A PREPARATION GUIDE TO HORN EXCERPTS
FROM THE CONCERT BAND LITERATURE

by

Tiffany Blake Woods

A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2009

Approved by

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

Committee Chair

Committee Members

Date of Acceptance by Committee

Date of Final Oral Examination
ACKNOWLEDGEMENTS

This project was completed with the guidance, support and encouragement of many individuals. Appreciation is expressed to advisory committee members Dr. Jennifer Stewart and Dr. John Locke for their constant support, useful criticism and extraordinary time commitment. Gratitude is conveyed to Dr. Randy Kohlenberg for his guidance, teaching and encouragement throughout my degree program. Finally, profound gratitude is expressed to my dissertation advisor, committee chair, and mentor, Mr. Jack Masarie, who provided guidance, encouragement and extraordinary patience during the past eight years of our association.

Further acknowledgements are extended to numerous military personnel, Brian Nichols, Philip Kryzywicki, Kathleen Fitzpatrick who responded to my e-mails and telephone calls, providing audition lists and valuable suggestions of compositions which represented the core of my research. Finally, a heartfelt thank you is expressed to my family for constant and unwavering love and encouragement.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iii</td>
</tr>
<tr>
<td><strong>CHAPTER</strong></td>
<td></td>
</tr>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Purpose</td>
<td>2</td>
</tr>
<tr>
<td>Status of Related Research</td>
<td>3</td>
</tr>
<tr>
<td>Methodology</td>
<td>6</td>
</tr>
<tr>
<td>II. HORN EXCERPTS FROM TRANSCRIPTIONS OF ORCHESTRAL WORKS</td>
<td>9</td>
</tr>
<tr>
<td>Malcolm Arnold, <em>Four Scottish Dances</em></td>
<td>10</td>
</tr>
<tr>
<td>Malcolm Arnold, <em>Tam o’Shanter</em></td>
<td>13</td>
</tr>
<tr>
<td>Hector Berlioz, <em>Roman Carnival Overture</em></td>
<td>15</td>
</tr>
<tr>
<td>Leonard Bernstein, <em>Overture to Candide</em></td>
<td>17</td>
</tr>
<tr>
<td>Leonard Bernstein, <em>Profanation from Jeremiah Symphony No. 1</em></td>
<td>20</td>
</tr>
<tr>
<td>Dudley Buck, <em>Festival Overture on the American National Air the Star Spangled Banner</em></td>
<td>22</td>
</tr>
<tr>
<td>Percy Grainger, <em>Arrival Platform Humlet</em></td>
<td>25</td>
</tr>
<tr>
<td>Howard Hanson, <em>Symphony No. 2</em></td>
<td>28</td>
</tr>
<tr>
<td>Peter Ilych Tchaikovsky, <em>Overture to 1812</em></td>
<td>30</td>
</tr>
<tr>
<td>III. HORN EXCERPTS FROM ORIGINAL WORKS FOR CONCERT BAND</td>
<td>32</td>
</tr>
<tr>
<td>James Barnes, <em>Fantasy Variations on Themes of Niccolo Paganini</em></td>
<td>33</td>
</tr>
<tr>
<td>James Barnes, <em>Symphony No. 3</em></td>
<td>36</td>
</tr>
<tr>
<td>Mark Camphouse, <em>Watchman Tell Us of the Night</em></td>
<td>40</td>
</tr>
<tr>
<td>Aaron Copland, <em>Fanfare for the Common Man</em></td>
<td>43</td>
</tr>
</tbody>
</table>
James Curnow, *Lochinvar* .................................................................45
Percy Grainger, *Children's March* ..................................................47
Percy Grainger, *Colonial Song* .........................................................49
Percy Grainger, *Lincolnshire Posy* .................................................51
John Heins, *Overture for Band* .......................................................53
David Holsinger, *To Tame the Perilous Skies* .................................55
Gustav Holst, *First Suite in E-flat* ................................................57
Joseph W. Jenkins, *American Overture for Band* .............................60
Andreas Makris, *Aegean Festival Overture* ....................................62
Nicholas Maw, *American Games* ....................................................64
Philip Sparke, *Dance Movements* ...................................................68
Claude T. Smith, *Eternal Father, Strong to Save* ..............................70
Claude T. Smith, *Festival Variations* .............................................72
Frank Ticheli, *Postcard* .................................................................74

IV. SUMMARY, SUGGESTIONS, AND CONCLUSIONS..........................77

BIBLIOGRAPHY ..............................................................................81

APPENDIX A. TABLE OF ABBREVIATIONS ......................................88

APPENDIX B. REQUESTED LITERATURE BY TYPE IN ORDER BY
COMPOSER..................................................................................90
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.  

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


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,*\(^\text{14}\) edited by Don Randel and is identical to

---

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. 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.

---

**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). 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.

**ARRANGER**

John P. Paynter

---

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).\(^\text{18}\)

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

---

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

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

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 Debâts. 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,

---

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


*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. Bernstein’s compositions were heavily influenced by Aaron Copland, William Schuman, Paul Hindemith, and Dmitri Shostakovich.

**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

---

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.\footnote{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.} 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.
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


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


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

---

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


*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.  

**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*.

---

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.\textsuperscript{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.\textsuperscript{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”.

\textsuperscript{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 lead 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.*

**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.

---

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


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. Many of his works have been arranged for band and chamber ensembles.

ARRANGER

Mark Williams

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

---

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."  

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


---

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

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.\textsuperscript{32}

REQUESTED MATERIAL

Variation 13

PREPARATION GUIDELINES

It is difficult to distinguish between the 1\textsuperscript{st} and 2\textsuperscript{nd} 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 5\textsuperscript{th}. 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.

\textsuperscript{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


*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

---


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 ¾ 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.


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).

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

---

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

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

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.”

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.

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 ¾ 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 \textit{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


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

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


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


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.

---

DISCOGRAPHY


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 564\(^{th}\) Tactical Air Command Band, Lt. Col. Lowell Graham, conductor, and was intended to be a composition celebrating the 50\(^{th}\) 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

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 Cheltonham 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

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.  

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.

---

DISCOGRAPHY


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


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 Fontainebleu, 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.


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. Since 1990, Maw has been Professor of Music at Bard College, New York.

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.”

---

51 Smith, 411.
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.

DISCOGRAPHY


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). 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.

**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.

---

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


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.

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


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


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 Lieberson 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)

---

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


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.


Author Unknown. The U.S. Army Band, “Pershing’s Own.”


______. U.S. Marine Band, The President’s Own.


Fowler, James. *United States Naval Academy Band.*


Kryzywicki, Philip. Personal Correspondence. 18 November 2004

______. Personal Correspondence. 19 November 2004.

______. Personal Correspondence. 24 November 2004.

______. Personal Correspondence 18 January 2005.

______. Personal Correspondence. 19 January 2005.

______. Personal Correspondence. 8 February 2005.


APPENDIX A

TABLE OF ABBREVIATIONS
APPENDIX A

TABLE OF ABBREVIATIONS

Pitches are identified in the following manner:

Table 1. Pitch Reference Chart$^{62}$

\[
\begin{array}{cccccc}
\text{C} & \text{c} & \text{c'} & \text{c''} & \text{c'''}
\end{array}
\]

---

$^{62}$ 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

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

### TRANSCRIPTIONS OF ORCHESTRAL WORKS

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Arranger/Transcriber</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arnold, Malcolm</td>
<td><em>Four Scottish Dances</em></td>
<td>Paynter, John P.</td>
<td>CF</td>
</tr>
<tr>
<td>Arnold, Malcolm</td>
<td><em>Tam o'Shanter</em></td>
<td>Paynter, John P.</td>
<td>CF</td>
</tr>
<tr>
<td>Berlioz, Hector</td>
<td><em>Roman Carnival Overture</em></td>
<td>Godfrey, Dan</td>
<td>CF</td>
</tr>
<tr>
<td>Bernstein, Leonard</td>
<td>Overture to <em>Candide</em></td>
<td>Grundman, Clare</td>
<td>BH</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Beeler, Walter</td>
<td>GS</td>
</tr>
<tr>
<td>Composer</td>
<td>Work</td>
<td>Editor</td>
<td>Publisher</td>
</tr>
<tr>
<td>--------------------------</td>
<td>-------------------------------------------</td>
<td>-------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>Bernstein, Leonard</td>
<td><em>Profanation from Jeremiah</em> Symphony No. 1</td>
<td>Benriscutto, Frank</td>
<td>BH</td>
</tr>
<tr>
<td>Buck, Dudley</td>
<td><em>Festival Overture</em></td>
<td>Watts, Thomas R.</td>
<td>Not published</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Edited by Vincent Osborn</td>
<td></td>
</tr>
<tr>
<td>Grainger, Percy</td>
<td><em>Arrival Platform</em></td>
<td>Simpson, Carl</td>
<td>SMC</td>
</tr>
<tr>
<td>Tchaikovsky, Peter Ilych</td>
<td><em>Overture to 1812</em></td>
<td>Williams, Mark</td>
<td>AL</td>
</tr>
<tr>
<td>COMPOSER</td>
<td>TITLE</td>
<td>PUBLISHER</td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td>-------------------------------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td>Barnes, James</td>
<td><em>Fantasy Variations</em></td>
<td>SMC</td>
<td></td>
</tr>
<tr>
<td>Barnes James</td>
<td><em>Symphony No. 3</em></td>
<td>SMC</td>
<td></td>
</tr>
<tr>
<td>Camphouse, Mark</td>
<td><em>Watchman Tell Us Of The Night</em></td>
<td>TRN</td>
<td></td>
</tr>
<tr>
<td>Copland, Aaron</td>
<td><em>Fanfare for the Common Man</em></td>
<td>BH</td>
<td></td>
</tr>
<tr>
<td>Curnow, James</td>
<td><em>Lochinvar</em></td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>Grainger, Percy</td>
<td><em>Children’s March</em></td>
<td>SCH</td>
<td></td>
</tr>
<tr>
<td>Grainger, Percy</td>
<td><em>Colonial Song</em></td>
<td>CF</td>
<td></td>
</tr>
<tr>
<td>Grainger, Percy</td>
<td><em>Lincolnshire Posy</em></td>
<td>SCH</td>
<td></td>
</tr>
<tr>
<td>Hansen, Howard</td>
<td><em>Symphony No. 2</em></td>
<td>CF</td>
<td></td>
</tr>
<tr>
<td>Heins, John</td>
<td><em>Overture for Band</em></td>
<td>KJ</td>
<td></td>
</tr>
<tr>
<td>Holsinger, David</td>
<td><em>To Tame the Perilous Skies</em></td>
<td>TRN</td>
<td></td>
</tr>
<tr>
<td>Holst, Gustav</td>
<td><em>First Suite in E-flat</em></td>
<td>BH</td>
<td></td>
</tr>
<tr>
<td>Jenkins, Joseph W.</td>
<td><em>American Overture for Band</em></td>
<td>PR</td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>Work</td>
<td>Publisher</td>
<td></td>
</tr>
<tr>
<td>---------------------------</td>
<td>-----------------------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td>Makris, Andreas</td>
<td><em>Aegean Festival</em> Overture</td>
<td>GMC</td>
<td></td>
</tr>
<tr>
<td>Maw, Nicholas</td>
<td><em>American Games</em></td>
<td>BH</td>
<td></td>
</tr>
<tr>
<td>Smith, Claude T.</td>
<td><em>Festival Variations</em></td>
<td>WJ</td>
<td></td>
</tr>
<tr>
<td>Smith, Claude T.</td>
<td><em>Eternal Father, Strong to Save</em></td>
<td>WJ</td>
<td></td>
</tr>
<tr>
<td>Sparke, Philip</td>
<td><em>Dance Movements</em></td>
<td>SM</td>
<td></td>
</tr>
<tr>
<td>Ticheli, Frank</td>
<td><em>Postcard</em></td>
<td>MB</td>
<td></td>
</tr>
</tbody>
</table>