) are also included. The fourth movement forms a rondeau around Tinódi's "saltarello" melody "A sokféle részögösről". The first episode is the "Springtanz" (Proportio) variant of the melody "Ein ungerischer Tantz" from Heckel's Lautenbuch (1562), the second is that of the Phalesius melody occurring in the previous movement.

The Intermezzo is the somewhat modified and with the surviving folk variant compared setting of the "Story of Eliasar and Antioch" from the Hofgreff *Melodiarium* (1546). The "haiduks' dance" is, like the fourth movement, a rondeau. Its theme which dates from 1592 (*Dresdner Zithertabulatur*, Heyduckentanz) appears here in a modified form. The same melody can also be found in Nörmiger's collection (1598) from which the first episode entitled "Ungarischer Aufzug" is taken; its last three bars are completed to four here. "Báthory's Dance" of the second episode (tablature manuscript by Jakobides) reconstructs what must have been the original by altering the obviously faulty notation.

Ferenc Farkas

(1905-2000)

Ferenc Farkas studied composition with Leó Weiner and Albert Siklós at the Budapest Academy of Music (1922-1927), then with Ottorino Respighi at the Accademia di Santa Cecilia in Rome (1929-1931). Between 1932 and 1936, he lived in Vienna and in Copenhagen where he composed music for the films of the director Paul Fejös. After his return to Hungary he started teaching and directing in Budapest, Kolozsvár (Cluj) and Székesfehérvár. In 1949 he was appointed professor of composition at the Franz Liszt Academy of Music in Budapest and held this post until his retirement in 1975. Many of his pupils, who have attained international status in their own right have paid tribute to his great skill as teacher, i.e. composers such as György Ligeti, György Kurtág, Emil Petrovics, Zsolt Durkó, Sándor Szokolay, Attila Bozay, Zoltán Jeney.

The work of Ferenc Farkas (more than 700 titles) has its origin in the Hungarian and Italian musical tradition as well as in the dodecaphony and includes a wide variety of different genres : operas, musicals, ballets, incidental and film music, orchestral works, concerti, chamber music, masses, oratorios, cantatas, choruses and Lieder.

A gift for melodic invention, a sense of rhythm, lively and spontaneous, a total command at writing in all styles and for all instruments, a cosmopolitan culture and a constant desire to reconcile tradition and modernity are the components of the original, uniform, individual, national and international idiom of Ferenc Farkas. His work bestowed on Hungarian music a whole new dimension.

- From www.ferencfarkas.org

DEM BERNER BLÄSEROKTETT UND SEINEM LEITER
ANDRÁS FARKAS GEWIDMET

CONTRAFAC TA HUNGARICA

I BASSE DANSE

Allegro moderato

FARKAS Ferenc
(*1905)

2 Oboi
2 Clarinetti (Sib)
2 Corni (Fa)
2 Fagotti

4/4
a2
f

4/4
a2
f

4/4
a2
f

4/4
a2
f

Detailed description: This system contains the first four staves of the score. The Oboe part starts with a dynamic of *f* and a first ending bracket labeled 'a2'. The Clarinet part also starts with *f* and has a first ending bracket labeled 'a2'. The Horn and Bassoon parts both start with *f* and have first ending brackets labeled 'a2'. The music is in 4/4 time and the key signature has one sharp (F#).

(a2)
mf
Soli

(a2)
mf

Detailed description: This system contains the fifth and sixth staves. The Oboe part has a first ending bracket labeled '(a2)' and a dynamic of *mf*. A 'Soli' marking is placed above the Oboe staff. The Clarinet part has a first ending bracket labeled '(a2)' and a dynamic of *mf*. The Horn and Bassoon parts continue with their respective parts, with a dynamic of *mf* indicated below the Bassoon staff.

9 1.
mf ben cantando
mf

mf

a2

Detailed description: This system contains the seventh, eighth, and ninth staves. The Oboe part has a circled number '9' above it, followed by a first ending bracket labeled '1.' and a dynamic of *mf ben cantando*. The Clarinet part has a dynamic of *mf*. The Horn and Bassoon parts continue with their respective parts, with a dynamic of *mf* indicated below the Bassoon staff. A first ending bracket labeled 'a2' is present in the Bassoon part.

Divertimentos No. 1-3 In F (1796/1798)

Edited by Nessa Glen

21' / 19' / 23'

Gr 6

Sarastro Music, England

The three Harmonic works (*Divertimento Nos. 1, 2 and 3*) were originally composed for 2 clarinets, 2 horns and 2 bassoons. They are called *Parthia* and are all scored in E-flat. They probably date from 1796-98 and are apparently to be found now in the Lobkovic Archives at Roudnice, north of Prague. These works were arranged and composed for octet probably between 1798 and 1800, with a contrabassoon part added probably post-1803, although it is not clear whether this part was added by the composer. The octet/nonets are called *Divertimento* rather than the earlier *Parthia*.

Divertimento No. 1 is, in fact, an arrangement of the first sextet, with a number of significant alterations to the solo passages for the first clarinet and first bassoon in movements one and four in particular; the third variation in the fourth movement is also a new addition. *Divertimento No. 2* is in four movements rather than the five of the sextet version, and only the second movement, *Adagio poco andante*, remains from the sextet. *Divertimento No. 3* has no movements in common between the two versions. ...

It is our belief that the Divertimenti were, in fact, composed whilst Cartellieri was employed by Graf Oborsky, probably at about the same time as the three symphonies he composed for the Count. The Lobkowitz Kapelle was not known to have had only a sextet Harmonie. If this were the case, the composer probably brought the parts with him and revised and rescored the works for octet for Fürst Lobkowitz's Harmonie - possibly for the Prince's coming of age (19 January 1797).

- Nessa Glen

Casimiro Antonio Cartellieri (1772-1807)

Cartellieri was musically precocious and was encouraged by his mother, a fine opera singer from Riga. He took his first lessons from his father, the Italian tenor, Antonio Maria Gaetano Cartellieri. [In 1791] he became music director and court composer to the Polish Graf Oborsky. He accompanied the count to Berlin the following year and had his first success there in 1793 with the opera *Die Geisterbeschwörung* (The Ghost's Warning). Graf Oborsky then went to Vienna, where Cartellieri had additional study with Albrechtsberger and Seyfried and opera composition with Salieri. ...

Cartellieri became one of the *Kapellmeistern* to Prince Lobkowitz [1796], bringing him into contact with a large number of great composers and virtuosi - and he also acted as a violinist and singing teacher for the Prince's children. ... Cartellieri traveled with the Prince's suite between Vienna and the Bohemian castles at Raudnitz (Roudnice nad Labem) and Eisenberg (Jerer). Concerts in the castle theatre at Eisenberg began in 1802, its orchestra headed by Antonin Vranicky and Josef Cartellieri; these became very famous and there was a music school for teaching assistants. He composed a number of operas from about 1801... . He also composed masses, concertos, chamber works and *Türkische Musik*. He was largely unique in compositional style and it is unfortunate that he died before reaching both his full potential and international recognition.

Divertimento No. 2

Casimiro Antonio Cartellieri

Edited by Nessa Glen

Adagio

Ob. 1
Ob. 2
Cl. 1 in Bb
Cl. 2 in Bb
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1 in F
Hn. 2 in F

Allegro agitato

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 3

Paganini Caprice 24

(1978)

Gr 5

4'

Associated Music Publishers / Hal Leonard, USA

Allan Blank

(b. 1925)

Allan Blank's background as a composer is a little unusual. After concluding his formal training at a variety of institutions, he served as a violinist with the Pittsburgh Symphony Orchestra in the early 1950s. But what is more unusual is his teaching high school instrumental music in New York for nine years. This certainly deviates from the normal career path that composers take in this country: finish your schooling and then teach composition and theory in a university or college setting. Blank eventually left the public school education ranks, joining the faculty at Western Illinois University in 1966. Subsequent teaching posts included Paterson State College and Lehman College.

- Extracted from *An Annotated Guide To Wind Chamber Music* by Rodney Winther

PAGANINI CAPRICE 24

SCORE IN C

for Double Woodwind Quintet

ALLAN BLANK

THEME:
Allegro

The musical score is arranged in three systems. The first system includes parts for Flute (Piccolo), Oboe, Clarinet, Horn, and Bassoon. The Flute (Piccolo) part features a melodic line with slurs and accents, starting with a forte (*f*) dynamic. The Oboe part provides harmonic support with sustained notes. The Clarinet part mirrors the flute's melodic line. The Horn and Bassoon parts provide a bass accompaniment, with the Bassoon part marked *a2 f*. The second system introduces string parts, with five staves labeled *sim.* (sordini). The third system continues the string parts and the woodwind accompaniment. The score is written in 2/4 time and the key signature is one flat (B-flat).

AMP-7741

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Reflections (Serenade No. 2) (2007/8)

3 Mvmts

13'

Gr 4

Ariel Music, England, UK

Shortly after I began work in earnest on *Reflections*, my second serenade for wind octet, the great English bassoonist, William Waterhouse, died. We attended the same school (Whitgift in South Croydon), and I followed his remarkable career as he climbed to the top of the profession both as a performer and a teacher. He was loved by all for his wit, wisdom and scholarship.

The second movement begins and ends with a bassoon solo in Bill's memory. The outer movements which frame this 'In memoriam' are reflections on the witty, humorous side of Bill and my own memories of a happy childhood with musical parents - my father led a dance band and my mother was the daughter of a church organist and sang rather well.

Reflections was commissioned by Simon Payne and the Oxford Sinfonia, to whom the work is dedicated with affection. The first performance took place at St. Mary's Church, High Street, Oxford, on 26th April 2008.

Guy Woolfenden

(b. 1937)

Guy Woolfenden has conducted concerts with many of the major British symphony and chamber orchestras, and his imaginative programs are highly regarded. He enjoys a close association with many composers and has conducted an impressive number of first performances.

His theatrical flair finds its natural outlet in opera, and his credits include three productions with Scottish Opera and, in London, the first British productions of Nielsen's *Saul and David*, Tchaikovsky's *Maid of Orleans* and Liszt's *Don Sauche*.

In collaboration with choreographer André Prokovsky, he has arranged the music for four full-length ballets, which he has subsequently conducted in productions with Australian Ballet, Royal Ballet of Flanders, Hong Kong Ballet Company, Scottish Ballet and Asami Maki Ballet, Tokyo. He conducted the acclaimed Russian premiere of *Anna Karenina* with The Kirov Ballet at the Mariinsky Theatre in St Petersburg in 1993.

With around 150 scores for the Royal Shakespeare Company and an impressive list of credits with major European theatre companies, including the Comédie-Française, Paris, the Burgtheater, Vienna, the Teatro Stabile, Genoa and the Norwegian National Theatre, Oslo, Guy Woolfenden's theatre music is highly regarded throughout the world. He has collaborated with some of the world's finest directors, designers and choreographers in many award-winning productions.

reflections serenade no. 2

for Simon Payne and the Oxford Sinfonia

Guy Woolfenden

I.

Allegro moderato $\text{♩} = 80$

Musical score for the first system, measures 1-7. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1 in Bb, Clarinet 2 in Bb, Horn 1 in F, Horn 2 in F, Bassoon 1, and Bassoon 2. The key signature is one sharp (F#) and the time signature is 3/8. Dynamics include *mp* and *mf*.

Musical score for the second system, measures 8-11. The score includes parts for Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Hn. 1, Hn. 2, Bsn. 1, and Bsn. 2. The key signature changes to two sharps (F# and C#) and the time signature changes to 3/4. Dynamics include *mf*, *mp*, and *mp leggiero*. A section marker 'A' is present above measure 10. The word *giocoso* is written above the Oboe 1 part in measure 10.

Serenade In F Major Op. 102 (1910)

5 Mvmts 23' 30" Gr 5 Phylloscopus Publications, England, UK

The *Wind Serenade in F major, Op. 102*, was Wilhelm Berger's last work, written 1910 shortly before he died following a long illness and an operation. It was first performed in Berlin after his death, and was very well received. He handles the different instruments with skill and imagination, creating a whole as well as a mass of delightful detail. Apart from omitting the contra-bassoon, Berger has adopted the same instrumental ensemble as did Richard Strauss for his *Serenade and Suite*. The music is in the fine tradition of romantic writing for wind, but Berger abandons the classical arrangement of movements and produces new and exciting changes of mood, key and color. The manuscript is held in the Deutsche Staatsbibliothek in Berlin, who have made a copy of it available for the preparation of this edition of the *Serenade Op. 102*, for which the music was set by F.H. Nex and C.M.M. Nex.

Wilhelm Berger (1861-1911)

Wilhelm Berger was born in Boston, Massachusetts, USA, in 1861 but was back in the family's homeland of Germany by the time he was a year old. Wilhelm's musical talent showed from an early age: he gave a recital of his own music at the age of 14, and became a student at the Königliche Musikhochschule in Berlin when he was 17. His teachers were Rudorff (piano) and Kiel (composition). Berger joined the staff of the Klindworth-Scharwenka Conservatory in 1888, combining teaching with work as a composer, pianist and conductor. He became a Professor in 1903, and in the same year was appointed the Court Kapellmeister to the Duke of Saxony-Meiningen. The Court Orchestra had built up a formidable reputation under Hans von Bülow and its guest conductors included Liszt, Brahms, Wagner and Richard Strauss. He held the post until his death in 1911 and was succeeded by Max Reger.

Berger was a prolific composer but left only a few orchestral works, concentrating more on chamber and piano music. He also wrote many choral works and lieder with orchestral accompaniment which can stand alongside those of Wolf and Richard Strauss. Berger had a thorough grasp of the techniques of composition and his music reveals the passion and spiritual commitment of a late romantic, and foreshadows changes and developments yet to come, notably in the music of Reger. He was not a pioneer and his music, though appreciated, was too traditional to compete with the innovations of Debussy, Stravinsky and Schoenberg. Berger was not a good promoter of his own interests, and his death at the relatively young age of 50, followed by the upheavals of World War I, all combined to conceal his music from public view.

Wilhelm Berger

Serenade in F, Op. 102

1

Moderato

flute 1
flute 2
oboe 1 *solo*
oboe 2
clarinet 1 in B \flat *p dolce*
clarinet 2 in B \flat *p dolce*
horn 1 in F
horn 2 in F
horn 3 in F
horn 4 in F *p dolce*
bassoon 1 *p dolce*
bassoon 2

5
fl. 1 *pp dolce*
fl. 2 *p dolce*
ob. 1 *p dolce*
ob. 2
cl. 1 *solo*
cl. 2 *p dolce*
hn. 1 *p dolce*
hn. 2 *p dolce*
hn. 3
hn. 4
bn. 1 *p dolce*
bn. 2 *p dolce*

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ISMN M-57016-248-2
parts ISMN M-57016-247-5

Suite pour 11 instruments à vent (1933)

Edited by Bastiaan Blomhert

3 Mvmts 16' 30" Gr 5 Floricor Editions, The Netherlands

Gilson wrote a fair number of works for wind ensembles of various sizes. Floricor Editions is proud to present four of them in their first printed edition: *Suite for wind instruments* (F.E. 0417), *Three Humouresques* (F.E. 0418), the *Suite for 7 flutes* (F.E. 0415) and the present work, *Suite for 11 wind instruments*. It was made after the *Suite for 7 flutes* (of 1895). Gilson arranged it for the new combination in 1933. The original finale was replaced by a scherzo. The first movement seems to be inspired by a folk-like tune, the second movement is a hymn-like music with imitation effects. All three movements are very chromatic.

Paul Gilson

(1864-1942)

Paul Gilson (1864-1942) was considered the most important Belgian composer of his time. He was mainly self-taught. His compositional ideas were inspired by two of his contemporary examples, the chromatism of Richard Wagner and César Franck and the "national" music of the "Mighty Handful," Rimsky-Korsakov, Musorgsky, Balakiref, Borodin and Cui, with whom he kept a correspondence.

Gilson composed music in all genres ranging from chamber music to dramatic works. He is particularly praised for his orchestration. After 1905 he turned to teaching and, although still composing, he primarily produced a number of brilliant treatises: on harmony, on writing for military orchestra and on the tutti orchestration in a symphonic score.

I am indebted to Mrs. Yolande Watelet, Gilson's granddaughter, and Mr. Paul Raspé and Mr. Johan Eeckeloo, librarians of the Koninklijk Conservatorium/Conservatoire Royal in Brussels (Belgium), for their kind permission to publish this work and the use of the autograph of the Suite pour 11 instruments as basis for this edition. Also, I do thank Mr. Jaak Van Holen, President of the Gilson Foundation, for his continuous support in realizing this publication.

- Bastiaan Blomhert

Suite pour 11 instruments à vent

d'après la Suite pour 7 flûtes

I. Allegretto

Paul GILSON (1865-1942)

(transcrit en 1933)

Allegretto

Flûte I
Flûte II
Petite Flûte ou Flûte III
Hautbois I
Hautbois II
Clarinette I en La
Clarinette II en La
Basson I
Basson II
Cor I en Fa (ouvert)
Cor II en Fa (ouvert)

f *p* *pp*

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F.E. 0416 A

14th INTERNATIONAL CONFERENCE

WASBE

CINCINNATI U.S.A.

JULY 5-11, 2009

Session IV: Philharmonic Winds OSAKA *Kazuo Yoshitane, Conductor*
Osaka, Japan • Thursday, July 9th

Bergleich by Oliver Waaspi

Panorama Lumare by Yo GOTO

Hymn Jabikar by George Enescu

Pansori e Rhapsody by KOH Chang-su

Sinfonietta For Symphonic Band by Axel Ruoff

Sine From Clara West by CHEN Yi

Program Notes

(2008)

by **John Adams** *with* **Robert Rife** *and* **George Lewis** *and* **David**

The initial idea for this work was conceived by Adams and Rife, who had been working on the score for many months. Adams had been thinking about the idea of a work for the chamber ensemble and Rife had been thinking about the idea of a work for the chamber ensemble. The idea of a work for the chamber ensemble was a natural one for Adams and Rife, who had been working on the score for many months.

The idea of a work for the chamber ensemble was a natural one for Adams and Rife, who had been working on the score for many months. The idea of a work for the chamber ensemble was a natural one for Adams and Rife, who had been working on the score for many months. The idea of a work for the chamber ensemble was a natural one for Adams and Rife, who had been working on the score for many months.

At the start of the work, Adams and Rife had been thinking about the idea of a work for the chamber ensemble. The idea of a work for the chamber ensemble was a natural one for Adams and Rife, who had been working on the score for many months. The idea of a work for the chamber ensemble was a natural one for Adams and Rife, who had been working on the score for many months.

Then we had the idea of a work for the chamber ensemble. The idea of a work for the chamber ensemble was a natural one for Adams and Rife, who had been working on the score for many months. The idea of a work for the chamber ensemble was a natural one for Adams and Rife, who had been working on the score for many months.

Slowly but surely the idea of a work for the chamber ensemble was a natural one for Adams and Rife, who had been working on the score for many months. The idea of a work for the chamber ensemble was a natural one for Adams and Rife, who had been working on the score for many months. The idea of a work for the chamber ensemble was a natural one for Adams and Rife, who had been working on the score for many months.

Composer

(b. 1971)

John Adams was born in Zurich, Switzerland, in 1971. He studied composition at the University of Zurich and then at the Royal College of Music in London, where he studied with Sir John Tavener. He has since moved to the United States and has been living in Los Angeles, California, since 1994. He has received several awards, including the Pulitzer Prize for Music in 1997 and the Grawton Prize for Music in 2005. He is currently a member of the American Academy of Arts and Letters.

His music is characterized by its rhythmic complexity and its use of a wide range of instruments. He has written for a variety of ensembles, including the Los Angeles Chamber Ensemble, the Los Angeles Chamber Orchestra, and the Los Angeles Chamber Choir. He has also written for film and television. His music is often described as "post-minimalist" and "contemporary."

Performers of his music should be aware of the complexity of the score and the need for a high level of technical skill. The Los Angeles Chamber Ensemble is a highly skilled and experienced ensemble, and it is a pleasure to work with them. The Los Angeles Chamber Orchestra is also a highly skilled and experienced ensemble, and it is a pleasure to work with them. The Los Angeles Chamber Choir is also a highly skilled and experienced ensemble, and it is a pleasure to work with them.

BERGLICHT

commissioned by "Stadtmusik Saltna Brig"
for the festival "Alpenstadt 2008"

Oliver Waespi

Fullscore Harmonie

Komponiert im Auftrag des Bläserorchesters der Stadtmusik Saltna Brig
im Rahmen der Alpenstadt 2008

Vivace $\frac{3}{4}$ = ca. 90

The image displays a full score for the piece 'BERGLICHT' by Oliver Waespi. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left include:

- Flutes 1 & 2
- Clarinet in Bb
- Oboe 1 & 2
- English Horn in F
- Bassoon 1 & 2
- Contrabassoon
- E♭ Clarinet
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Clarinet 3
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- Contrabass Clarinet in Bb
- E♭ Alto Saxophone 1
- E♭ Alto Saxophone 2
- B♭ Tenor Saxophone
- F♯ Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2
- B♭ Trumpet 3
- F Horn 1-2
- F Horn 3-4
- C Trombone 1
- C Trombone 2
- C Trombone 3
- C Baritone 1-2
- E♭ Basses 1-2
- Violoncello
- Double Bass
- Timpani
- Percussion 1
- Percussion 2
- Percussion 3
- Percussion 4

The score is written in 3/4 time with a tempo marking of 'Vivace' and a metronome indication of approximately 90 beats per minute. The key signature is one flat (Bb). The score is divided into measures, with bar lines and repeat signs visible. Dynamics such as 'f' (forte) and 'p' (piano) are indicated throughout. The piece is composed for a large symphonic band or orchestra.

Fantasma Lunare

(2008)

7'

Gr 5

Brain Music, Japan / Bravo Music, USA

Fantasma Lunare was commissioned by the Kanazawa Municipal Technical High School Symphonic Band, Ishikawa, Japan for the performance at La Folle Journée de Kanazawa, an international music festival on May 3, 2008. This festival focused on music of Beethoven; therefore, all performers were requested to add Beethoven's works or pieces related to Beethoven in their concert programs. As a result, Kin-ya Koshio, the director of the Kanazawa Municipal Technical High School Symphonic Band, decided to commission a new piece based on Beethoven's music. As the subtitle suggests, this piece is derived from Beethoven's famous *Moonlight Sonata*. However, it sounds different from Beethoven's original because some motives from all the movements are transformed and reconstructed (the audience may recognize some of Beethoven's original fragments in this work). We can see everything obscurely and sometimes feel scared in the moonlight. The composer intends to lead the audience to such an "uncertain" world through listening to this piece.

Yo GOTO

(b. 1958)

Yo Goto is recognized as one of the leading composers and educators in the field of wind and percussion music in the United States and Japan. Goto received his Bachelor of Music Education degree from Yamagata University, Japan, and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music, completing a Performance Diploma Course. An active composer, arranger, and clinician, Goto moved to Texas to study composition with Cindy McTee at the University of North Texas in 2001. He holds a Master of Music degree in composition and a Master of Music Education degree from UNT. For excellence in clinics and wind literature research, Goto received the Academy Award from the Academic Society of Japan for Winds and Band in 2000. He also won second award in the Contest for a Solo Harp Composition of the 2006 USA International Harp Competition. Goto lives in Denton, Texas, and travels between Japan and the United States to compose and teach music.

FANTASMA LUNARE

Yo Goto (2008)

A Fantasy for Symphonic Band on Beethoven's Piano Sonata op. 27-2

$\text{♩} = 52 \text{ ca.}$

The score is divided into three systems, each beginning with a 4/4 time signature and a tempo marking of $\text{♩} = 52 \text{ ca.}$. The instruments are listed on the left side of each system:

- System 1:** Flute 1 & 2, Oboe 1, Bassoon 1 & 2, Clarinet 1, Clarinet 2, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone.
- System 2:** Trumpet 1 & 2, Horn in F 1, 2, 3, 4, Trombone 1 & 2, Bass Trombone, Euphonium, Tuba, Double Bass.
- System 3:** Timpani, Tom-tom 1 & 2, Percussion 1, 2, 3, 4, 5.

The score contains various musical notations including dynamics (e.g., *pp*, *f*, *ppp*), articulation (accents, slurs), and performance instructions (e.g., "Tutti", "Crescendo", "Vibrato"). The percussion parts include specific drum kit assignments such as "Tom-tom", "Cymbal", and "Tambourine".

Hymn Jubiliar

(1906)

Arranged by Col. Ionel Croitoru Edited by Evan Feldman

6' 30"

Gr 6

Tierolff Muziekcentrale, The Netherlands

"Rediscovered" by musicians of the Central Romanian Army Band one hundred years after its premiere (1906), *Hymn Jubiliar* (Jubilant Hymn) is George Enescu's only work for large wind band. Commissioned for a jubilee in honor of the 40th anniversary of King Carol's ascension to power, the finale of this grand piece includes a part for men's chorus and celebratory cannons; though an effective performance is possible without either. The work is constructed from a series of fanfares and a majestic anthem, as well as the Romanian-style folk melodies we associate with the youthful Enescu.

Note from the Editor about George Enescu's "Imn Jubiliar":

This original version was transcribed by Colonel Ionel Croitoru for the modern Romanian military band. For the present edition I have adapted Colonel Ionel Croitoru's transcription to fit U.S./Western European instrumentation.

George Enescu

(1881-1955)

George Enescu was born in Iiveni, Romania, in the northeastern region called Moldova (Moldavia). He was the only surviving child of seven brothers and sisters, born into a comfortably middle class family. He received his first musical training from a blind Roma household servant at age two and entered the Konservatorium der Gesellschaft der Musikfreunde in Vienna at age six to study with Robert Fuchs. In addition to his violin playing, he showed a natural talent for composition and began his first piece a year later. In 1895, he was one of the few non-native French students to enter the Conservatoire de Paris, where he studied composition with Jules Massenet and Gabriel Faure.

Enescu soon enjoyed far-reaching success as a composer, violinist, and pianist, touring throughout Europe and the United States. Back home, his *Romanian Rhapsodies* (1901-2) launched his status as a virtual national hero and ambassador to the world for Romanian music. Five years later he wrote *Dixtuor for Winds* and the *Imn Jubiliar*.

In 1917, Enescu fled to France and Switzerland amidst political unrest and the rise of communism. After WWI he traveled between France and Romania, and also spent time teaching in the United States and Britain. In addition to his works influenced by Romanian folk-music, Enescu is well-known for his chamber music, including two string quartets, an octet for strings, violin sonatas and the *Legende for Trumpet and Piano*. His later symphonic works include three symphonies and the *Symphonie Concertante* for cello and orchestra. Perhaps his crowning achievement was his first and only opera, *Oedipe*, composed between 1921-1931.

In 1939 he married Maruca Cantacuzino, who was the widow of the ruling Prime Minister of Romania. This allowed him to focus on composition and concertizing without financial concerns or time restraints. After Soviet occupation of Romania during WWII, Paris became his primary home, though he also traveled to the United States, teaching at the University of Illinois from 1948-1950.

Beginning in 1950, his health declined. A weak heart, a curvature of the spine, hearing problems, a mentally unstable wife, and financial insolvency sapped his physical and creative energies. After a stroke in 1954 that caused partial paralysis, he composed his last work, the *Chamber Symphony*, with the aid of his friend Marcel Mihalovici. Sadly, paralysis on the left side of his body left him severely handicapped for the remainder of his life. He died in Paris on May 4, 1955 at the age of 74.

- Daniel Ponder

HYMN JUBILIAR

George Enescu
Orch.: Ionel Croitoru
Edit.: Evan Feldman

Molto Maestoso

811.

1 2 3 4 5 6 7 8

Pansori's Rhapsody

(2007)

8' 30"

Gr 5

Brain Music, Japan / Bravo Music, USA

Koh's plaintive, dark tribute to the Korean musical genre "pansori" reveals the passion and intensity of these two-person dramas portrayed by voice and drum. The composer avoids direct use of traditional melodies while emphasizing the greater dramatic feature of this theatre. The dynamic of highly animated dance and music leaves a strong image of this deeply personal side of Korean culture.

Pansori's Rhapsody was commissioned by Ohtsu Symphonic Band in 2007 and published in 2008.

KOH Chang-su

(b. 1970)

Chang Su Koh was born in 1970 in Osaka, Japan, where he earned a degree in composition from Osaka College in Music. He subsequently studied at the Musikakademie der Stadt in Basel before returning to Osaka, where he currently teaches at his graduate institution. His compositions have been selected as compulsory test pieces for the All Japan Band Competition. He is an active contributor in the composition circle "Kyo-En-Wind Orchestra works for the 21st Century."

- Contributed by Mark Humphreys

commissioned by Otsu Symphonic Band
Pansori'c Rhapsody
 for Wind Orchestra

Chang Su KOH (2007)
 高 盛時 作曲

Andante espressivo (♩=84)

Piccolo

1st & 2nd Flutes

1st & 2nd Oboes

Bassoon

Clarinet in B^b

1st Clarinet in B^b

2nd Clarinet in B^b

3rd Clarinet in B^b

Alto Clarinet in B^b

Bass Clarinet in B^b

Contrabass
Clarinet in B^b

Soprano
Saxophone in B^b

1st Alto
Saxophone in E^b

2nd Alto
Saxophone in E^b

Tenor
Saxophone in B^b

Baritone
Saxophone in E^b

Andante espressivo (♩=84)

1st & 2nd
Horns in F

3rd & 4th
Horns in F

1st & 2nd
Trumpets in B^b

3rd Trumpet in B^b

1st & 2nd
Trumpets

3rd & 4th
Trumpets

Euphonium (div.)

Tuba (div.)

String Bass

Andante espressivo (♩=84)

Tampani

1st Percussion

2nd Percussion

3rd Percussion

4th Percussion

Mallet Percussions

Sinfonietta For Symphonic Band (2006)

15'

Gr 5

Strube Verlag, Germany

Axell Ruoff

(b. 1957)

Born 1957 in Stuttgart, Germany, Axel Ruoff studied Composition, Music Theory, Piano in Stuttgart and Kassel, Germany with Prof. Milko Kelemen, Prof. Rolf Hempel and Prof. Erhard Karkoschka. After a Monbusho scholarship for the National University for Fine Arts and Music in Tokyo / Japan, he was invited as Guest Professor to teach at several Universities throughout said country. Since 1992 he is Professor for Music Theories and score studies at the University of Music and Performing Arts in Stuttgart, Germany. Because of his successful way of composing he received numerous awards and won several competitions. Well appreciated for composing requests, he participates in important national and international festivals regularly. Ruoff writes for all kinds of instrumentation: Opera, Oratorium, Orchestra, Choir and Chamber Music; you also find a big oeuvre for Organ in his compositions. Several discs are available with his music.

His compositions for Winds:

Concerto Nr. 1 for Piano and Symphonic Wind Orchestra (1989, Manuscript, Grade 4-5, Length 25:30)

Inferno (1992, Publ.: Tirreno Gruppo Editoriale, Milano, Italy, Grade 4, Length: 8:15)

Concerto for Violoncello and Symphonic Wind Orchestra (1995, Manuscript, Grade 4-5, Length 23:40)

The *Sinfonietta* (2006) was written on demand of the WASBE Section Germany. The premiere was at the 2nd Deutsche Bläserforum in Stuttgart in 2007. In the meantime, Ruoff wrote a *Concerto for French Horn and Wind Band* which was premiered in May 2009 (Publ. Strube, Munich, Germany, Grade 4-5).

SINFONIETTA

für Sinfonisches Blasorchester

Axel Ruoff (2006)

Lento assai

Piccolo

Flöte 1/2

Oboe 1/2

Englischhorn
in F

Klarinette 1
in B

Klarinette 2
in B

Klarinette 3
in B

Bassklarinette
in B

Fagott 1/2

Altsaxophon 1/2
in Es

Tenorsaxophon 1/2
in B

Baritonsaxophon
in Es

Horn 1/2
in F

Horn 3/4
in F

Trompete 1
in B

Trompete 2/3
in B

Posaune 1

Posaune 2/3

Bariton 1/2

Tuba 1/2

Kontrabass

Klavier

Percussion 1

Percussion 2

Percussion 3
Große Trommel

Pauke

Suite From China West

(2007)

4 Mvmts 13' Gr 5 Theodore Presser, USA

Commissioned by the Metropolitan Wind Symphony (Lawrence Isaacson, Music Director) in 2005, the *Suite From China West* for Wind Ensemble is written in four movements, and was premiered on May 18, 2008, conducted by Lewis J. Buckley at the National Heritage Museum in Lexington, MA. The authentic folk music from China West has amazed and inspired the composer to write this piece, which has folk music elements drawn from the folk songs *Gadameilin* and *Pastoral* of the Meng People; *Ashima* of the Yi People; *Du Mu* and *Annalياهو* of the Zang People; and *Dou Duo* and the Lusheng ensemble music of the Miao People.

CHEN YI

(b. 1953)

Recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters (2001-04), Chen Yi has served as the Lorena Searcey Cravens/Millsap/Missouri Distinguished Professor in Music Composition at the Conservatory of the University of Missouri-Kansas City since 1998.

Born April 4, 1953, in Guangzhou, China, into a family of doctors with a strong interest in classical music, Chen Yi started studying violin and piano at age three with Zheng Rihua and Li Suxin, and music theory with Zheng Zhong. Dr. Chen has received music degrees from the Beijing Central Conservatory (BA and MA) and Columbia University in the City of New York (DMA).

Chen Yi is in high demand as a lecturer at composition workshops and at concerts of her music throughout the world. She was appointed by the China Ministry of Education to the prestigious three-year Changjiang Scholar Visiting Professorship at the Beijing Central Conservatory of Music in 2006, and presently serves on the boards, advisory councils or juries of Meet The Composer, Chamber Music America, the Fromm Music Foundation at Harvard University, the Guggenheim Memorial Foundation, American Composers Orchestra, the American Society of Composers, Authors and Publishers (ASCAP), the National Endowment for the Arts, and the International Alliance of Women in Music, as well as numerous other music organizations.

Suite from China West

for Wind Ensemble

Transposed Score

I. Introduction

CHEN YI
(2007)

Calmly ♩ = 50

Calmly ♩ = 50

Calmly ♩ = 50

Calmly ♩ = 50

14TH INTERNATIONAL CONFERENCE

WASBE

CINCINNATI U.S.A.

JULY 5-11, 2009

Session V: Keystone Wind Ensemble *Jack Stamp, Conductor*
Indiana, Pennsylvania, USA • Friday, July 10th

"7" by Jim Colonna

Elegy For Miles Davis by Richard Rodney Bennett

Gabrieli's Trumpet (Kt 19) by Christopher Tucker

Las Campanas (The Bells) by Stephen Michael Gyrc

Odysseus And The Sirens by Dana Wilson

Guest Conductor *Dr. Gregg Gausline*

Sasha Takes A Train by Kim Portnoy

Suite from Mass by Leonard Bernstein

Program Notes

(2006)

4' Gr 5 Masters Music Publications, USA

Lance Armstrong is arguably the strongest American athlete in years. His grueling fight against cancer, that he battled and won, in 1998 was the beginning of an era in pro tour cycling. Lance has inspired many cyclists and humans fight their battles to become champions of their own while he overcame the Alps and Pyrenees in the Tour de France from 1999 to 2005. Cycling is a fast growing sport in the United States due to Lance Armstrong's success; one that has affected me personally.

LIVESTRONG!

- Jim Colonna

Composer

Jim Colonna

(b. 1970)

Dr. James Colonna received his Doctorate of Musical Arts degree from Michigan State University in 2007. He is the Conductor of the Wind Symphony at the University of Wisconsin-Eau Claire. He served as the director of bands at Laramie County Community College from 2001-2005. Prior to joining the faculty at LCCC, he was a conducting graduate assistant at the University of North Texas where he earned his master of music performance degree in wind conducting.

For the last 10 years, Colonna has been a frequent guest conductor throughout the United States where he has premiered many of his own compositions. As a trumpet performer, he performed with the 113th Army Band, the Edgewood Symphony Orchestra, the Cheyenne Symphony, the Night Flight and Jim Colonna Big Band, Voices of Unity and the Fort Wayne Philharmonic.

In 1996, he began his career as a composer and has composed more than 16 original compositions, of which 12 have been published by Daehn Music, C. Alan Publications, and Masters Music. He has received many commissions to create unique works for large concert ensembles, most recently a commission from the Michigan State University Symphony Band and New England Music Camp titled "7". Colonna also premiered an orchestra composition, *Glee!*, with the 2005 Wyoming All-State Orchestra. He has been recognized by fellow composers including Cindy McTee, Michael Colgrass, Michael Torke, Joel Puckett, Steven Bryant and Jack Stamp. Torke remarks on *Illusions* (a work for winds and percussion): "Mr. Colonna's music is artistic even though composed for young high school band, his music is honest and deserves repeat performances." Pulitzer Prize-winning composer Michael Colgrass states: "*Illusions* is a wonderful addition to the band world, it contains magnificent scoring throughout." Recently Colonna's compositions have been performed across the globe in the UK, Canada, Japan, Belgium, and Finland.

Currently Jim is working on a work for trumpet solo and chamber ensemble, transcribing a work by Ligeti for concert band, and a new work, also for band, based on the Beatles' lyrics.

"7"

Jim Colonna (2006)

Commissioned by the New England Music Camp on the occasion of its 70th Anniversary
and Michigan State University for its Sesquicentennial Celebration
Professor John T. Madden, Conductor

Mysteriously Driving $\text{♩} = 120$

Mysteriously Driving $\text{♩} = 120$

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet

Soprano Sax

Alto Sax 1, 2

Tenor Sax

Baritone Sax

Mysteriously Driving $\text{♩} = 120$

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

French Horn 1, 2

French Horn 3, 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Euphonium

Tuba

Mysteriously Driving $\text{♩} = 120$

Double Bass

Timpani

Percussion 1 (Cello)

Percussion 2 (Vibraphone)

Percussion 3 (Drum Set)

Piano

Elegy For Miles Davis

(1993)

6'

Gr 3.5

Novello & Company, England, UK

Richard Rodney Bennett's *Concerto For Trumpet And Wind Orchestra* was commissioned by, and dedicated to, Tim Reynish for the 1993 BASBWE Conference. It was written in New York between April and June 1993. The work had immediate appeal and has now been widely performed throughout the world. The second movement, subtitled *Elegy For Miles Davis*, is a deeply felt ballad accompanied by electric bass and band with scope for soloist improvisation.

Richard Rodney Bennett

(b. 1936)

As one of Britain's most respected and versatile musicians, Bennett has produced over two hundred works for the concert hall, and fifty scores for film and television, as well as having been a writer and performer of jazz songs for fifty years. Studies with Boulez in the 1950s immersed him in the techniques of the European avant-garde, though he subsequently developed his own distinctive dramato-abstract style. In recent years, he has adopted an increasingly tonal idiom. He was knighted for Services to Music in 1998.

(For extended biography and works list, please visit www.chesternovello.com)

ELEGY FOR MILES DAVIS

(Slow movement of *Concerto for Trumpet and Wind Orchestra*)

RICHARD RODNEY BENNETT

Lento (♩ = 56)

The score is for a wind band and includes the following parts and markings:

- Solo Eb Trumpet:** *con sord.*, *p esp.*
- Flutes 1 & 2:** *pp dolce esp.*, *pp*
- Oboes 1 & 2:** *pp dolce esp.*, *pp*
- Cor Anglais:** *pp dolce esp.*, *pp*
- Bb Clarinets 1 & 2:** *pp dolce esp.*, *pp*
- Bb Bass Clarinet:** *pp dolce esp.*, *pp*
- Baritone 1 & 2:** *pp dolce esp.*, *pp*
- Double Bassoon:** *pp dolce esp.*, *pp*
- Eb Alto Saxophone 1 & 2:** *pp dolce esp.*, *pp*
- Bb Tenor Saxophone:** *pp dolce esp.*, *pp*
- Eb Baritone Saxophone:** *pp dolce esp.*, *pp*
- Eb Trumpets 1, 2, & 3:** *pp*
- F Horns 1, 2, 3, & 4:** *pp*
- Trombones 1 & 2:** *pp*
- Bass:** *pp*
- Tubas 1 & 2:** *pp*
- Double Bass (amplified):** *pp dolce*
- Horn:** *pp dolce*, *pp*
- Piano:** *pp*
- Trumpet:** *pp*
- Percussion 1:** *pp*
- Percussion 2:** *pp*

Gabrieli's Trumpet (Kt 19)

(2008)

6'30"

Gr 5

TMW Press, USA

Gabrieli's Trumpet was commissioned by Texas Bandmasters Association in tribute to Al Sturchio.

In composing *Gabrieli's Trumpet*, I wanted to personalize the work with elements close to the dedicatee, Al Sturchio. Speaking to his friends and colleagues, I learned he was a proud Italian-American, played trumpet, loved jazz music and as Executive Director of TBA was driven to make the organization the best it could be. The six and a half minute work is jazz inspired laced with motives and musical figurations from Italian composer Giovanni Gabrieli's *Canzon per Sonare No. 4*. The musical flow is constant and insistent from one section to another. The second section features a trumpet solo, which can be described as 'Gabrieli in an Italian villa eating spaghetti and meatballs taking in some jazz music.'

- Christopher Tucker

Christopher Tucker

(b. 1976)

Christopher Tucker is emerging as one of America's bright and innovative classical composers. An unabashed romantic, his music has been heralded as having wonderful maturity, musical imagination, and sensitivity. He has composed works for chamber ensembles, chorus, band and orchestra creating an impressive catalogue of compositions at such an early age. In addition, Mr. Tucker has begun to amass numerous awards in composition and conducting from organizations including the College Band Directors National Association, Phi Beta Mu, the National Band Association, World Association for Symphonic Bands and Ensembles and ASCAP. He has also received praise for his radio broadcast production and personality work while at WRR Classical 101.1 FM in Dallas, Texas, winning a Communicator Award and being a finalist for a coveted Silver Microphone Award. Mr. Tucker holds memberships in ASCAP and the American Composers Forum. He is the Director of Artistic Administration and a founder of the Lone Star Wind Orchestra.

GABRIELI'S TRUMPET

Christopher Tucker

Pesante $\text{♩} = 112$

5

Instrument parts listed on the left side of the score include: Piccolo, Flutes 1 & 2, Oboes 1 & 2, B. Clarinets 1 & 2, Bass Clarinet, E♭ Contralto Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), B. Trumpets (1, 2, 3), F Horns (1, 2, 3, 4), Trombones (1, 2, Bass), Euphonium, Tuba, Double Bass, Timpani, Chimes, Crash Cymbals, Suspended Cymbals, Whip, and Xylophone.

Las Campanas (The Bells) (2000)

7' 30"

Gr 5

Subito Music, USA

Commissioned by The University of New Mexico Wind Symphony, Eric Rombach-Kendall, Conductor, in memory of Robert Kern (1934-2000), Professor of History at the University of New Mexico 1968-2000.

Las Campanas was composed during 2000 and the first few weeks of 2001. The work was commissioned by the University of New Mexico Wind Ensemble, Eric Rombach-Kendall conductor, in memory of Robert Kern, a distinguished professor of history at the University of New Mexico. Professor Kern's special area of interest was Spain, hence the Spanish title and musical references in the composition. The bell is a fitting musical symbol for a commemorative work since bells toll in times of joy and celebration as well as in times of mourning and remembrance, and the piece is meant to celebrate the life and accomplishments of a learned and passionate man as well as mourn his loss. While *Las Campanas* features some real bell sounds from the percussion section, trumpets and horns create bell-like effects at the work's beginning. The first half of the piece unfolds as a slow and somber procession featuring a chant-like melody first played by the bassoons and later by the trombones. Flutes and tambourine begin the celebratory second half of the piece with a lively rhythm characteristic of the *charrada*, a dance from the Leon region of Spain. The six trumpets which begin the work dominate the second half of the piece with a brilliant fanfare-like melody that is repeated several times in differing instrumental and contrapuntal contexts, culminating in a triple canon set against the *charrada* rhythm.

Stephen Michael Gryc (b. 1949)

American composer Stephen Michael Gryc has always been fascinated by sounds and musical instruments. An intimate understanding of the technique of instruments and the imaginative use of instrumental color are hallmarks of his music. He holds the position of Professor of Music Composition and Theory at the Hartt School of the University of Hartford where he teaches traditional orchestration courses as well as original courses in writing for wind ensembles and for voices. His instrumental expertise has brought him commissions from a diverse group of the world's leading soloists including oboist Bert Lucarelli, flutist John Wion, and trumpeter Philip Smith. Gryc's most recent commissions include a string quartet for the Arizona Friends of Chamber Music and a trombone concerto for Joseph Alessi, principal trombonist of the New York Philharmonic.

Gryc has written for every type of western instrument and ensemble from duo to large orchestra. His works for flute have served as contest pieces for three international performance competitions, most recently the Albert Cooper Competition held at the International Flute Festival in Stratford-upon-Avon, England in August of 2003. His music has been performed by such ensembles as the New Jersey Percussion Ensemble, Philadelphia Brass Quintet, Avalon String Quartet, Cascadian Choral, United States Marine Band, and Minnesota Orchestra. His works have been heard in 43 US states and in 23 foreign countries in North and South America, Europe, Asia, and Australia.

Stephen Michael Gryc was born in St. Paul, Minnesota in 1949. He earned four degrees in music, including the degree Doctor of Musical Arts, from the University of Michigan where he studied composition with William Albright, Leslie Bassett, and William Bolcom. His music is published by Alphonse Leduc, Boosey & Hawkes, Carl Fischer, Robert King, and others and is recorded on the Capstone, Centaur, Klavier, Opus One and Summit labels. Among his many awards are the 1986 Rudolf Nissim Prize for orchestral music and the James and Frances Bent Award for Artistic Achievement from the University of Hartford. Stephen Michael Gryc's music is licensed by ASCAP.

Las Campanas

Lento $\text{♩} = 72$

Stephen Michael Gryc

Woodwinds:
Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Bb Clarinet 4
Bb Bass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon

Saxophones:
Eb Soprano Sax
Eb Alto Sax
Eb Tenor Sax
Eb Baritone Sax

Horns:
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F

Brass:
Bb Trumpet 1
Bb Trumpet 2
Bb Trumpet 3
Bb Trumpet 4
Bb Trumpet 5
Bb Trumpet 6
Trombone 1
Trombone 2
Bass Trombone

Other:
Euphonium
Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3

Lyrics for Brass:
suegros mios enlo campanas (bell sons)
mp p dim.
straight mute enlo campanas (bell sons)
mp p dim.
straight mute enlo campanas (bell sons)
mp p dim.
straight mute enlo campanas (bell sons)
mp p dim.
straight mute enlo campanas (bell sons)
mp p dim.
straight mute enlo campanas (bell sons)
mp p dim.

Percussion:
G A C F E
Claves
mf
vivo

Odysseus And The Sirens

(2008)

2' 30"

Gr 3

American Composers Forum / BandQuest, USA

The *Odyssey* was written by Homer about 2700 years ago. It tells of the adventures of the Greek hero Odysseus (Ulysses in Roman mythology) during his harrowing return to Ithaca after being away for twenty years, ten of which he had spent fighting the Trojan Wars. In one part of the journey, Odysseus is aware that he is about to encounter the sirens, famous for luring sailors to their death with their beguiling wind-like song. Intensely curious to hear them, he has all his sailors plug their ears and tie him to the mast, with instructions not to untie him, no matter what he says. As they approach, the sirens begin singing and Odysseus screams to be untied, but the sailors can't hear him and they are all saved.

According to some versions of the myth, the sirens are fated to die if sailors were to hear their song and escape. So after Odysseus' ship passes by, the sirens fling themselves into the sea and are drowned.

This piece suggests this dramatic encounter. If you listen carefully, you can hear the wind-song becoming evermore insistent, the rocking of the ship, Odysseus' screams, and finally the sirens plunging to their death.

It might also be mentioned that sirens are still found in our stories today. Perhaps most recently, the Marvel® Comics superhero "Siryn" (associated with the X-Men®) is an Irish mutant that possesses a "sonic scream." And the term "siren song" still refers to an appeal that is hard to resist but, if heeded, will lead to disaster.

Finally, as part of the American Composers Forum commission that supported the creation of this piece, the composer worked with the Boynton Middle School Concert Band, which also happens to live in Ithaca (though this one is in New York).

Dana Wilson

(b. 1946)

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Buffalo Philharmonic, Memphis Symphony, Dallas Wind Symphony, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as Gail Williams, Larry Combs, James Thompson, Rex Richardson and David Weiss. Dana Wilson has received many grants, including those from the National Endowment for the Arts and New York Foundation for the Arts. His works for wind ensemble have been performed throughout the United States, Europe, East Asia and Australia, and have received several awards, including the Sudler International Composition Prize and the Ostwald Composition Prize. They can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall, and has written about his compositional process in *Composers on Composing for Band Vol. 2*, and *Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band Vol. 4*.

Odysseus and the Sirens

DANA WILSON

Freely ♩ = 60

Solo

5

Flute 1

Flute 2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

E♭ Alto Sax.

B♭ Tenor Sax.

E♭ Bari. Sax.

B♭ Trumpet 1, 2

F Horn 1, 2

Trombone 1, 2

Baritone

Tuba

Timpani
(low G, D, E♭)

Percussion 1

Percussion 2

Percussion 3

Bells (opt.)

1 2 3 4 5 6

Sasha Takes A Train

(2007)

6' 40"

Gr 5

Theodore Presser, USA

Sasha Takes A Train commissioned by the USAF Band of Mid-America was inspired by a memorable overnight train ride in Eastern Europe taken by the composer's family. The music is intended to evoke the motion and sounds of the train and the noisy, scary, surprising and joyous character of the journey. Sasha refers to the composer's then 13 month old son Alexander who managed to sleep through much of his first train adventure.

Kim Portnoy

(b. 1954)

Kim Portnoy is a composer, arranger, jazz pianist and Associate Professor of Music at Webster University, St. Louis where he is Director of Composition Studies. He holds AB and MA degrees from Washington University, St. Louis where he studied composition with Roland Jordan, John Perkins and Robert Wykes.

His compositions have been featured nationally and internationally at the Eastman Summer Trombone Institute in Rochester, New York; the Choral Music Experience Institute in Arvika, Sweden; the Guitar Foundation of America Conference at Oberlin Conservatory of Music in Ohio and two International Association of Jazz Educator's conferences: New Orleans and Atlanta.

He is the recipient of two Fiscal Year Creative Artist Project Awards from the Missouri Arts Council and a grant from the Thomas Talbert Foundation. He has received commissions from the United States Air Force Band of Mid-America, the piano team Duo Albirco, The Original Boneheads trombone quartet, The Missouri Music Teacher's Association, the St. Louis Childrens Choirs and the McDonnell Planetarium.

Recently he was featured as pianist and arranger with St. Louis Symphony concert master David Halen and jazz vocalist Erin Bode. Other arrangements have been performed by the Florida Space Coast Orchestra, the Jacksonville Symphony Orchestra and the Webster Symphony.

Mr. Portnoy can be heard with his trio (bassist Ric Vice and drummer Clarence Newell) on *Great Day*, a recent jazz release from Victoria Records.

Sasha Takes a Train

KIM PORTNOY

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Suite from Mass

(1971/arr. 2008)

3 Mvmts 14' Gr 5 Boosey & Hawkes / Hal Leonard, USA

Bernstein's *Mass* was written for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. on September 8, 1971. Subtitled "A Theater Piece for Singers, Players, and Dancers," the 90-minute work is based on the Liturgy of the Roman Mass with additional texts by Stephen Schwartz and Leonard Bernstein. It calls for a large pit orchestra, two choruses, boys choir, ballet company and cast, plus a marching band and rock combo. *Mass* uses an eclectic mix of musical styles and reflects the turmoil of the era, being viewed by some as blasphemous and by others as politically subversive. However, in his program notes at the premiere, Bernstein states his intent "to communicate as directly and universally as I can a reaffirmation of faith." Over the years it has become recognized as one of his greatest achievements, as well as one of his most controversial.

In this suite, commissioned by the Canadian Brass and Eastman Wind Ensemble, arranger Michael Sweeney focuses on a select number of movements, often using the brass quintet to represent the vocal lines found in the original. The striking opening strains of "Alleluia" actually forecast a theme used later in "A Simple Song" (the best-known song from *Mass*). "Sanctus" is characterized by thematic elements traded between the quintet and wind ensemble, and culminates in dramatic fashion with the pulsating "Agnus Dei." Trumpet and trombone soloists, along with harp, are featured prominently in "A Simple Song." "Offertory" begins calmly, then quickly erupts with furious and raucous enthusiasm filled with rhythmic complexity and relentless percussion. As in the original, the haunting hymn "Almighty Father" brings this suite to a close, using the same melody found in "Offertory" except now elongated and in a more serene setting.

Leonard Bernstein

(1918-1990)

Michael Sweeney

(b. 1952)

Michael Sweeney (b. 1952) is a graduate of Indiana University (Bloomington) where he studied music education and studied composition with Bernard Heiden, John Eaton and Donald Erb. He taught five years in the public schools of Ohio and Indiana where his teaching experience included working with successful concert, jazz and marching programs at all levels from elementary to high school.

Since 1982, he has worked full time for HAL LEONARD CORPORATION in Milwaukee, Wisconsin, one of the largest publishers of printed music in the world. In his present position as Director of Band Publications, Mr. Sweeney is directly responsible for the development, production, recording and marketing of new publications for school bands. In addition, he contributes as a composer and arranger in all instrumental areas. Michael is particularly known for his writing at the younger levels for concert band and jazz. Since 1982, Hal Leonard has published over 500 of his compositions and arrangements. His works appear on numerous state contest lists and his music is regularly performed throughout the world.

A winner of multiple ASCAP awards, his *Ancient Voices* (1994) and *Imperium* (1992) are featured in the acclaimed *Teaching Music Through Performance* series by GIA Publications. Other compositions such as *Black Forest Overture* (1996), *The Forge of Vulcan* (1997) and *Distant Thunder Of The Sacred Forest* (2003) have become staples in the repertoire for middle school bands. He has received commissions ranging from middle school and high school bands to the Eastman Wind Ensemble and Canadian Brass. Michael is also in demand as a clinician and conductor for honor bands and festivals.

Suite from MASS

(For Brass Quintet and Concert Band)

Leonard Bernstein

Arranged by Michael Sweeney

Text from the Liturgy of the Roman Mass
Additional texts by
Stephen Schwartz and Leonard Bernstein

Duration: ca. 14 min.

"Agnus Dei"

Andante maestoso (♩ = 92)

(10-15 seconds)

Woodwinds:
Piccolo
Flute 1, 2
Oboe 1, 2
Bassoon 1, 2
Eb Alto 1, 2
Bb Tenor 1, 2
Eb Baritone 1, 2

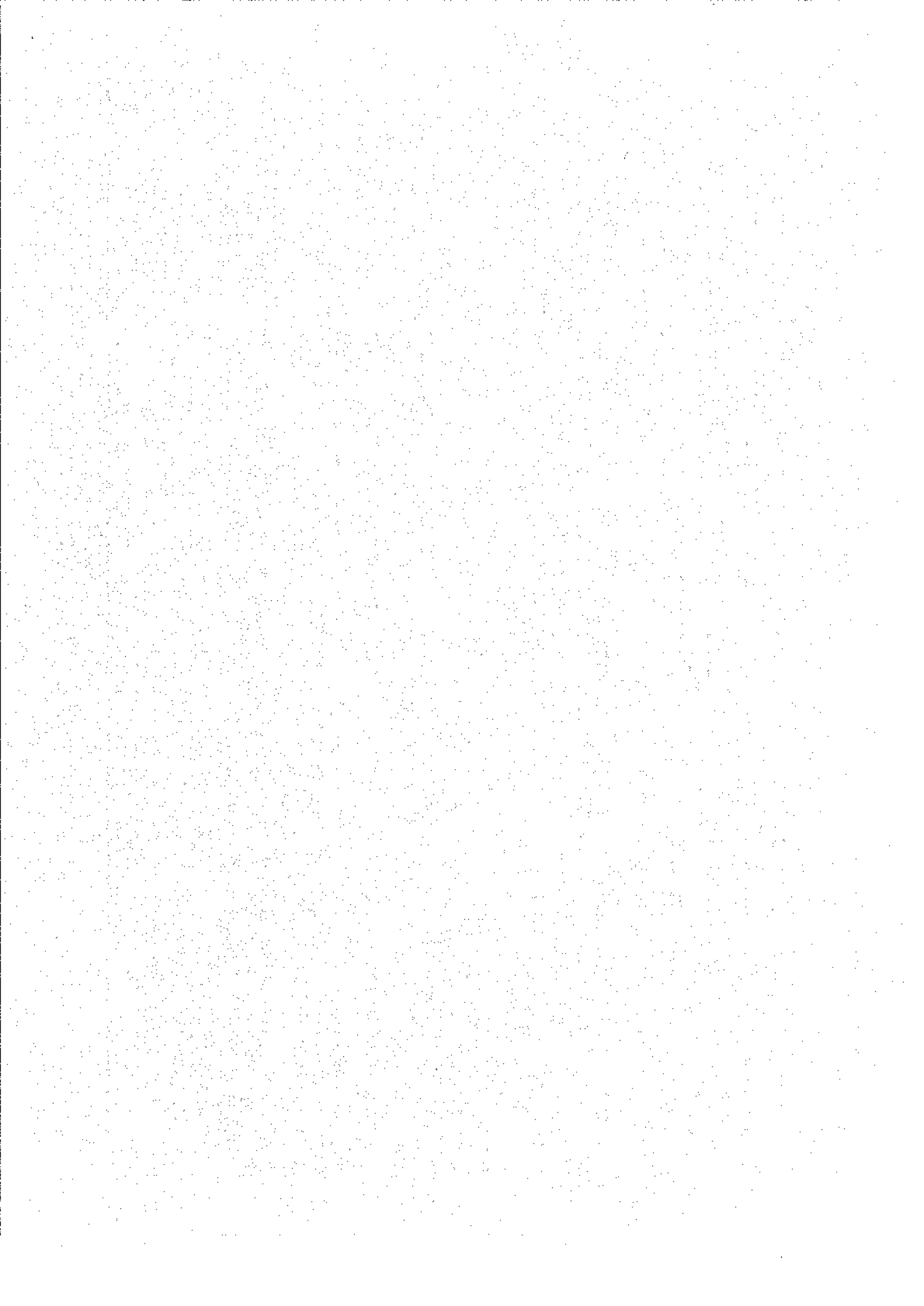
Brass:
Bb Trumpets 1, 2
Horns in F 1, 2
Trombone/Tuba 1, 2
Bb Trumpets (flugelhorn) 1, 2, 3, 4
Horns in Bb 1, 2, 3, 4
Trumpetones 1, 2, 3
Baritone 1, 2
Tuba 1, 2

String Bass (First players)

Percussion:
Bells & Crotales
Vibraphone
Marimba
Chimes

Cl. Cym.

*Impulsive random patterns using these pitches - slowly at first, then increasingly faster



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