

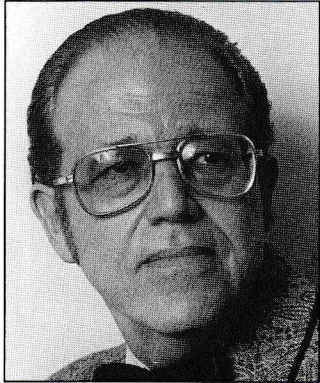


# Composers' Editions

Significant New Works for Advanced Level  
Concert Band/Wind Ensemble



# Composers' Editions



*Demonstration Cassette Side One*

## **SYMPHONY NO. 3**

**Alfred Reed**

*(3 excerpts)*

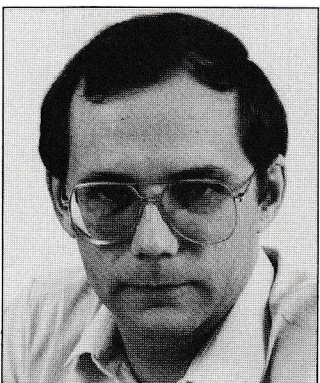
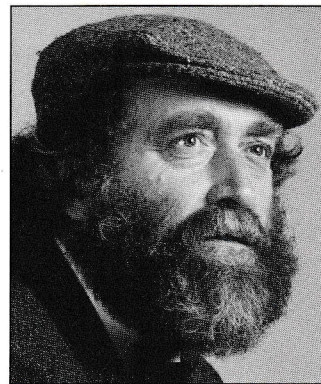
Alfred Reed's music has added immeasurable wealth to the body of concert band literature. Throughout the world his works are among the most loved and performed compositions for bands of all ages. Thus, it is with great pride that we publish his long-awaited and much acclaimed third symphony. Written for the U.S. Air Force Band and premiered at this year's national MENC convention, it is a powerful three-movement opus, certain to be one of Reed's most enduring symphonic works. *Duration 20:00 \$175.00 208-19160*

## **A SONG OF SWANS**

**Barry McKimm**

*(4 excerpts)*

Barry McKimm, one of Australia's most gifted composers has created an intriguing multi-movement concert work based on Mary Gilmore's poignant poem, *A Song Of Swans*. Following the structure of the poem, the four movements capture the essence of the changes and effects on the environment wrought by settlement of the swans' wild habitat. Each section of this stirring work tells a different musical story that reflects the image of natural life cycles that are now lost. *Duration 13:14 \$100.00 262-19030*



## **THE YEAR OF THE DRAGON**

**Philip Sparke**

*(3 excerpts)*

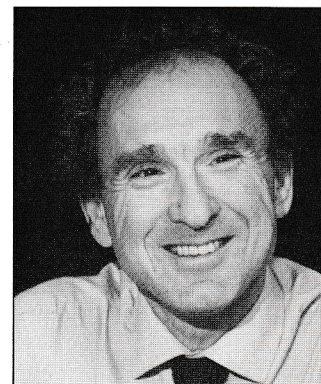
Leading British brass band composer, Philip Sparke, has also developed an international reputation through his innovative concert band writing. Originally written for the British Brass Band Championships, *The Year Of The Dragon* has now been scored by the composer for concert band. Each movement of this suite, whether forceful or plaintive, contains a musical intensity created by Sparke's definitive compositional technique. There is no doubt that *The Year Of The Dragon*, although difficult, is rewarding as it challenges the most competent ensembles both musically and technically. *Duration 14:00 \$125.00 262-25010*

## **SYMPHONIC ESSAYS FOR BAND**

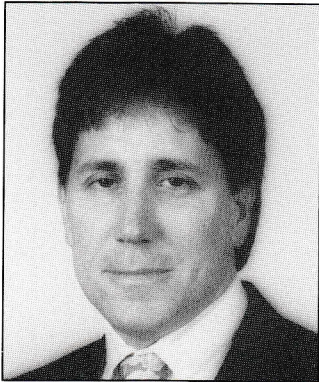
**Jerry Bilik**

*(4 excerpts)*

This masterpiece of descriptive writing by Jerry Bilik is based on the "Aspects Of Man," the known commonality of all human beings. It explores four universal threads, leading the symphonic band through an array of moods and styles. The composer's exceptional skills as an orchestrator allow him to paint vividly with his music as he deals with abstractions such as "Reason" and "Humor." Consequently, this superb suite provides a fulfilling experience for the players, the conductor and the audience alike. *Duration 15:50 \$125.00 262-19020*



... a unique catalog of wind literature assembled for mature ensembles in search of quality programming. Under the editorial direction of James Curnow, these advanced level works (Grade V-VI) feature the work of respected composers from around the world. Each title represents the highest caliber of literature for concert band or wind ensemble, challenging both the musical and technical aspects of ensemble performance.



### **PREVAILING WINDS**

**Rodney Rogers**

(2 excerpts)

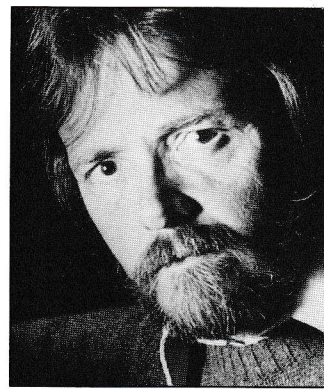
This outstanding work for wind ensemble has enjoyed numerous performances in manuscript form, and now finally receives the recognition it deserves through publication. Premiered by the Lawrence University Wind Ensemble (Robert Levy, Conductor), *Prevailing Winds* features the extensive use of mallet percussion and four-hand piano in a four movement suite. The contrasting divisions of mood and style lend themselves to a musical analogy of life and the summer season. *Duration 18:21 \$100.00 262-16010*

### **ACROSS THE FAR FIELD**

**John Harmon**

John Harmon has written for a wide range of performing groups from jazz ensembles to symphonic bands, from choral groups to orchestras. In this impressive work for wind ensemble, the composer skillfully fuses classical and jazz styles, portraying the life of a gentle man at one with his land. Originally entitled *KELDERAK AND MELATHYS*, this unique work is full of contrasts in mood and style. Like many of Harmon's works, it endears itself to the players and listeners because of the pleasant surprises it keeps in store for them throughout.

*Duration 10:45 \$75.00 262-01010*

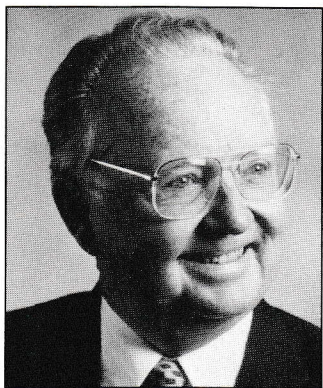


*Demonstration Cassette Side 2*

### **CAPRICCIO FOR SAXOPHONE QUARTET AND BAND**

**Warren Barker**

From the pen of one of America's most versatile writers comes an impressive, new work for saxophone quartet and band. Commissioned by the famed Northshore Concert Band (John P. Paynter, Conductor), *Capriccio for Saxophone Quartet and Band* is written in the tradition of a light overture in a single movement with three contrasting sections. While this brilliant work requires mature players to perform it adequately, there are ample musical rewards for the time spent preparing it. *Duration 10:30 \$100.00 262-03010*

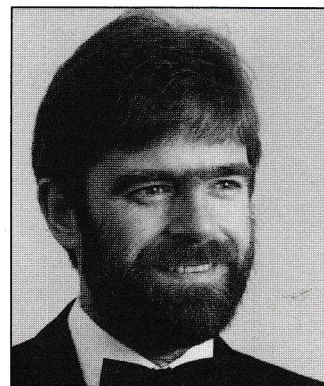


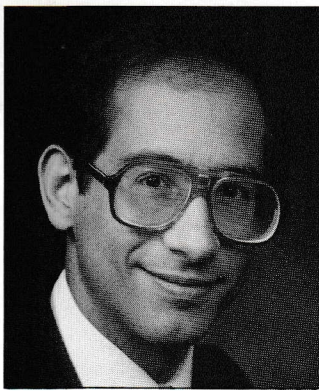
### **PACIFIC PREAMBLE**

**Ralph Hultgren**

Australian composer Ralph Hultgren has made an unequivocal contribution to the international world of music. His experiences as music educator, conductor and composer have won him numerous awards for both his television sound tracks and exceptional works for symphonic band.

The two vigorous themes found in *Pacific Preamble* are used in the traditional ABA form. Mr. Hultgren skillfully develops each of them using diverse and sometimes complex rhythms with carefully outlined dynamics. A vast array of colors and textures found in the modern concert band idiom are applied to this impressive wind ensemble work. *Duration 3:12 \$75.00 262-16020*





## **A BAKER'S TALE**

**David Snow**

(3 excerpts)

Portrayed in this outstanding transcription for band is the story of a croissant maker who discovers true happiness in the act of baking. Written as a literary work by the composer himself, *A Baker's Tale* originally proved to be inspiration for a chamber piece that later metamorphosed into a grand work for wind ensemble. The ironic mix of humor and sentiment is subtly revealed in the four contrasting movements. Mr. Snow's superb orchestration skills come to the fore as this delightful story musically unfolds, making this concert piece a memorable experience for all who hear it.

Duration 11:30 \$75.00 262-02010

## **FIVE CONCORD DIVERSIONS**

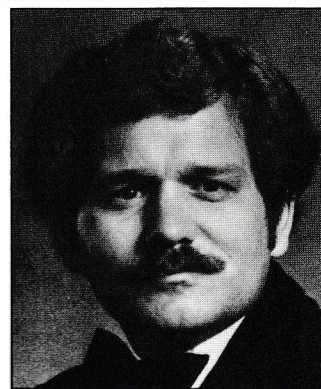
**For Brass Quintet, Symphonic Winds and Percussion**

**James Curnow**

(5 excerpts)

James Curnow has created a unique suite that explores the many facets of the brass quintet in relationship to the symphonic wind ensemble. The outer two movements feature the brass quintet with the full concert band, while each of the inner three movements sets the brass quintet with either the woodwind, percussion or brass sections alone. Whether you feature an established brass quintet or you assemble one from within your band, this dramatic work warrants serious consideration for your future programming.

Duration 15:12 \$125.00 262-06010



## **VARIANTS ON AN ANCIENT AIR**

**James Curnow**

(3 excerpts)

Plainsong, the name given to the unisonous, ecclesiastical art-music prior to the development of harmony, is the basis for *Variants On An Ancient Air*. The theme, "Veni Emmanuel," was adopted by Thomas Helmore in his musical edition "The Hymnal Noted." Within each variation, the composer has created a small symphonic movement by carefully contrasting and developing the thematic material into a cohesive musical structure.

Duration 11:45 \$100.00 262-22010

## **SYMPHONIC TRIPTYCH**

**James Curnow**

(2 excerpts)

In the past decade, James Curnow has established himself as the creator of some of the most provocative, diverse literature available for symphonic band. As winner of the Volkwein Composition Award, *Symphonic Triptych* demonstrates Curnow's masterful development throughout its entire three movements. From the powerful opening fanfare through the intense soliloquy, the main themes weave through this work, culminating in a striking march finale. Duration 7:55 \$75.00 262-19040

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Full version recordings and additional scores are also available.



## Concert Band Music

✓ (C5) **A Baker's Tale, Snow.** Instrumentation is standard and requires five percussionists for limited parts on timpani (32, 29, 26), standard percussion, xylophone, and glockenspiel. Part of Jenson's "Composers' Editions" series, *A Baker's Tale* is a four-movement suite written for Thomas Everett and the Harvard University Wind Ensemble.

Snow provides extensive notes in his preface regarding interpretation, tempos, and balance to help the conductor achieve the proper ironic mix of humor and sentiment. Most sections of the band are exposed in a soli fashion at some point, and you will need soloists on piccolo, flute, oboe, bassoon, clarinet, alto sax, tenor sax, trumpet, horn, and baritone. You should have a confident, mature alto sax soloist for the long, expressive, rubato solo that opens the second movement, and a lyrical bassoonist for the third movement. To quote the composer, the third movement is "pure song," written in a chamber music style. In contrast to these lyrical sections, much of the work requires a staccato, lightly articulated, delicate style with exaggerated contrasts in dynamics and texture between sections. The scoring is fresh and, although the texture of the piece varies greatly, it tends to be thin. Overall, the harmonic idiom is tonal, ranges in the brass are reasonable, rhythms are interesting and the individual parts are demanding. *A Baker's Tale* should be fun for a mature high school band and conductor looking for a challenge. (\$75, 11:30, Jenson) M.W.

✓ (C5) **50 Melodies, Public Domain.** From the publisher's "Classics for Concert Band" series, this volume provides a wide range of a variety of styles to the band repertoire. The 50 melodies are wonderfully captured the spirit of the 19th century concert band. The selected pieces range from waltzes, dances, marches, polkas, minuetts, dances, songs, ballads, scherzos, and caprices. The music

has the perception that you desire in the concert band. There are solo opportunities for flute and trumpet. \$25, 145, Berkman J.T.

✓ (C5) **Legs & Curves, Curcio.** This concert piece with prominent solo parts begins in the young phase. After opening with colorful percussion activity over a low brass pedal point, the two woodwinds introduce a melody in the upper wood which the brass band. The composer then takes the melody through a number of guises, offering strings a chance to introduce changes in these instrumental devices. There is a wide variety of textures, a good dose of counterpoint being both over and under changes. Students and audience will love this piece. \$25, 450, Musicworks N.C.

(C5) **Melody in Red and Green, T. Jennings.** Alternating between the key of D<sup>major</sup> and E<sup>minor</sup>, this work for chamber and concert bands with five timpani parts. Written in 4/4 or 1/2 time, tempo changes will be the main concern. The melodies include "Walk the Walk," "Walk to the Store," "Walk, Walk, Walk," "March of the Kings," and "We Walk You a Merry Christmas." \$25, 415, Jenson N.C.

(C5) **Triumphal Spirit, Jennings.** An excellent piece for teaching drum or trumpet based woodwind techniques, this concert band work features a woodwind melody with supporting percussion playing an important role. All strings and woodwinds play. \$25, 450, Berkman N.C.

(C5) **Memorable, Curcio.** Solos and counterpoint provide the greatest challenge in this piece. It opens with an original woodwind melody based on the theme that is developed before the woodwinds which begins. The woodwinds share this melodic material different melodic treatment before the grand finale. \$25, 135, Musicworks N.C.

(C5) **Case of Melodies, Selden.** An example of ABA form, this concert band work includes solo and duet for the first string. The work is interesting due to the development of the A melody. A section from the A theme can

be the concert treatment of the melody. This is quickly followed by a first movement and repeat ending. \$25, 140, Berkman N.C.

(C5) **Symphonic Rhapsody, Sibelius.** Sibelius' rhapsody "The Legends of Finland" is a four-movement suite exploring four common Finnish folk melodies, waltzes, marches, and dances. Upon getting the score, I was concerned with the woodwind complexity and technical difficulty for individuals and sections. During the first reading, my thoughts were confirmed. To quote the composer, "While there are numerous technical obstacles within the composition, all efforts will prove for nothing unless the concerted and expressive demands are realized as well." This is a long, difficult, technically and musically challenging work. I strongly hope you and your ensemble find it worth the effort." Once again, the publisher of the "Composers' Editions" series provides us with a very good message from \$25, 140, Jenson N.W.

✓ (C5) **Festival Celebration, Nelson.** The concert piece opens in an unusual ABA form. The A section (2-110) features a duet for clarinet and soloist over a woodwind accompaniment. With no change in tempo, the B section uses two melodic lines from an earlier section and highlights the clarinet with the saxophone and the woodwinds. The woodwind A section concludes with a simultaneous presentation of the two themes. The work is well within the grade level and the composer has provided support for flute and high alto saxophone parts to help bands with low clarinets. For alto saxophone parts to help bands with more alto but low woodwinds, and low woodwind parts to help bands without solos. This is a fine work for junior high or high school bands. \$25, 140, Strong Music Press J.T.

(C5) **In All We Obey, Jennings.** The concert work is constructed in work form (ABA) and begins with a broad chorale under expression. Justification is followed. The piece is a chorale variation allegro moderato. 2-195 characterized by changing meters including both 3/4 and 3/8 time, plus an extended section in