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ORIGINAL MUSIC FOR WIND BAND IN THE LATTER HALF  
OF THE 1950s: A HISTORICAL PERSPECTIVE

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By

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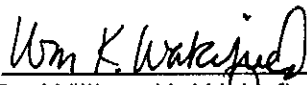
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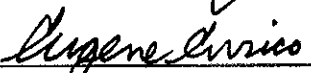
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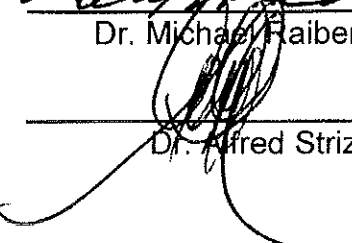
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# ORIGINAL MUSIC FOR WIND BAND IN THE LATTER HALF OF THE 1950s: A HISTORICAL PERSPECTIVE

## CHAPTER 1

### INTRODUCTION

Two of the three most important dates in the modern history of the wind band are easily identified. The first was Bernard Sarrette's 1789 formation of the Garde Républicaine Band in Paris, an organization Richard Franko Goldman refers to as a "group of 45 players incontestably the first modern wind band, in terms of size, of function, and of repertoire."<sup>1</sup> The second was the creation of the Eastman Wind Ensemble by Frederick Fennell in 1952. The former marks the creation of the first modern wind band, the latter the creation of "another wind instrument organization which combines the appropriate features of the symphony orchestra, military band and concert band with regard to performance, composition and music education."<sup>2</sup> Although prior to the formation of the Eastman Wind Ensemble there had been a marked increase in the number of original pieces written for wind band by such prominent composers as Darius Milhaud, Morton Gould, Robert Russell Bennett, Walter Piston, Paul Hindemith, Gordon Jacob, Arnold Schoenberg and Vincent Persichetti, the latter half of the 1950s qualifies as the next milestone in wind band history due to a significant increase in the amount of original music written for the wind band. Bruce Houseknecht, writing in *The Instrumentalist Magazine* in 1956, noted "paralleling

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<sup>1</sup> Richard Franko Goldman, *The Wind Band: Its Literature and Technique* (Boston, Allyn and Bacon, 1961), 20.

<sup>2</sup> Frank L. Battisti, *The Twentieth Century American Wind Band/Ensemble: History, Development, and Literature* (Fort Lauderdale, Florida: Meredith Music, 1995), 15.

the increase in the number of bands of all kinds, there has been a veritable flood of new band music – some good, some bad.”<sup>3</sup>

While the impact of Fennell and the creation of the Eastman Wind Ensemble in 1952 cannot be overemphasized, it was only one influence among many that began this veritable flood of new band music in the latter half of the 1950s. These multiple influences led to an unprecedented economic opportunity for publishers as well as creative opportunities for composers. The result was a profound impact on the core repertoire of all bands: high school, university, community, and what few professional bands existed at this time.

### **Purpose and Scope of the Study**

The purpose of this study is to investigate and chronicle the influences that led to the development of new music for wind band in the latter half of the 1950s and to assess the impact of this development on the standard repertoire of university and professional bands at that time. The study will exclude training music written for beginning and intermediate level bands, solos with band accompaniment, novelty, and seasonal compositions. Rather, it will focus on music written as concert pieces for the modern wind band considered by leading major university and professional band directors and composers with active careers during this period to possess serious artistic merit. This music will be compiled using lists obtained from *The Instrumentalist Magazine* columns “The Best in Band Music,” edited by Bruce Houseknecht and “New Music,” edited by the staff of *The Instrumentalist Magazine*, as well as Charles Menghini’s

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<sup>3</sup> Bruce Houseknecht. “The Best in Band Music.” *The Instrumentalist* 10, No. 6 (February 1956): 49.

doctoral dissertation.<sup>4</sup> Using the “New Music” columns from September 1955 through June 1957 the number of new compositions listed will be used to track the growth of available repertoire. The ratio between original compositions and transcriptions will be noted in the complete listings found in Appendices 1 and 2. In announcing the inauguration of “The Best in Band Music” column the following month, the January 1956 volume of *The Instrumentalist Magazine* states,

In the February issue *The Instrumentalist* will inaugurate a new column, by general request, titled, THE BEST IN BAND MUSIC. It will consist of listings as selected by outstanding band directors. Heading the column will be Bruce Houseknecht, director of the famous Joliet (Ill.) Township High School Band. The regular NEW MUSIC column will be continued as usual; the addition of THE BEST IN BAND MUSIC will provide the reader with an outstanding selection of the best band music of past years. Thus, the two columns will provide a complete presentation of both old and new band music.<sup>5</sup>

Some of the above mentioned outstanding band directors contributing to the column include: Colonel George S. Howard, Nilo Hovey, Frederick C. Ebbs, George Wilson, William A. Schaefer, Walter Beeler, Randall Spicer, Charles Minelli, and James C. Harper. The diversity of experience encountered on this list includes educators and conductors from high schools, universities, and military bands, as well as composers and arrangers, thus taking into account the impact of the emerging literature on many levels. It must be noted that the “Best

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<sup>4</sup> Charles Menghini. “New Music, Originally Composed for the Wind Band Medium, Performed at the Mid-West Band and Orchestra Clinic, 1947-1996: Frequency of Appearance in Selected State and National Music Lists.” (D.M.A dissertation, University of Missouri – Kansas City, 1997).

<sup>5</sup> *The Instrumentalist* 10, no. 5 (January, 1956): 6.

in Band Music” (hereafter referred to as BBM) column represents the opinions of these respected individuals, and as such can in no way be considered an objective list. It serves rather to give us a snapshot of what respected, professional wind band conductors considered important literature at the time. While the layout and subject matter of the column varied slightly from month-to-month and year-to-year, it generally followed a prescribed formula. Bruce Houseknecht covered a specific genre or theme, i.e., Mozart for band, secular Christmas music, music for commencement, etc., and contributors such as those mentioned above listed what they considered to be the “Best in Band Music”. Because Houseknecht’s contributions were specialized as noted above, they will not be considered as to their impact on emergent band literature. Finally, the repertoire of professional bands including the Goldman Band and Robert Boudreau’s American Wind Symphony Orchestra will be considered as well as sources from *The Journal of Band Research* and proceedings from the College Band Directors National Association (C.B.D.N.A.), and the American Bandmasters Association (A.B.A.)

### **Need for the Study**

Shortly after the death of John Philip Sousa in 1932, the “Golden Age of the Band” as characterized by the professional bands of Patrick Gilmore, John Philip Sousa, Edwin Franko Goldman, Arthur Pryor, and Frederick Innes drew to a close. While there were a few professional bands such as the Goldman Band that continued their activities uninterrupted well into the 1960’s, the orientation of the wind band shifted away from the professional groups and towards universities

and high schools. Richard Franko Goldman, writing in 1961, notes, "It is unquestionably true that the professional band is no longer the dominant factor in band activity today. This dominance has clearly been assumed by the bands in our colleges and universities, and to some extent by those in the high schools."<sup>6</sup> The emergence of new literature for wind band during the period outlined in this study can therefore be seen to be inexorably tied to music education and the continuing development of the university and high school band. With this in mind, Heller and Wilson's statement regarding the importance of historical studies in music education can be applied equally to the history of the wind band during the latter half of the 1950s.

Looking again at the state of our historical knowledge in music education, we recognize it is gapped and uneven, leaving great need for additional narrative history. Riches of archival and manuscript documentation have yet to be located and systematically examined by scholars. Subjects will merit selection and articulation to the extent they can be documented and can add to our comprehensive understanding of how music education functions in society. We need biographies, institutional and organizational histories, local and urban histories, and accounts of all aspects of musical pedagogy and its materials.<sup>7</sup>

While some historical accounts regarding the history of the wind band have been rendered, they have traditionally been either broader in scope similar

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<sup>6</sup> Goldman. *The Wind Band: Its Literature and Technique*, 99.

<sup>7</sup> George N. Heller and Bruce D. Wilson, "Historical Research in Music Education: A Prolegomenon," January 25, 1980, 15.

to the works of Richard Franko Goldman,<sup>8</sup> Alberta Graham,<sup>9</sup> or H. W. Schwartz,<sup>10</sup> or concise histories such as those written by Frederick Fennell,<sup>11</sup> David Whitwell<sup>12</sup> or Frank Battisti.<sup>13</sup> No study has been done that addresses the crucial developmental era of the late 1950s. This period saw not only a great proliferation of original music for wind band, but also the emergence of a new type of composer - one whose primary medium was the wind band. This phenomenon will be discussed in Chapter 7, "The Emergence of the Wind Band Composer."

### **Related Literature**

As stated by Warren Olfert, "While wind band literature has been the subject of numerous studies, most of that research has been focused on a specific repertory associated with a person, place, or organization."<sup>14</sup> Examples of this include David Milburn's<sup>15</sup> study documenting the development of the American Wind Ensemble and the effect on repertoire, and Alan Davis'<sup>16</sup>

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<sup>8</sup> Goldman, *The Wind Band: Its Literature and Technique*.

<sup>9</sup> Alberta Graham, *Great Bands of America* (New York: Thomas Nelson & Sons, 1951).

<sup>10</sup> H. W. Schwartz, *Bands of America* (New York: Doubleday & Co., 1939).

<sup>11</sup> Frederick Fennell, *Time and the Winds* (Kenosha, WI: G. LeBlanc Co., 1954).

<sup>12</sup> David Whitwell, *A Concise History of the Wind Band* (Northridge, CA: Winds, c.1985).

<sup>13</sup> Frank Battisti, *The Twentieth Century American Wind Band/ Ensemble – History, Development and Literature* (Fort Lauderdale, FL: Meredith Music Publications, 1995).

<sup>14</sup> Warren Dale Olfert, "The Development of a Wind Repertoire: A History of the American Wind Symphony Orchestra." (Ph.D. Dissertation, Florida State University, 1992).

<sup>15</sup> David Milburn, "The Development of the Wind Ensemble in the United States (1952-1981)." (D.M.A. Dissertation, Catholic University, 1982).

<sup>16</sup> Allen Davis, "A History of the American Bandmasters Association." (D.M.A. Dissertation, Arizona State University, 1987).

research on the American Bandmasters Association in which he discusses the organization's efforts in "promoting original music for concert band."<sup>17</sup> Additionally, studies by Lamar McCarrell<sup>18</sup> and Robert Halseth<sup>19</sup> study the promotion of band repertoire by the College Band Directors National Association. While each of these studies considers a specific aspect of the development of wind band literature, the focus has been on individual entities such as organizations, individuals, or ensembles over a longer time frame. The research of David Williams<sup>20</sup> narrows the timeline while accounting for numerous influences, but still spans two decades and does not take into account the influence of this emergent new literature on the standard repertoire. The intent of this study is to focus on a much wider array of influences on a significantly truncated timeline thus highlighting the importance of the period in question to the emerging repertoire.

### **Proposed Outline of Study**

While this study is historical in nature, its organization will not necessarily fall in chronological order. As stated earlier, the purpose of this study is to investigate and chronicle the influences that led to the development of new music for wind band in the latter half of the 1950s and to assess the impact of this development on the repertoire of high school, university, military, and

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<sup>17</sup> Davis, 71.

<sup>18</sup> Lamar McCarrell. "A Historical Review of the College Band Movement from 1875 to 1969." (Ph.D. Dissertation, Florida State University, 1971).

<sup>19</sup> Robert E. Halseth, "The Impact of the College Band Directors National association on Wind Repertoire." (D.A. Dissertation, University of Northern Colorado, 1987).

<sup>20</sup> David A. Williams. "The Expansion of Wind Band Literature: 1940-1960." (M.M. Thesis, West Virginia University, 1984.)



professional bands at that time. I have chosen to identify and analyze these influences separately without strict regard to chronology, rather than analyzing multiple influences within a chronological format because I believe that separate analysis will lead to a more thorough understanding of the impact of each influence. Furthermore, since these influences occur within a narrow range of time from an historical perspective and are primarily analyzed with regard to their outcome on the specified date range, teleology informs more effectively than chronology. Finally, while many of these influences continued beyond 1956 and were more broad in scope in that they influenced not only band literature but also many other aspects of music including standard instrumentation, pedagogy, instrument manufacturing as well as education, it is beyond the scope of this study to consider their impact on anything other than wind literature through the late 1950s.

## **CHAPTER 2**

### **A CONCISE HISTORY OF BANDS IN AMERICA FROM 1800 – 1936**

Documentation of wind band music in the United States before 1800 is sketchy at best. As Goldman states, “We have, unfortunately, very little real information about American bands before 1800, and must assume their existence from indirect evidence.”<sup>21</sup>

However, starting from the early 19<sup>th</sup> century there is enough information available to provide a clear picture of the direction that wind bands and wind band literature charted. The purpose of this chapter is to create a concise historical record of wind bands in the United States thereby providing a framework for understanding the influences that are the subject of this study.

The majority of early 19<sup>th</sup> century bands were attached to local militia regiments, although their personnel were often not enlisted men and thus had very few, if any, military duties. The bands functioned essentially as autonomous civilian bands, but performed at all parades, drills, and ceremonies as required. Some of the more noteworthy bands of this period include the Salem, MA Brigade Band (est. 1806), the Militia Band of Bethlehem, PA, and the 11<sup>th</sup> Regiment Band of New York (est. 1810). Similar to all bands of this time, these were very small ensembles of mixed brass and woodwind instrumentation. This can be ascertained through existing documentation stating that most bands

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<sup>21</sup> Goldman, 35.

switched to all brass during the 1830's.<sup>22</sup> One of the most important bands of this era was the Independent Band of New York (est. 1825), as it was the premiere professional band of the period and it counted among its members Thomas Dodworth and his son, Allen. The Dodworths were not only composers and performers, but also music publishers and musical instrument importers. It was the influence of this prestigious musical family that persuaded the leading bands of the time to become all brass bands. Among the leading brass bands of the 1830's were the Salem Brass Band (formerly the Salem Brigade Band), the City Brass Band (formerly the Independent Band), and the Boston Brigade Band (formerly The Green Dragon Band). There were also bands that were all brass bands from their inception, including the American Band of Providence, the Easton, PA Band (est. 1830) and the Boston Brass Band under the leadership of Ned Kendall. While all of these ensembles fed the popularity of band music in the United States, they would all be eclipsed by the emergence of the charismatic Patrick S. Gilmore (1829-1892) and his band.

Gilmore arrived in the United States in 1848 at the age of 19 and quickly established himself as "the greatest cornet virtuoso yet heard on these shores."<sup>23</sup> Over the course of his career he served as the leader of the Boston Brass Band from 1852-55, and the Salem Brass Band from 1855-59. In 1859, he assumed control of the Boston Brigade Band under the condition that it would be musically and financially under his complete authority. In Richard Franko Goldman's

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<sup>22</sup> Goldman, 41.

<sup>23</sup> Goldman, 49.

words, “this marked a new chapter in American band history.”<sup>24</sup> In 1863, Gilmore was asked by the Governor of Massachusetts to reorganize the state militia bands. This assignment “resulted in planting a grandiose idea in Gilmore’s mind that was to occupy his thoughts for the next eight or nine years, challenge his abilities to the utmost, and lead to undying if questionable fame.”<sup>25</sup> This “grandiose idea” resulted in the Grand National Concert in New Orleans in 1864, the National Peace Jubilee in Boston in 1869, and the World Peace Jubilee in Boston in 1872. Each of these undertakings was larger and more spectacular than its predecessor. The World Peace Jubilee touted an orchestra of 1000 (although it was actually only 936), a chorus of 10,000, as well as cannonade and a cast of thousands. It was only after Gilmore had gotten the “bigger and better auge”<sup>26</sup> out of his system that he could turn his attention back to the band. Gilmore assumed control of the 22<sup>nd</sup> Regiment Band of New York in 1873 and “the acclaim with which Gilmore and this band were received by the critics and the public when they toured Europe in 1878, as well as the popularity which they enjoyed at home, established this band as the best America had produced.”<sup>27</sup>

Gilmore’s expansion of the wind band’s popularity was continued by John Philip Sousa (1854-1932), who conducted the first concert of his newly formed professional band only days after Gilmore’s death. Sousa’s career as a band leader began in 1880 with his appointment as conductor of the United States

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<sup>24</sup> Goldman, 49.

<sup>25</sup> Schwartz, 49.

<sup>26</sup> Ibid.

<sup>27</sup> Fennell, 38.

Marine Band, an organization he completely revitalized and brought to national prominence. He resigned that post in 1892 and formed his own proprietary band, a group that became the most famous and recognizable wind band in history. Sousa's Band brought "The Golden Age of the Band" to its zenith, and Sousa's death marked the end of that age. Sousa's contributions as a bandleader and composer cannot be underestimated, but his greatest legacy may be his influence on high school and college bands. As Fennell states,

He is still the god of the American concert band world. His era of personal influence in the high school and college band movement has extended far beyond his death. In the closing years of his career he generously participated in the activities of these two spheres of musical influence, thus making it possible for hundreds of young men and women, in their years of vivid impression, to enjoy the experience of playing under his direction.<sup>28</sup>

Sousa's personal influence on high school and college wind bands, along with the emergence of jazz and the waning popularity of the amusement parks, which served as the primary performance venue for the professional bands, corresponded with the beginning of significant sociological changes in America. These changes exerted a tremendous influence on the growth of the wind band movement and the emergent literature of the mid 1950s.

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<sup>28</sup> Fennell, 38.

## CHAPTER 3

### SIGNIFICANT SOCIOLOGICAL INFLUENCES ON THE GROWTH OF THE BAND MOVEMENT

The pioneering efforts of Lowell Mason introduced vocal music into the Boston public school system in 1832, leading to the “firm establishment [...] upon which later instrumental developments were to be based.”<sup>29</sup> As Edward Birge points out, however, these developments were primarily in the orchestral genre. Birge notes that “soon after the turn of the century [...] permanent school orchestras began to appear in American high schools, performing marches, waltzes, operatic arrangements, and standard overtures.”<sup>30</sup> Accordingly, “as orchestras grew in size and instrumentation to symphonic proportions, they began to perform more serious literature. By 1920, orchestras abounded in the nation’s schools.”<sup>31</sup> World War I proved to be the primary influence in the decline of school orchestras and the eventual predominance of bands. As Charles Whitehill points out, “The immediate problems raised by the entrance of the United States into World War I in 1917 gave the first great impetus toward the acceptance of bands in the nation’s schools.”<sup>32</sup> The war effort ignited intense patriotism in the United States, and hastily organized bands were formed to play at everything from Liberty Bond drives to military farewells and homecomings.

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<sup>29</sup> Fennell, 41.

<sup>30</sup> Edward B. Birge, *History of Public School Music in the United States* (Washington, D.C.: Music Educators National Conference, 1966; original, 1928), 175.

<sup>31</sup> Charles D. Whitehill, “Sociological Conditions Which Contributed to the Growth of the School Band Movement in the United States,” *Journal of Research in Music Education* 17, no.2 (Summer 1969): 179-192.

<sup>32</sup> Whitehill, 180.

Whitehill further states, "Before the war, orchestras were more wide-spread in schools than were bands. Yet, when one considers the patriotic role played by bands in the war effort, it follows that bands would tend to be emphasized while orchestras would tend to be de-emphasized."<sup>33</sup> The band had all of the characteristics necessary to make it the more useful wartime ensemble: it was portable, loud, and it possessed literature that was patriotic and militaristic. The band's marches and patriotic arrangements were playable outdoors as well as indoors. It is interesting to note that these same conditions led to the creation of the Gaurde Républicaine Band in Paris at the time of the French Revolution.

In addition to the band's suitability for utilization as a wartime ensemble, there is another critical factor that contributed to its rise to predominance. Pitirim A. Sorokin states, "In wartime there is a general decline, at least temporarily, in high artistic ideals and aesthetic sensitivity."<sup>34</sup> Interest in art music may wane due to a multitude of factors: performers and composers may be called on to help in the war effort, the general mood that permeates the country is primarily one of pessimism, and there exists a feeling of guilt over the enjoyment of high art when countrymen are dying in a foreign land. World War I created this pervasive mood of pessimism in America, and as Americans turned away from the high art of the orchestra, they filled the void with an art form which was, at the time, considered less aesthetically lofty and more utilitarian. During and after World War I these changes in taste occurred primarily because of the emergence of a large, economically empowered middle class in America. As Sorokin points out, "One

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<sup>33</sup> Whitehill, 181.

<sup>34</sup> Pitirim A. Sorokin, *Man and Society in Calamity*, (New York: E.P. Dutton, 1942), 28.

general effect of war is an extensive redistribution of wealth among societies and among groups of individuals of the same society.”<sup>35</sup> Whitehill substantiates this by saying, “As a result of this vertical mobility of the population and the technological revolution, both of which were stimulated by the war effort, a large, influential, middle class developed in America which exerts, because of its collective wealth and unanimity of interests and tastes, a most powerful influence on all aspects of American life.”<sup>36</sup> Furthermore, he states:

The new middle class now constitutes the majority of the school population. Schools are no longer for the elite but are mainly for the large middle class. As such, they propagate the tastes of mass culture. While the school orchestra may have appealed to the more elite student population around the turn of the century, the band is more truly a reflection of the culture of the public school system and as such has far exceeded the orchestra in number.<sup>37</sup>

The middle class – the primary focus of American education – had chosen the band as its vehicle of musical expression and this led to a significant increase in the number of bands in schools. Additionally, as Whitehill notes, “Through the army draft, hundreds of band leaders and musicians were trained at government expense, providing teachers and band devotees after the war.”<sup>38</sup> The growth spawned by World War I continued, and although challenged by the Great Depression beginning in 1929, would survive to be bolstered by the same cycle described above when America entered World War II. However, this time the

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<sup>35</sup> Pitirim A. Sorokin, *Contemporary Sociological Theories* (New York: Harper and Brothers, 1928), 338.

<sup>36</sup> Whitehill, 182.

<sup>37</sup> Whitehill, 184.

<sup>38</sup> Whitehill, 180.



band was already in a position of prominence and the resultant expansion after the war resulted in the following estimate by Richard Franko Goldman:

1956 statistics of the United States Office of Education indicated a total of approximately 21,000 public high schools in the United States.[...] We know that over 80% of the public high school have bands, and can arrive at a probable figure of somewhere between 16,000 and 18,000 bands in the public high schools alone. Add to this figure a large number of parochial schools, and a very small number in other private schools, and one can take roughly 20,000 as a safe working total.<sup>39</sup>

This “working total” represents a conservative estimate of the expansion of the wind band between the end of World War II and 1956; some estimates place the number as high as 35,000.<sup>40</sup> According to Goldman, this indicates that “over the twenty years from 1940 to 1960, over 10,000,000 Americans have played in high school bands.”<sup>41</sup> Bruce Houseknecht echoed this sentiment saying,

The last several years have been marked by an unprecedented increase in the student population of the country’s schools. Accompanying this growth in school enrollment has been a tremendous surge of interest in and attention to our school bands. The result has been a great expansion in the number of bands and in their playing ability.<sup>42</sup>

Until the 1950s, the bulk of the literature performed by these bands consisted mainly of transcriptions and marches. It was during this period that teachers and students alike began clamoring for original literature. Regarding the

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<sup>39</sup> Goldman, 121.

<sup>40</sup> Goldman, 122.

<sup>41</sup> Goldman, 122.

<sup>42</sup> Houseknecht, 49.

list he submitted to *The Instrumentalist Magazine* column “The Best in Band Music” in February 1956, Nilo Hovey summed up the desire for an original literature for band by saying,

Twelve of these thirty one compositions were written for band. Probably every dedicated band director looks forward to the day when he can submit such a list, all of which is conceived for band. This is not an argument against transcriptions, but it does point out that there is still a need for more good music that we can call our own.<sup>43</sup>

The staggering number of students participating in band coupled with the lack of original literature represented an economic opportunity of unprecedented scope to composers and publishers in the middle part of the decade. Their contributions to fill the void had a tremendous impact on the literature available to the wind band. Original literature was now available that fit the technical capabilities of ensembles on every level.

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<sup>43</sup> Nilo Hovey, “The Best in Band Music,” *The Instrumentalist* 10, No. 6 (February 1956): 54.

## **CHAPTER 4**

### **THE INFLUENCE OF EDWIN FRANKO GOLDMAN ON BAND LITERATURE**

The influence of Edwin Franko Goldman on the development of wind band literature during the period in question is significant, as his life-long mission was to create a substantive body of literature for wind band. Richard Franko Goldman, in relating the importance of his father's contributions to wind literature, quoted from a 1948 Henry Cowell article thusly:

...Dr. Goldman has made an even more significant contribution to music as a result of his determination to improve the quality of music available to symphonic band, and his interest in keeping the Goldman Band in active touch with the living music of the day. That it is now possible to offer a program of fine art music of great variety and interest, all written expressly for the band by famous living composers, is very largely due to the efforts, influence and persuasiveness of Dr. Goldman. No mean composer of lively marches himself, in the Sousa tradition, Dr. Goldman began many years ago to urge the best known composers of Europe and America to contribute to the repertory of good music for band by writing with wind instruments in mind. His success in this undertaking has made it unnecessary for bandmasters to depend any longer on the artistically deplorable arrangements, for winds, of music conceived for strings.<sup>44</sup>

Sounding a similar theme is Bruce Houseknecht who said, "It is not an exaggeration to say that Dr. Goldman, more than any other single person, did more during the past three decades to expand the repertoire of fine symphonic

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<sup>44</sup> Henry Cowell, as cited in Goldman, 85-86.

band music.”<sup>45</sup> While all of this praise is certainly justified, it must be understood that the mission of Edwin Franko Goldman to create a new repertoire of original band music emerged as much from necessity as from high artistic ideals. While it is true that Goldman’s artistic standards were of the highest order, it can also be seen that his motivation to broaden the repertoire was as much a keen business decision as anything else. As alluded to in the preceding chapter, American musical taste was in a state of flux during the early part of the century, and the technology to deliver media was expanding rapidly. In order to keep a proprietary band in business, Goldman realized that the wind band must not rely on the status quo. As has been noted earlier, “The music found on band programs during the first quarter of the 20<sup>th</sup> century consisted primarily of transcriptions of orchestral literature, light music and, of course, marches. There was no substantial repertoire of original music for the wind band at that time.”<sup>46</sup> This was, of course, perfectly acceptable at the beginning of the century when most Americans did not have access to live symphony orchestra concerts, radio or recorded media. The band functioned not only as entertainment, but as the main agent for the dissemination of high art to the masses, and as such, transcriptions were a staple of the repertoire along with marches and other light fare. The proper balance of entertainment and art was thought to be critical to the success of any band, as noted by Goldman speaking of Gilmore:

Gilmore occasionally played a movement of a Beethoven symphony, but this was as far as he

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<sup>45</sup> Bruce Houseknecht. “The Best in Band Music.” *The Instrumentalist* 11, No. 5 (January 1957): 42.

<sup>46</sup> Battisti, 3.

cared or dared to go. Perhaps the most important thing to note about his programming was that whenever he played a “heavy” number (such as a symphonic excerpt) he followed it immediately with a piece calculated to get the audience tapping its feet or being otherwise thoroughly diverted.<sup>47</sup>

However, with the expansion of the middle class following World War I the role of the band began to change significantly. Audiences were no longer content with the standard fare of the band, as live symphony concerts and radio were now widely available. As stated by Richard Franko Goldman:

As to works such as *Les Preludes* and the Finale of the Tschaiowsky Fourth, my reason for not playing them is simply that I do not think that any band can play them as well as the Boston Symphony, the Philadelphia Orchestra or for that matter any lesser orchestras. And furthermore, these pieces are played quite often enough by orchestras in concert and on the radio to eliminate any real need for the band’s playing them.<sup>48</sup>

Furthermore, with the advent of jazz, “the polka, schottische, waltz, and two-step became overshadowed by the fox-trot, Charleston, shag, rag, and black-bottom.”<sup>49</sup> Goldman realized that the emergence of jazz, the increasing difficulty of operating a proprietary band with fewer and fewer available venues, and the shift in emphasis away from professionalism and towards education, required the wind band to stake its claim as a viable American art form via new literature. That the Goldman Band survived well into the 1960’s is testament to his foresight as well as his success. H. W. Schwartz summed it up best when he said, “The

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<sup>47</sup> Goldman, 196.

<sup>48</sup> Goldman, 199.

<sup>49</sup> Fennell, 40.

Goldman Band survived the automobile, the phonograph, the movies, and the radio, powerful forces which crushed the famous bands of yesteryear. For three decades it has stood as America's foremost symbol of what a modern concert band should be."<sup>50</sup> Robert Belser<sup>51</sup> notes all of the music commissioned and premiered by Edwin Franko and Richard Franko Goldman, and it is of interest to peruse the list of compositions from the 1950s. Table 4.1 below shows the list of commissions by Edwin Franko Goldman from 1949 until his death in 1956.

**Table 4.1 Commissions by E. F. Goldman 1949-1956**

| <b>Title</b>                  | <b>Composer</b>        | <b>Date</b> |
|-------------------------------|------------------------|-------------|
| A Solemn Music                | Virgil Thomson         | 1949        |
| Tunbridge Fair                | Walter Piston          | 1950        |
| Canzona for Band              | Peter Mennin           | 1951        |
| Mademoiselle, Ballet for Band | Robert Russell Bennett | 1952        |
| Pageant                       | Vincent Persichetti    | 1953        |
| Chorale and Alleluia          | Howard Hanson          | 1954        |
| Celebration                   | Paul Creston           | 1955        |
| Santa Fe Saga                 | Morton Gould           | 1956        |

All of these compositions found their way into the lists of one or more contributors to the "Best in Band Music" Column in *The Instrumentalist Magazine*

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<sup>50</sup> Schwartz, 309.

<sup>51</sup> Robert Steven Belser, "Original Works for Concert Band Premiered or Commissioned by Edwin Franko Goldman, Richard Franko Goldman, and the Goldman Band 1919-1979." (D.M.A. dissertation, University of Iowa, 1994).

by 1957 with the exception of Robert Russell Bennett's *Mademoiselle*. Another of his compositions, *Suite of Old American Dances*, represents Bennett on the list. It is easy to see when comparing the list of commissions by Goldman with Tables 9.2 and 9.3 in Chapter 9 that the impact Goldman had on original band music was substantial, both during his time and for generations to come.

## CHAPTER 5

### THE INFLUENCE OF THE MID-WEST BAND AND ORCHESTRA CLINIC

While the Mid-West International Band and Orchestra Clinic was not the first clinic of its kind, its reputation and stature has made it the most influential.

As Victor Zajec notes,

In addition to the early band clinics organized by A.A. Harding, there were other predecessors to the Mid-West, including one sponsored by the National School Band and Orchestra Association, which also dated back to the 1930's [...] although the Mid-West International Band and Orchestra Clinic is the most recognized instrumental music education clinic in the world today.<sup>52</sup>

While the Mid-West Clinic now takes place over the course of a week and by 1995 had encompassed a cumulative total of 829 performing organizations, 1,846 guest conducting appearances by 812 conductors, 758 clinics by 719 clinicians, as well as annual attendance figures topping 11,000,<sup>53</sup> it is critical to note that it began as a reading clinic, designed to showcase new music. As noted by Zajec, "As the music business resumed its expansion after World War II, there was a need to make directors aware of the new music available."<sup>54</sup> Mid-West co-founders Howard Lyons, H.E. Nutt, and Neil A. Kjos saw the economic as well as artistic advantages of organizing such a clinic and "their vision became

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<sup>52</sup> Victor Zajec, *The First 50 Years: The Mid-West International Band & Orchestra Clinic*, (Dallas, Taylor Publishing Company, 1996), 14.

<sup>53</sup> Zajec, 35.

<sup>54</sup> Ibid., 14.



a reality on December 7, 1946, when a Saturday clinic/reading session was held in the gymnasium of the YWCA...”<sup>55</sup>

The growth of the Mid-West Clinic attests to its importance to directors and performers. Approximately 120 people attended the inaugural Mid-West Clinic in 1946; in 1947 that figure had increased nearly sevenfold to 800 attendees. By 1949 the attendance was estimated at 1,800. By 1956 the attendance estimate reached 5,000.<sup>56</sup> In only a decade the Mid-West Clinic had grown into a “dream destination for [...] thousands of musicians from practically every state in the Union, as well as Canada.”<sup>57</sup> The number of bands performing at the Mid-Wet clinic has increased, although not as explosively as the attendees. It is interesting to note not only the increased number of bands, but also the increased geographic diversity of the performing groups. In 1946, only the VanderCook School of Music Band from Chicago, IL performed. By 1950, there were four performing bands at the clinic including the Muskegon High School Band from Muskegon, MI and the Brownsville High School Band from Brownsville, TX. In 1955, the Mid-West Clinic took on an international aspect as the Barrie District Collegiate Institute Band from Barrie, Ontario performed along with bands from Carrolton, OH, Mason City, IA and Norman OK. By 1957, the number of performing bands reached eight and included bands from Norfolk, VA, Rochester, MN, Torrance, CA and London, Ontario. The clinic that began in

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<sup>55</sup> Ibid.

<sup>56</sup> Ibid., 36.

<sup>57</sup> Ibid., 26.

1946 with no official title had become by the mid-1950s the Mid-West National Band Clinic.

Even from its inception as a reading clinic, there had to be a process to select ensembles to perform at Mid-West. As Zajac explains:

In the earliest years of the Clinic, a band's participation was the result of an invitation from the Clinic's hosts. Each year a limited number of bands, chosen for their reputations as being outstanding concert and sight-reading groups, were invited to play at the Clinic.<sup>58</sup>

As the size of the Mid-West clinic grew, the procedure for the selection of performing ensembles changed as well. Directors and teachers recommended outstanding ensembles to the Board of Mid-West, and these ensembles were then extended a formal invitation to apply to perform. By the mid-1950s, corresponding with the growth of the clinic, it became necessary to more fully prepare the directors for the Mid-West experience. Meetings were held in June at the hotel site of the clinic to allow the Board and the ensemble directors the opportunity to get acquainted and begin planning for the performance. This also allowed the Board to explain the rules governing music selection. It is through the implementation of these rules that the Mid-West Clinic greatly influenced the emergence of new literature. Zajac notes, "The tradition and philosophy of showcasing new music publications have always dictated guidelines concerning the amount of new music which must be included on a program."<sup>59</sup> For several years in the early history of the clinic, performing ensembles were required to

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<sup>58</sup> Ibid., 58.

<sup>59</sup> Ibid., 59.

play a program containing a minimum of 60% new music. In later years, the requirement was scaled back to 50% new music for bands. It is interesting to note that the Mid-West Clinic definition for new music is “music published in the preceding year.”<sup>60</sup> As noted earlier, directors seeking new music initially precipitated the growth of the clinic. As the clinic continued to grow, more bands were performing more new music every year. This helped to facilitate an exponential growth in new literature for the wind band.

The Mid-West International Band and Orchestra initially grew out of the need for conductors to hear the new music being made available, but it soon grew into a showcase for an emergent literature. As publishers and composers realized that a huge, expanding, and heretofore untapped market was presenting itself en masse every December in Chicago, they quickly rushed to fill the void.

To better understand the presentation of new music at Mid-West, and the increase in new literature pertinent to this study during the mid-1950s, I will use the Charles Menghini study<sup>61</sup> of 1997. In this study, the author states that his goal is to “identify the new music originally composed for the wind band medium, at the Mid-West Band and Orchestra Clinic, 1947-1996, and to determine the extent to which this music plays a significant role in the current educational wind band repertoire.”<sup>62</sup> While the focus of the Menghini study is on only new music composed for the wind band medium, when used in comparison with the lists

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<sup>60</sup> Ibid.

<sup>61</sup> Charles Thomas Menghini, “New Music Originally Composed for the Wind Band Medium, Performed at the Mid-West Band and Orchestra Clinic 1947-1996: Frequency of Appearance in State and National Music Lists.” (D.M.A. dissertation, University of Missouri Kansas City, 1997).

<sup>62</sup> Menghini, ii.

provided in *The Instrumentalist Magazine* columns “New Music” and “The Best in Band Music,” the impact of the emergent literature in the mid to late 1950s becomes apparent. Additionally, Menghini shows the longevity of this literature by noting its appearances on selected state and national lists.

## CHAPTER 6

### THE INFLUENCE OF NEW ENSEMBLE CONCEPTS

#### Fred Fennell and the Eastman Wind Ensemble

The creation of the Wind Ensemble concept by Frederick Fennell in 1952 was a significant turning point in the creation of new music for the wind band. Fennell's concept emerged as the result of a 1952 Eastman School of Music winter concert, which he later recalled in a March 1953 article in *The American Music Teacher*:

This evening of music began with a *Ricercare* for wind instruments by Adrian Willaert (1480-1562) and ended ten compositions later with the *Symphonies for Wind Instruments* by Igor Stravinsky.... The wonderful effect this concert had upon the discriminating audience and the press is a pleasure to recall, as is the reaction of the players, which was positive, articulate and enthusiastic in the extreme. The direct result of this evening of original music for wind instruments was the establishment in the Fall of 1952 of the Eastman Wind Ensemble.<sup>63</sup>

Fennell's original thought was twofold: 1) flexible instrumentation that would allow composers to write for any combination of wind instruments and 2) clarity of sound achieved through placing performers generally one on a part, as in the wind section of a symphony orchestra. This had the added benefit of developing solo players quite effectively. Given over five decades of perspective, it is easier now to understand Fennell's concept than it apparently was at its

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<sup>63</sup> Fennell, "The Wind Ensemble," *The American Music Teacher* (March-April 1953): 12-13, 16-17.

inception. At that time, there were a number of critics who perceived the wind ensemble as merely a small band created out of expediency rather than high musical ideals. Even a decade after the creation of the wind ensemble concept Mark Hindsley stated:

In the wind field, the term 'wind ensemble' has come into some recent popularity...To be sure, all musical groups are ensembles, but, excluding bona-fide chamber music, most wind ensembles today are bands in tuxes or tails...cutting the size of such heroic musical instruments as the full symphony orchestra and concert band is a cheap way to secure clarity, and then only at the sacrifice of the noblest and grandest of musical sounds.<sup>64</sup>

This mistrust and criticism of Fennell's concept can be attributed to both genuine confusion over the term "wind ensemble" as well as its perceived threat to the status quo of bands at the time. Charles Winkling puts it succinctly:

A great many conductors of large college bands have viewed the wind ensemble as a serious threat to the positions of themselves and their groups. Dr. Fennell did not intend nor foresee this development, but due in part to his influence and also due to the ambiguity of the term wind ensemble, the band world has since been in a state of upheaval more severe perhaps than that precipitated by any other controversy which it has faced...The lack of consistency in nomenclature has added fuel to the existent controversy of wind ensembles vs. bands and has resulted in a great deal of misunderstanding centered around Dr. Fennell and his counterparts in schools all over the nation.<sup>65</sup>

Furthermore, according to Frank Battisti:

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<sup>64</sup> Mark H. Hindsley, "The Concert Band – A Personal Concept," *The Instrumentalist* 18 (December 1963): 67.

<sup>65</sup> Charles Winkling, "The Wind Ensemble in the Small College," *The Instrumentalist* 20 (December 1965): 48.

Traditional band directors feared that wind ensembles would destroy the nature of band programs. In their eyes, the band was a multi-functional “uniformed musical organization” in which the top “indoor sit-down concert group” (concert/symphonic band) performed repertoire using the full instrumentation of the ensemble. Important objectives of band activity were the development of discipline, pride and loyalty to the “organization” and/or school. The focus of wind ensemble activity was completely different. Here the goal was the artistic, aesthetic and technical development of each player. The flexible use of players in the Wind Ensemble made possible the study and performance of music from the entire spectrum of great wind literature composed in the last five centuries. Much of this literature was for ensembles with individual players on all parts.<sup>66</sup>

The controversy seems to extend far beyond the question of instrumentation and literature, as can be seen by the references to the fact that the wind ensemble was the subject of suspicion because it didn’t wear traditional band uniforms!

Notwithstanding the insecurity of some band directors threatened by the idea of the wind ensemble, it should be understood that it was not Fennell’s intention to destroy the band culture of the era. He sought only to create a “sound resource available to composers wishing to write music for the wind ensemble.”<sup>67</sup> His belief was that if he gave composers the widest array of choices regarding instrumental colors, their creative imaginations would be sparked, thereby creating the opportunity for new original wind band music to be

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<sup>66</sup> Frank Battisti, *The Winds of Change* (Galesville, MD: Meredith Music Publications, 2002), 67-68.

<sup>67</sup> Ibid., 54.

composed. To further encourage the creation of new wind music, Fennell sent letters to approximately 400 composers in the summer of 1952. In recounting this correspondence Fennell states:

My letter stated in part that it was our hope that composers would look upon this instrumental establishment as the basic instrumentation from which they could deviate should a particular score require more or less instruments than were listed. It was further stated that they might consider this in the same manner as one does the **tutti** orchestra, the full organ, or the complete seven-plus octave range of the piano keyboard – a sonority to be utilized **only** when desired. My correspondents were informed that the Eastman School would have one annual symposium for the reading of all new music written for the Wind Ensemble, and that there would be no “commissions” save those of a performance that was prepared with skill and devotion.<sup>68</sup>

Fennell’s appeal brought responses from composers such as Vincent Persichetti, Percy Grainger, and Ralph Vaughan Williams, among others, aiding in the development of new literature for winds. With the release of the twenty-two landmark Mercury recordings of The Eastman Wind Ensemble, Fennell’s concept began to gather momentum and his influence became more prodigious. Many band directors were “influenced by the excellent recording of original works by such composers as Hindemith, Schoenberg, Stravinsky, Holst, and Persichetti,”<sup>69</sup> leading to these works being programmed and performed by other ensembles bearing the moniker “Wind Ensemble.”<sup>70</sup> A partial list of selections (Table 6.1)

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<sup>68</sup> Fennell, “The Wind Ensemble,” 13.

<sup>69</sup> Battisti, 58-59.

<sup>70</sup> Ibid., 59.



recorded by Fennell during the latter half of the 1950s supports the supposition of his rising influence.

**Table 6.1 Selected Eastman Mercury Recordings**

| <b>Title/Composer</b>                                   | <b>Year Recorded/<br/>Catalog Number</b> | <b>Year Published/<br/>Publisher</b> |
|---|--|--------------------------------------|
| George Washington Bridge,<br>Schumann, William          | 1953, MG<br>40006/50079                  | 1951, G. Schirmer                    |
| Divertimento for Band,<br>Persichetti, Vincent          | 1953, MG<br>40006/50079                  | 1951, Oliver Ditson                  |
| Psalm for Band,<br>Persichetti, Vincent                 | 1954, MG<br>40011/50084                  | 1959, Elkan-Vogel                    |
| Canzona,<br>Mennin, Peter                               | 1954, MG<br>40011/50084                  | 1954, Carl Fischer                   |
| Chorale and Alleluia,<br>Hanson, Howard                 | 1954, MG<br>40011/50084                  | 1955, Carl Fischer                   |
| La Fiesta Mexicana,<br>Reed, H. Owen                    | 1954, MG<br>40011/50084                  | 1954, Mills Music                    |
| Three Japanese Dances,<br>Rogers, Bernard               | 1958, MG 50173                           | 1955, Theodore Presser               |
| West Point Symphony,<br>Gould, Morton                   | 1959, MG 50220                           | 1952, G & C Music                    |
| Symphonic Songs for Band,<br>Bennett, Robert<br>Russell | 1959, MG 50220                           | 1958, Chappell & Co.                 |
| Fanfare and Allegro,<br>Williams, J. Clifton            | 1959, MG 50220                           | 1956, Summy-Birchard                 |

The partial list above does not show the many Mercury recordings of marches that Fennell catalogued during the 1950s; it rather concentrates on original music published during the specified time period. The commercial availability of these recordings increased public awareness of the wind band, helping to make it enticing for composers to create original works for winds.

## Robert Boudreau and The American Wind Symphony

While Fennell used the British military band as a reference point in his development of the wind ensemble concept, Robert Boudreau began with the concept of multiples of woodwind, brass, and percussion instruments found in the traditional symphony orchestra.<sup>71</sup> Boudreau and his American Wind Symphony were arguably as innovative as Fennell and The Eastman Wind Ensemble during this time period, although not nearly as publicly acknowledged. Boudreau created the American Wind Symphony Orchestra (AWSO) in Pittsburgh in 1957, drawing his players from universities and conservatories around the United States. His original intention was to “build an orchestra of winds and percussion, commission the music they would play from composers around the world, and take the ensemble on the road to concert halls throughout the United States.”<sup>72</sup> The path of his success is an interesting and colorful story resulting in the “largest commissioning program in the history of music.”<sup>73</sup> While this seems to be a bold statement, the fact is that Boudreau and the AWSO had commissioned over 400 original works for wind band by 1999. Through a special arrangement with C. F. Peters, over 150 of these works were published in special American Wind Symphony Orchestra Editions.

Unlike Fennell, Boudreau did not begin with the personnel resources, facilities, library, or financial capital afforded by affiliation with a university. He

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<sup>71</sup> Ibid.,

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<sup>72</sup> Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, 2005), 166.

<sup>73</sup> Paula Bern, “The American Wind Symphony Orchestra,” *The Instrumentalist* 26 (February 1972): 27.

began with only an idea. Near the conclusion of 1956, he approached Vernon Gallagher, Chancellor of Duquesne University, and proposed that the University lend financial support to the creation of a wind orchestra. This ensemble would perform free summer concerts for the people of Pittsburgh and surrounding areas. While Gallagher would not commit University funds, he did agree to provide \$15,000 in matching funds if Boudreau could secure a primary funding source. Boudreau's quest for funding next led him to Stanton Balfour, Director of the Pittsburgh Foundation. Balfour offered no financial support, but suggested that the rivers of Pittsburgh would be the ideal venue for Boudreau's summer concert series. The implementation of Balfour's suggestion proved to be one of the defining characteristics of the AWSO; from its inception until the present, the ensemble has performed primarily on a specially designed barge on the Ohio River. Boudreau finally secured his funding through Henry J. Heinz II and a \$15,000 grant from the Howard Heinz Foundation. Boudreau then returned to "a surprised Gallagher for the promised second half of the financing."<sup>74</sup> With his funding now in place, Boudreau set about developing a performance venue and repertoire for his group. The performance venue was a construction scow that Boudreau leased for one dollar from the city of Pittsburgh; later the AWSO would have a specially designed and constructed barge christened *Point and Counterpoint* as its permanent performance home. The repertoire was a combination of existing literature and works commissioned by Boudreau for the AWSO. It should be noted, "During the early years of the Wind Symphony,

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<sup>74</sup> Warren Dale Olfert, "The Development of a Wind Repertoire: A History of the American Wind Symphony Orchestra." (Ph.D. Dissertation, Florida State University, 1992), 21.

certain works were frequently repeated until Boudreau had expanded the repertoire for winds to a sufficient size.”<sup>75</sup> A selected list from the first two seasons of the AWSO shows Boudreau’s efforts to expand the original literature for his group while making use of the existing literature.

**Table 6.2 Selected AWSO Concert Season Repertoire, 1957 & 1958**

| <b>Composer</b>         | <b>Title</b>   |
|-------------------------|--|
| Bennett, Robert Russell | *Concerto Grosso for Wind Quintet and Wind Orchestra |
| Berlioz, Hector         | Symphonie Funebre et Triomphale                      |
| Castérède, Jacques      | *Music for a Tale by Edgar Allen Poe                 |
| Castérède, Jacques      | *Trois Fanfares                                      |
| Dahl, Ingolf            | Music for Brass Instruments                          |
| Dvorak, Antonin         | Serenade for Winds, Op. 44                           |
| Gounod, Charles         | Petite Symphonie                                     |
| Kleinsinger, George     | Concerto for Three Percussionists and Wind Orchestra |
| Rorem, Ned              | *Sinfonia for 15 Wind Instruments                    |
| Villa-Lobos, Heitor     | *Fantasia in Three Movements                         |

\*- WORLD PREMIERE

While the commissions were generally small in the early years of the AWSO’s existence,<sup>76</sup> the opportunity for multiple, carefully prepared performances for large, appreciative audiences was enough to entice many well-

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<sup>75</sup> Ibid., 35.

<sup>76</sup> Ibid., 34.

known composers to write for the American Wind Symphony Orchestra. Like Fennell and the Eastman Wind Ensemble, Boudreau and The American Wind Symphony Orchestra were extremely influential not only in developing new literature for winds, but in creating artistic legitimacy for ensembles of only winds and percussion.

### **The Debate Over Standardized Instrumentation**

As noted earlier, the innovations of Fennell and Boudreau created no small amount of controversy in the band world. As Hansen has noted, “While Fennell’s fidelity to original works caused mainly a harmless curiosity amongst his colleagues, his inventive concepts of instrumentation created great debates.”<sup>77</sup> It follows that “band instrumentation was high on the agendas of all band associations at the mid-point of the century.”<sup>78</sup> The College Band Directors National Association was in the thick of the debate between flexible versus fixed instrumentation for wind band. In his “Report on International Instrumentation” of 1958, William Revelli stated, “The band’s lack of artistic growth can be attributed to the fact that it has failed both to achieve a fixed instrumentation and to develop a repertoire that can be performed by bands throughout the world.”<sup>79</sup> The concept of fixed instrumentation was in diametrical opposition to Fennell’s wind ensemble concept and the double orchestral winds in use by Boudreau. As noted earlier, there was significant opposition to Fennell’s concept from band

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<sup>77</sup> Hansen, 97 – 98.

<sup>78</sup> Battisti, 73.

<sup>79</sup> William D. Revelli, “Report on International Instrumentation,” in *The College and University Band*, Whitwell and Ostling, eds. (Reston, VA, MENC, 1977): 85.

directors who had spent their careers growing bands to larger and larger proportions. Revelli's report on international band instrumentation showed him to be opposed to flexible instrumentation, although the criticism of the wind ensemble concept was somewhat oblique and overt. Revelli's argument was based on the premise that "until the music leaders, composers, arrangers, conductors, and publishers of the world cooperate to design an [*international*] band instrumentation will the band achieve its proper status."<sup>80</sup> By calling for standardization on an international level, Revelli could challenge Fennell's concept without directly confronting an influential, popular and charismatic colleague. Revelli's comment, "Some conductors and publishers believe the musicianship of bandsmen is more important than the number and type of their instruments,"<sup>81</sup> bears out this presumption. He goes on to say, "Quality of performance, though important, is nevertheless secondary to making an international band library available to every bandsman throughout the world."<sup>82</sup> It seems that Revelli was willing to concede the musical advantages of Fennell's concept, but was stubbornly entrenched in defending his position. Revelli's issues with Fennell's concept went beyond the question of flexible instrumentation; Revelli also wanted to standardize the size of the band. Revelli's ability to control the lexical parameters of the debate by coupling the question of which instruments to use with the quantity of those instruments allowed him to bring considerable ammunition to the fight. In January of 1950, the United

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<sup>80</sup> Ibid.

<sup>81</sup> Ibid.

<sup>82</sup> Ibid.

Nations Educational, Scientific, and Cultural Organization (UNESCO) approved the Comité Internationale pour la Musique Intrumentale (CIMI) that would, among other things, “facilitate by all means in its power the printing, publication, distribution, and registration under all forms, present and future, of music works written according to the rules set by the association.”<sup>83</sup> Revelli was asked to prepare a proposed international instrumentation for CIMI, and his proposal is as follows:

2 – C piccolo (interchangeable with flute)  
4 – 1<sup>st</sup> flute  
4 – 2<sup>nd</sup> flute  
1 – 1<sup>st</sup> oboe  
1 – 2<sup>nd</sup> oboe  
1 – English horn (interchangeable with oboe)  
2 – 1<sup>st</sup> bassoon  
2 – 2<sup>nd</sup> bassoon  
1 – contrabassoon  
2 – Eb soprano clarinet  
6 – 1<sup>st</sup> Bb soprano clarinet  
8 – 2<sup>nd</sup> Bb soprano clarinet  
8 – 3<sup>rd</sup> Bb soprano clarinet  
4 – Eb alto clarinet  
4 – Bb bass clarinet  
1 – Eb contrabass clarinet  
1 – Bbb contrabass clarinet  
1 – Bb soprano saxophone  
1 – 1<sup>st</sup> Eb alto saxophone  
1 – 2<sup>nd</sup> Eb alto saxophone  
1 – 1<sup>st</sup> Bb tenor saxophone  
1 – 2<sup>nd</sup> Bb tenor saxophone  
1 – Eb baritone saxophone  
1 – Bb bass saxophone  
2 – Eb soprano cornet  
2 – 1<sup>st</sup> Bb soprano cornet  
2 – 2<sup>nd</sup> Bb soprano cornet  
2 – 3<sup>rd</sup> Bb soprano cornet  
1 – 1<sup>st</sup> Bb trumpet  
1 – 2<sup>nd</sup> Bb trumpet  
2 – Bb fluegelhorn (interchangeable with cornet)

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<sup>83</sup> Ibid., 92.

2 – 1<sup>st</sup> horn in F  
 2 – 2<sup>nd</sup> horn in F  
 2 – 3<sup>rd</sup> horn in F  
 2 – 4<sup>th</sup> horn in F  
 2 – 1<sup>st</sup> trombone in Bb  
 2 – 2<sup>nd</sup> trombone in Bb  
 1 – bass trombone  
 2 – baritone (saxhorn)  
 2 – euphonium  
 2 – Eb tuba  
 2 – BBb tuba  
 2 – string bass  
 1 – timpani  
 2 – concert drums  
 1 – bass drum  
 1 – cymbals (accessories: triangle, castanet {...} and so on)  
1 – mallet (interchangeable with accessories)  
 90 Total

Revelli notes in his report that he was appointed by the CBDNA to act as its representative for this project, and it is interesting to note that the President of CBDNA at the time was Clarence Sawhill, Director of Bands at UCLA, a proponent of very large concert bands. Frank Battisti says “the debate on [standardized instrumentation] reached an apex in 1960 at a special CBDNA Conference, called by President James Neilson in an attempt to reach a consensus regarding an ideal wind band instrumentation.”<sup>84</sup> That the debate began in earnest after Fennell’s creation of the wind ensemble in 1952 and continued until 1960 is testament to the intensity of the controversy surrounding this issue. However, despite its intensity, the issue seems to have dissipated quickly and relatively quietly. The 1960 CBDNA special conference on band repertoire, instrumentation and nomenclature agreed to a standard instrumentation significantly smaller than the one proposed by Revelli in 1958.

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<sup>84</sup> Battisti, 75.



Revelli, along with James Neilson and R. Bernard Fitzgerald attended this conference representing the CBDNA. Composers Paul Creston, Vincent Persichetti, Morton Gould, Philip Lang and Vittorio Giannini represented the composers, and Benjamin V. Grasso, Ralph Satz and Alfred Reed represented the publishing industry.<sup>85</sup> The consensus of this panel regarding instrumentation is as follows:

- 1 – C piccolo
- 6 – flute (two or three parts)
- 2 – oboe (first and second parts)
- 1 – English horn (possibly an oboe player doubling)
- 2 – bassoon (first and second parts)
- 1 – Eb clarinet
- 18 – Bb clarinet (first and second parts)
- 6 – Eb alto clarinet
- 3 – Bb bass clarinet
- 2 – Eb contrabass clarinet
- 1 – Bb soprano saxophone
- 1 – Eb alto saxophone
- 1 – Bb tenor saxophone
- 1 – Eb baritone saxophone
- 1 – Bb bass saxophone
- 1 – Eb cornet
- 3 – Bb cornet (two parts, three voices)
- 3 – Bb trumpet (two parts, three voices)
- 4 – horn (four voices)
- 3 – trombone (two parts, three voices)
- 1 – bass trombone
- 3 – euphonium
- 3 – BBb tuba
- 5 – percussion (two parts, one for timpani, one for bass/snare)
- 73 Total

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<sup>85</sup> Charles Minelli, "Conference on the Band's Repertoire, Instrumentation, and Nomenclature," in *The College and University Band*, Whitwell and Ostling, eds. (Reston, VA, MENC, 1977): 99.

This recommendation for standardized instrumentation seems to have made little impact. As Battisti notes,

As it turned out, the advocacy for and adoption of a standardized instrumentation for band compositions was not very successful. Some publishers found it useful as a guideline for the publication of band works, but overall it had little effect. An attempt was made to revive the topic in the late 1960s, but it was met with no enthusiasm.<sup>86</sup>

The debate over standardized instrumentation was essentially over. The wind ensemble concept was gaining popularity and this hastened the end of the predominance of the gigantic concert band.

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<sup>86</sup> Battisti, 76.

## **CHAPTER 7**

### **THE EMERGENCE OF THE WIND BAND COMPOSER**

The emergence of the wind band composer created a symbiotic relationship with the emergence of original wind band literature. The need for original music was crucial in the emergence of the composer whose primary medium was wind band; in turn, the literature was enhanced by the emergence of these composers. Having stated this, it is important to note that most composers work in more than one medium, and their media of choice hinges upon many variables. Among these are the preferred tonal palette, subject matter, personnel availability, financial responsibility and availability of rehearsal space and time. Considering these factors, it is easier to see how a fledgling composer would opt to write for chamber ensembles as the logistics make it considerably easier to get compositions performed. However, chamber music may not reach the same broad audience as larger scale works. The challenge with large-scale works is that the composer who undertakes a large-scale work for orchestra faces many challenges in getting his music performed; most notable is securing an orchestra with adequate rehearsal time to devote to new music.

The composer also faces great challenges in obtaining a public performance of his music as market forces are at work against him. As in any free market enterprise, the orchestra must meet the desires of its customers if it is to survive. Patrons and subscribers determine by their support those works and composers that will continue to be heard. Considering the staggering amount of orchestral music available from acknowledged masters such as Haydn, Mozart,

Beethoven, Brahms, and Mahler, it is easy to understand why an orchestral conductor would be reticent to take on any but the most well-known and accepted works of the most established composers. Notwithstanding composer-in-residence relationships such as the one enjoyed between the San Francisco Symphony and American composer John Adams, this is the prevailing reality of the contemporary orchestral composer.

These limitations did not apply to composers who chose to write for wind band during the time period in question. As has been noted in Chapter 3, there were approximately 20,000 high school bands in existence in 1959 according to Goldman<sup>87</sup> and this does not take into account the substantial number of university bands operating at this time, alluded to by Bernard Fitzgerald in his 1949 article "The Music of the Concert Band."<sup>88</sup> The wealth of resources lacking for the orchestral composer was available in abundant supply to any composer who chose to write for the wind band medium; adequate personnel, rehearsal time and performance opportunities were abundant. And now that the band was finally moving past its earlier poor reputation as a second-class musical organization, a reputation that Fitzgerald acknowledged when he remarked in 1949, "we must in all honesty admit that the concert band is still considered a musical stepchild,"<sup>89</sup> many composers begin considering the wind band a viable alternative. By 1945, many notable composers had contributed to the developing

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<sup>87</sup> Goldman, 121.

<sup>88</sup> Bernard Fitzgerald, "The Music of the Concert Band," *The College and University Band*, Whitwell and Ostling, eds. (Reston, VA, MENC, 1977): 13.

<sup>89</sup> Ibid, p. 13.

repertoire of the wind band. These included Morton Gould (*Jericho Rhapsody*, 1940), Henry Cowell (*Festive Occasion*, 1942), Paul Creston (*Legend*, 1942), Arnold Schoenberg (*Theme and Variations*, 1943) and Darius Milhaud, (*Suite Francaise*, 1944), among others. However, there was still a need for original music, and in 1949 Edwin Franko Goldman started the first regular series of band commissions, initially awarded through the League of Composers and later by the American Bandmasters Association. As Hansen states:

Robert Russell Bennett, William Bergsma, Paul Creston, Vittorio Giannini, Morton Gould, Howard Hanson, Peter Mennin, Vincent Persichetti, Walter Piston, and Virgil Thompson were the first composers to contribute to this series. This was an important action toward the development of wind music in this country; most of America's leading composers were now writing for the band.<sup>90</sup>

It was in this creative atmosphere, while confined to a hospital for hepatitis in the winter of 1951, that Fennell conceived his wind ensemble concept. He subsequently sent letters to 400 composers requesting original wind band works from them, as noted in Chapter 6. There is no way of knowing to which 400 composers Fennell's letter of invitation went, but we can be reasonably sure that Howard Hanson was aware of Fennell's wind ensemble concept, as he was the director of the Eastman School of Music in 1952. Howard Hanson's reputation as an important American musical figure was firmly established by the time Fennell embarked on his musical experiment. Hanson had received the Pulitzer Prize in 1944 for his *Symphony No. 4*, and the inaugural Ditson Award in 1945, bestowed on conductors for their contributions to the advancement of contemporary

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<sup>90</sup> Hansen, p. 91-92.

American music, as well as the George Foster Peabody Award in the same year. He was just the type of composer that Fennell was searching out when he sent his letter announcing an opportunity for composers to have a performance prepared with “skill and devotion.”<sup>91</sup> That Fennell felt Hanson an important contributor to American musical thought is obvious in his statement:

In the institution which [George Eastman] founded, it has been possible for Howard Hanson to bring the development of the academic and creative aspects of musical education to new heights of attainment. The Eastman School of Music, with which his life and name are synonymous, has been particularly associated with the fields of composition, education, and instrumental performance, although the scope of its influence upon almost every aspect of the art of music is not limited to these three important endeavors.<sup>92</sup>

Furthermore, Fennell had a long-standing ally in his attempt to convince Hanson to write for the band. In a 1938 letter to Fennell, A.A. Harding writes:

...Kindly remember me to Dr. Hanson and tell him that he cannot continue to use that alibi about having to finish his opera, so we are [still] expecting that long-looked-for work for band. If he doesn't find the band score paper I gave him, I will be glad to send him some more of it.<sup>93</sup>

Sixteen years after this correspondence Howard Hanson wrote *Chorale and Alleluia* (1954), but his timing could not have been more fortuitous. Adding this monumental composition to the growing body of original works by major composers seems to have helped interest in the emerging literature reach critical

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<sup>91</sup> Fennell, “The Wind Ensemble,” 13.

<sup>92</sup> Ibid., 51.

<sup>93</sup> Hansen, 70.

mass. Hanson's creative output for wind band was significant in quality if not quantity. According to William Rehrig, Hanson composed only the six original works for band listed below.<sup>94</sup>

**Table 7.1 Original Wind Band Compositions by Howard Hanson**

| <b>Title</b>                                | <b>Date</b> | <b>Publisher</b> |
|---|-------------|------------------|
| March Carillon                              | 1940        | Presser          |
| Chorale and Alleluia                        | 1954        | Fischer          |
| Centennial March                            | 1963        | Fischer          |
| Dies Natalis II                             | 1972        | Fischer          |
| Laud, Chorale, Variations and Metamorphoses | 1976        | Fischer          |
| Variations on an Ancient Hymn               | 1977        | Fischer          |

While these six works are significant to the literature, they do not constitute Hanson's greatest contribution to the development of the wind band. Like most great teachers his legacy was his students, one of whom would become a pivotal figure in the development of wind band literature, as well as one of the earliest composers to embrace the American wind band as his preferred medium.

James Clifton Williams was born in 1923 in Traskwood, AR during "a time (1929) when the majority of Americans had less than \$2,000 annual income—considered the bare minimum in assets to live—a costly pastime such as

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<sup>94</sup> William H. Rehrig, *The Heritage Encyclopedia of Band Music, Vol. I* (Massey, OH: Integrity Press, 1991), 319.

what bands and band music required could not be fully supported.”<sup>95</sup> The depression cost Williams’ father his job and heralded the subsequent dissolution of his parent’s marriage. Nonetheless, Williams continued in school, learned to play piano, and in 1935 was introduced to the french horn. When his family moved to Little Rock, Williams was a member of the Little Rock High School Band and Orchestra conducted by L. Bruce Jones. Williams’ association with Jones did not end after his high school graduation; after one year as a student at Louisiana Tech University and a stint in the U. S. Air Force, he returned to college at Louisiana State University where Jones was Director of Bands. Following his graduation from L.S.U., Williams attended the Eastman School of Music. During his graduate work at Eastman, he studied composition with Howard Hanson and was a member of Frederick Fennell’s Symphonic Band. Williams received his MM degree from the Eastman School of Music in 1949, and subsequently began a seventeen-year tenure at the University of Texas. It was during this period that Clifton Williams began to receive national acclaim as a composer. In 1956, he was awarded the first Ostwald Composition Award for *Fanfare and Allegro*, followed in 1957 by the second Ostwald Award for *Symphonic Suite*. He became Chairman of the Theory and Composition Department at the University of Miami in 1967 and until the end of his life Williams concentrated on original music for the wind band. In a newspaper interview in 1961, the interviewer captured the sentiments of a generation of young composers and wind band conductors when he stated that the “enticement to band composing is [...] that it offers the chance to write for an enormous audience. There are only a handful of orchestras in the

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<sup>95</sup> Hansen, p.69.



nation, but every hamlet with a football team has a band.”<sup>96</sup> Williams composed over 50 original works for band, 31 of which are published. Of these, the 10 listed below were written between the years 1954 and 1960.

**Table 7.2 Selected Original Wind Band Compositions of J. Clifton Williams**

| <b>Title</b>        | <b>Date Composed/<br/>Published</b> | <b>Publisher</b>   |
|---------------------|-------------------------------------|--------------------|
| Fanfare and Allegro | 1954, pub. 1956                     | Summy-Birchard     |
| Pastorale           | 1956, pub. 1957                     | Summy-Birchard     |
| Symphonic Suite     | 1957, pub. 1957                     | Summy-Birchard     |
| Regal Procession    | 1957, pub. 1957                     | Summy-Birchard     |
| Academic Procession | 1958, pub. 1962                     | Southern Music Co. |
| Arioso              | 1958, pub. 1958                     | Summy-Birchard     |
| Dramatic Essay      | 1958, pub. 1958                     | Summy-Birchard     |
| Solemn Fugue        | 1947, pub. 1958                     | Summy-Birchard     |
| Festival            | 1960, pub. 1962                     | Summy-Birchard     |
| The Sinfonians      | 1960, pub. 1960                     | E. B. Marks Corp.  |

Like Hanson before him, Williams’ legacy resides in his students as well as his original works for band. While at the University of Texas, Williams’ students included W. Francis McBeth, John Barnes Chance and Lawrence Weiner. Chance and Weiner were both Ostwald Award recipients; Chance for *Variations on a Korean Folk Song* in 1966 and Weiner for *Daedalic Symphony* in 1967.

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<sup>96</sup> Joe Rayford Daniel, “The Band Works of James Clifton Williams.” (Ph.D. dissertation, University of Southern Mississippi, 1981), 70.

McBeth has had a long and distinguished career as a composer, penning over 40 published works for wind band in his career. Williams' own productive career was cut short by health problems leading to his untimely death in 1976, but his work as an innovative composer of original wind band literature paved the way for the next generation of band composers. Quoting Lawrence Weiner's assessment of Williams' impact, Joe Daniel wrote:

There is a general consensus that Williams opened the door to contemporary or post-1950 symphonic band music. He opened the door, gave everybody a look at the other side, and offered them a direction as to how to go. [...] Before Clifton Williams' *Fanfare and Allegro* there was not a great deal of really good symphonic band literature...Williams, in his own way, I feel, and many other people feel, revolutionized band music. [...] I think that his impact on wind literature is a very, very great impact.<sup>97</sup>

James Clifton Williams died on February 12, 1976, just weeks short of his fifty-third birthday. Flags at the University of Miami were flown at half-staff the day of his death, and Fred Fennell conducted Williams' *Trilogy from the Song of Solomon* at his memorial service.

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<sup>97</sup> Daniel, 41.

## **CHAPTER 8**

### **THE INFLUENCE OF COMMISSIONING ON THE EMERGENT LITERATURE**

There were a number of commissioning projects that significantly influenced wind band literature in the latter half of the 1950s and beyond. Some of these commissioning projects began during the latter half of the decade of the 50's, while others started earlier, reaching maturation during the 1950s. Many came later: the CBDNA did not offer its first commission until 1961, although the organization "had for some time been sponsoring a contest of sorts, with the 'prize' being a performance of the chosen compositions at the National Convention."<sup>98</sup> The burgeoning number of high school wind bands presented a large market for original works such that "so fast was the growth of the band that its evolution almost assumed the proportions of a revolution."<sup>99</sup> Commissioning agents including professional organizations, professional bands, high schools, colleges and universities used this opportunity to enrich the available literature for wind bands on all levels. Following is a selected list of commissioning agents and works.

#### **Professional Organizations**

One of the earliest champions of commissioning was Edwin Franko Goldman working in conjunction with the League of Composers and later the American Bandmasters Association. The League of Composers was founded in

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<sup>98</sup> William D. Nicholls, "Factors Contributing to the Commissioning of American Band Works Since 1945." (DMA essay, University of Miami, Coral Gables, 1980), 12.

<sup>99</sup> Lawrence W. Chidester and Gerals R. Prescott, *Getting Results with School Bands* (New York: Carl Fischer, 1938), 3.

1923 to support American composers and expose American audiences to the works of these composers.<sup>100</sup> Goldman's association with the league began in 1949 and lasted until his death in 1956, and resulted in the following commissioned works found in Table 8.1. Following his father's death, Richard Franko Goldman continued this series of commissions as a memorial.

**Table 8.1 League of Composers Commissions, 1949 –1960**

| <b>Title</b>                  | <b>Composer</b>         | <b>Date</b> |
|-------------------------------|-------------------------|-------------|
| A Solemn Music                | Thomson, Virgil         | 1949        |
| Tunbridge Fair                | Piston, Walter          | 1950        |
| Canzona for Band              | Mennin, Peter           | 1951        |
| Mademoiselle, Ballet for Band | Bennett, Robert Russell | 1952        |
| Pageant                       | Persichetti, Vincent    | 1953        |
| Chorale and Alleluia          | Hanson, Howard          | 1954        |
| Celebration                   | Creston, Paul           | 1955        |
| Santa Fe Saga                 | Gould, Morton           | 1956        |
| March for Trumpets            | Bergsma, William        | 1957        |
| Praeludium and Allegro        | Giannini, Vittorio      | 1958        |
| The People's Choice           | Moore, Douglas          | 1959        |
| A Walt Whitman Overture       | Lloyd, Norman           | 1960        |

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<sup>100</sup> Goldman, 236.

The American Bandmasters Association (ABA) was established in 1929 with Edwin Franko Goldman as president and John Philip Sousa as honorary life president. The organization was founded to promote all facets of the band profession: the education of bandmasters, collegiality of its members, and the development of quality original literature for wind bands.<sup>101</sup> In conjunction with the ABA, the Ostwald Uniform Company presents an annual award for the best composition as decided by a jury of the Association. Past winners from the late 1950s are noted in Table 8.2

**Table 8.2 Ostwald Award Winners, 1956-1960**

| <b>Title</b>                      | <b>Composer</b>      | <b>Date</b> |
|-----------------------------------|----------------------|-------------|
| Fanfare and Allegro               | Williams, J Clifton  | 1956        |
| Symphonic Suite                   | Williams, J. Clifton | 1957        |
| Portrait of the Land              | Quinn, Mark          | 1958        |
| Introduction and Scherzo for Band | Weed, Maurice        | 1959        |
| Overture in G                     | Mueller, Florian     | 1960        |

In the late 1940's Kappa Kappa Psi and Tau Beta Sigma joined forces to create the National Intercollegiate Band (NIB), an organization that showcases talented college instrumentalists performing, among other things, a work commissioned by Kappa Kappa Psi and Tau Beta Sigma. Biennially, the NIB meets for five days of rehearsal with a guest conductor culminating in a concert

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<sup>101</sup> Paul Yoder, "The Early History of the American Bandmasters Association,, *Journal of Band Research* 1, no. 1 (Autumn, 1964): 2.

featuring the most recently commissioned work. By 1953, sufficient funds were available to begin “the longest running [...commissioning] project in the nation’s history.”<sup>102</sup> Works commissioned by Kappa Kappa Psi and Tau Beta Sigma and premiered by the NIB are listed in Table 8.3

**Table 8.3 National Intercollegiate Band Commissions, 1953-1965**

| <b>Title</b>             | <b>Composer</b>         | <b>Date</b> |
|--------------------------|-------------------------|-------------|
| Ballet for Band          | Gillis, Don             | 1953        |
| Symphonic Songs for Band | Bennett, Robert Russell | 1957        |
| Prelude and Dance        | Creston, Paul           | 1959        |
| Symphonic Essays         | Williams, J. Clifton    | 1963        |
| Symphonic Requim         | Nelybel, Vaclav         | 1965        |

### **Professional Bands**

While professional bands have had an indelible impact on the development of new literature through performance, outside of the contributions of the American Winds Symphony Orchestra noted in Chapter 6, the role of the professional band in commissioning is somewhat limited. While it has been stated that Edwin Franko Goldman’s impact on the emerging literature was profound, it should also be noted that the Goldman Band as an organization never actually commissioned a piece.<sup>103</sup> The service band’s role in

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<sup>102</sup> William D. Nicholls, “Factors Contributing to the Commissioning of American Band Works Since 1945.” (DMA essay, University of Miami Coral Gables, 1980), 16.

<sup>103</sup> Ibid., 11.

commissioning is likewise limited. Other than Hindemith's *Symphony in Bb* commissioned in 1951 and Paul Creston's *Jubilee* of 1972, the United States Army Band has commissioned no new works. Other notable service band commissions include Clifton Williams' *The Ramparts* of 1965 to commemorate the 10<sup>th</sup> anniversary of the Air Force Academy. The United States Military Academy at West Point celebrated its sesquicentennial anniversary in 1952 by commissioning the following works:

**Table 8.4 West Point Sesquicentennial Commissions**

| <b>Title</b>              | <b>Composer</b>         |
|---------------------------|-------------------------|
| West Point Suite          | Milhaud, Darius         |
| Symphony for Band         | Gould, Morton           |
| Angel Camp                | Cushing, Charles        |
| USMA Suite                | Leidzen, Erik           |
| Fantasie                  | Cowell, Henry           |
| West Point Symphony       | Harris, Roy             |
| Choral Overture           | Bennett, Robert Russell |
| To You, America           | Still, William Grant    |
| 100 Days                  | Resta, Francis          |
| Israfel                   | Arison, H. Lynn         |
| Symphony No. 2 West Point | Dvorak, Robert          |
| From These Gray Walls     | Gallez, Douglas         |
| West Point Suite          | Drewes, Barry           |

While this is an impressive list of commissions, it is important to note that they were all composed in a single year for a specific event, and no new commissions have followed since. It can therefore be seen that while the proliferation of new literature was inexorably tied to professional bands through performance, very little of it was brought into existence through commissioning.

### **High Schools**

Many high schools have commissioned works that have entered the repertoire of the wind band including Batavia High School in Batavia, NY, North Hills High School in Pittsburgh, PA and Robert E. Lee High School in Baytown, TX. However, these commissioning projects did not begin until the late 1960's or early 1970's, and, as such, are beyond the scope of this study. The one high school commissioning project that is relevant to the time period allowed is the Ithaca High School project begun by its director, Frank L. Battisti. This project began in 1959 with a commission for Warren Benson's *Night Song*, lasted through the next 13 years and included 29 works by such notable composers as Vincent Persichetti, Gunther Schuller, Karel Husa, John Huggler, Alec Wilder, Leslie Bassett, Alan Hovhaness, Carlos Chávez and Samuel Adler.

### **Colleges and Universities**

While the tremendous impact of college and university commissions on the expansion of literature for the wind band over the last 30 years is undeniable, the contributions of the mid to late 1950s is somewhat less impressive in terms of quantity if not quality. It should be remembered that until Frederick Fennell's



creation of the Eastman Wind Ensemble in 1952, the large majority of literature for wind bands was transcriptions. And while Fennell sought to develop new literature for winds, his statement that “the Eastman School would have one annual symposium for the reading of all new music written for the Wind Ensemble, and that there would be no ‘commissions’ save those of a performance that was prepared with skill and devotion”<sup>104</sup> may have set a precedent for most colleges and universities. Even considering this, there were a number of universities during the period in question that contributed important works to the standard repertoire through their commissioning efforts. A selected list includes: Vincent Persichetti’s *Symphony No. 6*, commissioned by Washington University, St. Louis in 1956, *A Festival Prelude* by Alfred Reed, commissioned by Phillips University in 1957, H. Owen Reed’s 1957 *Che-Ban-Kun-Ah*, and *Renascence* in 1958, commissioned by the University of Illinois and Lawrence Conservatory of Music, respectively. During the 1960’s colleges and universities took a leading role in commissioning new works for wind band, and influential composers including Karel Husa, Alfred Reed, Frank Erickson, Paul Creston, Fisher Tull and Robert Jager, among others, accepted commissions from colleges and universities all over the United States. However, during this early period in the emergence of original literature for the wind band, it appears that university commissions did not make a substantial impact in the number of pieces added to the repertoire of bands.

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<sup>104</sup> Fennell, “The Wind Ensemble,” 14.

## CHAPTER 9

### AN INVESTIGATION OF THE LITERATURE OF THE LATTER HALF OF THE DECADE USING “THE BEST IN BAND MUSIC” AND “NEW MUSIC” COLUMNS FROM *THE INSTRUMENTALIST MAGAZINE*

As stated earlier in the purpose and scope of this study, “The Best in Band Music” and “New Music” columns from *The Instrumentalist Magazine* magazine will be used in conjunction with Charles Menghini’s study to chronicle the emergence of new literature for the wind band. The inaugural column of “New Music” of *The Instrumentalist Magazine* states that “All new music for band [...] is listed below for which publishers have sent either a full score or a complete set of parts.”<sup>105</sup> It can be assumed that the publishers in question were anxious to get their music before a wider audience for the purpose of increasing sales, so it follows that the music in this column is a more or less inclusive list of all publications from major publishing houses. These publishers include Kjos, Summy, Leonard, Mills, C. Fischer and Ludwig, among others. The lists from *The Instrumentalist Magazine* will be cross-referenced with compositions performed at the Midwest Clinic that subsequently appeared on state and national lists included in the Menghini study. This will aid in substantiating the popularity of compositions on the lists. These state and national lists include Florida, Michigan, New York and Texas, as well as the National Band Association Selective Music List for Bands. Menghini included these lists “because they: 1) represented regional diversity; 2) comprise states where band programs have traditionally flourished for the past fifty years; and 3) were

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<sup>105</sup> *The Instrumentalist* 11, no. 2 (February, 1955): 45.

devised by a panel of music educators concerned with the musical repertoire being taught within their states.”<sup>106</sup>

### **Grade Level Consistency**

There are a great many discrepancies within and between lists regarding the grade levels of selected compositions. It will be noted that the BBM columns rate music difficulty on a scale from I – V, while the Menghini study notes that:

beginning in 1962, music was designated as being at one of six numerically graded difficulty levels with grade one being easiest and six being most difficult. For the purposes of this (Menghini) study, those selections [...] performed during the years 1948 and 1961 had their difficulty ratings converted from verbal to numerical as follows: all very easy and easy works – grade 1; medium easy – grade 2; medium – grade 3; medium difficult – grade 4; difficult – grade 5; very difficult – grade 6.”<sup>107</sup>

And while the Midwest Clinic list is consistent with itself, it shows inconsistencies with the state lists it references. Menghini states, “In comparing this Midwest Clinic grade one work with the various selected music lists used in the study, *Ye Banks and Braes O’ Bonnie Doon* was found to be of a grade 3 difficulty in the Texas and NBA lists, a grade 4 level of difficulty in the lists of Florida and New York, and in the Grade B High School listing (third most difficult of the ten graded lists) in Michigan.”<sup>108</sup> In looking at the BBM lists it should be noted that each contributor was allowed to make grade level designations on their own. For these reasons, materials included in this study reflect the grade

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<sup>106</sup> Menghini, 24.

<sup>107</sup> Menghini, 26.

<sup>108</sup> Ibid., 138.

level designation from their source. It can be assumed for the purposes of this study that the BBM designations grade III – V roughly correspond with the Midwest Clinic designations grade IV – VI.

### **Ratio Between Original Compositions and Transcriptions**

While this study investigates the emergence of original band music in the specified time period, it is interesting to note the ratio of original music to transcriptions, as this affords a better understanding of what the term “emergence” implies. All of the contributors to the BBM columns had their own reasons for including or excluding transcriptions and it is beyond the scope of this study to do an analysis of these reasons. It can be assumed that all of these contributors were considered leaders in their fields since *The Instrumentalist Magazine* solicited their opinions. The various contributors were of differing ages and stages of their respective careers, and this might account for the choices to include or exclude transcriptions. Generally speaking, the older contributors tended to favor transcriptions, while the younger contributors favored original literature. This can be accounted for by speculating that the older contributors were much more familiar with transcriptions which constituted the bulk of their performance experiences. The following tables indicate ratios only; the complete listings of all original compositions and transcriptions follow organized in a variety of ways for the convenience of the reader.

**Table 9.1 BBM Contributors Ratio of Original Compositions and Transcriptions**

| <b>Contributor</b> | <b>Total</b> | <b>% Orig.*</b> | <b>% Trans.*</b> | <b>Date*</b> |
|--------------------|--------------|-----------------|------------------|--------------|
| Bachman            | 13           | 31              | 69               | 09/56        |
| Brandenburg        | 73           | 33              | 67               | 09/57        |
| Ebbs               | 25           | 56              | 44               | 03/56        |
| Gregory            | 49           | 74              | 26               | 02/57        |
| Harper             | 7            | 29              | 71               | 06/57        |
| Hindsley           | 27           | 56              | 44               | 12/57        |
| Hovey              | 29           | 38              | 62               | 02/56        |
| Howard             | 31           | 42              | 58               | 02/56        |
| Kruth              | 33           | 49              | 51               | 05/57        |
| Little             | 35           | 86              | 14               | 11/57        |
| Martino            | 49           | 63              | 37               | 10/57        |
| Minelli            | 18           | 39              | 61               | 05/57        |
| Righter            | 29           | 21              | 79               | 11/56        |
| Schaefer           | 54           | 41              | 59               | 10/56        |
| Shepard            | 41           | 88              | 12               | 03/56        |
| Simon              | 29           | 48              | 52               | 04/56        |
| Spicer             | 41           | 90              | 10               | 04/57        |
| Swartley           | 25           | 20              | 80               | 03/57        |
| Van Bodegraven     | 29           | 28              | 72               | 02/56        |
| Wilson, G.         | 58           | 43              | 57               | 05/56        |

|            |    |    |    |       |
|------------|----|----|----|-------|
| Wilson, K. | 41 | 59 | 41 | 04/56 |
|------------|----|----|----|-------|

It can be seen from the preceding table that the majority of leading conductors and educators at the time still considered transcriptions as musically viable alternatives to original compositions, listing 48% transcriptions to 52% original compositions. In contrast, the “New Music” columns from 1956-57 list a total of 376 compositions with a ratio of 31% transcriptions to 69% original compositions. Even considering the lack of parameters placed upon the BBM contributors regarding the number of submissions, it can be seen that the contributors were generally reluctant to embrace original compositions as the basis of the repertoire.

The question remains: what original music did the contributors consider worthy of the title “the best in band music”? The following table (9.2) reflects the common compositions found among the contributors. The total column on the right reflects the number of contributors that cited the listed composition. Only compositions getting two or more citations are included on this list. Publication dates are listed to the immediate right of the title; publications dates were not available for *Sussex Psalm* by Russell Howland, *Spiritual for Band* by Alfred Reed, *Carnival Suite* by Alexandre Tansman, or *In Malaga* by Frederick Curzon. Dates of publication were obtained through the publisher or from “The Heritage Encyclopedia of Band Music”.

**Table 9.2 Frequency of Contributor's Citations**

| <b>Title/Date</b>                   | <b>Composer</b>         | <b>Freq.</b> |
|-------------------------------------|-------------------------|--------------|
| First Suite in Eb (1917)            | Holst, Gustav           | 14           |
| Folk Song Suite (1924)              | Vaughan Williams, Ralph | 12           |
| Second Suite in F (1919)            | Holst, Gustav           | 10           |
| Chorale and Alleluia (1955)         | Hanson, Howard          | 10           |
| Symphony in Bb (1933)               | Fauchet, Paul           | 9            |
| Sequoia (1941)                      | LaGassey, Homer         | 8            |
| Overture for Band (1824)            | Mendelssohn, Felix      | 8            |
| Legend (1944)                       | Creston, Paul           | 8            |
| Suite Française (1946)              | Milhaud, Darius         | 7            |
| Pageant (1954)                      | Persichetti, Vincent    | 7            |
| Irish Tune from County Derry (1913) | Grainger, Percy         | 7            |
| An Outdoor Overture (1941)          | Copland, Aaron          | 7            |
| Youth Triumphant (1931)             | Hadley, Henry           | 6            |
| An Original Suite (1928)            | Jacob, Gordon           | 6            |
| Suite of Old American Dances (1952) | Bennett, Robert Russell | 6            |
| Theme and Variations (1949)         | Schoenberg, Arnold      | 5            |
| American Folk Rhapsody (1948)       | Grundman, Clare         | 5            |
| Music for a Festival (1951)         | Jacob, Gordon           | 5            |
| Celebration Overture (1955)         | Creston, Paul           | 5            |
| Symphony in Bb (1951)               | Hindemith, Paul         | 4            |

|                                 |                         |   |
|---------------------------------|-------------------------|---|
| Zanoni (1949)                   | Creston, Paul           | 4 |
| Short Classics for Band (1947)  | Gillette, James R.      | 4 |
| Scenes from the Sierras (1939)  | Bennett, David          | 4 |
| River Jordan (1950)             | Whitney, Maurice        | 4 |
| Psalm for Band (1954)           | Persichetti, Vincent    | 4 |
| Mannin Veen (1933)              | Wood, Haydn             | 4 |
| Lincolnshire Posy (1930)        | Grainger, Percy         | 4 |
| Jericho Rhapsody (1941)         | Gould, Morton           | 4 |
| Divertimento for Band (1951)    | Persichetti, Vincent    | 4 |
| Tunbridge Fair (1951)           | Piston, Walter          | 3 |
| Toccata Marziale (1924)         | Vaughan Williams, Ralph | 3 |
| Symphony in C Minor (1938)      | Williams, Ernest        | 3 |
| Sussex Psalm (?)                | Howland, Russell        | 3 |
| St. Francis of Assisi (1948)    | Moehlmann, R. L.        | 3 |
| Shepherd's Hey (1918)           | Grainger, Percy         | 3 |
| Newsreel in Five Shots (1942)   | Schuman, William        | 3 |
| Carnival Suite (?)              | Tansman, Alexandre      | 3 |
| Commando March (1945)           | Barber, Samuel          | 3 |
| Huntingtower Ballad (1932)      | Respeghi, Ottorino      | 3 |
| George Washington Bridge (1951) | Schuman, William        | 3 |
| Five American Folk Songs (1949) | Siegmeister, Elie       | 3 |
| First Swedish Rhapsody (1950)   | Leidzen, Erik           | 3 |



|                                |                         |   |
|--------------------------------|-------------------------|---|
| An American Weekend (1950)     | Morrissey, John J.      | 2 |
| Daphnis Overture (1935)        | Holmes, Guy E.          | 2 |
| West Point Suite (1954)        | Milhaud, Darius         | 2 |
| Dedication Overture (1930)     | Frangkiser, Carl        | 2 |
| Tap Roots (1950)               | Skinner, Frank          | 2 |
| Chicken Reel (1946)            | Anderson, Leroy         | 2 |
| Spiritual for Band (?)         | Reed, Alfred            | 2 |
| Scotch Folk Song Suite (1954)  | Davis, Albert O.        | 2 |
| Builders of Youth (1937)       | O'Neill, Charles        | 2 |
| Royce Hall Suite (1949)        | Willan, Healey          | 2 |
| Prairie Legend (1944)          | Siegmeister, Elie       | 2 |
| North Sea Overture (1955)      | Hermann, Ralph          | 2 |
| Niobe Overture (1939)          | DeRubertis, Nicholas    | 2 |
| A Solemn Music (1949)          | Thomson, Virgil         | 2 |
| Classic Overture in C (1794)   | Gossec, Francois Joseph | 2 |
| French Quarter Suite (1949)    | Morrissey, John J.      | 2 |
| Beguine for Band (1954)        | Osser, Glenn            | 2 |
| Molly on the Shore (1907)      | Grainger, Percy         | 2 |
| Military Symphony in F (1794)  | Gossec, François Joseph | 2 |
| Lituanian Rhapsody (1945)      | Scarmolin, A. Louis     | 2 |
| Grand Symphony for Band (1843) | Berlioz, Hector         | 2 |
| La Fiesta Mexicana (1957)      | Reed, H. Owen           | 2 |

|               |                   |   |
|---------------|-------------------|---|
| In Malaga (?) | Curzon, Frederick | 2 |
|---------------|-------------------|---|

It is interesting to note that of the 65 listed selections, 29% were published between 1950 and 1959, 29% between 1940 and 1949, and 30% prior to 1940. It cannot be inferred from these statistics that the original music from the 1950s was yet making a substantial impact on the repertoire, but the fact that the percentages held steady for three decades may be seen as a statement regarding the veracity of original wind band compositions. When cross-referencing the above BBM list with Menghini's list and *The Instrumentalist Magazine's* "New Music" list, five compositions are noted on all lists as indicated in Table 9.3.

**Table 9.3 Compositions Common to Menghini and "New Music" List**

| Title                | Composer             | Date |
|----------------------|----------------------|------|
| Chorale and Alleluia | Hanson, Howard       | 1955 |
| La Fiesta Mexicana   | Reed, H. Owen        | 1957 |
| North Sea Overture   | Hermann, Ralph       | 1955 |
| Pageant              | Persichetti, Vincent | 1954 |
| West Point Suite     | Milhaud, Darius      | 1954 |

This succinct list should not be interpreted as being the most important original wind band music of the 1950s, however it can be seen as pivotal literature for many reasons. It was the most visible literature of the period,

showing up on “The Best in Band Music” and “New Music” from *The Instrumentalist Magazine*, having its premiere at The Midwest Clinic, as well as appearances on state required music lists. Of these five compositions, *Chorale and Alleluia*, *La Fiesta Mexicana* and *Pageant* appear on all five state and national lists contained in the Menghini study. *West Point Suite* appears on the Michigan list and the National Band Association list. Hermann’s *North Sea Overture* is the only composition not mentioned on any of the state or national lists used by Menghini. Furthermore, the composers of these pieces were influential; their work encouraged other composers to consider wind band a viable performance medium. Finally, as has been noted in other portions of this study, the above-mentioned composers contributed other significant band works during their careers.

Other selections performed at The Midwest Clinic and receiving at least one citation from the BBM contributors are noted on Table 9.4.

**Table 9.4 Compositions Performed at Mid-West and Receiving at Least One citation in BBM**

| Title                     | Composer           | Grade | Date |
|---------------------------|--------------------|-------|------|
| A Westchester Overture    | Grundman, Clare    | III   | 1952 |
| American Folk Rhapsody    | Grundman, Clare    | III   | 1959 |
| An American Weekend       | Morrissey, John J. | V     | 1950 |
| An Outdoor Overture       | Copland, Aaron     | V     | 1948 |
| Belle of the Ball         | Anderson, Leroy    | III   | 1952 |
| Cathedral Canyon Overture | Hanson, Eric       | III   | 1955 |

|                                   |                      |     |      |
|-----------------------------------|----------------------|-----|------|
| Cuban Fantasy                     | Kepner, Fred         | III | 1954 |
| Fanfare and Allegro               | Williams, J. Clifton | III | 1956 |
| Fantasy on American Sailing Songs | Grundman, Clare      | III | 1952 |
| First Swedish Rhapsody            | Leidzen, Eric        | III | 1950 |
| French Quarter Suite              | Morrissey, John J.   | III | 1949 |
| Hill Country Ballad               | Williams, J. Clifton | III | 1953 |
| Holiday for Winds                 | Osser, Glenn         | III | 1955 |
| Overture in Classic Style         | Carter, Charles      | III | 1954 |
| Romantic Tone Poem                | Cailliet, Lucien     | III | 1950 |
| Royal Gorge Overture              | Little, Lowell       | III | 1952 |
| Scotch Folk Song Suite            | Davis, Albert O.     | III | 1954 |
| St. Francis of Assisi             | Moehlmann, R.L       | V   | 1948 |

## CHAPTER 10

### FURTHER EVIDENCE OF THE EMERGING REPERTOIRE

The emergence of a repertoire for winds has been of interest to many music educators, researchers and professional organizations including the American Bandmasters Association and the College Band Directors National Association. In 1965-66, Karl M. Holvik was asked by CBDNA President Manley Whitcomb to determine if there was an emerging band literature. Holvik surveyed 111 colleagues in the CBDNA membership; 78 responded by sending him programs covering the five-year period from 1961-66. Of the project, Holvik said, "It was my feeling that programs from the past five years would enable us to determine a fairly good answer to the question concerning an emerging band repertoire."<sup>109</sup> David L. Kish replicated Hovlik's original survey in 2005 using programs covering the five-year period 1998-2002 with the intention of determining "if a band repertoire had indeed emerged during the past 40 years."<sup>110</sup> Kish could not exactly replicate Holvik's work as, "collecting five years of concert programs from the identical 78 schools would be a daunting task, even if those institutions could be identified. Since Holvik's original list was lost, it seemed most appropriate and expedient to use the program listings published in

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<sup>109</sup> Karl M. Holvik, "An Emerging Band Repertory, A Survery of the Members of the College Band Directors National Association," *Journal of Band Research* 6, no. 2 (Spring, 1970): 19.

<sup>110</sup> David L. Kish, "A Band Repertoire Has Emerged," *Journal of Band Research* 41, no. 1 (Fall 2005): 1.

the *CBDNA Report*.<sup>111</sup> It is interesting to compare the Holvik and Kish lists with the BBM contributor's lists as well as the Menghini data from the Midwest Clinic. This comparison offers a different perspective on the question of an emerging repertoire. Table 10.1 shows original compositions found on both Holvik and Kish's lists.

**Table 10.1 Compositions Found in Holvik and Kish Studies**

| <b>Title</b>                 | <b>Composer</b>         | <b>Date</b> |
|------------------------------|-------------------------|-------------|
| Irish Tune from County Derry | Grainger, Percy         | 1913        |
| First Suite in Eb            | Holst, Gustav           | 1917        |
| Second Suite in F            | Holst, Gustav           | 1919        |
| William Byrd Suite           | Jacob, Gordon           | 1921        |
| Folk Song Suite              | Vaughan Williams, Ralph | 1924        |
| An Original Suite            | Jacob, Gordon           | 1924        |
| Tocatta Marziale             | Vaughan Williams, Ralph | 1924        |
| Lincolnshire Posy            | Grainger, Percy         | 1930        |
| Fanfare for the Common Man   | Copland, Aaron          | 1944        |
| Commando March               | Barber, Samuel          | 1945        |
| Suite Française              | Milhaud, Darius         | 1946        |
| Symphony in Bb               | Hindemith, Paul         | 1951        |
| George Washington Bridge     | Schuman, William        | 1951        |
| Divertimento for Band        | Persichetti, Vincent    | 1951        |

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<sup>111</sup> Ibid., p. 2.

|                               |                         |      |
|-------------------------------|-------------------------|------|
| Suite of Old American Dances  | Bennett, Robert Russell | 1952 |
| Symphony for Band             | Gould, Morton           | 1952 |
| Canzona                       | Mennin, Peter           | 1954 |
| La Fiesta Mexicana            | Reed, H. Owen           | 1954 |
| Pageant                       | Persichetti, Vincent    | 1954 |
| Chorale and Alleluia          | Hanson, Howard          | 1955 |
| American Overture for Band    | Jenkins, Joseph Wilcox  | 1956 |
| Hammersmith                   | Holst, Gustav           | 1956 |
| Chester Overture              | Schuman, William        | 1957 |
| Symphony No. 6                | Persichetti, Vincent    | 1958 |
| Symphonic Songs for Band      | Bennett, Robert Russell | 1958 |
| When Jesus Wept               | Schuman, William        | 1959 |
| Variations on a Shaker Melody | Copland, Aaron          | 1960 |
| A Festival Prelude            | Reed, Alfred            | 1962 |
| Handel in the Strand          | Grainger, Percy         | 1962 |
| Incantation and Dance         | Chance, John Barnes     | 1963 |
| Variants on a Medieval Tune   | Dello Joio, Norman      | 1963 |
| Sinfonietta                   | Dahl, Ingolf            | 1963 |
| Emblems                       | Copland, Aaron          | 1965 |

The table below reveals compositions common to the BBM listing as well as the Holvik and Kish list of compositions from the previous table.

**Table 10.2 Compositions Found in Holik, Kish and BBM**

| <b>Title</b>                 | <b>Composer</b>         | <b>Date</b> |
|------------------------------|-------------------------|-------------|
| Irish Tune from County Derry | Grainger, Percy         | 1913        |
| First Suite in Eb            | Holst, Gustav           | 1917        |
| Second Suite in F            | Holst, Gustav           | 1919        |
| Folk Song Suite              | Vaughan Williams, Ralph | 1924        |
| An Original Suite            | Jacob, Gordon           | 1924        |
| Tocatta Marziale             | Vaughan Williams, Ralph | 1924        |
| Lincolnshire Posy            | Grainger, Percy         | 1930        |
| Commando March               | Barber, Samuel          | 1945        |
| Suite Française              | Milhaud, Darius         | 1946        |
| Symphony in Bb               | Hindemith, Paul         | 1951        |
| George Washington Bridge     | Schuman, William        | 1951        |
| Suite of Old American Dances | Bennett, Robert Russell | 1952        |
| La Fiesta Mexicana           | Reed, H. Owen           | 1954        |
| Pageant                      | Persichetti, Vincent    | 1954        |
| Chorale and Alleluia         | Hanson, Howard          | 1955        |

While there are a number of compositions that are present in the Holvik and Kish studies that are not listed in the BBM columns, almost all of the original band works from the 1950s are contained in both Holvik/Kish and BBM. The exceptions include *Symphony for Band* (1952) by Morton Gould, *Canzona* (1954) by Peter Mennin, *American Overture for Band* (1956) by Joseph Wilcox Jenkins,



*Chester Overture* (1957) and *When Jesus Wept* (1959) by William Schuman, *Symphony No. 6* (1958) by Vincent Persichetti, and *Symphonic Songs for Band* (1958) by Robert Russell Bennett. It is interesting to note that all of the composers are represented on the list by other works, with the exception of Peter Mennin.

However, when viewed from the perspective afforded by the passage of four decades, accounts can be made for the aforementioned exclusions. Battisti includes all of the excluded works noted above in his "Twentieth Century Chronology of Selected Wind Band/Ensemble Literature."<sup>112</sup> Furthermore, Battisti includes all of the other compositions listed in Holvik/Kish and BBM, with the sole exception of Alfred Reed's *A Festival Prelude*. Battisti's perspective on what compositions are noteworthy from the 1950s thus seems to lend focus to the studies of Holvik and Kish, as well as the lists of the BBM columns. Furthermore, all of the above-listed works are present in the Kish study of 2003 including Alfred Reed's *A Festival Prelude*. All of the excluded works listed above are now firmly established pieces in the wind band repertoire, so some speculation might be made as to why they were excluded in earlier lists. While some present extreme technical challenges, they are not all of such daunting difficulty as to make that an issue. Unusual instrumentation or extensive percussion writing is likewise not a common feature to all. In fact, it seems that no common link exists between these compositions that would account for their slow rise to prominence. It might

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<sup>112</sup> Frank L. Battisti, *The Twentieth Century American Wind Band/Ensemble: History, Development, and Literature*, (Fort Lauderdale, FL: Meredith Music, 1995), 102-103.

therefore be speculated that their slower acceptance was a combination of factors including those noted above as well as shifting musical tastes.

## **CHAPTER 11**

### **CONCLUSIONS**

While music lists are useful tools for categorizing and disseminating information, this asset is also a liability. Lists are exclusionary. Many worthy pieces are inadvertently passed over, as has been illustrated above. The true usefulness of music lists lies in combining them to produce a larger perspective. This larger perspective facilitates an understanding of trends that reveal themselves in the context of history. This context helps us to understand how our literature developed, as well as how it may continue to change. In perusing all of the lists in this study, it can be seen that there was an original literature for wind band emerging as early as the 1940's, which gained momentum and flourished during the decade of the fifties. While there was some substantive original literature before this time, the depth and breadth of the music emerging during the 1950s marks this time as one the most notable and important times in the history of the wind band.

Many factors contributed to the growth and development of original wind band music in the mid-1950s. The entry of the United States into World War I gave the wind band impetus in the public schools. Partly because of its portability and literature, the wind band became the favored ensemble during the early part of the 20<sup>th</sup> century. The emergence of a strong middle class further enhanced the wind band's place in American society. The cycle that began during World War I was only strengthened during World War II. Following the war, there was a substantial influx of music teachers trained on the G. I. Bill that aided in the

creation of numerous music programs throughout the country. These teachers in turn begin to seek out an original literature to supplant the predominance of orchestral transcriptions that served as much of the band's literature during the early part of the century. The inception of the Mid-West clinic encouraged the creation of new literature for the wind band; its tremendous growth helped to spark further growth of this literature. Through the tireless efforts of musical visionaries such as Edwin Franko Goldman and Fred Fennell, established composers began to view the wind band as a viable medium of musical expression during the 1950s. This was a definite shift in attitude from previous decades, when wind band was considered inferior to the orchestra. This acceptance, coupled with the shift from the band as a predominantly professional organization to an academic one, gave rise to the emergence of the wind band composer. It is this emergence that should be considered as one of the most significant contributions of the period, as it allowed for a rapid development in the original literature of the wind band. All of these factors contributed to an unprecedented growth of bands and band literature during the mid-1950s. It is for all the aforementioned reasons that this period should be considered as seminal in the development of an original literature for the wind band.

### **Recommendations for Further Research**

In researching this document, many questions arose that were beyond the scope of this study. As noted in Chapter 2, early bands changed from mixed ensembles of woodwinds and brass to strictly brass and back again in a relatively short period of time. Research indicates that the Dodworth family influenced the

initial change from mixed ensembles to all brass bands. Research into the Dodworth family's importance in the early development of the wind band in America would arguably yield interesting information.

Much of Percy Grainger's music for wind band is now considered a vital portion of the repertoire, but most of it was excluded from lists used in this study. The reasons for this early exclusion and the eventual recognition and acceptance of Grainger's music are an interesting and important avenue of research.

Finally, there exists a great need to examine the procedures used in assigning grade levels to music. This examination would hopefully lead to dialogue regarding standardization of both the scale and criteria used in assignment of grade levels.

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                     | <b>Composer</b>      | <b>Contributor</b> |
|----------------------------------|----------------------|--------------------|
| An American Rhapsody for Band    | Gillette, James R.   | Bachman            |
| Daughters of Texas               | Sousa, John Philip   | Bachman            |
| Gifted Leadership March          | Fillmore, Henry      | Bachman            |
| Olympia Hippodrome March         | Alexander, Russell   | Bachman            |
| Grand Symphony for Band          | Berlioz, Hector      | Bodegraven         |
| In Modo Classico Suite           | Mohaupt, Richard     | Bodegraven         |
| Irish Tune from County Derry     | Grainger, Percy      | Bodegraven         |
| Mannin Veen                      | Wood, Haydn          | Bodegraven         |
| Newsreel in Five Shots           | Schuman, William     | Bodegraven         |
| Overture for Band                | Mendelssohn, Felix   | Bodegraven         |
| Vanguard Overture                | Curzon, Frederick    | Bodegraven         |
| Youth Triumphant                 | Hadley, Henry        | Bodegraven         |
| Atlantis Suite                   | Safranek, Vincent F. | Brandenburg        |
| Belle of the Ball - Waltz        | Anderson, Leroy      | Brandenburg        |
| Bravada                          | Curzon, Frederick    | Brandenburg        |
| Cabins - American Rhapsody       | Gillette, James R.   | Brandenburg        |
| Chicken Reel                     | Anderson, Leroy      | Brandenburg        |
| Chorale and Alleluia             | Hanson, Howard       | Brandenburg        |
| Country Garden                   | Grainger, Percy      | Brandenburg        |
| Daphnis Overture                 | Holmes, Guy E.       | Brandenburg        |
| Democracy Grand March            | Lake, Mayhew         | Brandenburg        |
| First Suite in Eb                | Holst, Gustav        | Brandenburg        |
| Irish Folk Song Suite (Anderson) | Anderson, Leroy      | Brandenburg        |
| Irish Tune from County Derry     | Grainger, Percy      | Brandenburg        |
| March for Band                   | Beecham, Thomas      | Brandenburg        |
| Molly on the Shore               | Grainger, Percy      | Brandenburg        |
| Niobe Overture                   | DeRubertis, Nicholas | Brandenburg        |
| Parade of the Gendarmes          | Lake, Mayhew         | Brandenburg        |
| River Jordan                     | Whitney, Maurice     | Brandenburg        |
| Scenes from the Sierras          | Bennett, David       | Brandenburg        |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                     | <b>Grade</b> | <b>Date</b> | <b>Publisher</b> |
|----------------------------------|--------------|-------------|------------------|
| An American Rhapsody for Band    | III          | Sep-56      | Witmark          |
| Daughters of Texas               | IV           | Sep-56      | Presser          |
| Gifted Leadership March          | IV           | Sep-56      | Fillmore         |
| Olympia Hippodrome March         | IV           | Sep-56      | Barnhouse        |
| Grand Symphony for Band          | III          | Feb-56      | Mercury          |
| In Modo Classico Suite           | III          | Feb-56      | Schirmer         |
| Irish Tune from County Derry     | III          | Feb-56      | Fischer          |
| Mannin Veen                      | IV           | Feb-56      | Boosey & Hawkes  |
| Newsreel in Five Shots           | IV           | Feb-56      | Schirmer         |
| Overture for Band                | IV           | Feb-56      | Schirmer         |
| Vanguard Overture                | III          | Feb-56      | Boosey & Hawkes  |
| Youth Triumphant                 | IV           | Feb-56      | Fischer          |
| Atlantis Suite                   | IV           | Sep-57      | Fischer          |
| Belle of the Ball - Waltz        | III          | Sep-57      | Mills            |
| Bravada                          | IV           | Sep-57      | Boosey & Hawkes  |
| Cabins - American Rhapsody       | III          | Sep-57      | Witmark          |
| Chicken Reel                     | IV           | Sep-57      | Mills            |
| Chorale and Alleluia             | IV           | Sep-57      | Fischer          |
| Country Garden                   | III          | Sep-57      | Schirmer         |
| Daphnis Overture                 | III          | Sep-57      | Barnhouse        |
| Democracy Grand March            | III          | Sep-57      | Ditson           |
| First Suite in Eb                | IV           | Sep-57      | Boosey & Hawkes  |
| Irish Folk Song Suite (Anderson) | IV           | Sep-57      | Mills            |
| Irish Tune from County Derry     | III          | Sep-57      | Schirmer         |
| March for Band                   | III          | Sep-57      | Mills            |
| Molly on the Shore               | IV           | Sep-57      | Fischer          |
| Niobe Overture                   | IV           | Sep-57      | Remick           |
| Parade of the Gendarmes          | IV           | Sep-57      | Fischer          |
| River Jordan                     | III          | Sep-57      | Schirmer         |
| Scenes from the Sierras          | IV           | Sep-57      | Fischer          |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                      | <b>Composer</b>         | <b>Contributor</b> |
|-----------------------------------|-------------------------|--------------------|
| Second Suite in F                 | Holst, Gustav           | Brandenburg        |
| Shepherd's Hey                    | Grainger, Percy         | Brandenburg        |
| Symphony in Bb<br>(Fauchet)       | Fauchet, Paul           | Brandenburg        |
| The French Quarter                | Morrissey, John J.      | Brandenburg        |
| Toccatta Marziale                 | Vaughan Williams, Ralph | Brandenburg        |
| Youth Triumphant                  | Hadley, Henry           | Brandenburg        |
| Alpine Holiday                    | Barnes, Clifford        | Ebbs               |
| American Folk Rhapsody            | Grundman, Clare         | Ebbs               |
| First Suite in Eb                 | Holst, Gustav           | Ebbs               |
| First Swedish Rhapsody            | Leidzen, Erik           | Ebbs               |
| Folk Song Suite                   | Vaughan Williams, Ralph | Ebbs               |
| Jericho Rhapsody                  | Gould, Morton           | Ebbs               |
| Legend                            | Creston, Paul           | Ebbs               |
| Legende                           | Gillette, James R.      | Ebbs               |
| Lincolnshire Posy                 | Grainger, Percy         | Ebbs               |
| Overture for Band                 | Mendelssohn, Felix      | Ebbs               |
| Scenes from the Sierras           | Bennett, David          | Ebbs               |
| Sequoia                           | LaGassey, Homer         | Ebbs               |
| Theme and Variations              | Schoenberg, Arnold      | Ebbs               |
| Traveler Overture                 | Buchtel, Forrest        | Ebbs               |
| A Solemn Music                    | Thomson, Virgil         | Gregory            |
| American Folk Rhapsody            | Grundman, Clare         | Gregory            |
| An American Weekend               | Morrissey, John J.      | Gregory            |
| An Outdoor Overture               | Copland, Aaron          | Gregory            |
| Canto Yoruba                      | Sanjuan, Pedro          | Gregory            |
| Carnival Days in New Orleans      | Morrissey, John J.      | Gregory            |
| Celebration Overture              | Creston, Paul           | Gregory            |
| Chorale and Alleluia              | Hanson, Howard          | Gregory            |
| Divertimento for Band             | Persichetti, Vincent    | Gregory            |
| Doxology                          | Leidzen, Erik           | Gregory            |
| Fantasy on American Sailing Songs | Grundman, Clare         | Gregory            |
| First Suite in Eb                 | Holst, Gustav           | Gregory            |
| George Washington Bridge          | Schuman, William        | Gregory            |



Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                      | <b>Grade</b> | <b>Date</b> | <b>Publisher</b> |
|-----------------------------------|--------------|-------------|------------------|
| Second Suite in F                 | IV           | Sep-57      | Boosey & Hawkes  |
| Shepherd's Hey                    | IV           | Sep-57      | Fischer          |
| Symphony in Bb<br>(Fauchet)       | IV           | Sep-57      | Witmark          |
| The French Quarter                | III          | Sep-57      | Remick           |
| Toccatta Marziale                 | IV           | Sep-57      | Boosey & Hawkes  |
| Youth Triumphant                  | IV           | Sep-57      | Fischer          |
| Alpine Holiday                    | III          | Mar-56      | Ludwig           |
| American Folk Rhapsody            | III          | Mar-56      | Boosey & Hawkes  |
| First Suite in Eb                 | IV           | Mar-56      | Boosey & Hawkes  |
| First Swedish Rhapsody            | IV           | Mar-56      | Mills            |
| Folk Song Suite                   | IV           | Mar-56      | Boosey & Hawkes  |
| Jericho Rhapsody                  | V            | Mar-56      | Mills            |
| Legend                            | IV           | Mar-56      | Leeds            |
| Legende                           | III          | Mar-56      | Kjos             |
| Lincolnshire Posy                 | IV           | Mar-56      | Schott           |
| Overture for Band                 | IV           | Mar-56      | Schirmer         |
| Scenes from the Sierras           | III          | Mar-56      | Fischer          |
| Sequoia                           | IV           | Mar-56      | Kjos             |
| Theme and Variations              | V            | Mar-56      | Schirmer         |
| Traveler Overture                 | III          | Mar-56      | Kjos             |
| A Solemn Music                    | IV           | Feb-57      | Schirmer         |
| American Folk Rhapsody            | III          | Feb-57      | Boosey & Hawkes  |
| An American Weekend               | III          | Feb-57      | Witmark          |
| An Outdoor Overture               | V            | Feb-57      | Boosey & Hawkes  |
| Canto Yoruba                      | V            | Feb-57      | Leeds            |
| Carnival Days in New Orleans      | III          | Feb-57      | Remick           |
| Celebration Overture              | V            | Feb-57      | Boosey & Hawkes  |
| Chorale and Alleluia              | IV           | Feb-57      | Fischer          |
| Divertimento for Band             | IV           | Feb-57      | Presser          |
| Doxology                          | III          | Feb-57      | Leeds            |
| Fantasy on American Sailing Songs | III          | Feb-57      | Boosey & Hawkes  |
| First Suite in Eb                 | III          | Feb-57      | Boosey & Hawkes  |
| George Washington Bridge          | V            | Feb-57      | Schirmer         |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                     | <b>Composer</b>         | <b>Contributor</b> |
|----------------------------------|-------------------------|--------------------|
| Huntingtower Ballad              | Respeggi, Ottorino      | Gregory            |
| Irish Tune from County Derry     | Grainger, Percy         | Gregory            |
| Legend                           | Creston, Paul           | Gregory            |
| Lincoln Portrait                 | Copland, Aaron          | Gregory            |
| Music for a Festival             | Jacob, Gordon           | Gregory            |
| Overture for Band                | Mendelssohn, Felix      | Gregory            |
| Pageant                          | Persichetti, Vincent    | Gregory            |
| Prelude and Rondo                | Tuthill, Burnet C.      | Gregory            |
| Psalm for Band                   | Persichetti, Vincent    | Gregory            |
| Royce Hall Suite                 | Willan, Healey          | Gregory            |
| Second Suite in F                | Holst, Gustav           | Gregory            |
| Sequoia                          | LaGassey, Homer         | Gregory            |
| Shepherd's Hey                   | Grainger, Percy         | Gregory            |
| Short Classics for Band          | Gillette, James R.      | Gregory            |
| Suite Francaise                  | Milhaud, Darius         | Gregory            |
| Suite of Old American Dances     | Bennett, Robert Russell | Gregory            |
| Symphony in Bb (Fauchet)         | Fauchet, Paul           | Gregory            |
| Symphony in Bb (Hindemith)       | Hindemith, Paul         | Gregory            |
| Theme and Variations             | Schoenberg, Arnold      | Gregory            |
| Tunbridge Fair                   | Piston, Walter          | Gregory            |
| West Point Suite                 | Milhaud, Darius         | Gregory            |
| Ye Banks and Braes O' Bonny Doon | Grainger, Percy         | Gregory            |
| Zanoni                           | Creston, Paul           | Gregory            |
| Mardi Gras in New Orleans        | De Rubertis, Nicholas   | Harper             |
| Overture to the Rose of Algeria  | Herbert, Victor         | Harper             |
| America - Tone Poem              | Williams, Ernest        | Hindsley           |
| American Jubilee                 | Wagner, Joseph F.       | Hindsley           |
| Celebration Overture             | Creston, Paul           | Hindsley           |
| Fanfare and Allegro              | Williams, Clifton       | Hindsley           |
| First Suite in Eb                | Holst, Gustav           | Hindsley           |
| Folk Song Suite                  | Vaughan Williams, Ralph | Hindsley           |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                     | <b>Grade</b> | <b>Date</b> | <b>Publisher</b> |
|----------------------------------|--------------|-------------|------------------|
| Huntingtower Ballad              | IV           | Feb-57      | Ricordi          |
| Irish Tune from County Derry     | III          | Feb-57      | Fischer          |
| Legend                           | V            | Feb-57      | Associated       |
| Lincoln Portrait                 | V            | Feb-57      | Boosey & Hawkes  |
| Music for a Festival             | V            | Feb-57      | Boosey & Hawkes  |
| Overture for Band                | IV           | Feb-57      | Schirmer         |
| Pageant                          | IV           | Feb-57      | Fischer          |
| Prelude and Rondo                | IV           | Feb-57      | Summy            |
| Psalm for Band                   | IV           | Feb-57      | Pikaron          |
| Royce Hall Suite                 | V            | Feb-57      | Associated       |
| Second Suite in F                | IV           | Feb-57      | Boosey & Hawkes  |
| Sequoia                          | III          | Feb-57      | Kjos             |
| Shepherd's Hey                   | III          | Feb-57      | Fischer          |
| Short Classics for Band          | III          | Feb-57      | Fischer          |
| Suite Francaise                  | V            | Feb-57      | Associated       |
| Suite of Old American Dances     | V            | Feb-57      | Chappell         |
| Symphony in Bb (Fauchet)         | IV           | Feb-57      | Music Press      |
| Symphony in Bb (Hindemith)       | V            | Feb-57      | Schotts          |
| Theme and Variations             | V            | Feb-57      | Schirmer         |
| Tunbridge Fair                   | V            | Feb-57      | Boosey & Hawkes  |
| West Point Suite                 | V            | Feb-57      | Associated       |
| Ye Banks and Braes O' Bonny Doon | III          | Feb-57      | Schirmer         |
| Zanoni                           | V            | Feb-57      | Schirmer         |
| Mardi Gras in New Orleans        | IV           | Jun-57      | Boosey & Hawkes  |
| Overture to the Rose of Algeria  | III          | Jun-57      | Witmark          |
| America - Tone Poem              | III          | Dec-57      | Boosey & Hawkes  |
| American Jubilee                 | III          | Dec-57      | Remick           |
| Celebration Overture             | IV           | Dec-57      | Templeton        |
| Fanfare and Allegro              | III          | Dec-57      | Summy            |
| First Suite in Eb                | III          | Dec-57      | Boosey & Hawkes  |
| Folk Song Suite                  | III          | Dec-57      | Boosey & Hawkes  |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                       | <b>Composer</b>         | <b>Contributor</b> |
|------------------------------------|-------------------------|--------------------|
| Hammersmith                        | Holst, Gustav           | Hindsley           |
| La Fiesta Mexicana                 | Reed, H. Owen           | Hindsley           |
| Music for a Festival               | Jacob, Gordon           | Hindsley           |
| Santa Fe Saga                      | Gould, Morton           | Hindsley           |
| Suite Francaise                    | Milhaud, Darius         | Hindsley           |
| Suite of Old American Dances       | Bennett, Robert Russell | Hindsley           |
| Symphony in Bb (Fauchet)           | Fauchet, Paul           | Hindsley           |
| Symphony in Bb (Hindemith)         | Hindemith, Paul         | Hindsley           |
| Theme and Variations               | Schoenberg, Arnold      | Hindsley           |
| Celebration Overture               | Creston, Paul           | Hovey              |
| Chorale and Alleluia               | Hanson, Howard          | Hovey              |
| First Suite in Eb                  | Holst, Gustav           | Hovey              |
| Folk Song Suite                    | Vaughan Williams, Ralph | Hovey              |
| Larghetto from Symphony in C Minor | Williams, Ernest        | Hovey              |
| Legend                             | Creston, Paul           | Hovey              |
| Mannin Veen                        | Wood, Haydn             | Hovey              |
| Psalm for Band                     | Persichetti, Vincent    | Hovey              |
| Second Suite in F                  | Holst, Gustav           | Hovey              |
| Suite of Old American Dances       | Bennett, Robert Russell | Hovey              |
| Zanoni                             | Creston, Paul           | Hovey              |
| Chicken Reel                       | Anderson, Leroy         | Howard             |
| Chorale and Alleluia               | Hanson, Howard          | Howard             |
| Cuban Fantasy                      | Kepner, Fred            | Howard             |
| In Malaga                          | Curzon, Frederick       | Howard             |
| Jamaican Rhumba                    | Benjamin, Arthur        | Howard             |
| Legend                             | Creston, Paul           | Howard             |
| Lituanian Rhapsody                 | Scarmolin, A. Louis     | Howard             |
| Neapolitan Rhapsody                | Sardino                 | Howard             |
| Pavanne                            | Gould, Morton           | Howard             |
| Peachtree Promenade                | Gillis, Don             | Howard             |
| Plantation Song                    | Gillis, Don             | Howard             |
| Southern Rhapsody                  | Hosmer, Lucius          | Howard             |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                       | <b>Grade</b> | <b>Date</b> | <b>Publisher</b> |
|------------------------------------|--------------|-------------|------------------|
| Hammersmith                        | V            | Dec-57      | Boosey & Hawkes  |
| La Fiesta Mexicana                 | V            | Dec-57      | Mills            |
| Music for a Festival               | IV           | Dec-57      | Boosey & Hawkes  |
| Santa Fe Saga                      | V            | Dec-57      | Chappell         |
| Suite Francaise                    | IV           | Dec-57      | Leeds            |
| Suite of Old American Dances       | IV           | Dec-57      | Chappell         |
| Symphony in Bb (Fauchet)           | IV           | Dec-57      | Witmark          |
| Symphony in Bb (Hindemith)         | V            | Dec-57      | Associated       |
| Theme and Variations               | V            | Dec-57      | Schirmer         |
| Celebration Overture               | V            | Feb-56      | Templeton        |
| Chorale and Alleluia               | IV           | Feb-56      | Fischer          |
| First Suite in Eb                  | IV           | Feb-56      | Boosey & Hawkes  |
| Folk Song Suite                    | IV           | Feb-56      | Boosey & Hawkes  |
| Larghetto from Symphony in C Minor | IV           | Feb-56      | Witmark          |
| Legend                             | IV           | Feb-56      | Leeds            |
| Mannin Veen                        | IV           | Feb-56      | Boosey & Hawkes  |
| Psalm for Band                     | IV           | Feb-56      | Pjkaron          |
| Second Suite in F                  | IV           | Feb-56      | Boosey & Hawkes  |
| Suite of Old American Dances       | V            | Feb-56      | Chappell         |
| Zanoni                             | V            | Feb-56      | Schirmer         |
| Chicken Reel                       | IV           | Feb-56      | Mills            |
| Chorale and Alleluia               | IV           | Feb-56      | Fischer          |
| Cuban Fantasy                      | IV           | Feb-56      | Summy            |
| In Malaga                          | III          | Feb-56      | Boosey & Hawkes  |
| Jamaican Rhumba                    | IV           | Feb-56      | Boosey & Hawkes  |
| Legend                             | V            | Feb-56      | Leeds            |
| Lituanian Rhapsody                 | III          | Feb-56      | Ludwig           |
| Neapolitan Rhapsody                | III          | Feb-56      | Mills            |
| Pavanne                            | III          | Feb-56      | Mills            |
| Peachtree Promenade                | III          | Feb-56      | Mills            |
| Plantation Song                    | III          | Feb-56      | Mills            |
| Southern Rhapsody                  | V            | Feb-56      | Fischer          |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                        | <b>Composer</b>         | <b>Contributor</b> |
|-------------------------------------|-------------------------|--------------------|
| Tamboo                              | Chavez, F.              | Howard             |
| A Westchester Overture              | Grundman, Clare         | Kruth              |
| Beguine for Band                    | Osser, Glenn            | Kruth              |
| Chorale and Alleluia                | Hanson, Howard          | Kruth              |
| First Suite in Eb                   | Holst, Gustav           | Kruth              |
| Irish Folk Song Suite<br>(Erickson) | Erickson, Frank         | Kruth              |
| Irish Tune from County<br>Derry     | Grainger, Percy         | Kruth              |
| Jericho Rhapsody                    | Gould, Morton           | Kruth              |
| Pageant                             | Persichetti, Vincent    | Kruth              |
| Psalm for Band                      | Persichetti, Vincent    | Kruth              |
| Sequoia                             | LaGassey, Homer         | Kruth              |
| Serenata                            | Anderson, Leroy         | Kruth              |
| Spiritual for Band                  | Reed, Alfred            | Kruth              |
| St. Francis of Assisi               | Moehlmann, R. L.        | Kruth              |
| Sussex Psalm                        | Howland, Russell        | Kruth              |
| Symphony in C Minor                 | Williams, Ernest        | Kruth              |
| Zanoni                              | Creston, Paul           | Kruth              |
| American Folk Rhapsody              | Grundman, Clare         | Little             |
| An American Rhapsody                | Wood, Haydn             | Little             |
| An Original Suite                   | Jacob, Gordon           | Little             |
| An Outdoor Overture                 | Copland, Aaron          | Little             |
| Builders of Youth                   | O'Neill, Charles        | Little             |
| Chal Romano                         | Ketelby, Albert W.      | Little             |
| Classic Overture in C               | Gossec, Francois Joseph | Little             |
| Festival Overture in F              | Guentzel, Gus           | Little             |
| First Suite in Eb                   | Holst, Gustav           | Little             |
| Five American Folk Songs            | Siegmeister, Elie       | Little             |
| Folk Song Suite                     | Vaughan Williams, Ralph | Little             |
| Grand Symphony for<br>Band          | Berlioz, Hector         | Little             |
| In Malaga                           | Curzon, Frederick       | Little             |
| Lads of Wamphrey                    | Grainger, Percy         | Little             |
| Legend                              | Creston, Paul           | Little             |
| Mannin Veen                         | Wood, Haydn             | Little             |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                     | <b>Grade</b> | <b>Date</b> | <b>Publisher</b> |
|----------------------------------|--------------|-------------|------------------|
| Tamboo                           | III          | Feb-56      | Mills            |
| A Westchester Overture           | III          | May-57      | Boosey & Hawkes  |
| Beguine for Band                 | III          | May-57      | EMS              |
| Chorale and Alleluia             | IV           | May-57      | Fischer          |
| First Suite in Eb                | IV           | May-57      | Boosey & Hawkes  |
| Irish Folk Song Suite (Erickson) | III          | May-57      | Bourne           |
| Irish Tune from County Derry     | III          | May-57      | Fischer          |
| Jericho Rhapsody                 | V            | May-57      | Mills            |
| Pageant                          | IV           | May-57      | Fischer          |
| Psalms for Band                  | IV           | May-57      | Pikaron          |
| Sequoia                          | III          | May-57      | Kjos             |
| Serenata                         | III          | May-57      | Mills            |
| Spiritual for Band               | IV           | May-57      | Associated       |
| St. Francis of Assisi            | III          | May-57      | FitzSimons       |
| Sussex Psalm                     | IV           | May-57      | Boosey & Hawkes  |
| Symphony in C Minor              | IV           | May-57      | Morris           |
| Zanoni                           | V            | May-57      | Schirmer         |
| American Folk Rhapsody           | III          | Nov-57      | Boosey & Hawkes  |
| An American Rhapsody             | IV           | Nov-57      | Boosey & Hawkes  |
| An Original Suite                | IV           | Nov-57      | Boosey & Hawkes  |
| An Outdoor Overture              | IV           | Nov-57      | Boosey & Hawkes  |
| Builders of Youth                | IV           | Nov-57      | Fischer          |
| Chal Romano                      | IV           | Nov-57      | Bosworth         |
| Classic Overture in C            | III          | Nov-57      | Mercury          |
| Festival Overture in F           | III          | Nov-57      | Barnhouse        |
| First Suite in Eb                | IV           | Nov-57      | Boosey & Hawkes  |
| Five American Folk Songs         | III          | Nov-57      | Fischer          |
| Folk Song Suite                  | III          | Nov-57      | Boosey & Hawkes  |
| Grand Symphony for Band          | IV           | Nov-57      | Mercury          |
| In Malaga                        | III          | Nov-57      | Boosey & Hawkes  |
| Lads of Wamphrey                 | III          | Nov-57      | Mills            |
| Legend                           | IV           | Nov-57      | Leeds            |
| Mannin Veen                      | IV           | Nov-57      | Boosey & Hawkes  |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                    | <b>Composer</b>         | <b>Contributor</b> |
|---------------------------------|-------------------------|--------------------|
| Military Symphony in F          | Gossec, Francois Joseph | Little             |
| Mississippi Rhapsody            | Weinberger, Jaromir     | Little             |
| North Sea Overture              | Hermann, Ralph          | Little             |
| Overture for Band               | Mendelssohn, Felix      | Little             |
| Pageant                         | Persichetti, Vincent    | Little             |
| Prairie Legend                  | Siegmeister, Elie       | Little             |
| River Jordan                    | Whitney, Maurice        | Little             |
| Scenes from the Sierras         | Bennett, David          | Little             |
| Scotch Folk Song Suite          | Davis, Albert O.        | Little             |
| Second Suite in F               | Holst, Gustav           | Little             |
| Sequoia                         | LaGassey, Homer         | Little             |
| Symphony in Bb<br>(Fauchet)     | Fauchet, Paul           | Little             |
| Symphony No. 1, Mvt. 3          | Gillis, Don             | Little             |
| Tap Roots                       | Skinner, Frank          | Little             |
| Three Street Corner<br>Sketches | McKay, George Frederick | Little             |
| Trauersinfonie                  | Wagner, Richard         | Little             |
| An Outdoor Overture             | Copland, Aaron          | Martino            |
| At the Gremlin Ball             | Hill, Charles Lee       | Martino            |
| Carnival Suite                  | Tansman, Alexandre      | Martino            |
| Celebration Overture            | Creston, Paul           | Martino            |
| Chant from the Great<br>Plains  | Busch, Carl             | Martino            |
| Chorale and Alleluia            | Hanson, Howard          | Martino            |
| Dedication Overture             | Frangkiser, Carl        | Martino            |
| Divertimento for Band           | Persichetti, Vincent    | Martino            |
| First Suite in Eb               | Holst, Gustav           | Martino            |
| Five American Folk Songs        | Siegmeister, Elie       | Martino            |
| Folk Song Suite                 | Vaughan Williams, Ralph | Martino            |
| George Washington<br>Bridge     | Schuman, William        | Martino            |
| Irish Tune from County<br>Derry | Grainger, Percy         | Martino            |
| Jericho Rhapsody                | Gould, Morton           | Martino            |
| Lincolnshire Posy               | Grainger, Percy         | Martino            |
| Mannin Veen                     | Wood, Haydn             | Martino            |



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| <b>Title</b>                    | <b>Grade</b> | <b>Date</b> | <b>Publisher</b> |
|---------------------------------|--------------|-------------|------------------|
| Military Symphony in F          | III          | Nov-57      | Mercury          |
| Mississippi Rhapsody            | IV           | Nov-57      | Fischer          |
| North Sea Overture              | IV           | Nov-57      | EMS              |
| Overture for Band               | IV           | Nov-57      | Schirmer         |
| Pageant                         | IV           | Nov-57      | Fischer          |
| Prairie Legend                  | IV           | Nov-57      | Associated       |
| River Jordan                    | III          | Nov-57      | Schirmer         |
| Scenes from the Sierras         | III          | Nov-57      | Fischer          |
| Scotch Folk Song Suite          | III          | Nov-57      | Ludwig           |
| Second Suite in F               | IV           | Nov-57      | Boosey & Hawkes  |
| Sequoia                         | IV           | Nov-57      | Kjos             |
| Symphony in Bb<br>(Fauchet)     | IV           | Nov-57      | Witmark          |
| Symphony No. 1, Mvt. 3          | IV           | Nov-57      | EMS              |
| Tap Roots                       | IV           | Nov-57      | Skinner          |
| Three Street Corner<br>Sketches | III          | Nov-57      | Schirmer         |
| Trauersinfonie                  | III          | Nov-57      | Mercury          |
| An Outdoor Overture             | IV           | Oct-57      | Boosey & Hawkes  |
| At the Gremlin Ball             | III          | Oct-57      | Fischer          |
| Carnival Suite                  | IV           | Oct-57      | Leeds            |
| Celebration Overture            | V            | Oct-57      | Templeton        |
| Chant from the Great<br>Plains  | III          | Oct-57      | Fischer          |
| Chorale and Alleluia            | IV           | Oct-57      | Fischer          |
| Dedication Overture             | III          | Oct-57      | Belwin           |
| Divertimento for Band           | IV           | Oct-57      | Presser          |
| First Suite in Eb               | IV           | Oct-57      | Boosey & Hawkes  |
| Five American Folk Songs        | III          | Oct-57      | Fischer          |
| Folk Song Suite                 | IV           | Oct-57      | Boosey & Hawkes  |
| George Washington<br>Bridge     | IV           | Oct-57      | Schirmer         |
| Irish Tune from County<br>Derry | III          | Oct-57      | Fischer          |
| Jericho Rhapsody                | IV           | Oct-57      | Mills            |
| Lincolnshire Posy               | V            | Oct-57      | Schotts          |
| Mannin Veen                     | IV           | Oct-57      | Boosey & Hawkes  |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                 | <b>Composer</b>         | <b>Contributor</b> |
|------------------------------|-------------------------|--------------------|
| Overture for Band            | Mendelssohn, Felix      | Martino            |
| Overture in C                | Catel, Charles Simon    | Martino            |
| Pageant                      | Persichetti, Vincent    | Martino            |
| Second Suite in F            | Holst, Gustav           | Martino            |
| Sequoia                      | LaGassey, Homer         | Martino            |
| South American Holiday       | Fiorillo, Dante         | Martino            |
| St. Francis of Assisi        | Moehlmann, R. L.        | Martino            |
| Suite of Old American Dances | Bennett, Robert Russell | Martino            |
| Symphony in Bb (Fauchet)     | Fauchet, Paul           | Martino            |
| Symphony in Bb (Hindemith)   | Hindemith, Paul         | Martino            |
| Coronation                   | Jones, George Thaddeus  | Minelli            |
| Folk Song Suite              | Vaughan Williams, Ralph | Minelli            |
| Legend                       | Creston, Paul           | Minelli            |
| Marcho Poco                  | Moore, Donald I.        | Minelli            |
| Romantic Tone Poem           | Cailliet, Lucien        | Minelli            |
| Sequoia                      | LaGassey, Homer         | Minelli            |
| Short Classics for Band      | Gillette, James R.      | Minelli            |
| Carnival Suite               | Tansman, Alexandre      | Righter            |
| First Suite in Eb            | Holst, Gustav           | Righter            |
| Folk Song Suite              | Vaughan Williams, Ralph | Righter            |
| Irish Tune from County Derry | Grainger, Percy         | Righter            |
| Mood Mauve                   | Howland, Russell        | Righter            |
| Toccata Marziale             | Vaughan Williams, Ralph | Righter            |
| An Original Suite            | Jacob, Gordon           | Schaefer           |
| An Outdoor Overture          | Copland, Aaron          | Schaefer           |
| Chorale and Alleluia         | Hanson, Howard          | Schaefer           |
| Commando March               | Barber, Samuel          | Schaefer           |
| Divertimento for Band        | Persichetti, Vincent    | Schaefer           |
| First Suite in Eb            | Holst, Gustav           | Schaefer           |
| Folk Song Suite              | Vaughan Williams, Ralph | Schaefer           |
| Irish Tune from County Derry | Grainger, Percy         | Schaefer           |
| Legend                       | Creston, Paul           | Schaefer           |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                 | <b>Grade</b> | <b>Date</b> | <b>Publisher</b> |
|------------------------------|--------------|-------------|------------------|
| Overture for Band            | IV           | Oct-57      | Schirmer         |
| Overture in C                | V            | Oct-57      | Schirmer         |
| Pageant                      | IV           | Oct-57      | Fischer          |
| Second Suite in F            | IV           | Oct-57      | Boosey & Hawkes  |
| Sequoia                      | III          | Oct-57      | Kjos             |
| South American Holiday       | III          | Oct-57      | Epic             |
| St. Francis of Assisi        | III          | Oct-57      | FitzSimons       |
| Suite of Old American Dances | V            | Oct-57      | Chappell         |
| Symphony in Bb (Fauchet)     | IV           | Oct-57      | Witmark          |
| Symphony in Bb (Hindemith)   | V            | Oct-57      | Schotts          |
| Coronation                   | III          | May-57      | Bourne           |
| Folk Song Suite              | IV           | May-57      | Boosey & Hawkes  |
| Legend                       | V            | May-57      | Leeds            |
| Marcho Poco                  | III          | May-57      | Mills            |
| Romantic Tone Poem           | III          | May-57      | Elkan-Vogel      |
| Sequoia                      | IV           | May-57      | Kjos             |
| Short Classics for Band      | III          | May-57      | Fischer          |
| Carnival Suite               | V            | Nov-56      | Leeds            |
| First Suite in Eb            | IV           | Nov-56      | Boosey & Hawkes  |
| Folk Song Suite              | IV           | Nov-56      | Boosey & Hawkes  |
| Irish Tune from County Derry | IV           | Nov-56      | Fischer          |
| Mood Mauve                   | IV           | Nov-56      | Witmark          |
| Toccata Marziale             | V            | Nov-56      | Boosey & Hawkes  |
| An Original Suite            | III          | Oct-56      | Boosey & Hawkes  |
| An Outdoor Overture          | IV           | Oct-56      | Boosey & Hawkes  |
| Chorale and Alleluia         | IV           | Oct-56      | Fischer          |
| Commando March               | IV           | Oct-56      | Schirmer         |
| Divertimento for Band        | IV           | Oct-56      | Presser          |
| First Suite in Eb            | III/IV       | Oct-56      | Boosey & Hawkes  |
| Folk Song Suite              | III/IV       | Oct-56      | Boosey & Hawkes  |
| Irish Tune from County Derry | III          | Oct-56      | Fischer          |
| Legend                       | IV           | Oct-56      | Leeds            |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                | <b>Composer</b>         | <b>Contributor</b> |
|-----------------------------|-------------------------|--------------------|
| Music for a Festival        | Jacob, Gordon           | Schaefer           |
| Overture for Band           | Mendelssohn, Felix      | Schaefer           |
| Psalm for Band              | Persichetti, Vincent    | Schaefer           |
| River Jordan                | Whitney, Maurice        | Schaefer           |
| Royce Hall Suite            | Willan, Healey          | Schaefer           |
| Second Suite in F           | Holst, Gustav           | Schaefer           |
| Suite Francaise             | Milhaud, Darius         | Schaefer           |
| Symphony in Bb<br>(Fauchet) | Fauchet, Paul           | Schaefer           |
| Theme and Variations        | Schoenberg, Arnold      | Schaefer           |
| Toccata Marziale            | Vaughan Williams, Ralph | Schaefer           |
| Tunbridge Fair              | Piston, Walter          | Schaefer           |
| West Point Suite            | Milhaud, Darius         | Schaefer           |
| Youth Triumphant            | Hadley, Henry           | Schaefer           |
| A Childhood Fantasy         | Lillya, Clifford        | Shepard            |
| An Original Suite           | Jacob, Gordon           | Shepard            |
| An Outdoor Overture         | Copland, Aaron          | Shepard            |
| Aurora Overture             | Yoder, Paul             | Shepard            |
| Builders of Youth           | O'Neill, Charles        | Shepard            |
| Carnival Suite              | Tansman, Alexandre      | Shepard            |
| Commando March              | Barber, Samuel          | Shepard            |
| Daphnis Overture            | Holmes, Guy E.          | Shepard            |
| Debonnaire Overture         | Leidzen, Erik           | Shepard            |
| Dedication Overture         | Frangkiser, Carl        | Shepard            |
| First Suite in Eb           | Holst, Gustav           | Shepard            |
| First Swedish Rhapsody      | Leidzen, Erik           | Shepard            |
| Folk Song Suite             | Vaughan Williams, Ralph | Shepard            |
| French Quarter Suite        | Morrissey, John J.      | Shepard            |
| From the Delta              | Still, William Grant    | Shepard            |
| Jericho Rhapsody            | Gould, Morton           | Shepard            |
| Legend                      | Creston, Paul           | Shepard            |
| Lincolnshire Posy           | Grainger, Percy         | Shepard            |
| Molly on the Shore          | Grainger, Percy         | Shepard            |
| Niobe Overture              | DeRubertis, Nicholas    | Shepard            |
| Overture Hongroise          | Skornicka, Joseph E.    | Shepard            |
| Pax et Labor Overture       | Pares, Gabriel          | Shepard            |
| Robin Hood Suite            | Curzon, Frederick       | Shepard            |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                | <b>Grade</b> | <b>Date</b> | <b>Publisher</b> |
|-----------------------------|--------------|-------------|------------------|
| Music for a Festival        | V            | Oct-56      | Boosey & Hawkes  |
| Overture for Band           | IV           | Oct-56      | Schirmer         |
| Psalm for Band              | III/IV       | Oct-56      | Pikaron          |
| River Jordan                | III/IV       | Oct-56      | Schirmer         |
| Royce Hall Suite            | IV           | Oct-56      | Associated       |
| Second Suite in F           | III/IV       | Oct-56      | Boosey & Hawkes  |
| Suite Francaise             | V            | Oct-56      | Leeds            |
| Symphony in Bb<br>(Fauchet) | IV           | Oct-56      | Witmark          |
| Theme and Variations        | V            | Oct-56      | Schirmer         |
| Toccata Marziale            | V            | Oct-56      | Boosey & Hawkes  |
| Tunbridge Fair              | IV           | Oct-56      | Boosey & Hawkes  |
| West Point Suite            | IV           | Oct-56      | Associated       |
| Youth Triumphant            | IV           | Oct-56      | Fischer          |
| A Childhood Fantasy         | III          | Mar-56      | Witmark          |
| An Original Suite           | III          | Mar-56      | Boosey & Hawkes  |
| An Outdoor Overture         | V            | Mar-56      | Boosey & Hawkes  |
| Aurora Overture             | III          | Mar-56      | Belwin           |
| Builders of Youth           | IV           | Mar-56      | Fischer          |
| Carnival Suite              | IV           | Mar-56      | Leeds            |
| Commando March              | IV           | Mar-56      | Schirmer         |
| Daphnis Overture            | III          | Mar-56      | Barnhouse        |
| Debonnaire Overture         | IV           | Mar-56      | Fischer          |
| Dedication Overture         | III          | Mar-56      | Belwin           |
| First Suite in Eb           | III          | Mar-56      | Boosey & Hawkes  |
| First Swedish Rhapsody      | III          | Mar-56      | Mills            |
| Folk Song Suite             | III          | Mar-56      | Boosey & Hawkes  |
| French Quarter Suite        | III          | Mar-56      | Remick           |
| From the Delta              | III          | Mar-56      | Leeds            |
| Jericho Rhapsody            | V            | Mar-56      | Mills            |
| Legend                      | V            | Mar-56      | Leeds            |
| Lincolnshire Posy           | V            | Mar-56      | Schott           |
| Molly on the Shore          | IV           | Mar-56      | Fischer          |
| Niobe Overture              | IV           | Mar-56      | Remick           |
| Overture Hongroise          | III          | Mar-56      | Belwin           |
| Pax et Labor Overture       | IV           | Mar-56      | Ludwig           |
| Robin Hood Suite            | III          | Mar-56      | Boosey & Hawkes  |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                                 | <b>Composer</b>        | <b>Contributor</b> |
|--|------------------------|--------------------|
| Safari Overture                              | Holmes, Guy            | Shepard            |
| Scenes from the Sierras                      | Bennett, David         | Shepard            |
| Second Suite in F                            | Holst, Gustav          | Shepard            |
| Shepherd's Hey                               | Grainger, Percy        | Shepard            |
| Suite Francaise                              | Milhaud, Darius        | Shepard            |
| Symphony in Bb<br>(Fauchet)                  | Fauchet, Paul          | Shepard            |
| Symphony in C Minor                          | Williams, Ernest       | Shepard            |
| Tap Roots                                    | Skinner, Frank         | Shepard            |
| The Power of Rome and<br>the Christian Heart | Grainger, Percy        | Shepard            |
| The Silver Cord                              | O'Neill, Charles       | Shepard            |
| Transcendence                                | Frangkiser, Carl       | Shepard            |
| Youth Triumphant                             | Hadley, Henry          | Shepard            |
| Zanoni                                       | Creston, Paul          | Shepard            |
| Allan-A-Dale Overture                        | Hanson, Eric           | Simon              |
| American Folk Suite                          | Walters, Harold L.     | Simon              |
| Cathedral Canyon<br>Overture                 | Hanson, Eric           | Simon              |
| Contrasts Overture                           | Scarmolin, A. Louis    | Simon              |
| Foster Selections                            | Johnson, F.W.          | Simon              |
| March of the Free<br>Peoples                 | Darcy, Thomas F.       | Simon              |
| March of the Majorettes                      | Simon, Frank           | Simon              |
| Royal Gorge Overture                         | Little, Lowell Preston | Simon              |
| Scotch Folk Song Suite                       | Davis, Albert O.       | Simon              |
| The Statesman March                          | Simon, Frank           | Simon              |
| Trauer-March Opus 103                        | Mendelssohn, Felix     | Simon              |
| Two Movements from<br>Irish Suite            | Anderson, Leroy        | Simon              |
| With Flags Unfurled<br>March                 | Darcy, Thomas F.       | Simon              |
| Youth Triumphant                             | Hadley, Henry          | Simon              |
| American Folk Rhapsody                       | Grundman, Clare        | Spicer             |
| An Original Suite                            | Jacob, Gordon          | Spicer             |
| An Outdoor Overture                          | Copland, Aaron         | Spicer             |
| Beguine for Band                             | Osser, Glenn           | Spicer             |
| Belmont Overture                             | Grundman, Clare        | Spicer             |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                                 | <b>Grade</b> | <b>Date</b> | <b>Publisher</b> |
|--|--------------|-------------|------------------|
| Safari Overture                              | III          | Mar-56      | Barnhouse        |
| Scenes from the Sierras                      | III          | Mar-56      | Fischer          |
| Second Suite in F                            | III          | Mar-56      | Boosey & Hawkes  |
| Shepherd's Hey                               | IV           | Mar-56      | Fischer          |
| Suite Francaise                              | V            | Mar-56      | Leeds            |
| Symphony in Bb<br>(Fauchet)                  | IV           | Mar-56      | Leduc            |
| Symphony in C Minor                          | V            | Mar-56      | Williams         |
| Tap Roots                                    | V            | Mar-56      | Skinner          |
| The Power of Rome and<br>the Christian Heart | V            | Mar-56      | Mills            |
| The Silver Cord                              | III          | Mar-56      | Schirmer         |
| Transcendence                                | III          | Mar-56      | Belwin           |
| Youth Triumphant                             | IV           | Mar-56      | Fischer          |
| Zanoni                                       | V            | Mar-56      | Schirmer         |
| Allan-A-Dale Overture                        | III          | Apr-56      | Ludwig           |
| American Folk Suite                          | IV           | Apr-56      | Rubank           |
| Cathedral Canyon<br>Overture                 | IV           | Apr-56      | Ludwig           |
| Contrasts Overture                           | III          | Apr-56      | Ludwig           |
| Foster Selections                            | III          | Apr-56      | Belwin           |
| March of the Free<br>Peoples                 | III          | Apr-56      | Bourne           |
| March of the Majorettes                      | III          | Apr-56      | Kjos             |
| Royal Gorge Overture                         | III          | Apr-56      | Ludwig           |
| Scotch Folk Song Suite                       | III          | Apr-56      | Ludwig           |
| The Statesman March                          | IV           | Apr-56      | Simon            |
| Trauer-March Opus 103                        | IV           | Apr-56      | Associated       |
| Two Movements from<br>Irish Suite            | V            | Apr-56      | Mills            |
| With Flags Unfurled<br>March                 | III          | Apr-56      | Bourne           |
| Youth Triumphant                             | IV           | Apr-56      | Fischer          |
| American Folk Rhapsody                       | III          | Apr-57      | Boosey & Hawkes  |
| An Original Suite                            | V            | Apr-57      | Boosey & Hawkes  |
| An Outdoor Overture                          | V            | Apr-57      | Boosey & Hawkes  |
| Beguine for Band                             | IV           | Apr-57      | EMS              |
| Belmont Overture                             | III          | Apr-57      | EMS              |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                 | <b>Composer</b>         | <b>Contributor</b> |
|------------------------------|-------------------------|--------------------|
| Black Canyon of the Gunnison | Erickson, Frank         | Spicer             |
| Chorale and Alleluia         | Hanson, Howard          | Spicer             |
| Citation Overture            | Frangkiser, Carl        | Spicer             |
| First Suite in Eb            | Holst, Gustav           | Spicer             |
| First Swedish Rhapsody       | Leidzen, Erik           | Spicer             |
| Five American Folk Songs     | Siegmeister, Elie       | Spicer             |
| Folk Song Suite              | Vaughan Williams, Ralph | Spicer             |
| French Quarter Suite         | Morrissey, John J.      | Spicer             |
| Hill Country Ballad          | Williams, Clifton       | Spicer             |
| Holiday for Winds            | Osser, Glenn            | Spicer             |
| Joyanna                      | Gillette, James R.      | Spicer             |
| La Fiesta Mexicana           | Reed, H. Owen           | Spicer             |
| Lincolnshire Posy            | Grainger, Percy         | Spicer             |
| Lituanian Rhapsody           | Scarmolin, A. Louis     | Spicer             |
| Newsreel in Five Shots       | Schuman, William        | Spicer             |
| North Sea Overture           | Hermann, Ralph          | Spicer             |
| Overture in Classic Style    | Carter, Charles         | Spicer             |
| Pageant                      | Persichetti, Vincent    | Spicer             |
| Prarie Legend                | Siegmeister, Elie       | Spicer             |
| Prelude to a Festival        | Weinberger, Jaromir     | Spicer             |
| River Jordan                 | Whitney, Maurice        | Spicer             |
| Second Suite in F            | Holst, Gustav           | Spicer             |
| Sequoia                      | LaGassey, Homer         | Spicer             |
| Short Classics for Band      | Gillette, James R.      | Spicer             |
| Sir Galahad                  | Hildreth, Richard E.    | Spicer             |
| Southern Miniatures          | Zamecnik, John S.       | Spicer             |
| Suite Francaise              | Milhaud, Darius         | Spicer             |
| Suite of Old American Dances | Bennett, Robert Russell | Spicer             |
| Symphony in Bb (Fauchet)     | Fauchet, Paul           | Spicer             |
| Symphony in C Minor          | Williams, Ernest        | Spicer             |
| The Pleasant Years           | Gillis, Don             | Spicer             |
| Uncle Walt's Waltz           | Gillis, Don             | Spicer             |



Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                 | <b>Grade</b> | <b>Date</b> | <b>Publisher</b> |
|------------------------------|--------------|-------------|------------------|
| Black Canyon of the Gunnison | III          | Apr-57      | Bourne           |
| Chorale and Alleluia         | IV           | Apr-57      | Fischer          |
| Citation Overture            | III          | Apr-57      | Pro Art          |
| First Suite in Eb            | IV           | Apr-57      | Boosey & Hawkes  |
| First Swedish Rhapsody       | IV           | Apr-57      | Mills            |
| Five American Folk Songs     | IV           | Apr-57      | Fischer          |
| Folk Song Suite              | IV           | Apr-57      | Boosey & Hawkes  |
| French Quarter Suite         | IV           | Apr-57      | Music Press      |
| Hill Country Ballad          | IV           | Apr-57      | Music Press      |
| Holiday for Winds            | III          | Apr-57      | EMS              |
| Joyanna                      | III          | Apr-57      | Fischer          |
| La Fiesta Mexicana           | V            | Apr-57      | Mills            |
| Lincolnshire Posy            | V            | Apr-57      | Schotts          |
| Lituanian Rhapsody           | III          | Apr-57      | Ludwig           |
| Newsreel in Five Shots       | V            | Apr-57      | Schirmer         |
| North Sea Overture           | IV           | Apr-57      | EMS              |
| Overture in Classic Style    | III          | Apr-57      | Bourne           |
| Pageant                      | IV           | Apr-57      | Fischer          |
| Prarie Legend                | V            | Apr-57      | BMI              |
| Prelude to a Festival        | IV           | Apr-57      | Fischer          |
| River Jordan                 | III          | Apr-57      | Schirmer         |
| Second Suite in F            | IV           | Apr-57      | Boosey & Hawkes  |
| Sequoia                      | IV           | Apr-57      | Kjos             |
| Short Classics for Band      | III          | Apr-57      | Fischer          |
| Sir Galahad                  | III          | Apr-57      | Ludwig           |
| Southern Miniatures          | III          | Apr-57      | Fox              |
| Suite Francaise              | V            | Apr-57      | Leeds            |
| Suite of Old American Dances | V            | Apr-57      | Chappell         |
| Symphony in Bb (Fauchet)     | IV           | Apr-57      | Music Press      |
| Symphony in C Minor          | V            | Apr-57      | Morris           |
| The Pleasant Years           | IV           | Apr-57      | EMS              |
| Uncle Walt's Waltz           | IV           | Apr-57      | EMS              |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                          | <b>Composer</b>         | <b>Contributor</b> |
|---------------------------------------|-------------------------|--------------------|
| Marchea 3 de Febrere Bolivian Concert | Roncal, Simeon          | Swartley           |
| Providence (Sacred Fantasia)          | Tobani, Theodore Moses  | Swartley           |
| St. Francis of Assisi                 | Moehlmann, R. L.        | Swartley           |
| Sven Dufva                            | Hedman, H.              | Swartley           |
| Swanee Satire                         | Bennett, David          | Swartley           |
| A Solemn Music                        | Thomson, Virgil         | Wilson, G.         |
| American Folk Rhapsody                | Grundman, Clare         | Wilson, G.         |
| An American Weekend                   | Morrissey, John J.      | Wilson, G.         |
| An Original Suite                     | Jacob, Gordon           | Wilson, G.         |
| Chorale and Alleluia                  | Hanson, Howard          | Wilson, G.         |
| Crusaders Overture                    | Buchtel, Forrest        | Wilson, G.         |
| First Suite in Eb                     | Holst, Gustav           | Wilson, G.         |
| Folk Song Suite                       | Vaughan Williams, Ralph | Wilson, G.         |
| Grand March in F                      | Fletcher, Percy         | Wilson, G.         |
| Huntingtower Ballad                   | Respeghi, Ottorino      | Wilson, G.         |
| Inglesina March                       | Delle Cese, Davide      | Wilson, G.         |
| Music for a Festival                  | Jacob, Gordon           | Wilson, G.         |
| Overture for Band                     | Mendelssohn, Felix      | Wilson, G.         |
| Pageant                               | Persichetti, Vincent    | Wilson, G.         |
| Second Suite in F                     | Holst, Gustav           | Wilson, G.         |
| Sequoia                               | LaGassey, Homer         | Wilson, G.         |
| Short Classics for Band               | Gillette, James R.      | Wilson, G.         |
| Spiritual for Band                    | Reed, Alfred            | Wilson, G.         |
| Suite for Concert Band                | Kechley, Gerald         | Wilson, G.         |
| Suite Francaise                       | Milhaud, Darius         | Wilson, G.         |
| Suite of Old American Dances          | Bennett, Robert Russell | Wilson, G.         |
| Sussex Psalm                          | Howland, Russell        | Wilson, G.         |
| Symphony in Bb (Fauchet)              | Fauchet, Paul           | Wilson, G.         |
| The French Quarter                    | Morrissey, John J.      | Wilson, G.         |
| Youth Triumphant                      | Hadley, Henry           | Wilson, G.         |
| An Original Suite                     | Jacob, Gordon           | Wilson, K.         |
| An Outdoor Overture                   | Copland, Aaron          | Wilson, K.         |
| Celebration Overture                  | Creston, Paul           | Wilson, K.         |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>                          | <b>Grade</b> | <b>Date</b> | <b>Publisher</b> |
|---------------------------------------|--------------|-------------|------------------|
| Marchea 3 de Febrere Bolivian Concert | III          | Mar-57      | Boosey & Hawkes  |
| Providence (Sacred Fantasia)          | III          | Mar-57      | Fischer          |
| St. Francis of Assisi                 | III          | Mar-57      | FitzSimons       |
| Sven Dufva                            | III          | Mar-57      | Ludwig           |
| Swanee Satire                         | III          | Mar-57      | Fischer          |
| A Solemn Music                        | IV           | May-56      | Schirmer         |
| American Folk Rhapsody                | III          | May-56      | Boosey & Hawkes  |
| An American Weekend                   | III          | May-56      | Witmark          |
| An Original Suite                     | IV           | May-56      | Boosey & Hawkes  |
| Chorale and Alleluia                  | IV           | May-56      | Fischer          |
| Crusaders Overture                    | III          | May-56      | Kjos             |
| First Suite in Eb                     | IV           | May-56      | Boosey & Hawkes  |
| Folk Song Suite                       | IV           | May-56      | Boosey & Hawkes  |
| Grand March in F                      | IV           | May-56      | Boosey & Hawkes  |
| Huntingtower Ballad                   | IV           | May-56      | Ricordi          |
| Inglesina March                       | V            | May-56      | Pagani           |
| Music for a Festival                  | V            | May-56      | Boosey & Hawkes  |
| Overture for Band                     | V            | May-56      | Schirmer         |
| Pageant                               | V            | May-56      | Fischer          |
| Second Suite in F                     | IV           | May-56      | Boosey & Hawkes  |
| Sequoia                               | III          | May-56      | Kjos             |
| Short Classics for Band               | III          | May-56      | Fischer          |
| Spiritual for Band                    | IV           | May-56      | Associated       |
| Suite for Concert Band                | V            | May-56      | Associated       |
| Suite Francaise                       | V            | May-56      | Leeds            |
| Suite of Old American Dances          | V            | May-56      | Chappell         |
| Sussex Psalm                          | IV           | May-56      | Boosey & Hawkes  |
| Symphony in Bb (Fauchet)              | IV           | May-56      | Witmark          |
| The French Quarter                    | III          | May-56      | Remick           |
| Youth Triumphant                      | IV           | May-56      | Fischer          |
| An Original Suite                     | IV           | Apr-56      | Boosey & Hawkes  |
| An Outdoor Overture                   | V            | Apr-56      | Boosey & Hawkes  |
| Celebration Overture                  | V            | Apr-56      | Templeton        |

# Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>               | <b>Composer</b>         | <b>Contributor</b> |
|----------------------------|-------------------------|--------------------|
| Chorale and Alleluia       | Hanson, Howard          | Wilson, K.         |
| Circus Polka               | Stravinsky, Igor        | Wilson, K.         |
| Classic Overture in C      | Gossec, Francois Joseph | Wilson, K.         |
| Commando March             | Barber, Samuel          | Wilson, K.         |
| Divertimento for Band      | Persichetti, Vincent    | Wilson, K.         |
| First Suite in Eb          | Holst, Gustav           | Wilson, K.         |
| Folk Song Suite            | Vaughan Williams, Ralph | Wilson, K.         |
| George Washington Bridge   | Schuman, William        | Wilson, K.         |
| Huntingtower Ballad        | Respeggi, Ottorino      | Wilson, K.         |
| Military Symphony in F     | Gossec, Francois Joseph | Wilson, K.         |
| Music for a Festival       | Jacob, Gordon           | Wilson, K.         |
| Newsreel in Five Shots     | Schuman, William        | Wilson, K.         |
| Overture for Band          | Mendelssohn, Felix      | Wilson, K.         |
| Pageant                    | Persichetti, Vincent    | Wilson, K.         |
| Second Suite in F          | Holst, Gustav           | Wilson, K.         |
| Suite Francaise            | Milhaud, Darius         | Wilson, K.         |
| Sussex Psalm               | Howland, Russell        | Wilson, K.         |
| Symphony in Bb (Hindemith) | Hindemith, Paul         | Wilson, K.         |
| Theme and Variations       | Schoenberg, Arnold      | Wilson, K.         |
| Toccata Marziale           | Vaughan Williams, Ralph | Wilson, K.         |
| Tunbridge Fair             | Piston, Walter          | Wilson, K.         |

Appendix 1 - Best in Band Music Columns Organized by Contributor

| <b>Title</b>               | <b>Grade</b> | <b>Date</b> | <b>Publisher</b> |
|----------------------------|--------------|-------------|------------------|
| Chorale and Alleluia       | IV           | Apr-56      | Fischer          |
| Circus Polka               | V            | Apr-56      | Associated       |
| Classic Overture in C      | III          | Apr-56      | Mercury          |
| Commando March             | V            | Apr-56      | Schirmer         |
| Divertimento for Band      | V            | Apr-56      | Presser          |
| First Suite in Eb          | IV           | Apr-56      | Boosey & Hawkes  |
| Folk Song Suite            | III          | Apr-56      | Boosey & Hawkes  |
| George Washington Bridge   | V            | Apr-56      | Schirmer         |
| Huntingtower Ballad        | V            | Apr-56      | Ricordi          |
| Military Symphony in F     | III          | Apr-56      | Mercury          |
| Music for a Festival       | V            | Apr-56      | Boosey & Hawkes  |
| Newsreel in Five Shots     | V            | Apr-56      | Schirmer         |
| Overture for Band          | IV           | Apr-56      | Schirmer         |
| Pageant                    | IV           | Apr-56      | Fischer          |
| Second Suite in F          | IV           | Apr-56      | Boosey & Hawkes  |
| Suite Francaise            | V            | Apr-56      | Leeds            |
| Sussex Psalm               | IV           | Apr-56      | Boosey & Hawkes  |
| Symphony in Bb (Hindemith) | V            | Apr-56      | Associated       |
| Theme and Variations       | V            | Apr-56      | Schirmer         |
| Toccata Marziale           | IV           | Apr-56      | Boosey & Hawkes  |
| Tunbridge Fair             | V            | Apr-56      | Boosey & Hawkes  |

Appendix 2 - Best in Band Music Columns Organized Alphabetically by Composition Title

| <b>Title</b>                  | <b>Composer</b>      | <b>Grade</b> | <b>Publisher</b> |
|-------------------------------|----------------------|--------------|------------------|
| A Childhood Fantasy           | Lillya, Clifford     | III          | Witmark          |
| A Solemn Music                | Thomson, Virgil      | IV           | Schirmer         |
| A Solemn Music                | Thomson, Virgil      | IV           | Schirmer         |
| A Westchester Overture        | Grundman, Clare      | III          | Boosey & Hawkes  |
| Allan-A-Dale Overture         | Hanson, Eric         | III          | Ludwig           |
| Alpine Holiday                | Barnes, Clifford     | III          | Ludwig           |
| America - Tone Poem           | Williams, Ernest     | III          | Boosey & Hawkes  |
| American Folk Rhapsody        | Grundman, Clare      | III          | Boosey & Hawkes  |
| American Folk Suite           | Walters, Harold L.   | IV           | Rubank           |
| American Jubilee              | Wagner, Joseph F.    | III          | Remick           |
| An American Rhapsody          | Wood, Haydn          | IV           | Boosey & Hawkes  |
| An American Rhapsody for Band | Gillette, James R.   | III          | Witmark          |
| An American Weekend           | Morrissey, John J.   | III          | Witmark          |
| An Original Suite             | Jacob, Gordon        | IV           | Boosey & Hawkes  |
| An Outdoor Overture           | Copland, Aaron       | V            | Boosey & Hawkes  |
| At the Gremlin Ball           | Hill, Charles Lee    | III          | Fischer          |
| Atlantis Suite                | Safranek, Vincent F. | IV           | Fischer          |
| Aurora Overture               | Yoder, Paul          | III          | Belwin           |
| Beguine for Band              | Osser, Glenn         | III          | EMS              |
| Belle of the Ball - Waltz     | Anderson, Leroy      | III          | Mills            |
| Belmont Overture              | Grundman, Clare      | III          | EMS              |
| Black Canyon of the Gunnison  | Erickson, Frank      | III          | Bourne           |
| Bravada                       | Curzon, Frederick    | IV           | Boosey & Hawkes  |
| Builders of Youth             | O'Neill, Charles     | IV           | Fischer          |
| Cabins - American Rhapsody    | Gillette, James R.   | III          | Witmark          |
| Canto Yoruba                  | Sanjuan, Pedro       | V            | Leeds            |
| Carnival Days in New Orleans  | Morrissey, John J.   | III          | Remick           |

Appendix 2 - Best in Band Music Columns Organized Alphabetically by Composition Title

| <b>Title</b>                      | <b>Composer</b>         | <b>Grade</b> | <b>Publisher</b> |
|-----------------------------------|-------------------------|--------------|------------------|
| Carnival Suite                    | Tansman, Alexandre      | IV           | Leeds            |
| Cathedral Canyon Overture         | Hanson, Eric            | IV           | Ludwig           |
| Celebration Overture              | Creston, Paul           | V            | Boosey & Hawkes  |
| Chal Romano                       | Ketelby, Albert W.      | IV           | Bosworth         |
| Chant from the Great Plains       | Busch, Carl             | III          | Fischer          |
| Chicken Reel                      | Anderson, Leroy         | IV           | Mills            |
| Chorale and Alleluia              | Hanson, Howard          | IV           | Fischer          |
| Circus Polka                      | Stravinsky, Igor        | V            | Associated       |
| Citation Overture                 | Frangkiser, Carl        | III          | Pro Art          |
| Classic Overture in C             | Gossec, Francois Joseph | III          | Mercury          |
| Commando March                    | Barber, Samuel          | IV           | Schirmer         |
| Contrasts Overture                | Scarmolin, A. Louis     | III          | Ludwig           |
| Coronation                        | Jones, George Thaddeus  | III          | Bourne           |
| Country Garden                    | Grainger, Percy         | III          | Schirmer         |
| Crusaders Overture                | Buchtel, Forrest        | III          | Kjos             |
| Cuban Fantasy                     | Kepner, Fred            | IV           | Summy            |
| Daphnis Overture                  | Holmes, Guy E.          | III          | Barnhouse        |
| Daughters of Texas                | Sousa, John Philip      | IV           | Presser          |
| Debonnaire Overture               | Leidzen, Erik           | IV           | Fischer          |
| Dedication Overture               | Frangkiser, Carl        | III          | Belwin           |
| Demorcracy Grand March            | Lake, Mayhew            | III          | Ditson           |
| Divertimento for Band             | Persichetti, Vincent    | IV           | Presser          |
| Doxology                          | Leidzen, Erik           | III          | Leeds            |
| Fanfare and Allegro               | Williams, Clifton       | III          | Summy            |
| Fantasy on American Sailing Songs | Grundman, Clare         | III          | Boosey & Hawkes  |
| Festival Overture in F            | Guentzel, Gus           | III          | Barnhouse        |
| First Suite in Eb                 | Holst, Gustav           | IV           | Boosey & Hawkes  |
| First Swedish Rhapsody            | Leidzen, Erik           | IV           | Mills            |
| Five American Folk Songs          | Siegmeister, Elie       | III          | Fischer          |

Appendix 2 - Best in Band Music Columns Organized Alphabetically by Composition Title

| <b>Title</b>                       | <b>Composer</b>         | <b>Grade</b> | <b>Publisher</b> |
|------------------------------------|-------------------------|--------------|------------------|
| Folk Song Suite                    | Vaughan Williams, Ralph | IV           | Boosey & Hawkes  |
| Foster Selections                  | Johnson, F.W.           | III          | Belwin           |
| French Quarter Suite               | Morrissey, John J.      | III          | Remick           |
| From the Delta                     | Still, William Grant    | III          | Leeds            |
| George Washington Bridge           | Schuman, William        | V            | Schirmer         |
| Gifted Leadership March            | Fillmore, Henry         | IV           | Fillmore         |
| Grand March in F                   | Fletcher, Percy         | IV           | Boosey & Hawkes  |
| Grand Symphony for Band            | Berlioz, Hector         | III          | Mercury          |
| Hammersmith                        | Holst, Gustav           | V            | Boosey & Hawkes  |
| Hill Country Ballad                | Williams, Clifton       | IV           | Music Press      |
| Holiday for Winds                  | Osser, Glenn            | III          | EMS              |
| Huntingtower Ballad                | Respeghi, Ottorino      | IV           | Ricordi          |
| In Malaga                          | Curzon, Frederick       | III          | Boosey & Hawkes  |
| In Modo Classico Suite             | Mohaupt, Richard        | III          | Schirmer         |
| Inglesina March                    | Delle Cese, Davide      | V            | Pagani           |
| Irish Folk Song Suite (Anderson)   | Anderson, Leroy         | IV           | Mills            |
| Irish Folk Song Suite (Erickson)   | Erickson, Frank         | III          | Bourne           |
| Irish Tune from County Derry       | Grainger, Percy         | III          | Fischer          |
| Jamaican Rhumba                    | Benjamin, Arthur        | IV           | Boosey & Hawkes  |
| Jericho Rhapsody                   | Gould, Morton           | V            | Mills            |
| Joyanna                            | Gillette, James R.      | III          | Fischer          |
| La Fiesta Mexicana                 | Reed, H. Owen           | V            | Mills            |
| Lads of Wamphrey                   | Grainger, Percy         | III          | Mills            |
| Larghetto from Symphony in C Minor | Williams, Ernest        | IV           | Witmark          |
| Legend                             | Creston, Paul           | IV           | Leeds            |
| Legende                            | Gillette, James R.      | III          | Kjos             |



Appendix 2 - Best in Band Music Columns Organized Alphabetically by Composition Title

| <b>Title</b>                         | <b>Composer</b>         | <b>Grade</b> | <b>Publisher</b> |
|--------------------------------------|-------------------------|--------------|------------------|
| Lincoln Portrait                     | Copland, Aaron          | V            | Boosey & Hawkes  |
| Lincolnshire Posy                    | Grainger, Percy         | IV           | Schott           |
| Lituanian Rhapsody                   | Scarmolin, A. Louis     | III          | Ludwig           |
| Mannin Veen                          | Wood, Haydn             | IV           | Boosey & Hawkes  |
| March for Band                       | Beecham, Thomas         | III          | Mills            |
| March of the Free Peoples            | Darcy, Thomas F.        | III          | Bourne           |
| March of the Majorettes              | Simon, Frank            | III          | Kjos             |
| Marche 3 de Febrere Bolivian Concert | Roncal, Simeon          | III          | Boosey & Hawkes  |
| Marcho Poco                          | Moore, Donald I.        | III          | Mills            |
| Mardi Gras in New Orleans            | De Rubertis, Nicholas   | IV           | Boosey & Hawkes  |
| Military Symphony in F               | Gossec, Francois Joseph | III          | Mercury          |
| Mississippi Rhapsody                 | Weinberger, Jaromir     | IV           | Fischer          |
| Molly on the Shore                   | Grainger, Percy         | IV           | Fischer          |
| Mood Mauve                           | Howland, Russell        | IV           | Witmark          |
| Music for a Festival                 | Jacob, Gordon           | V            | Boosey & Hawkes  |
| Neapolitan Rhapsody                  | Sardino                 | III          | Mills            |
| Newsreel in Five Shots               | Schuman, William        | IV           | Schirmer         |
| Niobe Overture                       | DeRubertis, Nicholas    | IV           | Remick           |
| North Sea Overture                   | Hermann, Ralph          | IV           | EMS              |
| Olympia Hippodrome March             | Alexander, Russell      | IV           | Barnhouse        |
| Overture for Band                    | Mendelssohn, Felix      | IV           | Schirmer         |
| Overture Hongroise                   | Skornicka, Joseph E.    | III          | Belwin           |
| Overture in C                        | Catel, Charles Simon    | V            | Schirmer         |
| Overture in Classic Style            | Carter, Charles         | III          | Bourne           |
| Overture to the Rose of Algeria      | Herbert, Victor         | III          | Witmark          |
| Pageant                              | Persichetti, Vincent    | IV           | Fischer          |
| Parade of the Gendarmes              | Lake, Mayhew            | IV           | Fischer          |
| Pavanne                              | Gould, Morton           | III          | Mills            |

Appendix 2 - Best in Band Music Columns Organized Alphabetically by Composition Title

| <b>Title</b>                 | <b>Composer</b>           | <b>Grade</b> | <b>Publisher</b> |
|------------------------------|---------------------------|--------------|------------------|
| Pax et Labor Overture        | Pares, Gabriel            | IV           | Ludwig           |
| Peachtree Promenade          | Gillis, Don               | III          | Mills            |
| Plantation Song              | Gillis, Don               | III          | Mills            |
| Prairie Legend               | Siegmeister, Elie         | IV           | Associated       |
| Prelude and Rondo            | Tuthill, Burnet C.        | IV           | Summy            |
| Prelude to a Festival        | Weinberger, Jaromir       | IV           | Fischer          |
| Providence (Sacred Fantasia) | Tobani, Theodore<br>Moses | III          | Fischer          |
| Psalm for Band               | Persichetti, Vincent      | IV           | Pikaron          |
| River Jordan                 | Whitney, Maurice          | III          | Schirmer         |
| Robin Hood Suite             | Curzon, Frederick         | III          | Boosey & Hawkes  |
| Romantic Tone Poem           | Cailliet, Lucien          | III          | Elkan-Vogel      |
| Royal Gorge Overture         | Little, Lowell Preston    | III          | Ludwig           |
| Royce Hall Suite             | Willan, Healey            | V            | Associated       |
| Safari Overture              | Holmes, Guy               | III          | Barnhouse        |
| Santa Fe Saga                | Gould, Morton             | V            | Chappell         |
| Scenes from the Sierras      | Bennett, David            | IV           | Fischer          |
| Scotch Folk Song Suite       | Davis, Albert O.          | III          | Ludwig           |
| Second Suite in F            | Holst, Gustav             | IV           | Boosey & Hawkes  |
| Sequoia                      | LaGassey, Homer           | IV           | Kjos             |
| Serenata                     | Anderson, Leroy           | III          | Mills            |
| Shepherd's Hey               | Grainger, Percy           | IV           | Fischer          |
| Short Classics for Band      | Gillette, James R.        | III          | Fischer          |
| Sir Galahad                  | Hildreth, Richard E.      | III          | Ludwig           |
| South American Holiday       | Fiorillo, Dante           | III          | Epic             |
| Southern Miniatures          | Zamecnik, John S.         | III          | Fox              |
| Southern Rhapsody            | Hosmer, Lucius            | V            | Fischer          |
| Spiritual for Band           | Reed, Alfred              | IV           | Associated       |
| St. Francis of Assisi        | Moehlmann, R. L.          | III          | FitzSimons       |
| Suite for Concert Band       | Kechley, Gerald           | V            | Associated       |
| Suite Francaise              | Milhaud, Darius           | V            | Associated       |
| Suite of Old American Dances | Bennett, Robert Russell   | V            | Chappell         |
| Sussex Psalm                 | Howland, Russell          | IV           | Boosey & Hawkes  |

Appendix 2 - Best in Band Music Columns Organized Alphabetically by Composition Title

| <b>Title</b>                                 | <b>Composer</b>            | <b>Grade</b> | <b>Publisher</b>   |
|--|----------------------------|--------------|--------------------|
| Sven Dufva                                   | Hedman, H.                 | III          | Ludwig             |
| Swanee Satire                                | Bennett, David             | III          | Fischer            |
| Symphony in Bb<br>(Fauchet)                  | Fauchet, Paul              | IV           | Witmark            |
| Symphony in Bb<br>(Hindemith)                | Hindemith, Paul            | V            | Schotts            |
| Symphony in C Minor                          | Williams, Ernest           | IV           | Morris             |
| Symphony No. 1, Mvt. 3                       | Gillis, Don                | IV           | EMS                |
| Tambo  | Chavez, F.                 | III          | Mills              |
| Tap Roots                                    | Skinner, Frank             | IV           | Skinner            |
| The Pleasant Years                           | Gillis, Don                | IV           | EMS                |
| The Power of Rome and<br>the Christian Heart | Grainger, Percy            | V            | Mills              |
| The Silver Cord                              | O'Neill, Charles           | III          | Schirmer           |
| The Statesman March                          | Simon, Frank               | IV           | Simon              |
| Theme and Variations                         | Schoenberg, Arnold         | V            | Schirmer           |
| Three Street Corner<br>Sketches              | McKay, George<br>Frederick | III          | Schirmer           |
| Toccata Marziale                             | Vaughan Williams,<br>Ralph | V            | Boosey &<br>Hawkes |
| Transcendence                                | Frangkiser, Carl           | III          | Belwin             |
| Trauer-March Opus 103                        | Mendelssohn, Felix         | IV           | Associated         |
| Trauersinfonie                               | Wagner, Richard            | III          | Mercury            |
| Traveler Overture                            | Buchtel, Forrest           | III          | Kjos               |
| Tunbridge Fair                               | Piston, Walter             | V            | Boosey &<br>Hawkes |
| Two Movements from<br>Irish Suite            | Anderson, Leroy            | V            | Mills              |
| Uncle Walt's Waltz                           | Gillis, Don                | IV           | EMS                |
| Vanguard Overture                            | Curzon, Frederick          | III          | Boosey &<br>Hawkes |
| West Point Suite                             | Milhaud, Darius            | V            | Associated         |
| With Flags Unfurled<br>March                 | Darcy, Thomas F.           | III          | Bourne             |
| Ye Banks and Braes O'<br>Bonny Doon          | Grainger, Percy            | III          | Schirmer           |
| Youth Triumphant                             | Hadley, Henry              | IV           | Fischer            |
| Zanoni                                       | Creston, Paul              | V            | Schirmer           |

Appendix 3 - Relevant Works Performed at Mid-West Clinic

| <b>Composer</b>        | <b>Title</b>                | <b>Date</b> | <b>Grade Level</b> |
|------------------------|-----------------------------|-------------|--------------------|
| Madden, Edward         | A Colonial Rhapsody         | 1958        | III                |
| Fultz, Johann          | A Gypsy's Fireside Dreams   | 1956        | III                |
| Erickson, Frank        | Air for Band                | 1956        | I                  |
| Caneva, Ernest O.      | Alameda                     | 1959        | III                |
| Grundman, Clare        | American Folk Rhapsody No.2 | 1959        | III                |
| Jenkins, Joseph Wilcox | American Overture for Band  | 1956        | III                |
| Barrett, Roger L.      | A-Roving                    | 1956        | I                  |
| Lasky, Jesse           | At the Steeplechase         | 1958        | III                |
| Barr, Robert M.        | Athenian Festival Overture  | 1956        | II                 |
| Kirk, Thereon Wilford  | Aylesford Variations        | 1958        | III                |
| Erickson, Frank        | Balladair                   | 1959        | I                  |
| Overgard, Graham T.    | Ballade Bravura             | 1958        | III                |
| Schumtz, Albert        | Ballade Symphonique         | 1959        | III                |
| Hermann, Ralph         | Ballet for Young Americans  | 1956        | III                |
| Eymann, Dale           | Beguine for Band            | 1959        | I                  |
| Hermann, Ralph         | Belmont Overture            | 1955        | I                  |
| Gillis, Don            | Bing Band Bong              | 1956        | III                |
| Osterling, Eric        | Blue Mist                   | 1955        | III                |
| Mennin, Peter          | Canzona                     | 1958        | V                  |
| Smith, F.              | Canzona for Band            | 1959        | III                |
| Caneva, Ernest O.      | Capistrano                  | 1955        | I                  |
| McRae, William         | Caprice                     | 1958        | III                |
| Holmes, Guy            | Castillia                   | 1957        | III                |
| Hanson, Erik           | Cathedral Canyon Overture   | 1955        | I                  |
| Hanson, Howard         | Chorale and Alleluia        | 1955        | III                |
| Eager, Fred            | Chorales for Band           | 1958        | I                  |
| Cacavas, John          | Concertante for Band        | 1959        | III                |
| Cofield, Frank D.      | Couer d'Alene               | 1959        | III                |
| Latham, William        | Court Festival Suite        | 1958        | I                  |
| Grundman, Clare        | Cowboy in Cuba              | 1959        | III                |
| Donato, Anthony        | Cowboy Reverie              | 1957        | III                |
| Morrissey, John J.     | Creole Lullaby              | 1955        | I                  |

### Appendix 3 - Relevant Works Performed at Mid-West Clinic

| <b>Composer</b>    | <b>Title</b>                | <b>Date</b> | <b>Grade Level</b> |
|--------------------|-----------------------------|-------------|--------------------|
| Kepner, Fred       | Cuban Fantasy               | 1954        | III                |
| Werle, Floyd       | Czardas D'Amour             | 1959        | III                |
| Morrissey, John J. | Dance Fantasy for Band      | 1956        | I                  |
| Lee, Jack          | Dance from a Dream          | 1958        | III                |
| Tono, Shigeo       | Dance of the Japanese Youth | 1957        | III                |
| Britten, R.        | Danish Patrol               | 1957        | I                  |
| McRae, William     | El Dorado                   | 1956        | III                |
| Olivadoti, Joseph  | Ensenada Overture           | 1958        | I                  |
| Von Hallberg, ---  | Erik the Red                | 1957        | III                |
| Yoder, Paul        | Everglades Overture         | 1956        | I                  |
| Williams, Clifton  | Fanfare and Allegro         | 1956        | III                |
| Cacavas, John      | Fanfare and Scenario        | 1957        | III                |
| Dvorak, Robert     | Father of All               | 1959        | III                |
| Meretta, Leonard   | Festival Day                | 1957        | III                |
| Thomas, Paul       | Festival Day                | 1958        | I                  |
| Olivadoti, Joseph  | Flambeau Overture           | 1959        | I                  |
| Olivadoti, Joseph  | Fleur-de-lis                | 1956        | I                  |
| Bennett, David     | Fountainbleu                | 1958        | I                  |
| Osser, Glenn       | French Festival             | 1959        | III                |
| McKay, Neil        | From Foxen's Glen           | 1958        | III                |
| Bell, Leslie       | Glorious is the Land        | 1955        | I                  |
| Joseph, Don Verne  | Halls of Holmberg           | 1955        | III                |
| Osser, Glenn       | Hiawatha Land               | 1956        | III                |
| Frangkiser, Carl   | Hickory Hill                | 1957        | III                |
| Grundman, Clare    | Holiday                     | 1958        | III                |
| Osser, Glenn       | Holiday for Winds           | 1955        | III                |
| Nyquist, Morine    | Holiday in Tyrol Overture   | 1956        | I                  |
| Farrell, Kenneth   | Hoosier Holiday             | 1959        | III                |
| Yoder, Paul        | Hurricane                   | 1958        | III                |
| Latham, William    | Il Pasticcio Overture       | 1955        | IV                 |
| Palange, Louis     | Intrigue                    | 1956        | III                |
| Weed, Maurice      | Introduction and Scherzo    | 1959        | III                |
| Reed, H. Owen      | La Fiesta Mexicana          | 1956        | V                  |
| Yoder, Paul        | La Fonda                    | 1956        | III                |
| Gillis, Don        | Land of Wheat               | 1959        | III                |
| Walters, Harold L. | Leetonia Overture           | 1957        | I                  |

### Appendix 3 - Relevant Works Performed at Mid-West Clinic

| <b>Composer</b>        | <b>Title</b>                | <b>Date</b> | <b>Grade Level</b> |
|------------------------|-----------------------------|-------------|--------------------|
| Lamont, Victor         | Legend of the Canyon        | 1958        | III                |
| Akers, Howard          | Little Classic Suite        | 1957        | I                  |
| Jackson, Leroy         | Little Irish Suite          | 1955        | I                  |
| Grundman, Clare        | Little Suite for Band       | 1957        | III                |
| Olivadoti, Joseph      | Look Forward                | 1959        | I                  |
| Buchtel, Forrest       | Magic Wand                  | 1959        | I                  |
| Washburn, Robert       | March and Chorale           | 1959        | III                |
| Cacavas, John          | Matador                     | 1955        | IV                 |
| Nelson, Ron            | Mayflower Overture          | 1958        | III                |
| Carter, Charles        | Metropolis                  | 1955        | II                 |
| Werle, Floyd           | Milli Attan                 | 1960        | V                  |
| Barnes, Clifford P.    | Mission Valley Overture     | 1956        | I                  |
| Walters, Harold L.     | Moonrise                    | 1957        | I                  |
| Carter, Charles        | Motet for Band              | 1957        | III                |
| Grundman, Clare        | Music for a Carnival        | 1957        | III                |
| Buchtel, Forrest       | Mystic Gardens Overture     | 1957        | I                  |
| Hermann, Ralph         | Nocturne                    | 1959        | III                |
| Hermann, Ralph         | North Sea Overture          | 1955        | V                  |
| Njellemo-Slatt, ---    | Norwegian Polka             |             |                    |
|                        | Rhapsody                    | 1956        | III                |
| Hermann, Ralph         | Ode                         | 1956        | III                |
| Mesang, Ted            | Oregon Trail                | 1959        | III                |
| Olivadoti, Joseph      | Our Glorious Land           | 1957        | I                  |
| Jenkins, Joseph Wilcox | Overture - "Charles County" | 1959        | III                |
| Carter, Charles        | Overture for Winds          | 1960        | III                |
| Cacavas, John          | Overture in Miniature       | 1959        | I                  |
| Persichetti, Vincent   | Pageant for Band            | 1954        | III                |
| Cailliet, Lucien       | Paraphrase on Alouette      | 1956        | III                |
| Green, ---             | Parisian Street Dance       | 1958        | III                |
| Yoder, Paul            | Park Ridge Overture         | 1957        | I                  |
| Scott, ---             | Passacaglia                 | 1959        | III                |
| Johnson, Robert        | Passacaglia and Fugue       | 1959        | III                |
| Williams, Clifton      | Pastorale                   | 1957        | III                |
| Anderson, Leroy        | Pennywhistle Song           | 1955        | III                |
| Hanson, Erik           | Pleasant Valley Overture    | 1954        | III                |
| Walters, Harold L.     | Por Que?                    | 1956        | III                |

### Appendix 3 - Relevant Works Performed at Mid-West Clinic

| <b>Composer</b>         | <b>Title</b>                  | <b>Date</b> | <b>Grade Level</b> |
|-------------------------|-------------------------------|-------------|--------------------|
| Quinn, Mark J.          | Portrait of the Land          | 1958        | III                |
| Cacavas, John           | Praeludium for Band           | 1959        | I                  |
| Johnston, Donald O.     | Prelude for Band              | 1955        | V                  |
| Erickson, Frank         | Premeire for Band             | 1959        | III                |
| Miller, Frederick       | Procession and Interlude      | 1959        | III                |
| Darcy, Jr., Thomas F.   | Range Riders                  | 1959        | III                |
| Reed, H. Owen           | Renascence                    | 1960        | V                  |
| Cacavas, John           | Reverie                       | 1959        | I                  |
| Walters, Harold L.      | Safari                        | 1958        | III                |
| Royal, Ted              | Saguaro                       | 1958        | III                |
| Erickson, Frank         | Scherzo for Band              | 1957        | III                |
| LaGassey, Homer         | Sea Portrait                  | 1956        | III                |
| Erickson, Frank         | Second Symphony for Band      | 1958        | III                |
| Cowell, Henry           | Singing Band                  | 1957        | III                |
| Leonard, Beldon         | Sketches in Miniature         | 1956        | III                |
| Kirk, Thereon Wilford   | Smoky Mountain Suite          | 1957        | III                |
| Cable, Howard           | Snake Fence Country           | 1955        | III                |
| Williams, Clifton       | Solemn Fugue                  | 1958        | III                |
| Morrissey, John J.      | Songs for Band                | 1957        | III                |
| Dillon, Robert          | Southwest Panorama            | 1958        | III                |
| Berryman, Joe           | Spanish Castle                | 1958        | I                  |
| Petersen, Robert        | Spring Overture               | 1959        | I                  |
| Gould, Morton           | St. Lawrence Suite            | 1959        | III                |
| Holmes, Leroy           | Stagecoach                    | 1959        | I                  |
| Muccigrosso, Francis P. | Study in Rhumba               | 1958        | I                  |
| Bennett, Robert Russell | Symphonic Songs for Band      | 1958        | IV                 |
| Williams, Clifton       | Symphonic Suite               | 1957        | IV                 |
| Cailliet, Lucien        | Tahitian Rhapsody             | 1958        | III                |
| Grayson, Alan           | Tambalino                     | 1959        | III                |
| Erickson, Frank         | Tamerlane                     | 1958        | III                |
| Hermann, Ralph          | Texas Portrait                | 1957        | III                |
| Reed, Alfred            | The Crowning Glory            | 1956        | III                |
| Green, ---              | The United States Steel Suite | 1959        | III                |
| Anderson, Leroy         | The Waltzing Cat              | 1959        | III                |

### Appendix 3 - Relevant Works Performed at Mid-West Clinic

| <b>Composer</b>    | <b>Title</b>             | <b>Date</b> | <b>Grade Level</b> |
|--------------------|--------------------------|-------------|--------------------|
| Walters, Harold L. | The Westerner (Overture) | 1956        | I                  |
| Latham, William    | Three Chorale Preludes   | 1956        | III                |
| Walters, Harold L. | Three Scenes             | 1957        | I                  |
| Dillon, Robert     | Three Themes for Band    | 1955        | I                  |
| Eisch, Sherley D.  | Tin Lizzie               | 1957        | I                  |
| Erickson, Frank    | Toccata for Band         | 1957        | I                  |
| Osterling, Eric    | Totem Pole               | 1959        | III                |
| Cofield, Frank D.  | Tropico                  | 1958        | I                  |
| Gillis, Don        | Tulsa                    | 1957        | V                  |
| Eller, William     | Tyrolian Festival        | 1956        | I                  |
| Olivadoti, Joseph  | Victory Overture         | 1958        | I                  |
| Osterling, Eric    | Waltzing Winds           | 1957        | III                |
| Davis, Albert O.   | Welsh Folk Suite         | 1958        | III                |
| Milhaud, Darius    | West Point Suite         | 1954        | V                  |
| Johnson, C.        | White Pines Overture     | 1957        | I                  |
| Farnon, Dennis     | Wormwood Scrubs          | 1957        | II                 |
| Buchtel, Forrest   | Young Prince Overture    | 1956        | I                  |



#### Appendix 4 - Best in Band Music Contributor Table

| Count of Title                |                      | Contributor |            |             |      |         |        |
|-------------------------------|----------------------|-------------|------------|-------------|------|---------|--------|
|                               |                      | Bachman     | Bodegraven | Brandenburg | Ebbs | Gregory | Harper |
| Title                         | Composer             |             |            |             |      |         |        |
| A Childhood Fantasy           | Lillya, Clifford     |             |            |             |      |         |        |
| A Solemn Music                | Thomson, Virgil      |             |            |             |      | 1       |        |
| A Westchester Overture        | Grundman, Clare      |             |            |             |      |         |        |
| Allan-A-Dale Overture         | Hanson, Eric         |             |            |             |      |         |        |
| Alpine Holiday                | Barnes, Clifford     |             |            |             | 1    |         |        |
| America - Tone Poem           | Williams, Ernest     |             |            |             |      |         |        |
| American Folk Rhapsody        | Grundman, Clare      |             |            |             | 1    | 1       |        |
| American Folk Suite           | Walters, Harold L.   |             |            |             |      |         |        |
| American Jubilee              | Wagner, Joseph F.    |             |            |             |      |         |        |
| An American Rhapsody          | Wood, Haydn          |             |            |             |      |         |        |
| An American Rhapsody for Band | Gillette, James R.   | 1           |            |             |      |         |        |
| An American Weekend           | Morrissey, John J.   |             |            |             |      | 1       |        |
| An Original Suite             | Jacob, Gordon        |             |            |             |      |         |        |
| An Outdoor Overture           | Copland, Aaron       |             |            |             |      | 1       |        |
| At the Gremlin Ball           | Hill, Charles Lee    |             |            |             |      |         |        |
| Atlantis Suite                | Safranek, Vincent F. |             |            | 1           |      |         |        |
| Aurora Overture               | Yoder, Paul          |             |            |             |      |         |        |
| Beguine for Band              | Osser, Glenn         |             |            |             |      |         |        |
| Belle of the Ball - Waltz     | Anderson, Leroy      |             |            | 1           |      |         |        |
| Belmont Overture              | Grundman, Clare      |             |            |             |      |         |        |
| Black Canyon of the Gunnison  | Erickson, Frank      |             |            |             |      |         |        |
| Bravada                       | Curzon, Frederick    |             |            | 1           |      |         |        |
| Builders of Youth             | O'Neill, Charles     |             |            |             |      |         |        |
| Cabins - American Rhapsody    | Gillette, James R.   |             |            | 1           |      |         |        |
| Canto Yoruba                  | Sanjuan, Pedro       |             |            |             |      | 1       |        |
| Carnival Days in New Orleans  | Morrissey, John J.   |             |            |             |      | 1       |        |
| Carnival Suite                | Tansman, Alexandre   |             |            |             |      |         |        |

#### Appendix 4 - Best in Band Music Contributor Table

| Count of Title                |                      |          |       |        |       |        |         |
|-------------------------------|----------------------|----------|-------|--------|-------|--------|---------|
|                               |                      | Hindsley | Hovey | Howard | Kruth | Little | Martino |
| Title                         | Composer             |          |       |        |       |        |         |
| A Childhood Fantasy           | Lillya, Clifford     |          |       |        |       |        |         |
| A Solemn Music                | Thomson, Virgil      |          |       |        |       |        |         |
| A Westchester Overture        | Grundman, Clare      |          |       |        | 1     |        |         |
| Allan-A-Dale Overture         | Hanson, Eric         |          |       |        |       |        |         |
| Alpine Holiday                | Barnes, Clifford     |          |       |        |       |        |         |
| America - Tone Poem           | Williams, Ernest     | 1        |       |        |       |        |         |
| American Folk Rhapsody        | Grundman, Clare      |          |       |        |       | 1      |         |
| American Folk Suite           | Walters, Harold L.   |          |       |        |       |        |         |
| American Jubilee              | Wagner, Joseph F.    | 1        |       |        |       |        |         |
| An American Rhapsody          | Wood, Haydn          |          |       |        |       | 1      |         |
| An American Rhapsody for Band | Gillette, James R.   |          |       |        |       |        |         |
| An American Weekend           | Morrissey, John J.   |          |       |        |       |        |         |
| An Original Suite             | Jacob, Gordon        |          |       |        |       | 1      |         |
| An Outdoor Overture           | Copland, Aaron       |          |       |        |       | 1      | 1       |
| At the Gremlin Ball           | Hill, Charles Lee    |          |       |        |       |        | 1       |
| Atlantis Suite                | Safranek, Vincent F. |          |       |        |       |        |         |
| Aurora Overture               | Yoder, Paul          |          |       |        |       |        |         |
| Beguine for Band              | Osser, Glenn         |          |       |        | 1     |        |         |
| Belle of the Ball - Waltz     | Anderson, Leroy      |          |       |        |       |        |         |
| Belmont Overture              | Grundman, Clare      |          |       |        |       |        |         |
| Black Canyon of the Gunnison  | Erickson, Frank      |          |       |        |       |        |         |
| Bravada                       | Curzon, Frederick    |          |       |        |       |        |         |
| Builders of Youth             | O'Neill, Charles     |          |       |        |       | 1      |         |
| Cabins - American Rhapsody    | Gillette, James R.   |          |       |        |       |        |         |
| Canto Yoruba                  | Sanjuan, Pedro       |          |       |        |       |        |         |
| Carnival Days in New Orleans  | Morrissey, John J.   |          |       |        |       |        |         |
| Carnival Suite                | Tansman, Alexandre   |          |       |        |       |        | 1       |

#### Appendix 4 - Best in Band Music Contributor Table

| Count of Title                |                      |         |         |          |         |       |        |
|-------------------------------|----------------------|---------|---------|----------|---------|-------|--------|
|                               |                      | Minelli | Righter | Schaefer | Shepard | Simon | Spicer |
| Title                         | Composer             |         |         |          |         |       |        |
| A Childhood Fantasy           | Lillya, Clifford     |         |         |          | 1       |       |        |
| A Solemn Music                | Thomson, Virgil      |         |         |          |         |       |        |
| A Westchester Overture        | Grundman, Clare      |         |         |          |         |       |        |
| Allan-A-Dale Overture         | Hanson, Eric         |         |         |          |         | 1     |        |
| Alpine Holiday                | Barnes, Clifford     |         |         |          |         |       |        |
| America - Tone Poem           | Williams, Ernest     |         |         |          |         |       |        |
| American Folk Rhapsody        | Grundman, Clare      |         |         |          |         |       | 1      |
| American Folk Suite           | Walters, Harold L.   |         |         |          |         | 1     |        |
| American Jubilee              | Wagner, Joseph F.    |         |         |          |         |       |        |
| An American Rhapsody          | Wood, Haydn          |         |         |          |         |       |        |
| An American Rhapsody for Band | Gillette, James R.   |         |         |          |         |       |        |
| An American Weekend           | Morrissey, John J.   |         |         |          |         |       |        |
| An Original Suite             | Jacob, Gordon        |         |         | 1        | 1       |       | 1      |
| An Outdoor Overture           | Copland, Aaron       |         |         | 1        | 1       |       | 1      |
| At the Gremlin Ball           | Hill, Charles Lee    |         |         |          |         |       |        |
| Atlantis Suite                | Safranek, Vincent F. |         |         |          |         |       |        |
| Aurora Overture               | Yoder, Paul          |         |         |          | 1       |       |        |
| Beguine for Band              | Osser, Glenn         |         |         |          |         |       | 1      |
| Belle of the Ball - Waltz     | Anderson, Leroy      |         |         |          |         |       |        |
| Belmont Overture              | Grundman, Clare      |         |         |          |         |       | 1      |
| Black Canyon of the Gunnison  | Erickson, Frank      |         |         |          |         |       | 1      |
| Bravada                       | Curzon, Frederick    |         |         |          |         |       |        |
| Builders of Youth             | O'Neill, Charles     |         |         |          | 1       |       |        |
| Cabins - American Rhapsody    | Gillette, James R.   |         |         |          |         |       |        |
| Canto Yoruba                  | Sanjuan, Pedro       |         |         |          |         |       |        |
| Carnival Days in New Orleans  | Morrissey, John J.   |         |         |          |         |       |        |
| Carnival Suite                | Tansman, Alexandre   |         | 1       |          | 1       |       |        |

#### Appendix 4 - Best in Band Music Contributor Table

| Count of Title                |                      |          |            |            |             |
|-------------------------------|----------------------|----------|------------|------------|-------------|
| Title                         | Composer             | Swartley | Wilson, G. | Wilson, K. | Grand Total |
| A Childhood Fantasy           | Lillya, Clifford     |          |            |            | 1           |
| A Solemn Music                | Thomson, Virgil      |          | 1          |            | 2           |
| A Westchester Overture        | Grundman, Clare      |          |            |            | 1           |
| Allan-A-Dale Overture         | Hanson, Eric         |          |            |            | 1           |
| Alpine Holiday                | Barnes, Clifford     |          |            |            | 1           |
| America - Tone Poem           | Williams, Ernest     |          |            |            | 1           |
| American Folk Rhapsody        | Grundman, Clare      |          | 1          |            | 5           |
| American Folk Suite           | Walters, Harold L.   |          |            |            | 1           |
| American Jubilee              | Wagner, Joseph F.    |          |            |            | 1           |
| An American Rhapsody          | Wood, Haydn          |          |            |            | 1           |
| An American Rhapsody for Band | Gillette, James R.   |          |            |            | 1           |
| An American Weekend           | Morrissey, John J.   |          | 1          |            | 2           |
| An Original Suite             | Jacob, Gordon        |          | 1          | 1          | 6           |
| An Outdoor Overture           | Copland, Aaron       |          |            | 1          | 7           |
| At the Gremlin Ball           | Hill, Charles Lee    |          |            |            | 1           |
| Atlantis Suite                | Safranek, Vincent F. |          |            |            | 1           |
| Aurora Overture               | Yoder, Paul          |          |            |            | 1           |
| Beguine for Band              | Osser, Glenn         |          |            |            | 2           |
| Belle of the Ball - Waltz     | Anderson, Leroy      |          |            |            | 1           |
| Belmont Overture              | Grundman, Clare      |          |            |            | 1           |
| Black Canyon of the Gunnison  | Erickson, Frank      |          |            |            | 1           |
| Bravada                       | Curzon, Frederick    |          |            |            | 1           |
| Builders of Youth             | O'Neill, Charles     |          |            |            | 2           |
| Cabins - American Rhapsody    | Gillette, James R.   |          |            |            | 1           |
| Canto Yoruba                  | Sanjuan, Pedro       |          |            |            | 1           |
| Carnival Days in New Orleans  | Morrissey, John J.   |          |            |            | 1           |
| Carnival Suite                | Tansman, Alexandre   |          |            |            | 3           |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                             | Composer                | Bachman | Bodegraven | Brandenburg | Ebbs | Gregory | Harper |
|-----------------------------------|-------------------------|---------|------------|-------------|------|---------|--------|
| Cathedral Canyon Overture         | Hanson, Eric            |         |            |             |      |         |        |
| Celebration Overture              | Creston, Paul           |         |            |             |      | 1       |        |
| Chal Romano                       | Ketelby, Albert W.      |         |            |             |      |         |        |
| Chant from the Great Plains       | Busch, Carl             |         |            |             |      |         |        |
| Chicken Reel                      | Anderson, Leroy         |         |            | 1           |      |         |        |
| Chorale and Alleluia              | Hanson, Howard          |         |            | 1           |      | 1       |        |
| Circus Polka                      | Stravinsky, Igor        |         |            |             |      |         |        |
| Citation Overture                 | Frangkiser, Carl        |         |            |             |      |         |        |
| Classic Overture in C             | Gossec, Francois Joseph |         |            |             |      |         |        |
| Commando March                    | Barber, Samuel          |         |            |             |      |         |        |
| Contrasts Overture                | Scarmolin, A. Louis     |         |            |             |      |         |        |
| Coronation                        | Jones, George Thaddeus  |         |            |             |      |         |        |
| Country Garden                    | Grainger, Percy         |         |            | 1           |      |         |        |
| Crusaders Overture                | Buchtel, Forrest        |         |            |             |      |         |        |
| Cuban Fantasy                     | Kepner, Fred            |         |            |             |      |         |        |
| Daphnis Overture                  | Holmes, Guy E.          |         |            | 1           |      |         |        |
| Daughters of Texas                | Sousa, John Philip      | 1       |            |             |      |         |        |
| Debonnaire Overture               | Leidzen, Erik           |         |            |             |      |         |        |
| Dedication Overture               | Frangkiser, Carl        |         |            |             |      |         |        |
| Demorcracy Grand March            | Lake, Mayhew            |         |            | 1           |      |         |        |
| Divertimento for Band             | Persichetti, Vincent    |         |            |             |      | 1       |        |
| Doxology                          | Leidzen, Erik           |         |            |             |      | 1       |        |
| Fanfare and Allegro               | Williams, Clifton       |         |            |             |      |         |        |
| Fantasy on American Sailing Songs | Grundman, Clare         |         |            |             |      | 1       |        |
| Festival Overture in F            | Guentzel, Gus           |         |            |             |      |         |        |
| First Suite in Eb                 | Holst, Gustav           |         |            | 1           | 1    | 1       |        |
| First Swedish Rhapsody            | Leidzen, Erik           |         |            |             | 1    |         |        |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                             | Composer                | Hindsley | Hovey | Howard | Kruth | Little | Martino |
|-----------------------------------|-------------------------|----------|-------|--------|-------|--------|---------|
| Cathedral Canyon Overture         | Hanson, Eric            |          |       |        |       |        |         |
| Celebration Overture              | Creston, Paul           | 1        | 1     |        |       |        | 1       |
| Chal Romano                       | Ketelby, Albert W.      |          |       |        |       | 1      |         |
| Chant from the Great Plains       | Busch, Carl             |          |       |        |       |        | 1       |
| Chicken Reel                      | Anderson, Leroy         |          |       | 1      |       |        |         |
| Chorale and Alleluia              | Hanson, Howard          |          | 1     | 1      | 1     |        | 1       |
| Circus Polka                      | Stravinsky, Igor        |          |       |        |       |        |         |
| Citation Overture                 | Frangkiser, Carl        |          |       |        |       |        |         |
| Classic Overture in C             | Gossec, Francois Joseph |          |       |        |       | 1      |         |
| Commando March                    | Barber, Samuel          |          |       |        |       |        |         |
| Contrasts Overture                | Scarmolin, A. Louis     |          |       |        |       |        |         |
| Coronation                        | Jones, George Thaddeus  |          |       |        |       |        |         |
| Country Garden                    | Grainger, Percy         |          |       |        |       |        |         |
| Crusaders Overture                | Buchtel, Forrest        |          |       |        |       |        |         |
| Cuban Fantasy                     | Kepner, Fred            |          |       | 1      |       |        |         |
| Daphnis Overture                  | Holmes, Guy E.          |          |       |        |       |        |         |
| Daughters of Texas                | Sousa, John Philip      |          |       |        |       |        |         |
| Debonnaire Overture               | Leidzen, Erik           |          |       |        |       |        |         |
| Dedication Overture               | Frangkiser, Carl        |          |       |        |       |        | 1       |
| Demorcracy Grand March            | Lake, Mayhew            |          |       |        |       |        |         |
| Divertimento for Band             | Persichetti, Vincent    |          |       |        |       |        | 1       |
| Doxology                          | Leidzen, Erik           |          |       |        |       |        |         |
| Fanfare and Allegro               | Williams, Clifton       | 1        |       |        |       |        |         |
| Fantasy on American Sailing Songs | Grundman, Clare         |          |       |        |       |        |         |
| Festival Overture in F            | Guentzel, Gus           |          |       |        |       | 1      |         |
| First Suite in Eb                 | Holst, Gustav           | 1        | 1     |        | 1     | 1      | 1       |
| First Swedish Rhapsody            | Leidzen, Erik           |          |       |        |       |        |         |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                             | Composer                | Minelli | Righter | Schaefer | Shepard | Simon | Spicer |
|-----------------------------------|-------------------------|---------|---------|----------|---------|-------|--------|
| Cathedral Canyon Overture         | Hanson, Eric            |         |         |          |         | 1     |        |
| Celebration Overture              | Creston, Paul           |         |         |          |         |       |        |
| Chal Romano                       | Ketelby, Albert W.      |         |         |          |         |       |        |
| Chant from the Great Plains       | Busch, Carl             |         |         |          |         |       |        |
| Chicken Reel                      | Anderson, Leroy         |         |         |          |         |       |        |
| Chorale and Alleluia              | Hanson, Howard          |         |         | 1        |         |       | 1      |
| Circus Polka                      | Stravinsky, Igor        |         |         |          |         |       |        |
| Citation Overture                 | Frangkiser, Carl        |         |         |          |         |       | 1      |
| Classic Overture in C             | Gossec, Francois Joseph |         |         |          |         |       |        |
| Commando March                    | Barber, Samuel          |         |         | 1        | 1       |       |        |
| Contrasts Overture                | Scarmolin, A. Louis     |         |         |          |         | 1     |        |
| Coronation                        | Jones, George Thaddeus  | 1       |         |          |         |       |        |
| Country Garden                    | Grainger, Percy         |         |         |          |         |       |        |
| Crusaders Overture                | Buchtel, Forrest        |         |         |          |         |       |        |
| Cuban Fantasy                     | Kepner, Fred            |         |         |          |         |       |        |
| Daphnis Overture                  | Holmes, Guy E.          |         |         |          | 1       |       |        |
| Daughters of Texas                | Sousa, John Philip      |         |         |          |         |       |        |
| Debonnaire Overture               | Leidzen, Erik           |         |         |          | 1       |       |        |
| Dedication Overture               | Frangkiser, Carl        |         |         |          | 1       |       |        |
| Demorcracy Grand March            | Lake, Mayhew            |         |         |          |         |       |        |
| Divertimento for Band             | Persichetti, Vincent    |         |         | 1        |         |       |        |
| Doxology                          | Leidzen, Erik           |         |         |          |         |       |        |
| Fanfare and Allegro               | Williams, Clifton       |         |         |          |         |       |        |
| Fantasy on American Sailing Songs | Grundman, Clare         |         |         |          |         |       |        |
| Festival Overture in F            | Guentzel, Gus           |         |         |          |         |       |        |
| First Suite in Eb                 | Holst, Gustav           |         | 1       | 1        | 1       |       | 1      |
| First Swedish Rhapsody            | Leidzen, Erik           |         |         |          | 1       |       | 1      |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                             | Composer                | Swartley | Wilson, G. | Wilson, K. | Grand Total |
|-----------------------------------|-------------------------|----------|------------|------------|-------------|
| Cathedral Canyon Overture         | Hanson, Eric            |          |            |            | 1           |
| Celebration Overture              | Creston, Paul           |          |            | 1          | 5           |
| Chal Romano                       | Ketelby, Albert W.      |          |            |            | 1           |
| Chant from the Great Plains       | Busch, Carl             |          |            |            | 1           |
| Chicken Reel                      | Anderson, Leroy         |          |            |            | 2           |
| Chorale and Alleluia              | Hanson, Howard          |          | 1          | 1          | 10          |
| Circus Polka                      | Stravinsky, Igor        |          |            | 1          | 1           |
| Citation Overture                 | Frangkiser, Carl        |          |            |            | 1           |
| Classic Overture in C             | Gossec, Francois Joseph |          |            | 1          | 2           |
| Commando March                    | Barber, Samuel          |          |            | 1          | 3           |
| Contrasts Overture                | Scarmolin, A. Louis     |          |            |            | 1           |
| Coronation                        | Jones, George Thaddeus  |          |            |            | 1           |
| Country Garden                    | Grainger, Percy         |          |            |            | 1           |
| Crusaders Overture                | Buchtel, Forrest        |          | 1          |            | 1           |
| Cuban Fantasy                     | Kepner, Fred            |          |            |            | 1           |
| Daphnis Overture                  | Holmes, Guy E.          |          |            |            | 2           |
| Daughters of Texas                | Sousa, John Philip      |          |            |            | 1           |
| Debonnaire Overture               | Leidzen, Erik           |          |            |            | 1           |
| Dedication Overture               | Frangkiser, Carl        |          |            |            | 2           |
| Demorcracy Grand March            | Lake, Mayhew            |          |            |            | 1           |
| Divertimento for Band             | Persichetti, Vincent    |          |            | 1          | 4           |
| Doxology                          | Leidzen, Erik           |          |            |            | 1           |
| Fanfare and Allegro               | Williams, Clifton       |          |            |            | 1           |
| Fantasy on American Sailing Songs | Grundman, Clare         |          |            |            | 1           |
| Festival Overture in F            | Guentzel, Gus           |          |            |            | 1           |
| First Suite in Eb                 | Holst, Gustav           |          | 1          | 1          | 14          |
| First Swedish Rhapsody            | Leidzen, Erik           |          |            |            | 3           |



#### Appendix 4 - Best in Band Music Contributor Table

| Title                              | Composer                | Bachman | Bodegraven | Brandenburg | Ebbs | Gregory | Harper |
|------------------------------------|-------------------------|---------|------------|-------------|------|---------|--------|
| Five American Folk Songs           | Siegmeister, Elie       |         |            |             |      |         |        |
| Folk Song Suite                    | Vaughan Williams, Ralph |         |            |             | 1    |         |        |
| Foster Selections                  | Johnson, F.W.           |         |            |             |      |         |        |
| French Quarter Suite               | Morrissey, John J.      |         |            |             |      |         |        |
| From the Delta                     | Still, William Grant    |         |            |             |      |         |        |
| George Washington Bridge           | Schuman, William        |         |            |             |      | 1       |        |
| Gifted Leadership March            | Fillmore, Henry         | 1       |            |             |      |         |        |
| Grand March in F                   | Fletcher, Percy         |         |            |             |      |         |        |
| Grand Symphony for Band            | Berlioz, Hector         |         | 1          |             |      |         |        |
| Hammersmith                        | Holst, Gustav           |         |            |             |      |         |        |
| Hill Country Ballad                | Williams, Clifton       |         |            |             |      |         |        |
| Holiday for Winds                  | Osser, Glenn            |         |            |             |      |         |        |
| Huntingtower Ballad                | Respeghi, Ottorino      |         |            |             |      | 1       |        |
| In Malaga                          | Curzon, Frederick       |         |            |             |      |         |        |
| In Modo Classico Suite             | Mohaupt, Richard        |         | 1          |             |      |         |        |
| Inglesina March                    | Delle Cese, Davide      |         |            |             |      |         |        |
| Irish Tune from County Derry       | Grainger, Percy         |         | 1          | 1           |      | 1       |        |
| Jamaican Rhumba                    | Benjamin, Arthur        |         |            |             |      |         |        |
| Jericho Rhapsody                   | Gould, Morton           |         |            |             | 1    |         |        |
| Joyanna                            | Gillette, James R.      |         |            |             |      |         |        |
| La Fiesta Mexicana                 | Reed, H. Owen           |         |            |             |      |         |        |
| Lads of Wamphrey                   | Grainger, Percy         |         |            |             |      |         |        |
| Larghetto from Symphony in C Minor | Williams, Ernest        |         |            |             |      |         |        |
| Legend                             | Creston, Paul           |         |            |             | 1    | 1       |        |
| Legende                            | Gillette, James R.      |         |            |             | 1    |         |        |
| Lincoln Portrait                   | Copland, Aaron          |         |            |             |      | 1       |        |
| Lincolnshire Posy                  | Grainger, Percy         |         |            |             | 1    |         |        |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                              | Composer                | Hindsley | Hovey | Howard | Kruth | Little | Martino |
|------------------------------------|-------------------------|----------|-------|--------|-------|--------|---------|
| Five American Folk Songs           | Siegmeister, Elie       |          |       |        |       | 1      | 1       |
| Folk Song Suite                    | Vaughan Williams, Ralph | 1        | 1     |        |       | 1      | 1       |
| Foster Selections                  | Johnson, F.W.           |          |       |        |       |        |         |
| French Quarter Suite               | Morrissey, John J.      |          |       |        |       |        |         |
| From the Delta                     | Still, William Grant    |          |       |        |       |        |         |
| George Washington Bridge           | Schuman, William        |          |       |        |       |        | 1       |
| Gifted Leadership March            | Fillmore, Henry         |          |       |        |       |        |         |
| Grand March in F                   | Fletcher, Percy         |          |       |        |       |        |         |
| Grand Symphony for Band            | Berlioz, Hector         |          |       |        |       | 1      |         |
| Hammersmith                        | Holst, Gustav           | 1        |       |        |       |        |         |
| Hill Country Ballad                | Williams, Clifton       |          |       |        |       |        |         |
| Holiday for Winds                  | Osser, Glenn            |          |       |        |       |        |         |
| Huntingtower Ballad                | Respeghi, Ottorino      |          |       |        |       |        |         |
| In Malaga                          | Curzon, Frederick       |          |       | 1      |       | 1      |         |
| In Modo Classico Suite             | Mohaupt, Richard        |          |       |        |       |        |         |
| Inglesina March                    | Delle Cese, Davide      |          |       |        |       |        |         |
| Irish Tune from County Derry       | Grainger, Percy         |          |       |        | 1     |        | 1       |
| Jamaican Rhumba                    | Benjamin, Arthur        |          |       | 1      |       |        |         |
| Jericho Rhapsody                   | Gould, Morton           |          |       |        | 1     |        | 1       |
| Joyanna                            | Gillette, James R.      |          |       |        |       |        |         |
| La Fiesta Mexicana                 | Reed, H. Owen           | 1        |       |        |       |        |         |
| Lads of Wamphrey                   | Grainger, Percy         |          |       |        |       | 1      |         |
| Larghetto from Symphony in C Minor | Williams, Ernest        |          | 1     |        |       |        |         |
| Legend                             | Creston, Paul           |          | 1     | 1      |       | 1      |         |
| Legende                            | Gillette, James R.      |          |       |        |       |        |         |
| Lincoln Portrait                   | Copland, Aaron          |          |       |        |       |        |         |
| Lincolnshire Posy                  | Grainger, Percy         |          |       |        |       |        | 1       |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                              | Composer                | Minelli | Righter | Schaefer | Shepard | Simon | Spicer |
|------------------------------------|-------------------------|---------|---------|----------|---------|-------|--------|
| Five American Folk Songs           | Siegmeister, Elie       |         |         |          |         |       | 1      |
| Folk Song Suite                    | Vaughan Williams, Ralph | 1       | 1       | 1        | 1       |       | 1      |
| Foster Selections                  | Johnson, F.W.           |         |         |          |         | 1     |        |
| French Quarter Suite               | Morrissey, John J.      |         |         |          | 1       |       | 1      |
| From the Delta                     | Still, William Grant    |         |         |          | 1       |       |        |
| George Washington Bridge           | Schuman, William        |         |         |          |         |       |        |
| Gifted Leadership March            | Fillmore, Henry         |         |         |          |         |       |        |
| Grand March in F                   | Fletcher, Percy         |         |         |          |         |       |        |
| Grand Symphony for Band            | Berlioz, Hector         |         |         |          |         |       |        |
| Hammersmith                        | Holst, Gustav           |         |         |          |         |       |        |
| Hill Country Ballad                | Williams, Clifton       |         |         |          |         |       | 1      |
| Holiday for Winds                  | Osser, Glenn            |         |         |          |         |       | 1      |
| Huntingtower Ballad                | Respeggi, Ottorino      |         |         |          |         |       |        |
| In Malaga                          | Curzon, Frederick       |         |         |          |         |       |        |
| In Modo Classico Suite             | Mohaupt, Richard        |         |         |          |         |       |        |
| Inglesina March                    | Delle Cese, Davide      |         |         |          |         |       |        |
| Irish Tune from County Derry       | Grainger, Percy         |         | 1       | 1        |         |       |        |
| Jamaican Rhumba                    | Benjamin, Arthur        |         |         |          |         |       |        |
| Jericho Rhapsody                   | Gould, Morton           |         |         |          | 1       |       |        |
| Joyanna                            | Gillette, James R.      |         |         |          |         |       | 1      |
| La Fiesta Mexicana                 | Reed, H. Owen           |         |         |          |         |       | 1      |
| Lads of Wamphrey                   | Grainger, Percy         |         |         |          |         |       |        |
| Larghetto from Symphony in C Minor | Williams, Ernest        |         |         |          |         |       |        |
| Legend                             | Creston, Paul           | 1       |         | 1        | 1       |       |        |
| Legende                            | Gillette, James R.      |         |         |          |         |       |        |
| Lincoln Portrait                   | Copland, Aaron          |         |         |          |         |       |        |
| Lincolnshire Posy                  | Grainger, Percy         |         |         |          | 1       |       | 1      |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                              | Composer                | Swartley | Wilson, G. | Wilson, K. | Grand Total |
|------------------------------------|-------------------------|----------|------------|------------|-------------|
| Five American Folk Songs           | Siegmeister, Elie       |          |            |            | 3           |
| Folk Song Suite                    | Vaughan Williams, Ralph |          | 1          | 1          | 12          |
| Foster Selections                  | Johnson, F.W.           |          |            |            | 1           |
| French Quarter Suite               | Morrissey, John J.      |          |            |            | 2           |
| From the Delta                     | Still, William Grant    |          |            |            | 1           |
| George Washington Bridge           | Schuman, William        |          |            | 1          | 3           |
| Gifted Leadership March            | Fillmore, Henry         |          |            |            | 1           |
| Grand March in F                   | Fletcher, Percy         |          | 1          |            | 1           |
| Grand Symphony for Band            | Berlioz, Hector         |          |            |            | 2           |
| Hammersmith                        | Holst, Gustav           |          |            |            | 1           |
| Hill Country Ballad                | Williams, Clifton       |          |            |            | 1           |
| Holiday for Winds                  | Osser, Glenn            |          |            |            | 1           |
| Huntingtower Ballad                | Respeghi, Ottorino      |          | 1          | 1          | 3           |
| In Malaga                          | Curzon, Frederick       |          |            |            | 2           |
| In Modo Classico Suite             | Mohaupt, Richard        |          |            |            | 1           |
| Inglesina March                    | Delle Cese, Davide      |          | 1          |            | 1           |
| Irish Tune from County Derry       | Grainger, Percy         |          |            |            | 7           |
| Jamaican Rhumba                    | Benjamin, Arthur        |          |            |            | 1           |
| Jericho Rhapsody                   | Gould, Morton           |          |            |            | 4           |
| Joyanna                            | Gillette, James R.      |          |            |            | 1           |
| La Fiesta Mexicana                 | Reed, H. Owen           |          |            |            | 2           |
| Lads of Wamphrey                   | Grainger, Percy         |          |            |            | 1           |
| Larghetto from Symphony in C Minor | Williams, Ernest        |          |            |            | 1           |
| Legend                             | Creston, Paul           |          |            |            | 8           |
| Legende                            | Gillette, James R.      |          |            |            | 1           |
| Lincoln Portrait                   | Copland, Aaron          |          |            |            | 1           |
| Lincolnshire Posy                  | Grainger, Percy         |          |            |            | 4           |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                           | Composer                | Bachman | Bodegraven | Brandenburg | Ebbs | Gregory | Harper |
|---------------------------------|-------------------------|---------|------------|-------------|------|---------|--------|
| Lituanian Rhapsody              | Scarmolin, A. Louis     |         |            |             |      |         |        |
| Mannin Veen                     | Wood, Haydn             |         | 1          |             |      |         |        |
| March for Band                  | Beecham, Thomas         |         |            | 1           |      |         |        |
| March of the Free Peoples       | Darcy, Thomas F.        |         |            |             |      |         |        |
| March of the Majorettes         | Simon, Frank            |         |            |             |      |         |        |
| Marche 3 de Febrere             |                         |         |            |             |      |         |        |
| Bolivian Concert                | Roncal, Simeon          |         |            |             |      |         |        |
| Marcho Poco                     | Moore, Donald I.        |         |            |             |      |         |        |
| Mardi Gras in New Orleans       | De Rubertis, Nicholas   |         |            |             |      |         | 1      |
| Military Symphony in F          | Gossec, Francois Joseph |         |            |             |      |         |        |
| Mississippi Rhapsody            | Weinberger, Jaromir     |         |            |             |      |         |        |
| Molly on the Shore              | Grainger, Percy         |         |            | 1           |      |         |        |
| Mood Mauve                      | Howland, Russell        |         |            |             |      |         |        |
| Music for a Festival            | Jacob, Gordon           |         |            |             |      | 1       |        |
| Neapolitan Rhapsody             | Sardino                 |         |            |             |      |         |        |
| Newsreel in Five Shots          | Schuman, William        |         | 1          |             |      |         |        |
| Niobe Overture                  | DeRubertis, Nicholas    |         |            | 1           |      |         |        |
| North Sea Overture              | Hermann, Ralph          |         |            |             |      |         |        |
| Olympia Hippodrome March        | Alexander, Russell      | 1       |            |             |      |         |        |
| Overture for Band               | Mendelssohn, Felix      |         | 1          |             | 1    | 1       |        |
| Overture Hongroise              | Skornicka, Joseph E.    |         |            |             |      |         |        |
| Overture in C                   | Catel, Charles Simon    |         |            |             |      |         |        |
| Overture in Classic Style       | Carter, Charles         |         |            |             |      |         |        |
| Overture to the Rose of Algeria | Herbert, Victor         |         |            |             |      |         | 1      |
| Pageant                         | Persichetti, Vincent    |         |            |             |      | 1       |        |
| Parade of the Gendarmes         | Lake, Mayhew            |         |            | 1           |      |         |        |
| Pavanne                         | Gould, Morton           |         |            |             |      |         |        |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                           | Composer                | Hindsley | Hovey | Howard | Kruth | Little | Martino |
|---------------------------------|-------------------------|----------|-------|--------|-------|--------|---------|
| Lituanian Rhapsody              | Scarmolin, A. Louis     |          |       | 1      |       |        |         |
| Mannin Veen                     | Wood, Haydn             |          | 1     |        |       | 1      | 1       |
| March for Band                  | Beecham, Thomas         |          |       |        |       |        |         |
| March of the Free Peoples       | Darcy, Thomas F.        |          |       |        |       |        |         |
| March of the Majorettes         | Simon, Frank            |          |       |        |       |        |         |
| Marchea 3 de Febrere            |                         |          |       |        |       |        |         |
| Bolivian Concert                | Roncal, Simeon          |          |       |        |       |        |         |
| Marcho Poco                     | Moore, Donald I.        |          |       |        |       |        |         |
| Mardi Gras in New Orleans       | De Rubertis, Nicholas   |          |       |        |       |        |         |
| Military Symphony in F          | Gossec, Francois Joseph |          |       |        |       | 1      |         |
| Mississippi Rhapsody            | Weinberger, Jaromir     |          |       |        |       | 1      |         |
| Molly on the Shore              | Grainger, Percy         |          |       |        |       |        |         |
| Mood Mauve                      | Howland, Russell        |          |       |        |       |        |         |
| Music for a Festival            | Jacob, Gordon           | 1        |       |        |       |        |         |
| Neapolitan Rhapsody             | Sardino                 |          |       | 1      |       |        |         |
| Newsreel in Five Shots          | Schuman, William        |          |       |        |       |        |         |
| Niobe Overture                  | DeRubertis, Nicholas    |          |       |        |       |        |         |
| North Sea Overture              | Hermann, Ralph          |          |       |        |       | 1      |         |
| Olympia Hippodrome March        | Alexander, Russell      |          |       |        |       |        |         |
| Overture for Band               | Mendelssohn, Felix      |          |       |        |       | 1      | 1       |
| Overture Hongroise              | Skornicka, Joseph E.    |          |       |        |       |        |         |
| Overture in C                   | Catel, Charles Simon    |          |       |        |       |        | 1       |
| Overture in Classic Style       | Carter, Charles         |          |       |        |       |        |         |
| Overture to the Rose of Algeria | Herbert, Victor         |          |       |        |       |        |         |
| Pageant                         | Persichetti, Vincent    |          |       |        | 1     | 1      | 1       |
| Parade of the Gendarmes         | Lake, Mayhew            |          |       |        |       |        |         |
| Pavanne                         | Gould, Morton           |          |       | 1      |       |        |         |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                                | Composer                | Minelli | Righter | Schaefer | Shepard | Simon | Spicer |
|--------------------------------------|-------------------------|---------|---------|----------|---------|-------|--------|
| Lituanian Rhapsody                   | Scarmolin, A. Louis     |         |         |          |         |       | 1      |
| Mannin Veen                          | Wood, Haydn             |         |         |          |         |       |        |
| March for Band                       | Beecham, Thomas         |         |         |          |         |       |        |
| March of the Free Peoples            | Darcy, Thomas F.        |         |         |          |         | 1     |        |
| March of the Majorettes              | Simon, Frank            |         |         |          |         | 1     |        |
| Marche 3 de Febrere Bolivian Concert | Roncal, Simeon          |         |         |          |         |       |        |
| Marcho Poco                          | Moore, Donald I.        | 1       |         |          |         |       |        |
| Mardi Gras in New Orleans            | De Rubertis, Nicholas   |         |         |          |         |       |        |
| Military Symphony in F               | Gossec, Francois Joseph |         |         |          |         |       |        |
| Mississippi Rhapsody                 | Weinberger, Jaromir     |         |         |          |         |       |        |
| Molly on the Shore                   | Grainger, Percy         |         |         |          | 1       |       |        |
| Mood Mauve                           | Howland, Russell        |         | 1       |          |         |       |        |
| Music for a Festival                 | Jacob, Gordon           |         |         | 1        |         |       |        |
| Neapolitan Rhapsody                  | Sardino                 |         |         |          |         |       |        |
| Newsreel in Five Shots               | Schuman, William        |         |         |          |         |       | 1      |
| Niobe Overture                       | DeRubertis, Nicholas    |         |         |          | 1       |       |        |
| North Sea Overture                   | Hermann, Ralph          |         |         |          |         |       | 1      |
| Olympia Hippodrome March             | Alexander, Russell      |         |         |          |         |       |        |
| Overture for Band                    | Mendelssohn, Felix      |         |         | 1        |         |       |        |
| Overture Hongroise                   | Skornicka, Joseph E.    |         |         |          | 1       |       |        |
| Overture in C                        | Catel, Charles Simon    |         |         |          |         |       |        |
| Overture in Classic Style            | Carter, Charles         |         |         |          |         |       | 1      |
| Overture to the Rose of Algeria      | Herbert, Victor         |         |         |          |         |       |        |
| Pageant                              | Persichetti, Vincent    |         |         |          |         |       | 1      |
| Parade of the Gendarmes              | Lake, Mayhew            |         |         |          |         |       |        |
| Pavanne                              | Gould, Morton           |         |         |          |         |       |        |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                                 | Composer                | Swartley | Wilson, G. | Wilson, K. | Grand Total |
|---------------------------------------|-------------------------|----------|------------|------------|-------------|
| Lituanian Rhapsody                    | Scarmolin, A. Louis     |          |            |            | 2           |
| Mannin Veen                           | Wood, Haydn             |          |            |            | 4           |
| March for Band                        | Beecham, Thomas         |          |            |            | 1           |
| March of the Free Peoples             | Darcy, Thomas F.        |          |            |            | 1           |
| March of the Majorettes               | Simon, Frank            |          |            |            | 1           |
| Marchea 3 de Febrere Bolivian Concert | Roncal, Simeon          | 1        |            |            | 1           |
| Marcho Poco                           | Moore, Donald I.        |          |            |            | 1           |
| Mardi Gras in New Orleans             | De Rubertis, Nicholas   |          |            |            | 1           |
| Military Symphony in F                | Gossec, Francois Joseph |          |            | 1          | 2           |
| Mississippi Rhapsody                  | Weinberger, Jaromir     |          |            |            | 1           |
| Molly on the Shore                    | Grainger, Percy         |          |            |            | 2           |
| Mood Mauve                            | Howland, Russell        |          |            |            | 1           |
| Music for a Festival                  | Jacob, Gordon           |          | 1          | 1          | 5           |
| Neapolitan Rhapsody                   | Sardino                 |          |            |            | 1           |
| Newsreel in Five Shots                | Schuman, William        |          |            | 1          | 3           |
| Niobe Overture                        | DeRubertis, Nicholas    |          |            |            | 2           |
| North Sea Overture                    | Hermann, Ralph          |          |            |            | 2           |
| Olympia Hippodrome March              | Alexander, Russell      |          |            |            | 1           |
| Overture for Band                     | Mendelssohn, Felix      |          | 1          | 1          | 8           |
| Overture Hongroise                    | Skornicka, Joseph E.    |          |            |            | 1           |
| Overture in C                         | Catel, Charles Simon    |          |            |            | 1           |
| Overture in Classic Style             | Carter, Charles         |          |            |            | 1           |
| Overture to the Rose of Algeria       | Herbert, Victor         |          |            |            | 1           |
| Pageant                               | Persichetti, Vincent    |          | 1          | 1          | 7           |
| Parade of the Gendarmes               | Lake, Mayhew            |          |            |            | 1           |
| Pavanne                               | Gould, Morton           |          |            |            | 1           |



#### Appendix 4 - Best in Band Music Contributor Table

| Title                        | Composer                | Bachman | Bodegraven | Brandenburg | Ebbs | Gregory | Harper |
|------------------------------|-------------------------|---------|------------|-------------|------|---------|--------|
| Pax et Labor Overture        | Pares, Gabriel          |         |            |             |      |         |        |
| Peachtree Promenade          | Gillis, Don             |         |            |             |      |         |        |
| Plantation Song              | Gillis, Don             |         |            |             |      |         |        |
| Prairie Legend               | Siegmeister, Elie       |         |            |             |      |         |        |
| Prelude and Rondo            | Tuthill, Burnet C.      |         |            |             |      | 1       |        |
| Prelude to a Festival        | Weinberger, Jaromir     |         |            |             |      |         |        |
| Providence (Sacred Fantasia) | Tobani, Theodore Moses  |         |            |             |      |         |        |
| Psalm for Band               | Persichetti, Vincent    |         |            |             |      | 1       |        |
| River Jordan                 | Whitney, Maurice        |         |            | 1           |      |         |        |
| Robin Hood Suite             | Curzon, Frederick       |         |            |             |      |         |        |
| Romantic Tone Poem           | Cailliet, Lucien        |         |            |             |      |         |        |
| Royce Hall Suite             | Willan, Healey          |         |            |             |      | 1       |        |
| Safari Overture              | Holmes, Guy             |         |            |             |      |         |        |
| Santa Fe Saga                | Gould, Morton           |         |            |             |      |         |        |
| Scenes from the Sierras      | Bennett, David          |         |            | 1           | 1    |         |        |
| Scotch Folk Song Suite       | Davis, Albert O.        |         |            |             |      |         |        |
| Second Suite in F            | Holst, Gustav           |         |            | 1           |      | 1       |        |
| Sequoia                      | LaGassey, Homer         |         |            |             | 1    | 1       |        |
| Serenata                     | Anderson, Leroy         |         |            |             |      |         |        |
| Shepherd's Hey               | Grainger, Percy         |         |            | 1           |      | 1       |        |
| Short Classics for Band      | Gillette, James R.      |         |            |             |      | 1       |        |
| Sir Galahad                  | Hildreth, Richard E.    |         |            |             |      |         |        |
| South American Holiday       | Fiorillo, Dante         |         |            |             |      |         |        |
| Southern Miniatures          | Zamecnik, John S.       |         |            |             |      |         |        |
| Southern Rhapsody            | Hosmer, Lucius          |         |            |             |      |         |        |
| Spiritual for Band           | Reed, Alfred            |         |            |             |      |         |        |
| St. Francis of Assisi        | Moehlmann, R. L.        |         |            |             |      |         |        |
| Suite for Concert Band       | Kechley, Gerald         |         |            |             |      |         |        |
| Suite Francaise              | Milhaud, Darius         |         |            |             |      | 1       |        |
| Suite of Old American Dances | Bennett, Robert Russell |         |            |             |      | 1       |        |
| Sussex Psalm                 | Howland, Russell        |         |            |             |      |         |        |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                        | Composer                | Hindsley | Hovey | Howard | Kruth | Little | Martino |
|------------------------------|-------------------------|----------|-------|--------|-------|--------|---------|
| Pax et Labor Overture        | Pares, Gabriel          |          |       |        |       |        |         |
| Peachtree Promenade          | Gillis, Don             |          |       | 1      |       |        |         |
| Plantation Song              | Gillis, Don             |          |       | 1      |       |        |         |
| Prairie Legend               | Siegmeister, Elie       |          |       |        |       | 1      |         |
| Prelude and Rondo            | Tuthill, Burnet C.      |          |       |        |       |        |         |
| Prelude to a Festival        | Weinberger, Jaromir     |          |       |        |       |        |         |
| Providence (Sacred Fantasia) | Tobani, Theodore Moses  |          |       |        |       |        |         |
| Psalm for Band               | Persichetti, Vincent    |          | 1     |        | 1     |        |         |
| River Jordan                 | Whitney, Maurice        |          |       |        |       | 1      |         |
| Robin Hood Suite             | Curzon, Frederick       |          |       |        |       |        |         |
| Romantic Tone Poem           | Cailliet, Lucien        |          |       |        |       |        |         |
| Royce Hall Suite             | Willan, Healey          |          |       |        |       |        |         |
| Safari Overture              | Holmes, Guy             |          |       |        |       |        |         |
| Santa Fe Saga                | Gould, Morton           | 1        |       |        |       |        |         |
| Scenes from the Sierras      | Bennett, David          |          |       |        |       | 1      |         |
| Scotch Folk Song Suite       | Davis, Albert O.        |          |       |        |       | 1      |         |
| Second Suite in F            | Holst, Gustav           |          | 1     |        |       | 1      | 1       |
| Sequoia                      | LaGassey, Homer         |          |       |        | 1     | 1      | 1       |
| Serenata                     | Anderson, Leroy         |          |       |        | 1     |        |         |
| Shepherd's Hey               | Grainger, Percy         |          |       |        |       |        |         |
| Short Classics for Band      | Gillette, James R.      |          |       |        |       |        |         |
| Sir Galahad                  | Hildreth, Richard E.    |          |       |        |       |        |         |
| South American Holiday       | Fiorillo, Dante         |          |       |        |       |        | 1       |
| Southern Miniatures          | Zamecnik, John S.       |          |       |        |       |        |         |
| Southern Rhapsody            | Hosmer, Lucius          |          |       | 1      |       |        |         |
| Spiritual for Band           | Reed, Alfred            |          |       |        | 1     |        |         |
| St. Francis of Assisi        | Moehlmann, R. L.        |          |       |        | 1     |        | 1       |
| Suite for Concert Band       | Kechley, Gerald         |          |       |        |       |        |         |
| Suite Francaise              | Milhaud, Darius         | 1        |       |        |       |        |         |
| Suite of Old American Dances | Bennett, Robert Russell | 1        | 1     |        |       |        | 1       |
| Sussex Psalm                 | Howland, Russell        |          |       |        | 1     |        |         |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                        | Composer                | Minelli | Righter | Schaefer | Shepard | Simon | Spicer |
|------------------------------|-------------------------|---------|---------|----------|---------|-------|--------|
| Pax et Labor Overture        | Pares, Gabriel          |         |         |          | 1       |       |        |
| Peachtree Promenade          | Gillis, Don             |         |         |          |         |       |        |
| Plantation Song              | Gillis, Don             |         |         |          |         |       |        |
| Prairie Legend               | Siegmeister, Elie       |         |         |          |         |       | 1      |
| Prelude and Rondo            | Tuthill, Burnet C.      |         |         |          |         |       |        |
| Prelude to a Festival        | Weinberger, Jaromir     |         |         |          |         |       | 1      |
| Providence (Sacred Fantasia) | Tobani, Theodore Moses  |         |         |          |         |       |        |
| Psalm for Band               | Persichetti, Vincent    |         |         | 1        |         |       |        |
| River Jordan                 | Whitney, Maurice        |         |         | 1        |         |       | 1      |
| Robin Hood Suite             | Curzon, Frederick       |         |         |          | 1       |       |        |
| Romantic Tone Poem           | Cailliet, Lucien        | 1       |         |          |         |       |        |
| Royce Hall Suite             | Willan, Healey          |         |         | 1        |         |       |        |
| Safari Overture              | Holmes, Guy             |         |         |          | 1       |       |        |
| Santa Fe Saga                | Gould, Morton           |         |         |          |         |       |        |
| Scenes from the Sierras      | Bennett, David          |         |         |          | 1       |       |        |
| Scotch Folk Song Suite       | Davis, Albert O.        |         |         |          |         | 1     |        |
| Second Suite in F            | Holst, Gustav           |         |         | 1        | 1       |       | 1      |
| Sequoia                      | LaGassey, Homer         | 1       |         |          |         |       | 1      |
| Serenata                     | Anderson, Leroy         |         |         |          |         |       |        |
| Shepherd's Hey               | Grainger, Percy         |         |         |          | 1       |       |        |
| Short Classics for Band      | Gillette, James R.      | 1       |         |          |         |       | 1      |
| Sir Galahad                  | Hildreth, Richard E.    |         |         |          |         |       | 1      |
| South American Holiday       | Fiorillo, Dante         |         |         |          |         |       |        |
| Southern Miniatures          | Zamecnik, John S.       |         |         |          |         |       | 1      |
| Southern Rhapsody            | Hosmer, Lucius          |         |         |          |         |       |        |
| Spiritual for Band           | Reed, Alfred            |         |         |          |         |       |        |
| St. Francis of Assisi        | Moehlmann, R. L.        |         |         |          |         |       |        |
| Suite for Concert Band       | Kechley, Gerald         |         |         |          |         |       |        |
| Suite Francaise              | Milhaud, Darius         |         |         | 1        | 1       |       | 1      |
| Suite of Old American Dances | Bennett, Robert Russell |         |         |          |         |       | 1      |
| Sussex Psalm                 | Howland, Russell        |         |         |          |         |       |        |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                        | Composer                | Swartley | Wilson, G. | Wilson, K. | Grand Total |
|------------------------------|-------------------------|----------|------------|------------|-------------|
| Pax et Labor Overture        | Pares, Gabriel          |          |            |            | 1           |
| Peachtree Promenade          | Gillis, Don             |          |            |            | 1           |
| Plantation Song              | Gillis, Don             |          |            |            | 1           |
| Prairie Legend               | Siegmeister, Elie       |          |            |            | 2           |
| Prelude and Rondo            | Tuthill, Burnet C.      |          |            |            | 1           |
| Prelude to a Festival        | Weinberger, Jaromir     |          |            |            | 1           |
| Providence (Sacred Fantasia) | Tobani, Theodore Moses  | 1        |            |            | 1           |
| Psalm for Band               | Persichetti, Vincent    |          |            |            | 4           |
| River Jordan                 | Whitney, Maurice        |          |            |            | 4           |
| Robin Hood Suite             | Curzon, Frederick       |          |            |            | 1           |
| Romantic Tone Poem           | Cailliet, Lucien        |          |            |            | 1           |
| Royce Hall Suite             | Willan, Healey          |          |            |            | 2           |
| Safari Overture              | Holmes, Guy             |          |            |            | 1           |
| Santa Fe Saga                | Gould, Morton           |          |            |            | 1           |
| Scenes from the Sierras      | Bennett, David          |          |            |            | 4           |
| Scotch Folk Song Suite       | Davis, Albert O.        |          |            |            | 2           |
| Second Suite in F            | Holst, Gustav           |          | 1          | 1          | 10          |
| Sequoia                      | LaGassey, Homer         |          | 1          |            | 8           |
| Serenata                     | Anderson, Leroy         |          |            |            | 1           |
| Shepherd's Hey               | Grainger, Percy         |          |            |            | 3           |
| Short Classics for Band      | Gillette, James R.      |          | 1          |            | 4           |
| Sir Galahad                  | Hildreth, Richard E.    |          |            |            | 1           |
| South American Holiday       | Fiorillo, Dante         |          |            |            | 1           |
| Southern Miniatures          | Zamecnik, John S.       |          |            |            | 1           |
| Southern Rhapsody            | Hosmer, Lucius          |          |            |            | 1           |
| Spiritual for Band           | Reed, Alfred            |          | 1          |            | 2           |
| St. Francis of Assisi        | Moehlmann, R. L.        | 1        |            |            | 3           |
| Suite for Concert Band       | Kechley, Gerald         |          | 1          |            | 1           |
| Suite Francaise              | Milhaud, Darius         |          | 1          | 1          | 7           |
| Suite of Old American Dances | Bennett, Robert Russell |          | 1          |            | 6           |
| Sussex Psalm                 | Howland, Russell        |          | 1          | 1          | 3           |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                                     | Composer                | Bachman | Bodegraven | Brandenburg | Ebbs | Gregory | Harper |
|---|-------------------------|---------|------------|-------------|------|---------|--------|
| Sven Dufva                                | Hedman, H.              |         |            |             |      |         |        |
| Swanee Satire                             | Bennett, David          |         |            |             |      |         |        |
| Symphony in C Minor                       | Williams, Ernest        |         |            |             |      |         |        |
| Symphony No. 1, Mvt. 3                    | Gillis, Don             |         |            |             |      |         |        |
| Tambo                                     | Chavez, F.              |         |            |             |      |         |        |
| Tap Roots                                 | Skinner, Frank          |         |            |             |      |         |        |
| The French Quarter                        | Morrissey, John J.      |         |            | 1           |      |         |        |
| The Pleasant Years                        | Gillis, Don             |         |            |             |      |         |        |
| The Power of Rome and the Christian Heart | Grainger, Percy         |         |            |             |      |         |        |
| The Silver Cord                           | O'Neill, Charles        |         |            |             |      |         |        |
| The Statesman March                       | Simon, Frank            |         |            |             |      |         |        |
| Theme and Variations                      | Schoenberg, Arnold      |         |            |             | 1    | 1       |        |
| Three Street Corner Sketches              | McKay, George Frederick |         |            |             |      |         |        |
| Toccata Marziale                          | Vaughan Williams, Ralph |         |            |             |      |         |        |
| Transcendence                             | Frangkiser, Carl        |         |            |             |      |         |        |
| Trauer-March Opus 103                     | Mendelssohn, Felix      |         |            |             |      |         |        |
| Trauersinfonie                            | Wagner, Richard         |         |            |             |      |         |        |
| Traveler Overture                         | Buchtel, Forrest        |         |            |             | 1    |         |        |
| Tunbridge Fair                            | Piston, Walter          |         |            |             |      | 1       |        |
| Two Movements from Irish Suite            | Anderson, Leroy         |         |            |             |      |         |        |
| Uncle Walt's Waltz                        | Gillis, Don             |         |            |             |      |         |        |
| Vanguard Overture                         | Curzon, Frederick       |         | 1          |             |      |         |        |
| West Point Suite                          | Milhaud, Darius         |         |            |             |      | 1       |        |
| Ye Banks and Braes O' Bonny Doon          | Grainger, Percy         |         |            |             |      | 1       |        |
| Youth Triumphant                          | Hadley, Henry           |         | 1          | 1           |      |         |        |
| Zanoni                                    | Creston, Paul           |         |            |             |      | 1       |        |
| Irish Folk Song Suite (Anderson)          | Anderson, Leroy         |         |            | 1           |      |         |        |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                                     | Composer                | Hindsley | Hovey | Howard | Kruth | Little | Martino |
|---|-------------------------|----------|-------|--------|-------|--------|---------|
| Sven Dufva                                | Hedman, H.              |          |       |        |       |        |         |
| Swanee Satire                             | Bennett, David          |          |       |        |       |        |         |
| Symphony in C Minor                       | Williams, Ernest        |          |       |        | 1     |        |         |
| Symphony No. 1, Mvt. 3                    | Gillis, Don             |          |       |        |       | 1      |         |
| Tamboo                                    | Chavez, F.              |          |       | 1      |       |        |         |
| Tap Roots                                 | Skinner, Frank          |          |       |        |       | 1      |         |
| The French Quarter                        | Morrissey, John J.      |          |       |        |       |        |         |
| The Pleasant Years                        | Gillis, Don             |          |       |        |       |        |         |
| The Power of Rome and the Christian Heart | Grainger, Percy         |          |       |        |       |        |         |
| The Silver Cord                           | O'Neill, Charles        |          |       |        |       |        |         |
| The Statesman March                       | Simon, Frank            |          |       |        |       |        |         |
| Theme and Variations                      | Schoenberg, Arnold      | 1        |       |        |       |        |         |
| Three Street Corner Sketches              | McKay, George Frederick |          |       |        |       | 1      |         |
| Toccata Marziale                          | Vaughan Williams, Ralph |          |       |        |       |        |         |
| Transcendence                             | Frangkiser, Carl        |          |       |        |       |        |         |
| Trauer-March Opus 103                     | Mendelssohn, Felix      |          |       |        |       |        |         |
| Trauersinfonie                            | Wagner, Richard         |          |       |        |       | 1      |         |
| Traveler Overture                         | Buchtel, Forrest        |          |       |        |       |        |         |
| Tunbridge Fair                            | Piston, Walter          |          |       |        |       |        |         |
| Two Movements from Irish Suite            | Anderson, Leroy         |          |       |        |       |        |         |
| Uncle Walt's Waltz                        | Gillis, Don             |          |       |        |       |        |         |
| Vanguard Overture                         | Curzon, Frederick       |          |       |        |       |        |         |
| West Point Suite                          | Milhaud, Darius         |          |       |        |       |        |         |
| Ye Banks and Braes O' Bonny Doon          | Grainger, Percy         |          |       |        |       |        |         |
| Youth Triumphant                          | Hadley, Henry           |          |       |        |       |        |         |
| Zanoni                                    | Creston, Paul           |          | 1     |        | 1     |        |         |
| Irish Folk Song Suite (Anderson)          | Anderson, Leroy         |          |       |        |       |        |         |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                                     | Composer                | Minelli | Righter | Schaefer | Shepard | Simon | Spicer |
|---|-------------------------|---------|---------|----------|---------|-------|--------|
| Sven Dufva                                | Hedman, H.              |         |         |          |         |       |        |
| Swanee Satire                             | Bennett, David          |         |         |          |         |       |        |
| Symphony in C Minor                       | Williams, Ernest        |         |         |          | 1       |       | 1      |
| Symphony No. 1, Mvt. 3                    | Gillis, Don             |         |         |          |         |       |        |
| Tamboo                                    | Chavez, F.              |         |         |          |         |       |        |
| Tap Roots                                 | Skinner, Frank          |         |         |          | 1       |       |        |
| The French Quarter                        | Morrissey, John J.      |         |         |          |         |       |        |
| The Pleasant Years                        | Gillis, Don             |         |         |          |         |       | 1      |
| The Power of Rome and the Christian Heart | Grainger, Percy         |         |         |          | 1       |       |        |
| The Silver Cord                           | O'Neill, Charles        |         |         |          | 1       |       |        |
| The Statesman March                       | Simon, Frank            |         |         |          |         | 1     |        |
| Theme and Variations                      | Schoenberg, Arnold      |         |         | 1        |         |       |        |
| Three Street Corner Sketches              | McKay, George Frederick |         |         |          |         |       |        |
| Toccata Marziale                          | Vaughan Williams, Ralph |         | 1       | 1        |         |       |        |
| Transcendence                             | Frangkiser, Carl        |         |         |          | 1       |       |        |
| Trauer-March Opus 103                     | Mendelssohn, Felix      |         |         |          |         | 1     |        |
| Trauersinfonie                            | Wagner, Richard         |         |         |          |         |       |        |
| Traveler Overture                         | Buchtel, Forrest        |         |         |          |         |       |        |
| Tunbridge Fair                            | Piston, Walter          |         |         | 1        |         |       |        |
| Two Movements from Irish Suite            | Anderson, Leroy         |         |         |          |         | 1     |        |
| Uncle Walt's Waltz                        | Gillis, Don             |         |         |          |         |       | 1      |
| Vanguard Overture                         | Curzon, Frederick       |         |         |          |         |       |        |
| West Point Suite                          | Milhaud, Darius         |         |         | 1        |         |       |        |
| Ye Banks and Braes O' Bonny Doon          | Grainger, Percy         |         |         |          |         |       |        |
| Youth Triumphant                          | Hadley, Henry           |         |         | 1        | 1       | 1     |        |
| Zanoni                                    | Creston, Paul           |         |         |          | 1       |       |        |
| Irish Folk Song Suite (Anderson)          | Anderson, Leroy         |         |         |          |         |       |        |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                                     | Composer                | Swartley | Wilson, G. | Wilson, K. | Grand Total |
|---|-------------------------|----------|------------|------------|-------------|
| Sven Dufva                                | Hedman, H.              | 1        |            |            | 1           |
| Swanee Satire                             | Bennett, David          | 1        |            |            | 1           |
| Symphony in C Minor                       | Williams, Ernest        |          |            |            | 3           |
| Symphony No. 1, Mvt. 3                    | Gillis, Don             |          |            |            | 1           |
| Tambo                                     | Chavez, F.              |          |            |            | 1           |
| Tap Roots                                 | Skinner, Frank          |          |            |            | 2           |
| The French Quarter                        | Morrissey, John J.      |          | 1          |            | 2           |
| The Pleasant Years                        | Gillis, Don             |          |            |            | 1           |
| The Power of Rome and the Christian Heart | Grainger, Percy         |          |            |            | 1           |
| The Silver Cord                           | O'Neill, Charles        |          |            |            | 1           |
| The Statesman March                       | Simon, Frank            |          |            |            | 1           |
| Theme and Variations                      | Schoenberg, Arnold      |          |            | 1          | 5           |
| Three Street Corner Sketches              | McKay, George Frederick |          |            |            | 1           |
| Toccata Marziale                          | Vaughan Williams, Ralph |          |            | 1          | 3           |
| Transcendence                             | Frangkiser, Carl        |          |            |            | 1           |
| Trauer-March Opus 103                     | Mendelssohn, Felix      |          |            |            | 1           |
| Trauersinfonie                            | Wagner, Richard         |          |            |            | 1           |
| Traveler Overture                         | Buchtel, Forrest        |          |            |            | 1           |
| Tunbridge Fair                            | Piston, Walter          |          |            | 1          | 3           |
| Two Movements from Irish Suite            | Anderson, Leroy         |          |            |            | 1           |
| Uncle Walt's Waltz                        | Gillis, Don             |          |            |            | 1           |
| Vanguard Overture                         | Curzon, Frederick       |          |            |            | 1           |
| West Point Suite                          | Milhaud, Darius         |          |            |            | 2           |
| Ye Banks and Braes O' Bonny Doon          | Grainger, Percy         |          |            |            | 1           |
| Youth Triumphant                          | Hadley, Henry           |          | 1          |            | 6           |
| Zanoni                                    | Creston, Paul           |          |            |            | 4           |
| Irish Folk Song Suite (Anderson)          | Anderson, Leroy         |          |            |            | 1           |



#### Appendix 4 - Best in Band Music Contributor Table

| Title                               | Composer                | Bachman | Bodegraven | Brandenburg | Ebbs | Gregory | Harper |
|-------------------------------------|-------------------------|---------|------------|-------------|------|---------|--------|
| Irish Folk Song Suite<br>(Erickson) | Erickson, Frank         |         |            |             |      |         |        |
| Royal Gorge Overture                | Little, Lowell Preston  |         |            |             |      |         |        |
| Symphony in Bb<br>(Fauchet)         | Fauchet, Paul           |         |            | 1           |      | 1       |        |
| Symphony in Bb<br>(Hindemith)       | Hindemith, Paul         |         |            |             |      | 1       |        |
| Toccatta Marziale                   | Vaughan Williams, Ralph |         |            | 1           |      |         |        |
| With Flags Unfurled<br>March        | Darcy, Thomas F.        |         |            |             |      |         |        |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                               | Composer                | Hindsley | Hovey | Howard | Kruth | Little | Martino |
|-------------------------------------|-------------------------|----------|-------|--------|-------|--------|---------|
| Irish Folk Song Suite<br>(Erickson) | Erickson, Frank         |          |       |        | 1     |        |         |
| Royal Gorge Overture                | Little, Lowell Preston  |          |       |        |       |        |         |
| Symphony in Bb<br>(Fauchet)         | Fauchet, Paul           | 1        |       |        |       | 1      | 1       |
| Symphony in Bb<br>(Hindemith)       | Hindemith, Paul         | 1        |       |        |       |        | 1       |
| Toccatta Marziale                   | Vaughan Williams, Ralph |          |       |        |       |        |         |
| With Flags Unfurled<br>March        | Darcy, Thomas F.        |          |       |        |       |        |         |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                               | Composer                | Minelli | Righter | Schaefer | Shepard | Simon | Spicer |
|-------------------------------------|-------------------------|---------|---------|----------|---------|-------|--------|
| Irish Folk Song Suite<br>(Erickson) | Erickson, Frank         |         |         |          |         |       |        |
| Royal Gorge Overture                | Little, Lowell Preston  |         |         |          |         | 1     |        |
| Symphony in Bb<br>(Fauchet)         | Fauchet, Paul           |         |         | 1        | 1       |       | 1      |
| Symphony in Bb<br>(Hindemith)       | Hindemith, Paul         |         |         |          |         |       |        |
| Toccatta Marziale                   | Vaughan Williams, Ralph |         |         |          |         |       |        |
| With Flags Unfurled<br>March        | Darcy, Thomas F.        |         |         |          |         | 1     |        |

#### Appendix 4 - Best in Band Music Contributor Table

| Title                               | Composer                | Swartley | Wilson, G. | Wilson, K. | Grand Total |
|-------------------------------------|-------------------------|----------|------------|------------|-------------|
| Irish Folk Song Suite<br>(Erickson) | Erickson, Frank         |          |            |            | 1           |
| Royal Gorge Overture                | Little, Lowell Preston  |          |            |            | 1           |
| Symphony in Bb<br>(Fauchet)         | Fauchet, Paul           |          | 1          |            | 9           |
| Symphony in Bb<br>(Hindemith)       | Hindemith, Paul         |          |            | 1          | 4           |
| Toccatta Marziale                   | Vaughan Williams, Ralph |          |            |            | 1           |
| With Flags Unfurled<br>March        | Darcy, Thomas F.        |          |            |            | 1           |

Appendix 5 - All New Music Columns from The Instrumentalist Magazine - Original  
Compositions by Title

| <b>Title</b>                   | <b>Composer</b>        | <b>Date</b> | <b>Grade Level</b> |
|--------------------------------|------------------------|-------------|--------------------|
| A Gypsy's Fireside Dreams      | Fultz, Johann          | 1956        | III                |
| A Pair                         | Palange, Louis         | 1955        | III                |
| Alouette, Paraphrase for Band  | Cailliet, Lucien       | 1955        | IV                 |
| America, My Country (Overture) | Dvorak, Robert         | 1956        | III                |
| American Folk Suite            | Walters, Harold L.     | 1956        | III                |
| American Jubilee               | Wagner, Joseph         | 1955        | IV                 |
| American Overture for Band     | Jenkins, Joseph Wilcox | 1956        | V                  |
| Azalea Trail                   | Bennett, David         | 1955        | III                |
| Ballet for Young Americans     | Hermann, Ralph         | 1957        | IV                 |
| Bathsheeba                     | Singer, Lou            | 1955        | III                |
| Beaded Belts Concert March     | Erickson, Frank        | 1956        | III                |
| Belmont Overture               | Hermann, Ralph         | 1956        | III                |
| Beowolf                        | Beach, Bruce C.        | 1955        | IV                 |
| By Request                     | Cacavas, John          | 1956        | III                |
| Campus Bells                   | Palange, Louis         | 1956        | III                |
| Canzona                        | Hasse, Johann Adolphe  | 1957        | III                |
| Cathedral Canyon Overture      | Hanson, Erik           | 1955        | III                |
| Chorale and Alleluia           | Hanson, Howard         | 1955        | IV                 |
| Concert Square Dance           | Davidson, Harold       | 1956        | III                |
| Concerte Grosso                | Morrissey, John J.     | 1955        | III                |
| Concerto Grosso                | Wagner, Joseph         | 1955        | IV                 |
| Country Dance                  | Whitney, Maurice       | 1957        | III                |
| Cowboy Reverie                 | Donato, Anthony        | 1957        | III                |
| Cuban Fantasy                  | Kepner, Fred           | 1955        | III                |
| Dance Fantasy for Band         | Morrissey, John J.     | 1956        | III                |
| Dance of the Japanese Youth    | Tohno, Shigeo          | 1957        | IV                 |
| Deep River                     | McRae, William         | 1957        | III                |
| Driftwood                      | Palange, Louis         | 1956        | III                |
| Dude Ranch                     | Kleinsinger, George    | 1956        | IV                 |
| El Dorado                      | McRae, William         | 1956        | III                |

Appendix 5 - All New Music Columns from The Instrumentalist Magazine - Original  
Compositions by Title

| <b>Title</b>                                  | <b>Composer</b>   | <b>Date</b> | <b>Grade Level</b> |
|---|-------------------|-------------|--------------------|
| El Matador                                    | Farrell, Kenneth  | 1955        | III                |
| Espana  | Marquina, Pascual | 1955        | III                |
| Excursion                                     | Peterson, Ted     | 1956        | III                |
| Fanfare and Allegro                           | Williams, Clifton | 1956        | V                  |
| Fanfare and Scenario                          | Cacavas, John     | 1957        | III                |
| Fantasy for Band                              | Erickson, Frank   | 1955        | III                |
| Fantasy on Four Notes                         | Chidester, L.W.   | 1957        | III                |
| Fiesta Calaypso                               | Myers, Theldon    | 1957        | III                |
| Fiesta in Rhythm                              | Oatts, Jack       | 1956        | III                |
| Finale from the West<br>Point Symphony        | Dvorak, Robert    | 1956        | IV                 |
| Finnish Rhapsody No. 1                        | Fred, Herbert W.  | 1956        | III                |
| Flag of Stars                                 | Jacob, Gordon     | 1956        | V                  |
| Folksongs for Band Suite                      | Leidzen, Erik     | 1955        | III                |
| Four Modern Fanfares                          | Bennett, David    | 1955        | III                |
| Freedom's Foundation                          | Loboda, Samuel    | 1955        | III                |
| Galaxy  | Calliet, Lucien   | 1956        | III                |
| Glorious is the Land                          | Bell, Leslie      | 1955        | III                |
| Greensleeves                                  | Thomas N. Tyra    | 1957        | III                |
| Greensleeves                                  | Tolmage, Gerald   | 1955        | III                |
| Hiawatha Land                                 | Osser, Glenn      | 1956        | IV                 |
| Hickory Hill                                  | Frangkiser, Carl  | 1957        | III                |
| Hi-Fi Concert March                           | Mesang, Ted       | 1957        | III                |
| Holiday in Tyrol Overture                     | Nyquist, Morine   | 1956        | III                |
| Hootenanny (American<br>Suite, No. 2) Part II | Siegmeister, Elie | 1956        | III                |
| Hossier Schoolmaster<br>Overture              | Yoder, Paul       | 1956        | III                |
| Icarus  | Johnson, Harold   | 1955        | III                |
| Ice Follies                                   | Murray, Lyn       | 1956        | III                |
| Il Pastccio Overture                          | Latham, William   | 1955        | IV                 |
| Impressions of Seville                        | Simeone, Harry    | 1957        | IV                 |
| Interval Town                                 | Grundman, Clare   | 1957        | III                |
| Intrigue                                      | Palange, Louis    | 1956        | III                |
| Irish Salute                                  | Cofield, Frank D. | 1957        | III                |
| Islands of the Coronados                      | Dalby, John       | 1956        | III                |

Appendix 5 - All New Music Columns from The Instrumentalist Magazine - Original  
Compositions by Title

| <b>Title</b>                               | <b>Composer</b>      | <b>Date</b> | <b>Grade Level</b> |
|--|----------------------|-------------|--------------------|
| Joshua                                     | McRae, William       | 1957        | III                |
| Jubilee Concert March                      | Kenny, George        | 1957        | III                |
| Killarney Overture                         | Hamilton, Irvin C.   | 1956        | III                |
| Kin  | Frangkiser, Carl     | 1955        | III                |
| La Fiesta Mexicana                         | Reed, H. Owen        | 1957        | V                  |
| Little Italian Rhapsody                    | Beeler, Walter       | 1955        | III                |
| Little Suite for Band                      | Grundman, Clare      | 1957        | III                |
| Londonderry Air                            | Dedrick, Art         | 1955        | III                |
| Los Picadores                              | Caneva, Ernest       | 1955        | III                |
| Lumberjack                                 | Reed, Alfred         | 1955        | III                |
| Magic Mountain Overture                    | Mesang, Ted          | 1956        | III                |
| Mesa Grande                                | Little, Lowell       | 1955        | III                |
| Metropolis                                 | Carter, Charles      | 1955        | III                |
| Mission Valley Overture                    | Barnes, Clifford P.  | 1956        | III                |
| Morning Mist                               | Cofield, Frank D.    | 1955        | III                |
| Music for a Carnival                       | Grundman, Clare      | 1957        | IV                 |
| Newfoundland Rhapsody                      | Cable, Howard        | 1956        | IV                 |
| Night Clouds                               | Budka, Harry         | 1957        | III                |
| North Sea Overture                         | Hermann, Ralph       | 1956        | IV                 |
| Northern Legend                            | Hill, Charles Lee    | 1957        | III                |
| Ode  | Hermann, Ralph       | 1957        | III                |
| Old Joe Clarke from<br>"Hootenanny Suite"  | Siegmeister, Elie    | 1956        | III                |
| Pageant                                    | Persichetti, Vincent | 1955        | IV                 |
| Palisades Overture                         | Brower, Jay          | 1957        | III                |
| Pantomime                                  | Lentz, Donald        | 1956        | IV                 |
| Pastels                                    | McRae, William       | 1957        | III                |
| Pastorale                                  | Williams, Clifton    | 1957        | IV                 |
| Pleasant Valley Overture                   | Hanson, Erik         | 1955        | III                |
| Portraits from the Bible                   | Work, Julian         | 1956        | IV                 |
| Prairie Reflections                        | Warrington, John     | 1957        | III                |
| Prelude and Processional                   | Saint-Saens, Camille | 1957        | III                |
| Prelude and Rondo from<br>"Suite for Band" | Tuthill, Burnet      | 1955        | IV                 |
| Prelude for Band                           | Johnson, Donald O.   | 1955        | IV                 |

Appendix 5 - All New Music Columns from The Instrumentalist Magazine - Original  
Compositions by Title

| <b>Title</b>                 | <b>Composer</b>        | <b>Date</b> | <b>Grade Level</b> |
|------------------------------|------------------------|-------------|--------------------|
| Prelude for Band             | Johnston, Donald O.    | 1955        | IV                 |
| Prisoner of War              | Saylor, Richard        | 1956        | III                |
| Psalm for Band               | Persichetti, Vincent   | 1955        | IV                 |
| Railroad Suite               | Mitchell, Lyndol       | 1956        | III                |
| Rowdy Dance                  | Tuthill, Burnet        | 1955        | III                |
| Santa Fe Saga                | Gould, Morton          | 1957        | V                  |
| Scherzo for Band             | Erickson, Frank        | 1957        | III                |
| Scotch Folk Suite            | Davis, Albert O.       | 1955        | III                |
| Scottish Rhapsody            | Rhodes, William E.     | 1956        | III                |
| Sea Portrait                 | LaGassey, Homer        | 1957        | IV                 |
| Sketches in Miniature        | Leonard, Beldon        | 1956        | III                |
| Soliloquy and Dance          | Niblock, James         | 1957        | IV                 |
| Square Dance Suite           | Estes, Alden           | 1956        | III                |
| Square Rondo                 | Moore, Donald          | 1955        | III                |
| Suite in F for Band          | Breydert, FredErikk    | 1955        | III                |
| Summer Scene                 | Johnson, Clair         | 1955        | III                |
| Symphonic Suite              | Williams, Clifton      | 1957        | IV                 |
| Tarantella (Spider Dance)    | Dalby, John            | 1955        | III                |
| The Black Knight             | Grundman, Clare        | 1957        | III                |
| The Clown                    | Kepner, Fred           | 1956        | III                |
| The Crowning Glory           | Reed, Alfred           | 1956        | III                |
| The Erie Canal               | Whitney, Maurice       | 1955        | III                |
| The Hidden Fortress          | Donato, Anthony        | 1956        | IV                 |
| The Homesteaders             | Nyquist, Morine        | 1955        | III                |
| The Miracle                  | Schinstine, William J. | 1957        | III                |
| The Showman March            | Akers. Harold          | 1956        | III                |
| The Westerner (Overture)     | Walters, Harold L.     | 1956        | III                |
| This Day We Honor            | Williams, Ralph        | 1956        | III                |
| Three Chorale Preludes       | Latham, William        | 1956        | III                |
| Three Themes for Band        | Dillon, Robert         | 1956        | III                |
| Tiara Overture               | Cofield, Frank D.      | 1956        | III                |
| Tocatta for Band             | Erickson, Frank        | 1957        | III                |
| Triumphant song for Band     | Wilkinson, Scott       | 1957        | III                |
| Tropico                      | Cofield, Frank D.      | 1957        | III                |
| Twinkle, Twinkle Little Star | Piket, Frederik        | 1955        | IV                 |



Appendix 5 - All New Music Columns from The Instrumentalist Magazine - Original Compositions by Title

| <b>Title</b>                              | <b>Composer</b>     | <b>Date</b> | <b>Grade Level</b> |
|---|---------------------|-------------|--------------------|
| Uncle Henry                               | Akers, Howard       | 1957        | III                |
| Varsity March from "Three Cornered Suite" | Siegmeister, Elie   | 1957        | III                |
| Voodance                                  | Cacavas, John       | 1955        | III                |
| Voodoo                                    | Walters, Harold L.  | 1956        | III                |
| Waltz and Beguine                         | Eymann, Dale        | 1957        | III                |
| Waltz for Band                            | Morrissey, John J.  | 1956        | III                |
| Waltz from "Eugene Onegin"                | Tschaikovsky, Peter | 1955        | III                |
| Waltz in Blue                             | Grundman, Clare     | 1956        | III                |
| Waltzing Winds                            | Osterling, Eric     | 1957        | III                |
| West Point Suite                          | Milhaud, Darius     | 1955        | V                  |
| Winterset                                 | Hermann, Ralph      | 1957        | III                |
| Young Prince Overture                     | Buchtel, Forrest    | 1956        | III                |

Appendix 6 - Best in Band Music Columns by Composer

| <b>Composer</b>     | <b>Title</b>                   | <b>Date</b> | <b>Grade Level</b> |
|---------------------|--------------------------------|-------------|--------------------|
| Akers, Howard       | Il Pastccio Overture           | 1957        | III                |
| Akers, Harold       | Square Rondo                   | 1956        | III                |
| Barnes, Clifford P. | A Gypsy's Fireside Dreams      | 1956        | III                |
| Beach, Bruce C.     | A Pair                         | 1955        | IV                 |
| Beeler, Walter      | Alouette, Paraphrase for Band  | 1955        | III                |
| Bell, Leslie        | America, My Country (Overture) | 1955        | III                |
| Bennett, David      | American Folk Suite            | 1955        | III                |
| Bennett, David      | American Jubilee               | 1955        | III                |
| Breydert, FredErikk | American Overture for Band     | 1955        | III                |
| Brower, Jay         | Azalea Trail                   | 1957        | III                |
| Buchtel, Forrest    | Ballet for Young Americans     | 1956        | III                |
| Budka, Harry        | Bathsheeba                     | 1957        | III                |
| Cable, Howard       | Beaded Belts Concert March     | 1956        | IV                 |
| Cacavas, John       | Belmont Overture               | 1956        | III                |
| Cacavas, John       | Beowolf                        | 1957        | III                |
| Cacavas, John       | By Request                     | 1955        | III                |
| Cailliet, Lucien    | Campus Bells                   | 1955        | IV                 |
| Calliet, Lucien     | Canzona                        | 1956        | III                |
| Caneva, Ernest      | Cathedral Canyon Overture      | 1955        | III                |
| Carter, Charles     | Chorale and Alleluia           | 1955        | III                |
| Chidester, L.W.     | Concert Square Dance           | 1957        | III                |
| Cofield, Frank D.   | Concerte Grosso                | 1957        | III                |
| Cofield, Frank D.   | Concerto Grosso                | 1955        | III                |
| Cofield, Frank D.   | Country Dance                  | 1956        | III                |
| Cofield, Frank D.   | Cowboy Reverie                 | 1957        | III                |
| Dalby, John         | Cuban Fantasy                  | 1956        | III                |
| Dalby, John         | Dance Fantasy for Band         | 1955        | III                |
| Davidson, Harold    | Dance of the Japanese Youth    | 1956        | III                |
| Davis, Albert O.    | Deep River                     | 1955        | III                |
| Dedrick, Art        | Driftwood                      | 1955        | III                |

Appendix 6 - Best in Band Music Columns by Composer

| <b>Composer</b>       | <b>Title</b>                               | <b>Date</b> | <b>Grade Level</b> |
|-----------------------|--|-------------|--------------------|
| Dillon, Robert        | Dude Ranch                                 | 1956        | III                |
| Donato, Anthony       | El Dorado                                  | 1957        | III                |
| Donato, Anthony       | El Matador                                 | 1956        | IV                 |
| Dvorak, Robert        | Espana                                     | 1956        | III                |
| Dvorak, Robert        | Excursion                                  | 1956        | IV                 |
| Erickson, Frank       | Fanfare and Allegro                        | 1956        | III                |
| Erickson, Frank       | Fanfare and Scenario                       | 1955        | III                |
| Erickson, Frank       | Fantasy for Band                           | 1957        | III                |
| Erickson, Frank       | Fantasy on Four Notes                      | 1957        | III                |
| Estes, Alden          | Fiesta Calaypso                            | 1956        | III                |
| Eymann, Dale          | Fiesta in Rhythm                           | 1957        | III                |
| Farrell, Kenneth      | Finale from the West Point Symphony        | 1955        | III                |
| Frangkiser, Carl      | Finnish Rhapsody No. 1                     | 1957        | III                |
| Frangkiser, Carl      | Flag of Stars                              | 1955        | III                |
| Fred, Herbert W.      | Folksongs for Band Suite                   | 1956        | III                |
| Fultz, Johann         | Four Modern Fanfares                       | 1956        | III                |
| Gould, Morton         | Freedom's Foundation                       | 1957        | V                  |
| Grundman, Clare       | Galaxy                                     | 1957        | III                |
| Grundman, Clare       | Glorious is the Land                       | 1957        | III                |
| Grundman, Clare       | Greensleeves                               | 1957        | IV                 |
| Grundman, Clare       | Greensleeves                               | 1957        | III                |
| Grundman, Clare       | Hiawatha Land                              | 1956        | III                |
| Hamilton, Irvin C.    | Hickory Hill                               | 1956        | III                |
| Hanson, Erik          | Hi-Fi Concert March                        | 1955        | III                |
| Hanson, Erik          | Holiday in Tyrol Overture                  | 1955        | III                |
| Hanson, Howard        | Hootenanny (American Suite, No. 2) Part II | 1955        | IV                 |
| Hasse, Johann Adolphe | Hossier Schoolmaster Overture              | 1957        | III                |
| Hermann, Ralph        | Icarus                                     | 1957        | IV                 |
| Hermann, Ralph        | Ice Follies                                | 1956        | III                |
| Hermann, Ralph        | Impressions of Seville                     | 1956        | IV                 |
| Hermann, Ralph        | Interval Town                              | 1957        | III                |
| Hermann, Ralph        | Intrigue                                   | 1957        | III                |
| Hill, Charles Lee     | Irish Salute                               | 1957        | III                |

# Appendix 6 - Best in Band Music Columns by Composer

| Composer               | Title                                   | Date | Grade Level |
|------------------------|---|------|-------------|
| Jacob, Gordon          | Islands of the Coronados                | 1956 | V           |
| Jenkins, Joseph Wilcox | Joshua                                  | 1956 | V           |
| Johnson, Clair         | Jubilee Concert March                   | 1955 | III         |
| Johnson, Donald O.     | Killarney Overture                      | 1955 | IV          |
| Johnson, Harold        | Kin                                     | 1955 | III         |
| Johnston, Donald O.    | Little Italian Rhapsody                 | 1955 | IV          |
| Kenny, George          | Little Suite for Band                   | 1957 | III         |
| Kepner, Fred           | Londonderry Air                         | 1955 | III         |
| Kepner, Fred           | Los Picadores                           | 1956 | III         |
| Kleinsinger, George    | Lumberjack                              | 1956 | IV          |
| LaGassey, Homer        | Magic Mountain Overture                 | 1957 | IV          |
| Latham, William        | Mesa Grande                             | 1955 | IV          |
| Latham, William        | Metropolis                              | 1956 | III         |
| Leidzen, Erik          | Mission Valley Overture                 | 1955 | III         |
| Lentz, Donald          | Morning Mist                            | 1956 | IV          |
| Leonard, Beldon        | Music for a Carnival                    | 1956 | III         |
| Little, Lowell         | Newfoundland Rhapsody                   | 1955 | III         |
| Loboda, Samuel         | Night Clouds                            | 1955 | III         |
| Marquina, Pascual      | North Sea Overture                      | 1955 | III         |
| McRae, William         | Northern Legend                         | 1957 | III         |
| McRae, William         | Ode                                     | 1956 | III         |
| McRae, William         | Old Joe Clarke from "Hootenanny Suite"  | 1957 | III         |
| McRae, William         | Pageant                                 | 1957 | III         |
| Mesang, Ted            | Palisades Overture                      | 1957 | III         |
| Mesang, Ted            | Pantomime                               | 1956 | III         |
| Milhaud, Darius        | Pastels                                 | 1955 | V           |
| Mitchell, Lyndol       | Pastorale                               | 1956 | III         |
| Moore, Donald          | Pleasant Valley Overture                | 1955 | III         |
| Morrissey, John J.     | Portraits from the Bible                | 1955 | III         |
| Morrissey, John J.     | Prarie Reflections                      | 1956 | III         |
| Morrissey, John J.     | Prelude and Processional                | 1956 | III         |
| Murray, Lyn            | Prelude and Rondo from "Suite for Band" | 1956 | III         |

# Appendix 6 - Best in Band Music Columns by Composer

| Composer               | Title                        | Date | Grade Level |
|------------------------|------------------------------|------|-------------|
| Myers, Theldon         | Prelude for Band             | 1957 | III         |
| Niblock, James         | Prelude for Band             | 1957 | IV          |
| Nyquist, Morine        | Prisoner of War              | 1956 | III         |
| Nyquist, Morine        | Psalm for Band               | 1955 | III         |
| Oatts, Jack            | Railroad Suite               | 1956 | III         |
| Osser, Glenn           | Rowdy Dance                  | 1956 | IV          |
| Osterling, Eric        | Santa Fe Saga                | 1957 | III         |
| Palange, Louis         | Scherzo for Band             | 1955 | III         |
| Palange, Louis         | Scotch Folk Suite            | 1956 | III         |
| Palange, Louis         | Scottish Rhapsody            | 1956 | III         |
| Palange, Louis         | Sea Portrait                 | 1956 | III         |
| Persichetti, Vincent   | Sketches in Miniature        | 1955 | IV          |
| Persichetti, Vincent   | Soliloquy and Dance          | 1955 | IV          |
| Peterson, Ted          | Square Dance Suite           | 1956 | III         |
| Piket, FredErikk       | Suite in F for Band          | 1955 | IV          |
| Reed, Alfred           | Summer Scene                 | 1955 | III         |
| Reed, Alfred           | Symphonic Suite              | 1956 | III         |
| Rhodes, William E.     | Tarantella (Spider Dance)    | 1956 | III         |
| Saint-Saens, Camille   | The Black Knight             | 1957 | III         |
| Saylor, Richard        | The Clown                    | 1956 | III         |
| Schinstine, William J. | The Crowning Glory           | 1957 | III         |
| Siegmeister, Elie      | The Erie Canal               | 1956 | III         |
| Siegmeister, Elie      | The Hidden Fortress          | 1956 | III         |
| Siegmeister, Elie      | The Homesteaders             | 1957 | III         |
| Simeone, Harry         | The Miracle                  | 1957 | IV          |
| Singer, Lou            | The Showman March            | 1955 | III         |
| Thomas N. Tyra         | The Westerner (Overture)     | 1957 | III         |
| Tohno, Shigeo          | This Day We Honor            | 1957 | IV          |
| Tolmage, Gerald        | Three Chorale Preludes       | 1955 | III         |
| Tschaikovsky, Peter    | Three Themes for Band        | 1955 | III         |
| Tuthill, Burnet        | Tiara Overture               | 1955 | IV          |
| Tuthill, Burnet        | Tocatta for Band             | 1955 | III         |
| Wagner, Joseph         | Triumphant song for Band     | 1955 | IV          |
| Wagner, Joseph         | Tropico                      | 1955 | IV          |
| Walters, Harold L.     | Twinkle, Twinkle Little Star | 1956 | III         |

# Appendix 6 - Best in Band Music Columns by Composer

| <b>Composer</b>    | <b>Title</b>                              | <b>Date</b> | <b>Grade Level</b> |
|--------------------|---|-------------|--------------------|
| Walters, Harold L. | Uncle Henry                               | 1956        | III                |
| Walters, Harold L. | Varsity March from "Three Cornered Suite" | 1956        | III                |
| Warrington, John   | Voodance                                  | 1957        | III                |
| Whitney, Maurice   | Voodoo                                    | 1957        | III                |
| Whitney, Maurice   | Waltz and Beguine                         | 1955        | III                |
| Wilkinson, Scott   | Waltz for Band                            | 1957        | III                |
| Williams, Clifton  | Waltz from "Eugene Onegin"                | 1956        | V                  |
| Williams, Clifton  | Waltz in Blue                             | 1957        | IV                 |
| Williams, Clifton  | Waltzing Winds                            | 1957        | IV                 |
| Williams, Ralph    | West Point Suite                          | 1956        | III                |
| Work, Julian       | Winterset                                 | 1956        | IV                 |
| Yoder, Paul        | Young Prince Overture                     | 1956        | III                |

## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>                            | <b>Composer</b>        | <b>Arranger</b> |
|---|------------------------|-----------------|
| A Colonial Rhapsody                     | Madden, Edward         |                 |
| A Gypsy's Fireside Dreams               | Barnes, Clifford P.    |                 |
| A Pair                                  | Beach, Bruce C.        |                 |
| Adagio Pathetique, Op. 128, No. 3       | Godard, Benjamin       | Vitto, Ben      |
| Air and March                           | Purcell, Henry         | Gordon, Philip  |
| Air for Band                            | Erickson, Frank        |                 |
| Air from Suite No. 3 in D               | Bach, J.S.             | Petersen, Ted   |
| Alameda                                 | Caneva, Ernest O.      |                 |
| Allsports March                         | Farnon, Dennis         |                 |
| Alouette, Paraphrase for Band           | Beeler, Walter         |                 |
| American Folk Rhapsody No.2             | Grundman, Clare        |                 |
| American Folk Suite                     | Bennett, David         |                 |
| American Overture for Band              | Jenkins, Joseph Wilcox |                 |
| American Overture for Band              | Breydert, FredErikk    |                 |
| Andalusian Fresco                       | Durand, Paul           | Werle, Floyd E. |
| Andante from the Violin Concerto, Op. 8 | Strauss, Richard       | Vitto, Ben      |
| Angel's Serenade                        | Braga, F.              | Davis, A        |
| Army Field Forces March                 | Mays, Earl             |                 |
| A-Roving                                | Barrett, Roger L.      |                 |
| Azalea Trail                            | Brower, Jay            |                 |
| Ballade Bravura                         | Overgard, Graham T.    |                 |
| Ballet for Young Americans              | Buchtel, Forrest       |                 |
| Band Boosters                           | Johnson, William       |                 |
| Band of the Land                        | Shepard, Wesley        |                 |
| Beaded Belts Concert March              | Cable, Howard          |                 |
| Bear Dance                              | Bartok, Bela           | Leidzen, Erik   |
| Beguine for Band                        | Eymann, Dale           |                 |
| Bell Symphony                           | Purcell, Henry         | Johnston, L.    |
| Belmont Overture                        | Hermann, Ralph         |                 |

## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>                            | <b>Date</b> | <b>Gr. Level</b> | <b>Source</b> |
|---|-------------|------------------|---------------|
| A Colonial Rhapsody                     | 1958        | III              | NM            |
| A Gypsy's Fireside Dreams               | 1956        | III              | NM            |
| A Pair                                  | 1955        | IV               | NM            |
| Adagio Pathetique, Op. 128, No. 3       | 1956        | III              | NM            |
| Air and March                           | 1955        | III              | NM            |
| Air for Band                            | 1956        | I                | NM            |
| Air from Suite No. 3 in D               | 1957        | III              | NM            |
| Alameda                                 | 1959        | III              | NM            |
| Allsports March                         | 1959        | III              | NM            |
| Alouette, Paraphrase for Band           | 1955        | III              | NM            |
| American Folk Rhapsody No.2             | 1959        | III              | NM            |
| American Folk Suite                     | 1955        | III              | NM            |
| American Overture for Band              | 1956        | III              | NM            |
| American Overture for Band              | 1955        | III              | NM            |
| Andalusian Fresco                       | 1956        | IV               | NM            |
| Andante from the Violin Concerto, Op. 8 | 1956        | III              | NM            |
| Angel's Serenade                        | 1957        | III              | NM            |
| Army Field Forces March                 | 1955        | III              | NM            |
| A-Roving                                | 1956        | I                | NM            |
| Azalea Trail                            | 1957        | III              | NM            |
| Ballade Bravura                         | 1958        | III              | NM            |
| Ballet for Young Americans              | 1956        | III              | NM            |
| Band Boosters                           | 1957        | III              | NM            |
| Band of the Land                        | 1957        | III              | NM            |
| Beaded Belts Concert March              | 1956        | IV               | NM            |
| Bear Dance                              | 1956        | IV               | NM            |
| Beguine for Band                        | 1959        | I                | NM            |
| Bell Symphony                           | 1956        | III              | NM            |
| Belmont Overture                        | 1955        | I                | NM            |



## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>                              | <b>Composer</b>           | <b>Arranger</b>     |
|---|---------------------------|---------------------|
| Beowolf                                   | Cacavas, John             |                     |
| Blue Mist                                 | Osterling, Eric           |                     |
| Broadway                                  | Van Auken, Zane           | Paul, Robert        |
| Burlesque                                 | Shostakovich, Dmitri      | Calliet, Lucien     |
| Burst of Flame                            | Bowles, Richard W.        |                     |
| Busman's Holiday March                    | Osterling, Eric           |                     |
| Campus Bells                              | Cailliet, Lucien          |                     |
| Canzona                                   | Calliet, Lucien           |                     |
| Canzona                                   | Mennin, Peter             |                     |
| Canzona for Band                          | Smith, F.                 |                     |
| Cathedral Canyon Overture                 | Caneva, Ernest            |                     |
| Champion of Champions                     | Holmes, G.E.              |                     |
| Chorales for Band                         | Eager, Fred               |                     |
| Classic Overture in C                     | Gossec, Francois          | Goldman, R.F.       |
| Concert Square Dance                      | Chidester, L.W.           |                     |
| Concertante for Band                      | Cacavas, John             |                     |
| Concord and Lexington                     | Briggs, George Wright Jr. | Finnegan, John A.   |
| Coronation Scene from "Ivan the Terrible" | Rimsky-Korsakov, Nicolai  | Cray, Robert        |
| Cosi fan Tutti Overture                   | Mozart, W.A.              | Moehlmann, Roland L |
| Couer d'Alene                             | Cofield, Frank D.         |                     |
| Country Dance                             | Cofield, Frank D.         |                     |
| Cowboy in Cuba                            | Grundman, Clare           |                     |
| Creole Lullaby                            | Morrissey, John J.        |                     |
| Czardas D'Amour                           | Werle, Floyd              |                     |
| Dance from a Dream                        | Lee, Jack                 |                     |
| Dance of the Japanese Youth               | Davidson, Harold          |                     |
| Death Valley Suite                        | Grofe, Ferde              | Bennett, David      |
| Deux Pieces pour Musique d'Harmonie       | Gallon, Jean              | Fayeulle, R.        |
| Driftwood                                 | Dedrick, Art              |                     |
| Dude Ranch                                | Dillon, Robert            |                     |
| El Dorado                                 | Donato, Anthony           |                     |
| El Dorado                                 | McRae, William            |                     |
| El Matador                                | Donato, Anthony           |                     |

## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>                                 | <b>Date</b> | <b>Gr. Level</b> | <b>Source</b> |
|--|-------------|------------------|---------------|
| Beowolf                                      | 1957        | III              | NM            |
| Blue Mist                                    | 1955        | III              | NM            |
| Broadway                                     | 1956        | III              | NM            |
| Burlesque                                    | 1955        | IV               | NM            |
| Burst of Flame                               | 1956        | III              | NM            |
| Busman's Holiday March                       | 1958        | III              | NM            |
| Campus Bells                                 | 1955        | IV               | NM            |
| Canzona                                      | 1956        | III              | NM            |
| Canzona                                      | 1958        | V                | NM            |
| Canzona for Band                             | 1959        | III              | NM            |
| Cathedral Canyon<br>Overture                 | 1955        | III              | NM            |
| Champion of Champions                        | 1955        | III              | NM            |
| Chorales for Band                            | 1958        | I                | NM            |
| Classic Overture in C                        | 1955        | III              | NM            |
| Concert Square Dance                         | 1957        | III              | NM            |
| Concertante for Band                         | 1959        | III              | NM            |
| Concord and Lexington                        | 1957        | IV               | NM            |
| Coronation Scene from<br>"Ivan the Terrible" | 1956        | III              | NM            |
| Cosi fan Tutti Overture                      | 1957        | IV               | NM            |
| Couer d'Alene                                | 1959        | III              | NM            |
| Country Dance                                | 1956        | III              | NM            |
| Cowboy in Cuba                               | 1959        | III              | NM            |
| Creole Lullaby                               | 1955        | I                | NM            |
| Czardas D'Amour                              | 1959        | III              | NM            |
| Dance from a Dream                           | 1958        | III              | NM            |
| Dance of the Japanese<br>Youth               | 1956        | III              | NM            |
| Death Valley Suite                           | 1957        | IV               | NM            |
| Deux Pieces pour<br>Musique d'Harmonie       | 1957        | III              | NM            |
| Driftwood                                    | 1955        | III              | NM            |
| Dude Ranch                                   | 1956        | III              | NM            |
| El Dorado                                    | 1957        | III              | NM            |
| El Dorado                                    | 1956        | III              | NM            |
| El Matador                                   | 1956        | IV               | NM            |

## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>           | <b>Composer</b>        | <b>Arranger</b>     |
|------------------------|------------------------|---------------------|
| Ensenada Overture      | Olivadoti, Joseph      |                     |
| Esprit De Corps March  | Hoffman, Carl          |                     |
| Everglades Overture    | Yoder, Paul            |                     |
| Fall In                | De Giusto, Vincent     |                     |
| Fanfare and Allegro    | Williams, Clifton      |                     |
| Fanfare and Scenario   | Cacavas, John          |                     |
| Fantasy for Band       | Erickson, Frank        |                     |
| Father of All          | Dvorak, Robert         |                     |
| Festival Day           | Meretta, Leonard       |                     |
| Fiesta in Rhythm       | Eymann, Dale           |                     |
| Finnish Rhapsody No. 1 | Frangkiser, Carl       |                     |
| Five Star General      | Schinstine, William J. |                     |
| Flag of Stars          | Frangkiser, Carl       |                     |
| Flash of Crimson March | Finlayson, Walter      |                     |
| Four Modern Fanfares   | Fultz, Johann          |                     |
| Frances of Dinan       | Damian, F.             | Chidester, Lawrence |
| Freedom, March On      | Kleffman, Ervin        |                     |
| Freedom's Foundation   | Gould, Morton          |                     |
| From Foxen's Glen      | McKay, Neil            |                     |
| Glorious is the Land   | Bell, Leslie           |                     |
| Greensleeves           | Grundman, Clare        |                     |
| Gusto March            | Farrell, Kenneth       |                     |
| Gusto March            | Farrell, Kenneth       |                     |
| Halls of Holmberg      | Joseph, Don Verne      |                     |
| Here Comes the Band    | Simon, Frank           |                     |
| Hiawatha Land          | Grundman, Clare        |                     |
| Hickory Hill           | Frangkiser, Carl       |                     |
| Hi-Fi Concert March    | Hanson, Erik           |                     |
| Holiday                | Grundman, Clare        |                     |
| Honor Bright March     | Frangkiser, Carl       |                     |
| Hurricane              | Yoder, Paul            |                     |
| Icarus                 | Hermann, Ralph         |                     |
| Ides of March          | Moore, Donald          |                     |
| Il Pastccio Overture   | Akers, Howard          |                     |
| Indian Uprising        | Levine, Henry          |                     |
| Intrigue               | Hermann, Ralph         |                     |
| Intrigue               | Palange, Louis         |                     |

## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>           | <b>Date</b> | <b>Gr. Level</b> | <b>Source</b> |
|------------------------|-------------|------------------|---------------|
| Ensenada Overture      | 1958        | I                | NM            |
| Esprit De Corps March  | 1955        | III              | NM            |
| Everglades Overture    | 1956        | I                | NM            |
| Fall In                | 1955        | III              | NM            |
| Fanfare and Allegro    | 1956        | III              | NM            |
| Fanfare and Scenario   | 1957        | III              | NM            |
| Fantasy for Band       | 1957        | III              | NM            |
| Father of All          | 1959        | III              | NM            |
| Festival Day           | 1957        | III              | NM            |
| Fiesta in Rhythm       | 1957        | III              | NM            |
| Finnish Rhapsody No. 1 | 1957        | III              | NM            |
| Five Star General      | 1956        | III              | NM            |
| Flag of Stars          | 1955        | III              | NM            |
| Flash of Crimson March | 1957        | III              | NM            |
| Four Modern Fanfares   | 1956        | III              | NM            |
| Frances of Dinan       | 1955        | III              | NM            |
| Freedom, March On      | 1956        | III              | NM            |
| Freedom's Foundation   | 1957        | V                | NM            |
| From Foxen's Glen      | 1958        | III              | NM            |
| Glorious is the Land   | 1955        | I                | NM            |
| Greensleeves           | 1957        | IV               | NM            |
| Gusto March            | 1956        | III              | NM            |
| Gusto March            | 1956        | I                | NM            |
| Halls of Holmberg      | 1955        | III              | NM            |
| Here Comes the Band    | 1957        | III              | NM            |
| Hiawatha Land          | 1956        | III              | NM            |
| Hickory Hill           | 1957        | III              | NM            |
| Hi-Fi Concert March    | 1955        | III              | NM            |
| Holiday                | 1958        | III              | NM            |
| Honor Bright March     | 1957        | I                | NM            |
| Hurricane              | 1958        | III              | NM            |
| Icarus                 | 1957        | IV               | NM            |
| Ides of March          | 1957        | III              | NM            |
| Il Pastccio Overture   | 1957        | III              | NM            |
| Indian Uprising        | 1956        | III              | NM            |
| Intrigue               | 1957        | III              | NM            |
| Intrigue               | 1956        | III              | NM            |

## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>                              | <b>Composer</b>        | <b>Arranger</b>  |
|---|------------------------|------------------|
| Iowa                                      | Goldman, Edwin Franko  | Leidzen, Erik    |
| Irish Salute                              | Hill, Charles Lee      |                  |
| Iron Mike's March                         | Latey, Keith           |                  |
| Joshua                                    | Jenkins, Joseph Wilcox |                  |
| Jubilee Concert March                     | Johnson, Clair         |                  |
| Kammennoi Ostrow                          | Rubenstein, Anton      | Girard, Jacques  |
| Keynoter                                  | Erickson, Frank        |                  |
| Kin                                       | Johnson, Harold        |                  |
| La Boheme                                 | Puccini, Giacomo       | Johnson, Clair   |
| La Fiesta Mexicana                        | Reed, H. Owen          |                  |
| La Fonda                                  | Yoder, Paul            |                  |
| Legend of the Canyon                      | Lamont, Victor         |                  |
| Little League March                       | Kinyon, John           |                  |
| Little Suite for Band                     | Grundman, Clare        |                  |
| Look Forward                              | Olivadoti, Joseph      |                  |
| Lumberjack                                | Kleinsinger, George    |                  |
| Magic Mountain Overture                   | LaGassey, Homer        |                  |
| Magic Wand                                | Buchtel, Forrest       |                  |
| Metropolis                                | Latham, William        |                  |
| Metropolis                                | Carter, Charles        |                  |
| Mission Valley Overture                   | Barnes, Clifford P.    |                  |
| Motet for Band                            | Carter, Charles        |                  |
| My Dream Sonata                           | Van Huesen, James      | Osser, Glenn     |
| Mystic Gardens Overture                   | Buchtel, Forrest       |                  |
| Night Clouds                              | Loboda, Samuel         |                  |
| Nocturne                                  | Hermann, Ralph         |                  |
| North Sea Overture                        | Hermann, Ralph         |                  |
| Norwegian Polka                           |                        |                  |
| Rhapsody                                  | Njellemo-Slatt, ---    |                  |
| Ode                                       | Hermann, Ralph         |                  |
| On the Boulevard                          | Gould, Morton          | Cacavas, John    |
| On the Esplanade from<br>"Bostonia Suite" | Brown, Keith Crosby    | Akers, Howard E. |
| On the Steppes of Central<br>Asia         | Borodin, Alexander     | Gardner, Maurice |
| Oregon Trail                              | Mesang, Ted            |                  |
| Pageant for Band                          | Persichetti, Vincent   |                  |

## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>                              | <b>Date</b> | <b>Gr. Level</b> | <b>Source</b> |
|---|-------------|------------------|---------------|
| Iowa                                      | 1957        | III              | NM            |
| Irish Salute                              | 1957        | III              | NM            |
| Iron Mike's March                         | 1955        | IV               | NM            |
| Joshua                                    | 1956        | V                | NM            |
| Jubilee Concert March                     | 1955        | III              | NM            |
| Kammennoi Ostrow                          | 1955        | III              | NM            |
| Keynoter                                  | 1957        | III              | NM            |
| Kin                                       | 1955        | III              | NM            |
| La Boheme                                 | 1955        | III              | NM            |
| La Fiesta Mexicana                        | 1956        | V                | NM            |
| La Fonda                                  | 1956        | III              | NM            |
| Legend of the Canyon                      | 1958        | III              | NM            |
| Little League March                       | 1956        | I                | NM            |
| Little Suite for Band                     | 1957        | III              | NM            |
| Look Forward                              | 1959        | I                | NM            |
| Lumberjack                                | 1956        | IV               | NM            |
| Magic Mountain Overture                   | 1957        | IV               | NM            |
| Magic Wand                                | 1959        | I                | NM            |
| Metropolis                                | 1956        | III              | NM            |
| Metropolis                                | 1955        | II               | NM            |
| Mission Valley Overture                   | 1956        | I                | NM            |
| Motet for Band                            | 1957        | III              | NM            |
| My Dream Sonata                           | 1956        | III              | NM            |
| Mystic Gardens Overture                   | 1957        | I                | NM            |
| Night Clouds                              | 1955        | III              | NM            |
| Nocturne                                  | 1959        | III              | NM            |
| North Sea Overture                        | 1955        | V                | NM            |
| Norwegian Polka                           |             |                  |               |
| Rhapsody                                  | 1956        | III              | NM            |
| Ode                                       | 1956        | III              | NM            |
| On the Boulevard                          | 1957        | III              | NM            |
| On the Esplanade from<br>"Bostonia Suite" | 1957        | IV               | NM            |
| On the Steppes of Central<br>Asia         | 1955        | III              | NM            |
| Oregon Trail                              | 1959        | III              | NM            |
| Pageant for Band                          | 1954        | III              | NM            |

## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>                                | <b>Composer</b>       | <b>Arranger</b>       |
|---|-----------------------|-----------------------|
| Pantomime                                   | Mesang, Ted           |                       |
| Parade of the Clowns                        | Rose, David           | William C. Schoenfeld |
| Parade of the Icicles                       | Dedrick, Art          |                       |
| Pastorale                                   | Williams, Clifton     |                       |
| Pavane                                      | Faure, Gabriel        | Norman, Robert        |
| Pennywhistle Song                           | Anderson, Leroy       |                       |
| Piece Heroique                              | Franck, Cesar         | Johnson, Harold M.    |
| Pilgrim's Chorus (from Tannhauser)          | Wagner, Richard       | Sperry, Gale          |
| Pleasant Valley Overture                    | Moore, Donald         |                       |
| Pleasant Valley Overture                    | Hanson, Erik          |                       |
| Por Que?                                    | Walters, Harold L.    |                       |
| Praeludium for Band                         | Cacavas, John         |                       |
| Prelude and Fugue in Bb Major               | Bach, J.S.            | Moehlmann, Roland L   |
| Prelude and Processional                    | Morrissey, John J.    |                       |
| Prelude and Rondo from "Suite for Band"     | Murray, Lyn           |                       |
| Prelude for Band                            | Myers, Theldon        |                       |
| Prelude for Band                            | Niblock, James        |                       |
| Prelude for Band                            | Johnston, Donald O.   |                       |
| Prelude to "Faust"                          | Gounod, Charles       | Steg, Paul            |
| Premeire for Band                           | Erickson, Frank       |                       |
| Procession and Interlude                    | Miller, Frederick     |                       |
| Purdue March                                | Akers, Howard         |                       |
| Range Riders                                | Darcy, Jr., Thomas F. |                       |
| Renascence                                  | Reed, H. Owen         |                       |
| Romeo and Juliet Overture                   | Bellini, Vincenzo     | Caneva, Ernest O.     |
| Rowdy Dance                                 | Osser, Glenn          |                       |
| Russian Sailor's Dance from "The Red Poppy" | Gliere, Reinhold      | Issac, Merle J.       |
| Safari                                      | Walters, Harold L.    |                       |
| Sarabande and Gavotte                       | Corelli, Arcangelo    | Gordon, Philip        |
| Sarasota March                              | Evans, Merle          |                       |
| Scherzo for Band                            | Palange, Louis        |                       |
| Scherzo for Band                            | Erickson, Frank       |                       |

## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>                                | <b>Date</b> | <b>Gr. Level</b> | <b>Source</b> |
|---|-------------|------------------|---------------|
| Pantomime                                   | 1956        | III              | NM            |
| Parade of the Clowns                        | 1955        | III              | NM            |
| Parade of the Icicles                       | 1955        | III              | NM            |
| Pastorale                                   | 1957        | III              | NM            |
| Pavane                                      | 1955        | III              | NM            |
| Pennywhistle Song                           | 1955        | III              | NM            |
| Piece Heroique                              | 1957        | IV               | NM            |
| Pilgrim's Chorus (from Tannhauser)          | 1956        | III              | NM            |
| Pleasant Valley Overture                    | 1955        | III              | NM            |
| Pleasant Valley Overture                    | 1954        | III              | NM            |
| Por Que?                                    | 1956        | III              | NM            |
| Praeludium for Band                         | 1959        | I                | NM            |
| Prelude and Fugue in Bb Major               | 1956        | III              | NM            |
| Prelude and Processional                    | 1956        | III              | NM            |
| Prelude and Rondo from "Suite for Band"     | 1956        | III              | NM            |
| Prelude for Band                            | 1957        | III              | NM            |
| Prelude for Band                            | 1957        | IV               | NM            |
| Prelude for Band                            | 1955        | V                | NM            |
| Prelude to "Faust"                          | 1957        | III              | NM            |
| Premeire for Band                           | 1959        | III              | NM            |
| Procession and Interlude                    | 1959        | III              | NM            |
| Purdue March                                | 1955        | I                | NM            |
| Range Riders                                | 1959        | III              | NM            |
| Renascence                                  | 1960        | V                | NM            |
| Romeo and Juliet Overture                   | 1956        | III              | NM            |
| Rowdy Dance                                 | 1956        | IV               | NM            |
| Russian Sailor's Dance from "The Red Poppy" | 1956        | IV               | NM            |
| Safari                                      | 1958        | III              | NM            |
| Sarabande and Gavotte                       | 1955        | III              | NM            |
| Sarasota March                              | 1957        | III              | NM            |
| Scherzo for Band                            | 1955        | III              | NM            |
| Scherzo for Band                            | 1957        | III              | NM            |



## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>                      | <b>Composer</b>        | <b>Arranger</b>    |
|-----------------------------------|------------------------|--------------------|
| Scottish Rhapsody                 | Palange, Louis         |                    |
| Sea Portrait                      | Palange, Louis         |                    |
| Sea Portrait                      | LaGassey, Homer        |                    |
| Sketches in Miniature             | Leonard, Beldon        |                    |
| Sky Jockey March                  | Edwards, Austyn        |                    |
| Smoky Mountain Suite              | Kirk, Thereon Wilford  |                    |
| Soliloquy and Dance               | Persichetti, Vincent   |                    |
| Songs for Band                    | Morrissey, John J.     |                    |
| Spanish Castle                    | Berryman, Joe          |                    |
| Spiritual                         | Gillis, Don            | Bainum, G.C.       |
| Spring Festival March             | Schinstine, William J. |                    |
| Square Rondo                      | Akers, Harold          |                    |
| Suite for Band                    | Diabelli, Anton        | Keys, Robert       |
| Suite from "Les Patineurs"        | Meyerbeer, Giacomo     | Richardson, Norman |
| Suite in F for Band               | Piket, FredErikk       |                    |
| Summer Scene                      | Reed, Alfred           |                    |
| Summer Skies                      | Anderson, Leroy        | Werle, Floyd E.    |
| Symphonic Suite                   | Reed, Alfred           |                    |
|                                   |                        |                    |
| Tarantella (Spider Dance)         | Rhodes, William E.     |                    |
| The Black Knight                  | Saint-Saens, Camille   |                    |
| The Clown                         | Saylor, Richard        |                    |
| The Crowning Glory                | Schinstine, William J. |                    |
| The Erie Canal                    | Siegmeister, Elie      |                    |
| The Hidden Fortress               | Siegmeister, Elie      |                    |
| The Homesteaders                  | Siegmeister, Elie      |                    |
| The Miracle                       | Simeone, Harry         |                    |
| The Oprichnik                     | Tschaikovsky, Peter    | Hanson, Eric       |
| The Pearl Fishers<br>Overture     | Bizet, Georges         | Calliet, Lucien    |
| The Showman March                 | Singer, Lou            |                    |
| The Westerner (Overture)          | Thomas N. Tyra         |                    |
| Themes from Caucasian<br>Sketches | Ippolitov, Ivanov      | Johnson, Clair     |
|                                   |                        |                    |
| Themes from Petroushka            | Stavinsky, Igor        | Gardner, Maurice   |
| This Day We Honor                 | Tohno, Shigeo          |                    |

## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>                      | <b>Date</b> | <b>Gr. Level</b> | <b>Source</b> |
|-----------------------------------|-------------|------------------|---------------|
| Scottish Rhapsody                 | 1956        | III              | NM            |
| Sea Portrait                      | 1956        | III              | NM            |
| Sea Portrait                      | 1956        | III              | NM            |
| Sketches in Miniature             | 1956        | III              | NM            |
| Sky Jockey March                  | 1955        | III              | NM            |
| Smoky Mountain Suite              | 1957        | III              | NM            |
| Soliloquy and Dance               | 1955        | IV               | NM            |
| Songs for Band                    | 1957        | III              | NM            |
| Spanish Castle                    | 1958        | I                | NM            |
| Spiritual                         | 1955        | III              | NM            |
| Spring Festival March             | 1955        | I                | NM            |
| Square Rondo                      | 1956        | III              | NM            |
| Suite for Band                    | 1957        | III              | NM            |
| Suite from "Les Patineurs"        | 1955        | V                | NM            |
| Suite in F for Band               | 1955        | IV               | NM            |
| Summer Scene                      | 1955        | III              | NM            |
| Summer Skies                      | 1957        | III              | NM            |
| Symphonic Suite                   | 1956        | III              | NM            |
| Tarantella (Spider Dance)         | 1956        | III              | NM            |
| The Black Knight                  | 1957        | III              | NM            |
| The Clown                         | 1956        | III              | NM            |
| The Crowning Glory                | 1957        | III              | NM            |
| The Erie Canal                    | 1956        | III              | NM            |
| The Hidden Fortress               | 1956        | III              | NM            |
| The Homesteaders                  | 1957        | III              | NM            |
| The Miracle                       | 1957        | IV               | NM            |
| The Oprichnik                     | 1956        | IV               | NM            |
| The Pearl Fishers<br>Overture     | 1956        | IV               | NM            |
| The Showman March                 | 1955        | III              | NM            |
| The Westerner (Overture)          | 1957        | III              | NM            |
| Themes from Caucasian<br>Sketches | 1955        | IV               | NM            |
| Themes from Petroushka            | 1956        | III              | NM            |
| This Day We Honor                 | 1957        | IV               | NM            |

## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>                              | <b>Composer</b>       | <b>Arranger</b>      |
|---|-----------------------|----------------------|
| Three Chorale Preludes                    | Tolmage, Gerald       |                      |
| Three Themes for Band                     | Tschaikovsky, Peter   |                      |
| Tiara Overture                            | Tuthill, Burnet       |                      |
| Titus Overture                            | Mozart, W.A.          | Moehlmann, Roland L  |
| Tocatta for Band                          | Tuthill, Burnet       |                      |
| Toccata                                   | Frescobaldi, Girolomo | Slocum, Earl         |
| Trauer-Marsh, Op. 103                     | Mendelssohn, Felix    | Leidzen, Erik        |
| Triumphant song for Band                  | Wagner, Joseph        |                      |
| Triumphal March from "Quo Vadis"          | Roza, Miklos          | Leidzen, Erik        |
| Troika from "Lieutenant Kije Suite"       | Prokofieff, Serge     | Walters, Harold L.   |
| Tropico                                   | Wagner, Joseph        |                      |
| Tulsa                                     | Gillis, Don           | Ford, Maurice        |
| Twinkle, Twinkle Little Star              | Walters, Harold L.    |                      |
| Two Scriabin Etudes                       | Scriabin, Alexander   | Davis, Albert O.     |
| Uncle Henry                               | Walters, Harold L.    |                      |
| Valzer Capestre from "Suite Siciliana"    | Marinuzzi, G.         | Harding, A.A.        |
| Varsity March from "Three Cornered Suite" | Walters, Harold L.    |                      |
| Verdiana                                  | Verdi, Giuseppi       | Camarata-Reed        |
| Victory at Sea (Symphonic Sketches)       | Rogers, Richard       | Bennett, Robert Russ |
| Voodance                                  | Warrington, John      |                      |
| Voodoo                                    | Whitney, Maurice      |                      |
| Waltz and Beguine                         | Whitney, Maurice      |                      |
| Waltz for Band                            | Wilkinson, Scott      |                      |
| Waltz from "Eugene Onegin"                | Williams, Clifton     |                      |
| Waltz in Blue                             | Williams, Clifton     |                      |
| Waltzing Winds                            | Williams, Clifton     |                      |
| West Point Suite                          | Williams, Ralph       |                      |
| Winterset                                 | Work, Julian          |                      |
| Young Prince Overture                     | Yoder, Paul           |                      |
| Zueignung                                 | Strauss, Richard      | Davis, Albert O.     |

## Appendix 7 - New Music Columns Including Transcriptions

| <b>Title</b>                              | <b>Date</b> | <b>Gr. Level</b> | <b>Source</b> |
|---|-------------|------------------|---------------|
| Three Chorale Preludes                    | 1955        | III              | NM            |
| Three Themes for Band                     | 1955        | III              | NM            |
| Tiara Overture                            | 1955        | IV               | NM            |
| Titus Overture                            | 1956        | IV               | NM            |
| Tocatta for Band                          | 1955        | III              | NM            |
| Toccata                                   | 1956        | III              | NM            |
| Trauer-Marsh, Op. 103                     | 1955        | III              | NM            |
| Triumphant song for Band                  | 1955        | IV               | NM            |
| Triumphal March from "Quo Vadis"          | 1955        | IV               | NM            |
| Troika from "Lieutenant Kije Suite"       | 1956        | III              | NM            |
| Tropico                                   | 1955        | IV               | NM            |
| Tulsa                                     | 1957        | V                | NM            |
| Twinkle, Twinkle Little Star              | 1956        | III              | NM            |
| Two Scriabin Etudes                       | 1957        | III              | NM            |
| Uncle Henry                               | 1956        | III              | NM            |
| Valzer Capestre from "Suite Siciliana"    | 1957        | III              | NM            |
| Varsity March from "Three Cornered Suite" | 1956        | III              | NM            |
| Verdiana                                  | 1956        | V                | NM            |
| Victory at Sea (Symphonic Sketches)       | 1956        | IV               | NM            |
| Voodance                                  | 1957        | III              | NM            |
| Voodoo                                    | 1957        | III              | NM            |
| Waltz and Beguine                         | 1955        | III              | NM            |
| Waltz for Band                            | 1957        | III              | NM            |
| Waltz from "Eugene Onegin"                | 1956        | V                | NM            |
| Waltz in Blue                             | 1957        | IV               | NM            |
| Waltzing Winds                            | 1957        | IV               | NM            |
| West Point Suite                          | 1956        | III              | NM            |
| Winterset                                 | 1956        | IV               | NM            |
| Young Prince Overture                     | 1956        | III              | NM            |
| Zueignung                                 | 1956        | III              | NM            |

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