

A PREPARATION GUIDE TO HORN EXCERPTS
FROM THE CONCERT BAND LITERATURE

by

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Committee Chair

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Each academic year, hundreds of students receive performance degrees from the nation's universities and conservatories. A growing number of students who complete such degrees choose to pursue performance opportunities offered by the military organizations. While the inclusion of orchestral excerpts has been a staple of wind pedagogy for decades, band literature has not been given the same attention. This author believes the inclusion of band excerpt study would improve the level of preparedness for auditions and performance in these professional ensembles.

No source exists containing information on the preparation of horn excerpts with which to study the style and literature of the concert band. Although the audition lists differ slightly for each of the premier military bands, the twenty-seven compositions included in this document are recognized as staples of the literature, considered to be works of substantive and high artistic merit, distinguished by historical importance, or are contemporary works which have been well-received. The information collected for each of the works includes biographical information for the composer, a brief history of the

composition, suggestions for preparation including technical and stylistic elements, and a selected discography.

Audition announcements for the premier organizations are separate from the Armed Forces band recruitment program. These groups often advertise their openings in respective professional journals published by organizations such as the International Trumpet Guild, International Horn Society, International Trombone Association, and the International Tuba and Euphonium Association, as well as union magazines, including the *International Musician*.

Requirements often include performance of a standard concerto and works from the excerpt list (orchestral and band), as well as sight-reading and ensemble playing. In some cases, such as the Navy Band, fifty percent of the audition is based on the candidate's sight-reading ability, an area that consists of transcriptions of standard orchestral literature and original compositions for band. Reading/performance sessions with the ensemble can vary from the full concert band to smaller chamber ensembles (brass quintets, woodwind quintets, and horn sections). Well-prepared candidates should be equally comfortable with the orchestral and band literature.

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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I

INTRODUCTION

A growing number of horn players are opting to perform in military bands located throughout the world. A majority of these performance positions are earned through a rigorous audition process, especially for membership in the premier military bands. The music required for these auditions often includes solos, etudes, various orchestral excerpts, and standard band excerpts.¹ A sight-reading component of the audition frequently consists of excerpts taken from the concert band repertoire, and in some cases, accounts for fifty percent of the audition.²

Horn players, as well as many other instrumentalists, frequently have difficulty locating and acquiring the material for such auditions. With the exception of band literature, the necessary solo and etude materials, as well as

¹ The excerpts deemed "standard" literature for the purposes of this study include compositions requested by military band audition committees, as well as other compositions that are considered to be recognized staples of the literature, of substantive artistic merit, distinguished by historical importance, or contemporary works which have been enthusiastically received.

² Personal correspondence with Philip Kryzywicki, section horn member of the Air Force Band, 18 January 2005.

orchestral excerpt books, are readily available through numerous music publishers. Band excerpts, however, typically are found in either university or public school band libraries and may not be as accessible. Musicians often must resort to making photocopies or undertake an expensive task of purchasing the set of score and parts. An excerpt book similar to those available to orchestral players is needed by horn students, teachers, and professionals to aid in the development of style, technique, and sight-reading ability for success in a professional concert band setting.

Purpose

The purpose of this study was to examine the concert band literature frequently requested by the military bands. This document serves as a resource and pedagogical aid for horn players seeking positions in the premier military organizations and for applied music teachers. In addition, many of these works are unfamiliar to collegiate horn teachers. Thus, this document is intended to increase awareness of the concert band literature and to become a teaching aid in many collegiate horn performance programs.

Status of Related Research

Projects of a similar nature exist for other instruments. Barbara Payne and David Werden published *Euphonium Excerpts from the Standard Band and Orchestral Library*. For trombone, there are several pedagogical resources available, including a ten-volume series compiled by Keith Brown, entitled *Orchestral Excerpts from the Symphonic Repertoire for Trombone and Tuba*, and more recently, in 1998, Paul M. Hageman completed his dissertation at the University of Northern Colorado entitled, *Trombone Excerpts from the Concert Band Repertory*.³ Related to Hageman's dissertation, David Kish and Hoyt Andres are compiling a concert band excerpt book, to aid collegiate trombonists in the preparation of university ensemble auditions to be published by Meredith Publications.

An Annotated Guide to Excerpts for Trumpet and Cornet from the Wind Band Repertoire, was submitted as a dissertation at the University of Maryland College Park by Anthony Kirkland Bryant. This document was completed in consultation with university band conductors and principal players from the premier service bands. The surveys included prominent teachers and performers as participants, and resulted in the compilation of twenty-five compositions

³ Paul M. Hageman, *Trombone Excerpts from the Concert Band Repertory*, University of Northern Colorado, DMA diss., 1988.

considered to be substantial literature for the performer who is considering preparation for such auditions.⁴

Many horn excerpt books exist containing orchestral literature, including James Chambers' *Orchestral Excerpts* (7 Volumes)⁵, Max Pottag's *Orchestral Passages* (3 Volumes)⁶, Edmond Leloir's *Orchestral Excerpts* (3 Volumes)⁷, Friedrich Gumbert's *French Horn Orchestra Studies* (16 Volumes)⁸, and most recently Arthur LaBar's *The Horn Player's Audition Handbook*⁹ and *Opera and Ballet Handbook*,¹⁰ and Randy Gardner's *Mastering the Horn's Low Register*.¹¹

Most noteworthy of the orchestral excerpt books for horn listed above are those of Arthur LaBar and Randy Gardner. *The Horn Player's Audition Handbook* is the result of a survey of the audition lists used by the nation's orchestras. The fifty excerpts emerging from this survey were then entered into a music software program and reprinted in one volume. The literature is arranged in alphabetical order by composer. Other helpful components of this volume include a glossary

⁴ Anthony Kirkland Bryant, *An Annotated Guide to Excerpts for Trumpet and Cornet from the Wind Band Repertoire*, DMA diss., University of Maryland College Park, 1997.

⁵ James Chambers, *Orchestral Excerpts*, (New York: International, 1965).

⁶ Max Pottag, *Orchestral Passages*, (New York: International, 1958).

⁷ Edmond Leloir, *Orchestral Excerpts*, (Paris: Gefard Billaudot, 1983).

⁸ Friedrich Gumbert, *French Horn Orchestra Studies* (New York: Sansone, 1958).

⁹ Arthur LaBar, *The Horn Player's Audition Handbook* (Miami: Belwin Mills, 1986).

¹⁰ Arthur LaBar, *The Horn Player's Opera and Ballet Audition Handbook* (The Netherlands: Phoenix Music Publications, 1995).

¹¹ Randy Gardner, *Mastering the Horn's Low Register* (Richmond, Va: International Opus, 2002).

of German vocabulary encountered in the works of Gustav Mahler, as well as a list of the included compositions organized by the frequency requested by audition committees.¹²

Randy Gardner's text, *Mastering the Horn's Low Register*, is significant for being the first method book to address performing in the low register of the horn. With 22 years of experience performing as second hornist of the Philadelphia Orchestra, Gardner carefully explains the concepts of tone production and technique, breathing, register breaks, and flexibility specifically for the low register. He includes a section of low horn excerpts frequently encountered on audition lists. Each excerpt includes discussion of the composition's historical importance, and practice techniques for the preparation of each of the excerpts. The thirty excerpts included are organized from least to most challenging, with the intent of allowing the player to gradually increase his/her flexibility.

A lecture/master class entitled "Tips to Tackle Major Band Horn Licks," was presented by Lisa Bontrager and David Hedgecoth during the annual Southeast Horn Workshop held in 2004 at Florida State University.¹³ Intended to

¹² LaBar, *The Horn Players Audition Handbook*.

¹³ Lecture presented by Lisa Bontrager and David Hedgecoth at the 2004 Southeast Horn Workshop, 5-7 March 2004.

be an aid for high school band directors, the session included the discussion of five compositions: *American Overture for Band*, by Joseph Willcox Jenkins, Paul Hindemith's March from *Symphonic Metamorphosis*, Elliot Del Borgo's *Do Not Go Gentle Into That Good Night*, Howard Hanson's *Symphony No. 2, Op. 30, Third Movement*, and William Schuman's *Chester Overture*.

Methodology

Excerpts included in the study were chosen based on current audition lists obtained from the premier military bands specifically, "The President's Own" United States Marine Band, "Pershing's Own" United States Army Band, the U.S. Air Force Band, the United States Navy Band and the United States Coast Guard Band. Contact was established with each of the horn sections, and with their assistance that the most recent audition lists were compiled. While each group differs, using varied ensemble sizes for the sight-reading ranging from quintet to full ensemble, the required list of band excerpts were consistent.

For the purpose of this document, all pitches are for Horn in F unless otherwise noted. The octave designation system utilized is the one preferred by *The New Harvard Dictionary of Music*,¹⁴ edited by Don Randel and is identical to

¹⁴ Don Michael Randel, *The New Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1998).

that used in *The Horn Call*, journal of the International Horn Society (Appendix A).

The twenty-seven excerpts for band (Appendix B) were divided into two categories: ten orchestral transcriptions and seventeen original works. Specific performance and pedagogical techniques were addressed in each of the twenty-seven excerpts. The format of each entry in the collection includes:

1. Brief background information about the work and composer
2. Suggestions for preparation and performance
3. Reference to a recording if available

In some instances a limited number of recordings are available. Recordings of military, professional, and collegiate ensembles were selected based on several criteria: (1) commercial availability; (2) military band recordings; (3) performances conducted by the composer; (4) performances by the commissioning ensemble; and (5) recordings located in the military band archives. All military recordings were requested directly from the organization or found in public libraries.

All excerpts were for first horn unless otherwise indicated. If specific passages were not requested, the candidate should prepare the entire piece.

Where appropriate, the following musical elements as they relate to horn performance are discussed for each composition: tempo, rhythm, melody and

phrasing, articulation, technique, intonation, ensemble, dynamics, ornamentation, range, and tone quality.

The study of orchestral literature has been a staple of wind pedagogy for decades. Band repertory, from the teaching of the music to preparation for auditions and performances, lacks specific materials, creating a distinct void in horn pedagogy needing resolution.

CHAPTER II

HORN EXCERPTS FROM TRANSCRIPTIONS OF ORCHESTRAL WORKS

While some scholars and pedagogues may disagree, orchestral transcriptions mark the beginning of band literature. The music found on band programs during the early twentieth century was comprised primarily of orchestral transcriptions, opera excerpts, patriotic and popular tunes, and marches.¹⁵ Although a few original compositions did exist, including the works of Ralph Vaughan Williams, Gustav Holst, and Percy Grainger, transcriptions comprised the primary body of the literature from the mid-nineteenth century to the 1940s. The formation of professional organizations, particularly the College Band Directors National Association (CBDNA) and the American Bandmasters Association (ABA), led to a number of original compositions for band. Although original compositions for band were added, transcriptions continue to be a substantial body of the literature.

¹⁵ Frank L. Battisti, *The Winds of Change* (Galesville, MD: Meredith Music Publications, 2000), 13.

Malcolm Arnold, *Four Scottish Dances*

COMPOSER

Malcolm Arnold (b. 1921) was born in Northampton, England. His early music instruction included violin and piano lessons, and later trumpet. Arnold began study at the Royal College of Music (RCM), at the age of sixteen and his principal teachers included Ernest Hall, (trumpet), Constant Lambert, (conducting), and Gordon Jacob, (composition).¹⁶ Arnold's performance career was short-lived, but included employment with the London Philharmonic Orchestra and the BBC Symphony Orchestra.

After a brief career in the military during World War II, Arnold began his compositional career. He devoted much of his career to composition, and his many honors include an Academy Award (1958) for the film score, *The Bridge on the River Kwai*, Commander of the British Empire (1970), honorary doctorates from several British and American universities, Novello Awards (1986 and 1989), and Knighthood in 1993.¹⁷

ARRANGER

John P. Paynter

¹⁶ Piers Burton, "Arnold, Malcolm" in *Grove Music Online*. <http://www.grovemusic.com> accessed 3 March 2006.

¹⁷ Burton, *Grove Music Online* accessed 3 March 2006.

THE COMPOSITION

The composer provided the following:

These dances were composed early in 1957 and were dedicated to the BBC Light Music Festival. They are all based on original melodies, with the exception of one composed by Robert Burns. The first dance is in the style of a slow strathspey—a Scottish dance resembling, but slower than, the reel. The dance is in 4/4 meter with many dotted notes, frequently in the inverted design of the “Scotch snap.” The name was derived from the Strath Valley of the Spey River. The second, a lively reel, begins in the key of E-flat and rises a semitone each time until performed by the bassoon in the key of G. The final statement of the dance is at the original tempo in the home key of E-flat. The third dance, in the style of a Hebridean Song, gives an impression of the sea and mountain scenery on a calm summer day in the Hebrides. The last dance is a lively fling which makes frequent use of the open string pitches of the violin (played by the saxophones in the band edition).¹⁸

PREPARATION GUIDELINES

The first movement is *fortissimo* for the entire movement.

The movement is marked *molto marcato*. Accents should have some length.

Fortepiano should have more emphasis on the *p*, and should not be merely a *f* accent.

The second movement's only challenge is the number of key changes (Concert E-flat, E, F, G-flat, and G).

The third movement is muted for much of the time, presenting the horn section with some intonation difficulties, especially from letter G to the

¹⁸ Norman Smith, *Program Notes for Band* (Lake Charles: Program Note Press, 2000), 19-20.

end of the movement. Practice without the mute and utilize a tuning device.

The fourth movement is also challenging with regard to dynamics. The embouchure should be as relaxed as possible to cope with playing sustained loud dynamics for the remainder of the work.

DISCOGRAPHY

Arnold for Band, Dallas Wind Symphony, Jerry Junkin, conductor.
Reference Recording (RR66), 1995.

Malcolm Arnold, *Tam o'Shanter* Overture

ARRANGER

John P. Paynter

THE COMPOSITION

Tam o'Shanter was composed for orchestra in 1955 and arranged for band by John Paynter. The work is based on the title and hero of a poem by Robert Burns (1759-1796).

REQUESTED MATERIAL

Letter G to 3 measures before Letter O

3 measures after Letter T to Letter V

PREPARATION GUIDELINES

Letter G begins *fortissimo*, and the grace notes will only work as an ensemble if the measures are subdivided into eighth notes.

Dotted quarter notes should be *marcato* and the crescendo should be delayed until m. 60.

Beginning at letter H the grace notes can be problematic. Use of an alternate fingering for the *g'* (T1), *g#'* (T2) and *a'* (T) will simplify the passage.

Beginning at letter T the horns have a duple rhythm at the level of *ff* that must project above the ensemble. The 6/8 meter should have a duple feel, and the rhythm should be exaggerated.

DISCOGRAPHY

Arnold for Band, Dallas Wind Symphony, Jerry Junkin, conductor.
Reference Recording (RR66), 1995.

Hector Berlioz, *Roman Carnival Overture*

COMPOSER

Hector Berlioz (1803-1869) attended medical school in Paris before beginning to study composition at the Paris Conservatory (Jean-François Le Sueur and Anton Reicha). Well-known for being one of the most influential music critics of the nineteenth century, he served as a writer for the prestigious *Journal des Débats*. Berlioz was the author of many articles, for the purpose of criticism and rallying support of other composers. Viewed by many musicians and critics to be Beethoven's successor, his compositional career is extremely tragic, as his popularity began to decline during the 1840s.¹⁹

ARRANGER

Dan Godfrey

THE COMPOSITION

Based upon themes taken from the composer's opera *Benvenuto Cellini* (1838), *Roman Carnival Overture* was published for band by Carl Fischer in 1902. The orchestral overture was premiered in Paris in 1844, with Berlioz conducting,

¹⁹ Hugh Macdonald, "Berlioz, Hector," in *Grove Music Online*. Ed. L. Macy (Accessed 3 March 2006), <http://www.grovemusic.com>

and continues to be a composition that is frequently performed in both the orchestral and concert band versions.

PREPARATION GUIDELINES

The orchestral version is written for Horn in E, requiring the player to transpose down a half step.

The challenge with this work in an audition setting is maintaining a steady tempo without a conductor present.

The horns are given a scalar passage at letter D that was originally a *tutti* string transition in the orchestral version. The player should avoid the tendency to rush the rhythm 3 measures after letter D.

Two measures before letter J, the dynamic marking is *ff*. The quarter note on the first beat should be shortened, so that the following eighth note can be performed correctly.

DISCOGRAPHY

Celebrations, United States Navy Band, Washington D.C., Ralph M. Gambone, conductor, 2001.

The Golden Age of the Concert Band, USAF Heritage of American Band, Lang, conductor, no date.

Carnival, The United States Army Band, Colonel Gary F. Lamb, conductor, no date.

Leonard Bernstein, *Overture to Candide*

COMPOSER

Leonard Bernstein's (1918-1990) career was long and diversified. In 1958, he became the first American-born director of the New York Philharmonic Orchestra. The composer was the recipient of many awards and honors, including the Kennedy Center Honor for Lifetime Contributions to American Culture Through the Performing Arts, election to the Academy of the American Institute of Arts and Letters and the Academy's Gold Medal for Music. Other awards include the Sonning Prize, the Siemens Prize, 11 Academy Awards and the Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences.²⁰ Bernstein's compositions were heavily influenced by Aaron Copland, William Schuman, Paul Hindemith, and Dmitri Shostakovich.²¹

THE COMPOSITION

Candide is an overture favorite in both the orchestral and concert band literature. Originally the work was composed to be a comic operetta for the Broadway stage in 1956. Two versions of *Candide* have been arranged: the first

²⁰ David Schiff, "Leonard Bernstein," *Grove Music Online* ed. L. Macy (Accessed 3 May 2005), <http://www.grovemusic.com>

²¹ Schiff, "Leonard Bernstein," *Grove Music Online* (Accessed 3 May 2005).

completed by Walter Beeler in 1955, former Director of Bands at Ithaca College, and the second completed by Clare Grundman in 1992. Neither edition was specified on the military audition lists because the horn parts in both editions are similar. The Beeler edition, published by G. Schirmer, is presented here.

REQUESTED MATERIAL

Measures 179-202

PREPARATION GUIDELINES

Tempo is brisk throughout (*Allegro con brio*, half note = 132)

The player should have a physical sensation of blowing a long tone through the horn. The air must be extremely steady and fast-moving.

Double tonguing is necessary from the first measure. Articulations should be *marcato* for the majority of the piece, but with good tone and intonation.

The meter changes beginning in measure 5 (as well as subsequent meter changes, i.e. measure 107) should be practiced with a metronome.

Knowledge of stopped horn technique is required beginning in measure 6.²² In measure 207 the stopped pitches should be recognizable in terms of tone, pitch, and intonation. This passage should be practiced open horn and with a tuner. The entire horn section plays this, so it must be a balanced chord.

²² Stopped horn refers to the closing of the bell with the right hand forming a tight seal. This process raises the pitch one-half step, requiring the player to transpose the written pitch down a half step. The F side of the horn should be utilized for fingerings, although in some instances, especially in the upper tessitura, the B-flat horn is more reliable in regard to intonation and accuracy.

The individual should be careful of the intonation. The first note, d'' can be sharp or flat depending on the player and his/her instrument.

Measure 178, though marked *p* should be played *mf* or louder, even when doubled. It is necessary that the horn sound balance the trumpet sound. Do not play "in the shadow" of the trumpet player.

The player must pay careful attention to dynamics. Make sure there is a difference between *ff* (m.190) and (m 196-199) *fff*. The musical line must be smooth and lyrical not angular, emphasizing long phrases.

The diminuendo in m. 199 is premature, and should be delayed until the 3/2 bar in m. 201, and only to *mf* not *mp*.

DISCOGRAPHY

Overtures. Vol. 2, United States Marine Band, "The President's Own." Compact Disc Recording, 1993.

Midwest Clinic 2000, United States Air Force Band, Lowell Graham, conductor. Mark Custom Recording (3582-MCD), 2000.

Sounds, Shapes, & Symbol, Ohio State Wind Symphony, Russel C. Mikkelson, conductor. Mark Custom Recording (3602 MCD), 2000.

Leonard Bernstein, *Profanation from Jeremiah Symphony No. 1*

ARRANGER

Frank Bencriscutto

THE COMPOSITION

Symphony No. 1 received its premiere in 1944, performed by the Pittsburgh Symphony, with the Bernstein conducting and Jennie Tourel as mezzo-soprano soloist. During this year, it also received the Music Critics Circle of New York Award.

REQUESTED MATERIAL

Rehearsal Number 16 to Rehearsal Number 17

PREPARATION GUIDELINES

The work presents many challenges with frequent meter changes; the eighth note, however, remains constant.

Rhythmic groupings are more important than pitches. The first eighth note of each grouping should be emphasized, even if the remaining notes in the measure are also marked with accents.

Horns are often paired, as either 1st and 3rd, or 1st and 2nd in traditional practice. The player must know which is the case in each passage to match intonation.

Rehearsal 15—horns 1 and 2 enter one complete measure before the answer in horns 3 and 4. Do not rush the rhythmic groupings. Articulations should be matched and pointed.

At Rehearsal Number 16 the horns are in unison, at the top of the horn range, marked *ffff*. Finger the c''' one half-step higher, as if it were a C# (T23), in an effort to counteract flat intonation.

This passage should be practiced one octave lower to hear correct intervals and intonation.

A fast and focused air stream with a firm embouchure should be used.

DISCOGRAPHY

Winds of Nagual, Northwestern University Symphonic Wind Ensemble, Mallory Thompson, conductor. Summit Records (DCD-313), 2001.

vivo!, University of North Carolina Greensboro Wind Ensemble, John R. Locke, conductor. UNCG School of Music (CD-102), 1996.

**Dudley Buck, *Festival Overture on the American
National Air the Star Spangled Banner***

COMPOSER

Dudley Buck (1839-1909) was an American composer and organist, who played a pivotal role in the establishment of organ and choral music in the United States. Enrolling in Trinity College in Hartford, Connecticut in 1855, where he simultaneously began to study piano, Buck relocated to Leipzig, in 1857 where his notable teacher was Friedrich Schneider. Returning to Hartford in 1863, he became the organist at the North Congregational Church. During the following decade Buck toured the United States as a concert organist, performing symphonic transcriptions and premieres of works composed by J. S. Bach and Felix Mendelssohn.

Of Buck's many notable accomplishments including 12 large-scale cantatas, he became the first American-born composer to write an organ sonata. His pedagogical works, including *Illustrations in Choir Accompaniment* was utilized by generations of organists.²³

ARRANGER

Thomas R. Watts

²³ William K. Gallo and N. Lee Orr, "Buck, Dudley" in *Grove Online* ed. L. Macy (Accessed 16 February 2006), <http://www.grovemusic.com>

THE COMPOSITION

Festival Overture on the American National Air The Star Spangled Banner was originally composed for Organ.

REQUESTED MATERIAL

Horn 4: measures 225-240

PREPARATION GUIDELINES

Quarter note = 108

Notating third and fourth horn parts on the same line provides reading difficulties.

Marked *ff*, the fourth horn is notated in the most unresponsive range of the horn (C-c'). To aid with dynamics, all of this passage can be performed on the B-flat horn.

Instead of switching to bass clef for clarity, the arranger or editor chose to notate the low register in treble clef with ledger lines, making the part less easily readable.

The syncopation will be more prominent in measure 232 if the second half of the beat is exaggerated (more than the already marked accent).

Much of the time the fourth horn is in octaves with the third, and thus the passage will need to be practiced transposed up an octave to improve intonation.

The final note of the passage is the fundamental (F) approached from c. These two notes could be slurred, gradually adding more separation as comfortable.

DISCOGRAPHY

I Am An American, United States Air Force Concert Band & Singing Sergeants, Lowell Graham, conductor. United States Air Force (BOL-0104), 2001.

Dreams and Achievements, University of Illinois Concert Band, James Keene conductor.

Percy Grainger, *Arrival Platform Humlet*

COMPOSER

Percy Grainger (1882-1961) began his musical education at the Melbourne Conservatory where he studied piano with Louis Pabst. In 1895, he and his mother relocated from Australia to Germany, to allow the young Grainger to study with Clara Schumann. Schumann died shortly after his arrival in Germany, so instead he enrolled at the Hoch Conservatory and pursued his study with Ivan Knorr. While at the Conservatory, Grainger became part of the Frankfurt Group along with Balfour Gardiner, Roger Quilter and Cyril Scott. Beginning his performance career in 1900, Grainger became an international success, performing in England, Australia, and South Africa, and the United States.²⁴

ARRANGER

Carl Simpson

THE COMPOSITION

Arrival Platform Humlet is the first movement of a composition known as *In a Nutshell*, a work that also includes the better known *Gumsuckers March*.

²⁴ Malcolm Gillies and David Pear, "Grainger, Percy," *Grove Music Online* (Accessed 20 March 2006), <http://www.grovemusic.com>

Arrival Platform Humlet also exists in versions for solo piano, two pianos, solo viola or viola choir, and for piano and theater orchestra, all of which were arranged between the years of 1908 and 1916.²⁵ Wilfred Mellers, in his book *Percy Grainger*, describes this composition as follows:

Arrival Platform Humlet is a very odd piece that only Grainger could have thought up. The title means that it's a tune to be happily hummed to oneself while waiting at a railway station to meet friend or lover, an anticipatory oneness being suggested by the fact that it is consistently in unisons or octaves or, briefly, in parallel fifths (organum). The piece has no predetermined structure, being 'functional' as a hum ought to be; various snippets of tune are strung together as they occur to the hummer, with little repetition. . . . As is apparent with unpredictable Lydian fourths and flat sixths and with no definitive keynote. This gives the music a genuine East-West global-village flavour; we might be in Melbourne, Sydney, Tokyo, Hong Kong, San Francisco's Chinatown, New York's polyglot Greenwich Village, or London's Soho. . . . Although he was no longer adolescent, a New World youthfulness pervades the modal ambiguities and rhythmic dislocations: which would sound freshly invigorating on the 'humming' massed violas that Percy recommends.²⁶

REQUESTED MATERIAL

Horn 4—measures 49-75

PREPARATION GUIDELINES

Half note= 126, suitable to the nature of the piece.

This excerpt requires flexibility in the low register of the instrument B to b''.

²⁵ Wilfrid Mellers, *Percy Grainger*. (Oxford: Oxford University Press, 1992), 37.

²⁶ Mellers, 38.

Sfp on the first note of the passage may be difficult for some players. First one should strive to achieve a basic, confident attack. Once the player is comfortable, the bottom lip should stay firm and a successful *sfp* can be better accomplished.

Grace notes should be placed just before the beat.

DISCOGRAPHY

No recording located.

Howard Hanson, *Symphony No. 2*

COMPOSER

Howard Hanson (1896-1981), influential as a composer, conductor, educator, administrator and philosopher, is largely responsible for many improvements to the Eastman School of Music. Director from 1924-1964, Hanson's appointment led to the school being recognized as a first-rate conservatory. A champion of American music, Hanson received honorary doctoral degrees from thirty-six American colleges and universities, and was recognized with many other awards including the Pulitzer Prize in 1944 for his *Symphony No. 4*.²⁷

ARRANGER

William Francis McBeth

PREPARATION GUIDELINES

The opening statement in the horns (*ff*) must be heard over woodwinds in the upper tessitura. Use the B-flat horn until m. 12.

In measure 14 the *d'* must be short for the sixteenth rhythm to be correct (pickup to Letter A).

At Letter G the triplet and dotted eighth-sixteenth rhythms must be accurate and distinctly different from each other.

²⁷ Ruth T. Watanabe and James Perone, "Hanson, Howard," *Grove Online* ed. L. Macy (Accessed 16 February 2006), <http://www.grovemusic.com>

At Letter K, measure 107, the horn player should imitate the trumpet rhythm and the clarinets when they play together.

Measure 149 is a counter-melody to the woodwinds until measure 154

Letter O is unison with the trumpets.

Letter R is a unison rhythm for the ensemble.

DISCOGRAPHY

sforzando!, University of North Carolina Greensboro Wind Ensemble, John R. Locke conductor: UNCG School of Music (CD-101), 1995.

New Lights, University of Georgia Wind Symphony, Dwight Satterwhite and John Culvahouse, conductors. Mark Custom Recording (2550-MCD), 1997.

Peter Ilych Tchaikovsky, *Overture to 1812*

THE COMPOSER

Peter Tchaikovsky (1840-1893) began playing the piano at an early age, and although talented, his parents enrolled him in the Ministry of Justice. He began his musical training in 1861, studying music theory. Tchaikovsky entered the St. Petersburg Conservatory upon its opening in 1862, studying composition with Anton Rubinstein. In addition to the study of theory and composition, he was also an accomplished instrumentalist, studying flute, piano and organ. His compositional output includes numerous instrumental solos, six complete symphonies, operatic works, choral and chamber music.²⁸ Many of his works have been arranged for band and chamber ensembles.

ARRANGER

Mark Williams²⁹

THE COMPOSITION

Written in 1880, this overture is intended to be descriptive of the invasion of Russia in 1812, by the French under Napoleon I, and their final defeat. After his victory of Borodino, the army of Napoleon marched into

²⁸ John Wiley Roland, "Tchaikovsky, Pyotr Il'yich," *Grove Music Online* ed. L. Macy (Accessed 26 April 2006), <http://www.grovemusic.com>

²⁹ There are numerous arrangements of this work. The version requested by the military bands, although not specified, does document the horn as Horn in E-flat. While prospective audition candidates may learn many of the passages from different arrangements, the candidate should request the arrangement preferred by the respective band.

Moscow and took possession of the Kremlin. Thereupon the patriotic Russians set fire to their city, forcing the French to retreat. The theme of the introduction is drawn from a Russian hymn, "God, Preserve Thy People," and this is soon succeeded by the vividly picturesque "battle music."³⁰

The band arrangement, published by Boosey & Hawkes for the first time in 1938, is written one whole-step lower than the orchestral version, making the second and fourth horn parts more awkward. The arrangement utilized by the military bands requires E-flat transposition.

PREPARATION GUIDELINES

Articulations should be light and quick.

The student should practice multiple tonguing techniques in the middle and lower register.

Much of this excerpt, especially for the low horns (2nd and 4th) lies in the mid-low register of the horn, which presents projection difficulties. The use of B-flat fingerings to facilitate accuracy and louder dynamics is helpful.

DISCOGRAPHY

I Am An American, United States Air Force Concert Band & Singing Sergeants, Lowell Graham, conductor. United States Air Force (BOL-0104), 2001.

³⁰ Smith, 583.

CHAPTER III

HORN EXCERPTS FROM ORIGINAL WORKS FOR CONCERT BAND

Prior to World War II concert band programs in the United States were comprised primarily of marches and works transcribed from orchestral and operatic literature. A few exceptions that became published include the works of Ralph Vaughan Williams, Gustav Holst, and Percy Grainger. Many prominent band conductors, including Frederick Fennell, William Revelli, and Edwin Franko Goldman believed that placing more emphasis on original compositions for band was needed to attain the standards of literature and performance status held by the nation's orchestras. Through encouragement, commissions and the possibility of numerous performances by professional and amateur ensembles, many of the following works were created.

James Barnes, *Fantasy Variations on Themes of Niccolo Paganini*

COMPOSER

James Barnes (b. 1949) received his formal musical training in theory and composition from the University of Kansas (Bachelors 1974 and Masters in 1975) and received private instruction privately with Zuohuang Chen. He is professor of music at the University of Kansas where he teaches orchestration and composition courses.³¹

Barnes is the two-time recipient of the ABA Ostwald Award and has also been awarded numerous ASCAP Awards, the Bohumil Makovsky Award for Outstanding College Band Conductors, as well as many other awards and grants. His many publications for concert band, as well as orchestra are frequently performed both nationally and internationally.

THE COMPOSITION

Commissioned by John Bourgeois and the United States Marine Band, *Fantasy Variations* consists of twenty variations, based on the theme of Paganini's *24th Caprice in A minor*, originally for solo violin. The work was premiered at the 1988 MENC convention and since this initial performance, the Marine Band has

³¹ *National Heritage Encyclopedia of Band Music*, and the University of Kansas Department of Music and Dance website (Accessed 20 February 2006) <http://www.dance.ku.edu/faculty/barnes>.

performed the work over 150 times. Barnes is the first composer to arrange these variations for the concert band. Each of the variations provides a feature opportunity for every soloist and major section of the symphonic band.³²

REQUESTED MATERIAL

Variation 13

PREPARATION GUIDELINES

It is difficult to distinguish between the 1st and 2nd Horn rhythms because they are notated on the same part.

Quarter note = 132

Each time the motive is played, care should be taken to play a' and e'' in tune. There is a tendency to under estimate the pitch, making it less than a Perfect 5th. A tuner should be used to ensure accurate intonation.

Range is a challenge with the first horn expanding to b''. One should practice the passages an octave lower and then expand to the written tessitura.

The excerpt furnished by the military band is handwritten, although the part is published by Southern Music Company.

The four horn parts are layered making it sound as though just one or two instruments are playing the melody.

Articulations are carefully marked and should be followed. This excerpt contains many of the same articulation combinations found in standard horn etude books such as Kopprasch or Gallay.

³² Smith, 37.

Although not marked on the manuscript part provided by the military band, the variation repeats, which may become a problem of endurance.

DISCOGRAPHY

Fireworks for Band, USAF Tactical Band, Langley, Lowell Graham, conductor. Mark Custom Recording (848-MCD), 1990.

fantasy!, University of North Carolina Greensboro, John R. Locke, conductor. UNCG School of Music (CD-105) 1998.

James Barnes, *Symphony No. 3*

COMPOSITION

Symphony No. 3 was commissioned by the United States Air Force Band in 1994. "The four-movement work was inspired by the tragic death of the composer's infant daughter."³³ The Symphony is a culmination of the many feelings and journey of grief experienced. The first movement opens slowly with "bitter sounding chords and sharp contrast in styles."³⁴ The United States Naval Academy Band provides the following program note:

The main theme, a rhythmic figure in the tonality of C, is stated on the timpani. It is this theme that recurs in all of the movements from time to time. This theme gives way to a passage for solo tuba, uncertain in its approach; this uncertainty is continued through the ensuing cor anglais solo. In between sections of eruptive music and a giant orchestral tutti, this uncertainty is further questioned by the flute and finally, towards the close of this movement, by the alto flute.

The second movement is a satirical view of the world, which Barnes thought of as his darkest times, was full of deception and merited contempt. Barnes chooses a dark F minor setting for his second movement Scherzo, abound with influences from Bela Bartok and Sergei Prokofiev. Here Barnes displays his skill in writing music in sections, from exhibiting the nervous and light-hearted nature of the double reeds to exploring the rich sonorities offered by the saxophones. Sarcasm and wit is the stuff Scherzos are usually made of, and the central rhythmic

³³ James Fowler, "United States Naval Academy Band," Program Note, (Accessed 20 February 2006), <http://www.usna.edu/USNABand/biographies/Barnesbio.htm>

³⁴ Fowler, "United States Naval Academy Band," <http://www.usna.edu/USNABand/biographies/Barnesbio.htm>. (Accessed 20 February 2006).

theme in this movement is actually derived from the timpani statement in the first movement.

The third movement, subtitled for "For Natalie," is a chorale, soft and passionate, depicting what the composer thought his life would have been had his daughter lived. This movement is a huge orchestral lament for the death of his beloved Natalie, who was still an infant when she died. Barnes injects his own personal experience in dealing with this loss throughout this whole movement. From feelings of despair to perhaps what could be seen as renewed hope in life. . . .

The fourth movement, Finale, makes use of a Lutheran church hymn "I am Jesus' Little Lamb," which was sung at Natalie's funeral. In this finale the composer suggests that there has been a reconciliation and rebirth of spirit. . . . An exciting fanfare by the horns announces the start of the movement, later given a virtuosic treatment by the horns and flugel horn and subsequently by the whole wind ensemble. Here the timpani statement is heard yet again, on the trumpets, but in a major key, adding to the hope and jubilation already abound in this movement.³⁵

Soon after the completion of this work, the composer welcomed his son, Billy (born June 25, 1994) into the family.

REQUESTED MATERIAL

4 measures before Rehearsal Number 18 to 9 measures before Rehearsal Number 20

Movement 4: Rehearsal Number 85 to Rehearsal Number 86

Rehearsal Number 101 to Rehearsal Number 102; Rehearsal Number 110-m. 115

³⁵ Fowler, (Accessed 20 February 2006),
<http://www.usna.edu/USNABand/biographies/Barnesbio.htm>

PREPARATION GUIDELINES

Movement 1: 4 measures before Rehearsal Number 18 to 9 measures before Rehearsal Number 20

Half note = 96

Augmented 7th intervals are challenging. Large intervals should be practiced. Hearing the interval, well in tune, before playing is essential.

Movement 4: Rehearsal Number 85 to Rehearsal Number 86

Dotted quarter note = 120

Although this section is in 6/8 it should have a $\frac{3}{4}$ feel.

The second beat (quarter note) should be accented when it appears.

The tendency with any rhythmic passage is for the notes of shorter duration to become unclear. Dotted eighth-sixteenth rhythms should be exact, with a strong sixteenth.

The individual should take care with intonation, to ensure that the octave G's (g'-g'') are in tune.

Rehearsal Number 101 to Rehearsal Number 102

Space should be left between the tied notes, to make the notes following accurate and in tempo. The tendency is to hold these notes longer than designated.

The player is advised to resolve awkward cross-fingerings utilizing alternate fingerings.

Rehearsal Number 110 to measure 115

This passage has the same rhythms and articulations as Rehearsal Number 85 to Rehearsal Number 86 with the exception that it is notated a half-step lower, requiring control of the passage in more than one key.

DISCOGRAPHY

Soundscapes, The Army Ground Forces Band, Lieutenant Colonel James D. Holt, Jr. conductor, no date.

Excursion, United States Air Force Band, Washington D.C., Lowell Graham, conductor. United States Air Force (BOL-9602C), 1996.

The Speech of Angels, California Polyphonic Wind Orchestra, Johnson conductor. Mark Custom Recording, 2000.

Mark Camphouse, *Watchman Tell Us of the Night*

COMPOSER

Mark Camphouse (b. 1954) is currently Professor of Music and Director of Bands at Radford University, Virginia, a position he has held since 1984. He attended Northwestern University, receiving a Bachelor of Music Degree (1975) and a Master of Music Degree (1976). During his tenure at Northwestern his principal teachers included Vincent Cichowicz (trumpet), John P. Paynter (conducting) and Alan Stout (composition).³⁶

The composer has received several awards, including the 15th Annual National Band Association composition contest in 1991 and runner-up in the ABA Ostwald competitions in 1986 and 1989. Elected into the membership to the American Bandmasters Association in 1999, Camphouse has been commissioned by the John P. Paynter Foundation, the United States Army Band, "Pershing's Own," The United States Marine Band, "The President's Own, the Florida Bandmasters Association and many of America's university and high school concert bands. His concert band works are published by Kjos, Southern, and

³⁶ Mark Camphouse, ed., *Composers on Composing for Band* (New York: GIA Publications, 2002), 79-80.

TRN Music companies, and many are recorded on the Albany, Citadel and Summit labels.³⁷

COMPOSITION

Watchman Tell us of the Night was composed in 1996 as a response to child abuse and is dedicated to the composer's daughters. The work is largely programmatic. As part of his research for this project, Camphouse read many volumes of reports, studies, and statistics about crimes against children from the U.S. Department of Health and Human Services in Washington, D.C., to gain a basic familiarity with "a national tragedy of epidemic proportion."³⁸ The work, composed in 1994, was commissioned by the St. Louis Youth Wind Ensemble.

PREPARATION GUIDELINES

Endurance is a factor for all members of the horn section due to a wide range of dynamics and tessitura.

Accurate subdivision is required throughout, rhythms frequently shift between duple and triple.

Rehearsal Number 49 is in unison. Intonation and accuracy will be problematic in the approach to a''.

Measure 94-96 while in the comfortable middle register, is rhythmically challenging and accidentals will need to be carefully observed for accuracy.

³⁷ Camphouse, 79-80.

³⁸ Camphouse, 83.

Measure 97 to measure 100 should be practiced down an octave, until players are familiar with the intervals.

DISCOGRAPHY

Watchmen Tell Us of the Night, Concordia University Wind Symphony, Richard Fisher, conductor. Mark Custom Recording (2381-MCD), 1997.

Aaron Copland, *Fanfare for the Common Man*

COMPOSER

Aaron Copland (1900-1990), prolific composer, conductor, teacher and performer, began his piano study with Leopold Wolfsohn at age 15 and with the help of Rubin Goldmark, began composing in 1917. His musical training continued at the American Conservatory, Fontainebleau, where he became acquainted with Nadia Boulanger, and was introduced to the music of Igor Stravinsky. Often referred to as the “Dean of American Music,” his compositional output also includes *Appalachian Spring*, *El Salon Mexico* and *Emblems*.³⁹

Copland’s many awards and accomplishments include becoming the first American composer to serve on Harvard’s Norton Professor of Poetics, election to the membership of the American Academy of Arts and Letters, a Presidential Medal of Freedom, a Kennedy Center Honor, a Medal of Arts, and a Congressional Gold medal.⁴⁰

³⁹ Howard Pollack, “Copland Aaron,” *Grove Online* ed. L. Macy (Accessed 16 February 2006), <http://www.grovemusic.com>

⁴⁰ Pollack, *Grove Online* (Accessed 16 February 2006).

THE COMPOSITION

Fanfare for the Common Man was composed in 1943 and dedicated to “the common man, who, after all, was doing all the dirty work in the war and in the army. He deserved a fanfare.”⁴¹ Published by Boosey & Hawkes the work has been performed in many different venues in addition to the concert setting including, television commercials, halftime shows, and the Montreal Olympics.

PREPARATION GUIDELINES

Intervals should be practiced with a tuner for accuracy, and eventually, in performance must match the trumpets.

Although this composition is brief, the range is in the upper register of the instrument, requiring the player to keep a relaxed embouchure with firm corners, avoiding mouthpiece pressure and throat tension.

The b flat’ is approached from the interval of a Perfect 4th making it reasonably accessible for most advanced players. All players should add Perfect 4th slurs to the daily practice routine to concentrate on smooth slurs.

DISCOGRAPHY

A Copland Celebration vol. 1- Orchestral and Chamber works. London Symphony Orchestra.

⁴¹ Smith, “Copland, Aaron.” *Program Notes for Band*, 137.

James Curnow, *Lochinvar*

COMPOSER

Receiving his formal musical training at Wayne State University and at Michigan State University, Curnow (b. 1943) studied euphonium with Leonard Falcone and conducting with Harry Begian. Since 1979 he has received ASCAP awards annually, for contributions to the concert band literature. The 1980 recipient of the coveted ABA Ostwald Award for *Mutanza* and again in 1984 for *Symphonic Variants for Euphonium and Band*, Curnow has received commissions to compose music for over 200 concert band, brass band, orchestra, choir and various vocal and instrumental ensembles, and currently, resides in Nicholasville, Kentucky, where he is president, composer, and educational consultant for Curnow Music Press Inc.⁴²

THE COMPOSITION

Lochinvar was commissioned in 1991 and later premiered in 1992 by Bryan Shelburne and the U.S. Army Band. The work is based upon a ballad by Sir Walter Scott. With this composition, Curnow won the Grand Prize in the 1994 French International Wind Orchestra Contest.

⁴² William Rehrig, , *The Heritage Encyclopedia of Band Music*. Paul Bierley, ed., (Ohio: Integrity Press, 1991), 171.

PREPARATION GUIDELINES

The player should be prepared to play confidently in entrances on the weak beat, to avoid being late. A strong downbeat should be imagined in place of the rest.

At Rehearsal Number 236, the eighth note groupings change the metric feel to four without deviating from the $\frac{3}{4}$ meter. The passage must be carefully counted to maintain the triple meter.

At Rehearsal Number 330, the player should experiment with alternate articulations, legato tonguing the passage at first. The player should work with a metronome at a slow tempo, gradually increasing speed of the passage until optimal tempo is achieved.

DISCOGRAPHY

sforzando!, University of North Carolina Greensboro, John R. Locke, conductor. UNCG School of Music (CD-100), 1995.

Percy Grainger, *Children's March*

THE COMPOSITION

Children's March: Over the Hills and Far Away was composed in 1918 while Grainger was a member of the Coast Artillery Army Band. Dedicated to his girlfriend at the time, Karen Holton, the work is the first composition for band to include the piano in its instrumentation. *Children's March* was premiered by the Goldman Band in New York in 1919.

REQUESTED MATERIAL

2 measures before Rehearsal Number 213 to 7 measures after "Rehearsal Number 229

PREPARATION GUIDELINES

Dotted quarter = 132

Dynamics are marked *fff*, and should be played as loudly and strongly as possible.

Because the military band excerpt is notated as Horns 1 & 2 in E-flat, players must transpose down a whole-step.

Although every note is marked with accents, in stark contrast to the rest of the work, energy and a full tone for each note is appropriate.

DISCOGRAPHY

Grainger, Percy. *Recording # 126*. University of Illinois Symphonic Band. James Keene, conductor. Mark Recording (1457-MCD), no date.

Marine Band Showcase, Vol. 2, "The President's Own," United States Marine Band, John Bourgeois, conductor. United States Marine Band, 1990.

To the Fore! Percy Grainger's Great Symphonic Band Music, Michigan State University Symphonic Band, Brion, conductor. Delos (3101), 1990.

The Begian Years, Vol. 1, University of Illinois Symphonic Band. Mark Custom Recording (1210-MCD), 1992.

Percy Grainger, *Colonial Song*

THE COMPOSITION

Colonial Song, composed in 1912 is an original melody, which is unusual for Grainger. Written for and about the Australian natives, the work is reminiscent of Stephen Foster's songs. The work is dramatic and emotional.

PREPARATION GUIDELINES

Horns 1 and 2 open with a unison statement of the theme, requiring accurate and predictable intonation.

Crescendi and Diminuendi should be exaggerated and strictly observed.

Care should be taken not to add accents where none are specified.

Eighth notes should be staccato and energetic.

One measure before 50, horns 1 and 2 have a complex rhythm, found many times earlier in the work. The meter is 3/8, and the difficulty lies not with the rhythm but with the entrance, just before beat 2 in m. 48. For rhythmic accuracy is important, the player must leave out the tied notes (downbeat of measure 49) and subdivide the second eighth note (triplets) in order for this rhythm to be correct.

Stopped note in the final measure is orchestrated for 2 horns paired with the bassoons, intonation will be problematic, as it is difficult to adjust stopped pitches. Alternate fingerings are a must, but are dependent upon intonation tendencies of individual players.

DISCOGRAPHY

The Begian Years, Vol. 1. University of Illinois Symphonic Band. Mark Custom Recording, (1210-MCD), 1992.

To the Fore! Percy Grainger's Great Symphonic Band Music, Michigan State University Symphonic Band, Keith Brion, conductor. Delos (3101), 1990.

The Bicentennial Collection, Vol. 10, United States Marine Band, "Presidents Own". Frederick Fennell, conductor, 1997.

Sounds, Shapes & Symbols. Ohio State Wind Symphony. Russ Mikkelsen conductor.

Percy Grainger, *Lincolnshire Posy*

THE COMPOSITION

Lincolnshire Posy was premiered in 1937 at the ABA Convention held in Milwaukee, Wisconsin. Characterized by Grainger as “a bunch of musical wildflowers,” this collection of folksongs is based on tunes collected in Lincolnshire, England during 1905-1906.

PREPARATION GUIDELINES

The first movement opens with an energetic stopped horn passage, paired with a trio of other players in the ensemble. A stopping mute is necessary in place of closing the right hand. The stopping mute assists the player in projecting volume on pitches near *c'*.

Two measures after 34 should be strong, heroic, and marcato.

The second movement is entitled “Horkstow Grange.” The horns have the melody. Emphasis should be placed on smoothness of the line. The pick-up note should be long.

Avoidance of breathing on the bar lines is necessary and a breath should not be taken until just prior to Rehearsal Number 6.

DISCOGRAPHY

Winds in Hi-Fi. Eastman Wind Ensemble. Frederick Fennell, conductor. Philips PC 1604.

Over the Hills & Far Away: The Music of Grainger. University of Illinois Symphonic Band. Harry Begian conductor.

The Belgian Years-Volume 1. University of Illinois Symphonic Band. Harry Begian, conductor.

Marches, Fanfares and Wind Band Spectaculars, Cleveland Symphonic Winds, Frederick Fennell, conductor. Telarc (CD 80099), 1984.

The Bicentennial Collection, Vol. 7, United States Marine Band, "The President's Own, Foley, conductor, 1997.

Lincolnshire Posy, Tokyo Kosei Wind Orchestra, Frederick Fennell, conductor. Kosei (KOCD 2816), 1988.

John Heins, *Overture for Band*

COMPOSER

John Heins (b. 1956) received a Bachelor of Music degree in composition from the University of Montana and a Master of Music degree in Composition and Performance from the University of Colorado, Boulder. His composition teachers include Donald O. Johnston, Cecil Effinger and Karel Husa.⁴³

The recipient of numerous commissions, Heins' compositional output includes works for symphonic band, orchestra, solo piano, chamber music and concertos. He served as composer, arranger, pianist and clarinetist in the U.S. Air Force Band of the Pacific Northwest, and held a position on the faculty at Rocky Mountain College in Billings, Montana.⁴⁴

PREPARATION GUIDELINES

All quarter notes preceding eighth rests should be shortened.

Stacatto notes should be loud regardless of markings to project well, and be separated.

Rehearsal Number 49 is chromatic and angular. The air stream should remain constant to maintain a smooth line. The embouchure should respond with minimal movement.

⁴³ John Heins. (Accessed 20 February 2006) <http://www.johnheins.com>

⁴⁴ John Heins. (Accessed 20 February 2006) <http://www.johnheins.com>

DISCOGRAPHY

Masterworks, United States Air Force Band, Washington D.C., 1987.

New Lights, University of Georgia Symphonic Band, H. Dwight Satterwhite and John Culvahouse, conductors. Mark Custom Records, 1997.

David Holsinger, *To Tame the Perilous Skies*

COMPOSER

David Holsinger (b. 1945) joined the faculty of Lee University, Cleveland, Tennessee, in 1999 as conductor of the Lee University Wind Ensemble. He is the former Composer in Residence to Shady Grove Church located in Grand Prairie, Texas. Educated at Central Methodist College, Central Missouri State University and the University of Kansas, Holsinger also received an honorary degree from the Gustavus Adolphus College, in St. Peter, Minnesota.⁴⁵

With his compositions, Holsinger has won four international competitions, including the ABA Ostwald Award on two occasions. The United States Air Force Band of the West featured him as the HERITAGE VI composer, a celebration of American wind composers, founded in 1992.⁴⁶

THE COMPOSITION

To Tame the Perilous Skies was commissioned by the 564th Tactical Air Command Band, Lt. Col. Lowell Graham, conductor, and was intended to be a composition celebrating the 50th anniversary of the Battle of Britain.

⁴⁵ Camphouse, 166-167.

⁴⁶ Camphouse, 166-167.

PREPARATION GUIDELINES

Rehearsal Number 46 begins *mf* and the crescendo should be gradual, not reaching forte until Rehearsal Number 56.

This crescendo will assist the horns in accuracy of the notes above the staff (b''). It is not the initial approach to the b-flat that is difficult, but the leap of the minor and Major 7 that follows. One should practice slurring these intervals until comfortable. This passage is never guaranteed with 4 horns playing in this range.

At Rehearsal Number 138 the sound of the accent should mimic car horns.

DISCOGRAPHY

Fireworks for Band, USAF Tactical Band, Langley. Lowell Graham, conductor. Mark Custom Recording (848 MCD), 1990.

Gustav Holst, *First Suite in E-flat*

THE COMPOSER

Proficient at performing on a variety of instruments at an early age, Gustav Holst (1874-1934), was taught by his father to play piano. Neuritis in his right arm made a successful career as a concert pianist unlikely. The young composer had little enthusiasm for performance on violin and as a cure for asthma, Holst began to study trombone. He began composing as a teenager and by 1891 many of his vocal and instrumental compositions had received many local performances. Unsuccessful in his application for scholarship in order to attend the Trinity College of Music in London, he studied counterpoint with George Frederick Sims at Merton College, Oxford, and upon completion of this brief education, became the organist and choirmaster at a church in Cheltenham and continued to compose. Enrolling in 1893 at the Royal College of Music where his teachers included Stanford and Parry, Holst met Ralph Vaughan Williams and received a scholarship in composition in 1895.⁴⁷

⁴⁷ Colin Matthews, "Holst, Gustav(us Theodore von)" *Grove Music Online* ed. L. Macy (Accessed 23 March 2006), <http://www.grovemusic.com>

THE COMPOSITION

First Suite in E-flat composed in 1909 is viewed as being among the first significant original works for band. First performed publicly by the Royal Military School of Music Band, under the baton of D.W. Jones at Kneller Hall in 1920, it is one of only a few original band works to be transcribed for orchestra.⁴⁸

PREPARATION GUIDELINES

Movement 1

At Letter C the solo is an eight measure phrase, instead of four measures as marked.

The player should be careful of intonation at the conclusion of the passage 7 mm. after "C." The player should open the right hand slightly in the bell to improve the pitch of the f".

Movement 2

The passage at "E" should be played at a slightly louder dynamic to ensure that the pitches are accurate and in tune.

Movement 3

The opening pitches in m. 2 should be even. The desired dynamic can be achieved by fingering the d' on the B-flat side of the horn, and by adding a slight crescendo.

⁴⁸ Norman Smith, "Holst, Gustav," in *Program Notes for Band*, 294-296.

DISCOGRAPHY

Holst, Dallas Wind Symphony, Howard Dunn, conductor. Reference Recording (RR39), 1991.

Folksong Suites and other British Band Classics, Eastman Wind Ensemble, Frederick Fennell, conductor. Phillips PC 1601.

Evolution, United States Air Force Band, Lowell Graham, conductor. United States Air Force (BOL-9902), 1999.

The Bicentennial Collection, Vol. 10, United States Marine Band, "The President's Own," Frederick Fennell, conductor, 1997.

Joseph Willcox Jenkins, *American Overture for Band*

COMPOSER

Joseph Willcox Jenkins (b. 1928) pursued a musical career after the completion of a pre-law degree at St. Joseph's College. He studied composition with Vincent Persichetti at the Philadelphia Conservatory of Music and with Howard Hanson at the Eastman School of Music. Jenkins received a PhD from Catholic University. He retired in 2000 from Duquesne University, where he served as the chair of Department of Theory and Composition.⁴⁹

THE COMPOSITION

American Overture for Band was written for the U.S. Army Field Band in 1956. As Jenkin's first work for band, it is his most successful work, being frequently performed by high school and university bands.

PREPARATION GUIDELINES

The opening is unison, requiring the section to practice together for good intonation and precision.

The sixteenth rhythms must be strong and forceful.

Endurance is problematic, with the range approaching g'' throughout the piece.

⁴⁹ Smith, 327

To become more comfortable with sustained loud dynamics, the practice of long tones at all dynamics is essential.

DISCOGRAPHY

Legacy, United States Army Field Band, Finley R. Hamilton, conductor. United States Army, 2003.

American Winds, College of New Jersey Wind Ensemble, William H. Silvester, conductor. Mark Custom Recording (3711-MCD), 2001.

Andreas Makris, *Aegean Festival Overture*

THE COMPOSER

Andreas Makris (1935-2005) completed his musical education as a prize student at the National Conservatory in Greece and furthered his education at Phillips University, Kansas City Conservatory, Mannes College of Music, Aspen Music Festival and in Fontainebleau, France.⁵⁰ He is the first contemporary composer to have his work performed at the Kennedy Center Concert Hall with the National Symphony Orchestra. Makris' compositions have been performed in almost every major American city, as well as abroad.

THE COMPOSITION

Aegean Festival Overture was composed in 1967 and arranged for band by Major Albert Bader in 1970.

PREPARATION GUIDELINES

The opening measures are challenging, being in the high tessitura g'' and above.

At Rehearsal Number 3 the first horn must accurately subdivide the eighth note to make an accurate transition from the 4/4 to the 7/8.

Five measures. After Rehearsal Number 5 should be practiced an octave lower to aid in comfort and intonation.

⁵⁰ Smith, 401.

DISCOGRAPHY

Begian!, University of North Carolina Greensboro Wind Ensemble, John R. Locke, conductor. UNCG School of Music (CD-104), 1997.

Soundscapes, North Texas Wind Symphony, Eugene Corporon, conductor. Klavier (KCD 11098), 1999.

Wind & Voices, Indiana University Pennsylvania Wind Ensemble, Jack Stamp, conductor. Mark Custom Recording (1530 MCD), 1994.

Nicholas Maw, *American Games*

COMPOSER

British composer, Nicholas Maw (b. 1935) studied composition with Lennox Berkeley and theory with Paul Steinitz at the Royal Academy of Music (RAM) from 1955-1958, studied in Paris for a year with Nadia Boulanger and Max Deutsch and received the Lili Boulanger Prize as well as a scholarship from the French government in 1959. He has held many teaching positions including, the RAM, Trinity College, Cambridge, University of Exeter/Devon, Yale School of Music, and Boston University.⁵¹ Since 1990, Maw has been Professor of Music at Bard College, New York.⁵²

Many of Maw's early compositions are scored for instrumental chamber ensembles. His compositional output includes many vocal scores, three operas, and a symphonic poem. "Instrumentalists who know his *American Games* are hoping for more wind music."⁵³

⁵¹ Smith, 411.

⁵² Andrew Burn. "Maw, Nicholas," *Grove Music Online* ed. L. Macy, (Accessed 9 February 2006), <http://www.grovemusic.com>

⁵³ Smith, 412.

THE COMPOSITION

American Games, composed in 1990 was commissioned by the BBC and received a premiere performance by Timothy Reynish conducting the Royal Northern College of Music Wind Orchestra, at the Royal Albert Hall Proms, London, in July 1991. Since this premiere, the work has received additional performances by top wind bands in several countries. In 1991, Maw received the Sousa Foundation's medal of honor in the Sudler Wind Band Composition Competition.

When Nicholas Maw was commissioned to write this major work for wind band, he began to think of youth and vigor, city and small-town life, sporting events and other outdoor occasions, as well as a sense of unlimited space and boundless possibilities often associated with America. Although highly successful in conveying the general descriptive concept, the composer points to his use of only one Baptist-like hymn tune and a "whiff of marching bands" in the first movement as being specific American traditions.⁵⁴

The work is scored for chamber wind ensemble and includes: 3 flutes (2 = alto flute, 3 = piccolo), 3 oboes, clarinet in E-flat (optional doubling with alto saxophone), 3 clarinets in B-flat and A, alto saxophone, 2 bassoons,

⁵⁴ Smith, 412.

contrabassoon, 4 horns in F, 3 trumpets in B-flat, 2 tenor trombones, bass trombone, euphonium, 2 tubas, timpani, and percussion.⁵⁵

PREPARATION GUIDELINES

Instrumental parts are available only on rental from the publisher. The excerpt will be provided by the military band audition committee.

The opening statement (half note = 60) is muted unison in all 4 horn parts and is an echo of the trumpets.

Muted passages are often unison requiring intonation adjustment with the embouchure only.

Tempo changes at Rehearsal Number 2 to (dotted quarter = 144/152).

Meter changes are frequent and often challenging (i.e. 18/8, 15/8).

Range extends to b^{'''} in all horn parts.

Rhythms are often paired or section unisons, and include chromatic triplet figures.

Alternate fingerings (on the B-flat side of the horn) can be used for accuracy, providing better response and helping alleviate awkward cross-fingerings.

The composition lasts for approximately 23 minutes demanding intense concentration and is difficult to perform as an ensemble.

⁵⁵ Nicholas Maw, *American Games*. Study Score, London: Faber Music, 1996.

DISCOGRAPHY

Soundings, Cincinnati College-Conservatory of Music Wind Symphony, Eugene Corporon, conductor. Klavier (KCD 11047).

American Games, United States Marine Band, Timothy W. Foley conductor, 1997.

A Rhapsody in Blue, Cincinnati Wind Symphony, Eugene Corporon, conductor. Klavier (KCD 11047), 1993.

Philip Sparke, *Dance Movements*

COMPOSER

Born in London and attending the RCM where he studied composition, trumpet and piano, Philip Sparke formed a brass band and also performed with the College wind orchestra, composing several works for each ensemble. His first published works during this period include *Concert Prelude* (brass band) and *Gaudium* (wind band).⁵⁶ His first major commission, *The Land of the Long White Cloud*, for the Centennial Brass Band Championships in New Zealand led to further commissions. Sparke is popular in Japan and his works are heard frequently on the recordings of the Tokyo Kosei Wind Orchestra.⁵⁷

THE COMPOSITION

Dance Movements was commissioned by the U.S. Air Force Band and premiered at the Florida Music Educators Association Convention in January 1996. This composition won the Sudler Prize in 1997. Comprised of four movements, *Dance Movements* features both the woodwinds and the brass sections, framed by the full band.

⁵⁶ Biographical information taken from <http://www.philipsparke.com> (Accessed 16 February 2006).

⁵⁷ <http://www.philipsparke.com> (Accessed 16 February 2006).

PREPARATION GUIDELINES

This twenty minute work is published, but the Air Force Band still uses a manuscript part, providing sight-reading challenges, of a practically illegible part.

The opening statement is rhythmic. The lower pitches (e') being weak and often sharp, must be played at a louder dynamic to equal the sound quality of the pitches above.

The scalar passage 3 measures before Rehearsal Number 6 is based in the key of F# major.

Temporary elimination of the ties for precision 6 measures after Rehearsal Number 7 will resolve many rhythmic inaccuracies. Return the ties only when the passage has been mastered.

DISCOGRAPHY

Fiesta!, Central Band of the Royal Air Force, Rob Wiffin, conductor. Polyphonic (QPRM 130D).

Excursions. United States Air Force Band, Lowell Graham conductor. United States Air Force (BOL-9602C), 1996.

Wind Dances, North Texas Wind Symphony, Eugene Corporon, conductor. Klavier (KCD 11084), 1997.

American Winds, College of New Jersey Wind Ensemble, William H. Silvester, conductor. Mark Custom Recording (3711-MCD), 2001.

Claude T. Smith, *Eternal Father, Strong to Save*

COMPOSER

Claude T. Smith (1932-1987) received his formal music education at Central Methodist College and the University of Kansas. His many compositions, both instrumental and vocal, have been performed by prominent musical organizations throughout the world. Smith's compositional output includes over 110 band works, 12 compositions for orchestra, and 15 choral works. He contributed to the instrumental solo genre as well, composing works for Doc Severinsen, Dale Underwood, Brian Bowman, and Warren Covington. Commissions were received from four military organizations including, the U.S. Air Force Band, U.S. Marine Band, U.S. Navy Band, and the Army Field Band. Smith's composition, *Flight*, was adopted as the "Official March" of the National Air and Space Museum of the Smithsonian Institution.⁵⁸

THE COMPOSITION

Eternal Father, Strong to Save is based on a missionary hymn, the official hymn of the U.S. Navy, composed by William Whiting in 1860. The composition was premiered in 1975 at the Kennedy Center in Washington, D.C.

⁵⁸ Roy Stehle, (Accessed 16 February 2006), <http://www.windband.org>.

PREPARATION GUIDELINES

Due to the chorale-like sections, this excerpt is often used as an ensemble “test piece,” to assess a player’s compatibility in terms of balance, tone, and intonation while playing in the horn section at the audition.

Letter K—the 4th horn is the most challenging of the four parts and must be played loudly to balance the horn choir.

DISCOGRAPHY

American Fanfare, United States Air Force Band of the Rockies, Bruce Gilkes, conductor. United States Air Force, no date.

Rejouissance, Concordia University Wind Symphony, Richard Fischer, conductor. Mark Custom Recording (3077 MCD), 1999.

Claude T. Smith, *Festival Variations*

THE COMPOSITION

Festival Variations premiered in 1982 at the MENC Convention and was later featured at the 1983 CBDNA Convention by the Crane Wind Ensemble.

REQUESTED MATERIAL

Beginning to measure 14

Rehearsal Number 184 to Rehearsal Number 194

Rehearsal Number 250 to Rehearsal Number 273

PREPARATION GUIDELINES

Beginning to measure 14

Quarter note = 152

Horns are scored in the traditional orchestral pairing of 1st and 3rd; 2nd and 4th.

Range is challenging, extending to b-flat'', demanding for even experienced players.

Letter F is sustained for 5 measures, before repeating the opening passage.

Players should stagger breathing.

Rehearsal Number 184 to Rehearsal Number 194

Tempo marking is quarter note = 76-80.

Rubato can be used liberally at the ends of phrases (marked tenuto) and during the ritards.

Rehearsal Number 250 to Rehearsal Number 273

Dotted quarter = 152

The player must think eighth note subdivisions to play the rhythm accurately and exactly in time.

The repeated passage extends the range of the first horn to c'''. The player must utilize maximum breath support.

DISCOGRAPHY

The South Dakota State University Symphonic Band, South Dakota State University Symphonic Band, James McKinney, conductor. Opland Recording, 1991.

Accent II, The Legacy of Claude T. Smith, University of Kansas Symphonic Band, Claude T. Smith, conductor. Wingert-Jones, 1994.

Frank Ticheli, *Postcard*

COMPOSER

Frank Ticheli (b. 1958) has served as Professor of Composition at the University of Southern California since 1991. Many of his works for concert band are considered to be standards of the repertoire. Ticheli attended the University of Michigan, earning both a Doctoral and Masters degree in composition. Principal teachers include William Albright, Leslie Bassett, William Bolcom and George Wilson.⁵⁹

Ticheli's awards are many and include the Charles Ives Scholarship and Goddard Lieberon Fellowship, the Walter Beeler Memorial Prize, the Francis and William Schuman Award, as well as first prize awards in the Britten-on-the-Bay Choral Composition Contest, Texas Sesquicentennial Orchestral Composition Competition, and the eleventh annual Virginia CBDNA Symposium for New Music.

⁵⁹ Camphouse, 349-350.

THE COMPOSITION

Postcard was commissioned by H. Robert Reynolds in memory of his mother, Ethel Virginia Curry, for the University of Michigan Symphony Band. The University of Michigan Symphony Band premiered the work on April 17, 1992, in Ann Arbor Michigan.

The composer provided the following program note:

It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a *palindrome*—that is, it sounds the same played forwards and backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as *Hannah* and *Anna*) to their children.

The B section is based on a five-note series derived from the name *Ethel*: E (E natural) T (*te* in the *solfeggio* system, B flat) H (in the German system, B natural) E (E-flat this time) L (*la* in the *solfeggio* system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

The A' section is articulated by the return of the melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones.⁶⁰

PREPARATION GUIDELINES

Quarter note = 160-168

Rehearsal Number 30 is muted and entrances alternate between being on and off the beat.

Rehearsal Number 77 has dramatic dynamic markings (*mf-sffz*)

⁶⁰ Frank Ticheli, *Postcard*. Full Score. (New York: Manhattan Beach Music, 1993).

Three measures before Rehearsal Number 84 it is important for the pitch to remain stable while “bells up”. Keeping the angle of the mouthpiece the same will assist with correct amount of pressure.

At Rehearsal Number 195 rapidly changing meters present few difficulties until the 5/8 (3+2). Eighth note should remain constant and not rush.

Alternate fingerings (i.e., T12) can provide mental relief, and better intonation.

DISCOGRAPHY

Postcards, Cincinnati Wind Symphony, Eugene Corporon, conductor. Klavier (KCD 11058).

Blue Shades: The Music of Frank Ticheli, Michigan State University Wind Symphony, John Whitwell, conductor. Mark Custom Recording (2744-MCD), 1998.

CHAPTER IV

SUMMARY, SUGGESTIONS, AND CONCLUSIONS

Summary

This study fulfills a long-ignored need for suitable study materials for horn professionals preparing for auditions. Military organizations serve as a major professional performance venue for professional concert bands. Horn students and teachers need to recognize the potential value, both technical and musical, that can be gained through the study of band literature. Horn excerpt lists from band literature are in most cases, as equally challenging as orchestral literature. The information and preparatory materials presented here will help to enhance horn performance studies in the nation's universities, bringing about a new awareness of the quality and quantity of horn excerpts found in the concert band repertory.

The horn excerpt list contained within this document will eventually facilitate additional, more detailed lists. During the time spent preparing this document, the only works which were consciously excluded were those

unavailable for examination. In these cases, the compositions were available by rental only, and a copy or score was not provided by the audition committee, such as John Adams *Short Ride in a Fast Machine*, and David Maslanka's *Symphony No. 4*.

Suggestions

The following ideas provide a point of departure for further study: (1) a survey of military bands and the level of preparedness found in audition candidates, with particular emphasis on their familiarity with concert band repertoire and the various versions (sometimes in remote keys) of orchestral transcriptions; (2) a study and analysis of literature commissioned or composed for the United States Marine Band, "The President's Own," the United States Navy Band, the United States Coast Guard Band, and the United States Army Band, "Pershing's Own;" (3) a study of literature requested for membership in the Academy Bands. This project could be expanded further to include new literature as audition lists are created.

Conclusions

Audition announcements for the premier organizations are separate from the Armed Forces band recruitment program. The United States Marine Band, "President's Own," United States Army Band, "Pershing's Own," the United States Air Force Band, the United States Navy Band and the United States Coast Guard Band often advertise their openings in respective professional journals published by organizations such as the International Trumpet Guild, International Horn Society, International Trombone Association, and the International Tuba and Euphonium Association, as well as union magazines, including the *International Musician*.

Requirements often include performance of a standard concerto and works from the excerpt list (orchestral and band), as well as sight-reading and ensemble playing. In some cases, such as the Navy Band, fifty percent of the audition is based on the candidate's sight-reading ability, an area that consists of transcriptions of standard orchestral literature and original compositions for band. Reading/performance sessions with the ensemble can vary from the full concert band to smaller chamber ensembles (brass quintets, woodwind quintets, and horn sections).

Well-prepared candidates should be equally comfortable with the orchestral and band literature. Additionally, each successful candidate must meet military enlistment requirements and, with the exception of the Marine Corps, "President's Own," complete basic training. A candidate must also pass a comprehensive background check for White House security clearance.⁶¹

The only full-time professional wind band performance opportunities in the United States are provided by the military organizations. By following the guidelines set forth in this document, open positions can be identified. Once such positions are identified candidates will be able to effectively prepare band excerpts for military auditions.

⁶¹ Personal correspondence with Philip Kryzywicki, 18 November 2004.

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APPENDIX A
TABLE OF ABBREVIATIONS

APPENDIX A
TABLE OF ABBREVIATIONS

Pitches are identified in the following manner:

Table 1. Pitch Reference Chart⁶²

The chart displays five pitches on a grand staff (treble and bass clefs). The pitches are represented by whole notes on a five-line staff. The pitches are: C (bass clef, first line), c (bass clef, second line), c' (bass clef, third line), c'' (treble clef, first line), and c''' (treble clef, second space). The labels C, c, c', c'', and c''' are positioned below the staff.

⁶² Pitches have been identified in a manner consistent with the classification used by the International Horn Society and the *Harvard Dictionary of Music* (Cambridge: Harvard University Press, 2003) edited by Don Randel.

APPENDIX B
REQUESTED LITERATURE BY TYPE
IN ORDER BY COMPOSER

APPENDIX B

REQUESTED LITERATURE BY TYPE IN
ORDER BY COMPOSER

PUBLISHER'S KEY

AL	Alfred	AM	Amstel Music
BB	Broude Brothers	BH	Boosey & Hawkes
BM	Belwin Mills	C	Available from Composer
CF	Carl Fischer	GMC	Galaxy Music Corporation
GS	G. Schirmer	HL	Hal Leonard
KJ	Kjos	MB	Manhattan Beach
PR	Presser	SCH	Schott
SMC	Southern Music Company	SM	Studio Music
WJ	Wingert-Jones	TRN	TRN Music

TRANSCRIPTIONS OF ORCHESTRAL WORKS

Composer	Title	Arranger/Transcriber	Publisher
Arnold, Malcolm	<i>Four Scottish Dances</i>	Paynter, John P.	CF
Arnold, Malcolm	<i>Tam o'Shanter</i>	Paynter, John P.	CF
Berlioz, Hector	<i>Roman Carnival Overture</i>	Godfrey, Dan	CF
Bernstein, Leonard	<i>Overture to Candide</i>	Grundman, Clare Beeler, Walter	BH GS

Bernstein, Leonard	<i>Profanation from Jeremiah Symphony No. 1</i>	Bencriscutto, Frank	BH
Buck, Dudley	<i>Festival Overture</i>	Watts, Thomas R. Edited by Vincent Osborn	Not published
Grainger, Percy	<i>Arrival Platform Humlet</i>	Simpson, Carl	SMC
Tchaikovsky, Peter Ilych	<i>Overture to 1812</i>	Williams, Mark	AL

ORIGINAL WORKS FOR BAND

COMPOSER	TITLE	PUBLISHER
Barnes, James	<i>Fantasy Variations</i>	SMC
Barnes James	<i>Symphony No. 3</i>	SMC
Camhouse, Mark	<i>Watchman Tell Us Of The Night</i>	TRN
Copland, Aaron	<i>Fanfare for the Common Man</i>	BH
Curnow, James	<i>Lochinvar</i>	C
Grainger, Percy	<i>Children's March</i>	SCH
Grainger, Percy	<i>Colonial Song</i>	CF
Grainger, Percy	<i>Lincolnshire Posy</i>	SCH
Hansen, Howard	<i>Symphony No. 2</i>	CF
Heins, John	<i>Overture for Band</i>	KJ
Holsinger, David	<i>To Tame the Perilous Skies</i>	TRN
Holst, Gustav	<i>First Suite in E-flat</i>	BH
Jenkins, Joseph W.	<i>American Overture for Band</i>	PR

Makris, Andreas	<i>Aegean Festival Overture</i>	GMC
Maw, Nicholas	<i>American Games</i>	BH
Smith, Claude T.	<i>Festival Variations</i>	WJ
Smith, Claude T.	<i>Eternal Father, Strong to Save</i>	WJ
Sparke, Philip	<i>Dance Movements</i>	SM
Ticheli, Frank	<i>Postcard</i>	MB