



Texas Bandmasters Association Convention/Clinic July 22-24, 2021

The Art of the Transcription

**CLINICIAN:
Col. Lowell Graham**



HENRY B. GONZALEZ CONVENTION CENTER - SAN ANTONIO, TEXAS

Texas Bandmasters Association

July 24, 2021

The Art of the Transcription

Lowell E. Graham, Col (ret.), USAF

In association with

The USAF Band of the West

**Major Dustin M. Doyle,
Commander/Conductor**

The Art of the Transcription

Talking points

Why?

Provides performers, conductors, and audience the opportunity to delve into music that has stood the test of time. It provides the opportunity to study and perform music of substance. It requires understanding history, performance practice, orchestral balances, and structure.

What is it?

A transcription is essentially the adjustment or modification of a composition for an instrument or instruments other than those for which it was originally written.

How does it differ from an arrangement?

An arrangement is similar, but the arranger may take musical liberties with the score.

Why and how did it develop in bands?

The Symphonic band faced a lack of original repertoire specifically for it. Was used to broaden the programming of the early professional and military bands. Transcribed music was usually familiar featuring orchestral show pieces.

What are the challenges of performance preparation?

One must understand orchestral performance practice. Listen and study. Playing the code is not enough. This is not music by the numbers.

To what do you listen and in what environment? Learn historically appropriate performance norms and practices.

What does one listen to (medium) if listening to a recording? What are the vagrancies of MP3 and earbuds for references? Who sets the standard for listening and sound? We do!

What recordings and orchestras might one choose when listening and why?

Never copy other recorded performances. Understand why.

What is the genius of the classic band transcribers like Winterbottom, Henning, Godfrey, Lake, Laurendeau, Clark, Safranck, Tobani, Overgard, Slocum, Duthoit, Leidzen, Mohaupt, Goldman, etc. ?

These work great for small, medium, and large bands because of copious cross cueing. They will never sound great because of the doubling and cross-cueing.

Stock transcriptions are often thick in texture because of doubling, colors are often homogeneous making clarity exceedingly difficult.

What makes a good or great transcription?

Keeping choirs together (eg, WW's) and adhering to the original orchestration (sections) when possible. Clarity.

What is the benefit of preparing and performing transcriptions?

Widens the available literature to the ensemble and audience. Provides maturation of concepts based on time proven literature.

Thoughts

When preparing and performing transcriptions you are entering into the performance arena of the greatest interpreters and orchestras on earth! Good is not good enough.

It is all about the message and NOT the medium.

Ensure that your ensemble is large enough to have the mass needed for these works. A wind-ensemble would be extremely hard pressed to effectively present literature that requires mass, texture and the timbre for these classic works.

Recordings of Transcriptions by The USAF Band, Col Lowell E. Graham -- Conductor

Russian Expressions

The United States Air Force Band

Morgan State University: Carl J. Murphy Fine Arts Center, Baltimore, MD

January 21-27, 2002

CD: BOL-0203

Naughty Limericks – Concerto

Rodion Shchedrin/trans. Frank Pappajohn*

for Orchestra No. 1

Ballet Suite No. 4

Dmitri Shostakovich/trans. Frank Pappajohn*

The Firebird Suite

Igor Stravinsky/trans. Lawrence Odom*

Scythian Suite, Op. 20

Sergey Prokofiev/trans. Lawrence Odom*

French Impressions

The United States Air Force Band and Singing Sergeants
George Mason University: Center for the Arts, Fairfax, VA
June 14-17, 2000
CD: BOL-0007

Danse Slave	Emmanuel Chabrier/Lawrence Odom*
Escales	Jacques Ibert/Lawrence Odom*
Menuet Pompeux	Emmanuel Chabrier/Lawrence Odom*
Cendrillon Suite: Marche Des Princesses	Jules Massenet/Lawrence Odom*
Samson et Dalila: Danse Bacchanale	Camille Saint-Saens/Leigh Steiger*
Daphnis Et Chloe Suite II	Maurice Ravel/Lawrence Odom*
La Mer	Claude Debussy/Lawrence Odom*

Overtures

The United States Air Force Band
George Mason University: Center for the Arts, Fairfax, VA
June 9-13, 1999
CD: BOL-9904

Carnival, Op. 92	Antonin Dvorak/Leigh Steiger*
La Fille du Tambour-Major	Jacques Offenbach/Lawrence Odom*
I Vespri Sicillani	Giuseppe Verdi/Vincent Safranek
Fra Diavolo	Daniel-Francois-Eprit Auber/Lawrence Odom*
Beatrice et Benedict	Hector Berloiz/Franz Henning
Mignon	Ambroise Thomas/Lawrence Odom*
Donna Diana	Emil von Reznicek/Leigh Steiger*
Morning, Noon and Night in Vienna	Franz von Suppe/Henry Fillmore

Innovations

The United States Air Force Band

George Mason University: Center for the Arts, Fairfax, VA

January 1999

CD: BOL-9903

Fireworks	Igor Stravinsky/R. Mark Rogers
The Warriors	Percy Grainger/Frank Pappajohn*
October	Dmitri Shostakovich/Preston Mitchell
Medea's Meditation and Dance of Vengeance	Samuel Barber*/Albert Bader*
The Miraculous Mandarin	Bela Bartok/R. Mark Rogers

Roman Trilogy

The United States Air Force Band

George Mason University: Center for the Arts, Fairfax, VA

June 17-18, 1997

CD: BOL-9705

The Pines of Rome	Ottorino Respighi/Lawrence Odom*
The Fountains of Rome	Ottorino Respighi/Lawrence Odom*
Roman Festivals	Ottorino Respighi/Lawrence Odom*

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“Choice of Champions”

A standard prescribed by the
Mid-West National Band and
Orchestra Clinic Board of
Directors 50 years ago.

PROGRAM CONTRIBUTORS

CODE

- A - Harry Begian, Director of Bands, University of Illinois
- B - Paul W. Behm, Director (Retired), Mason City (Iowa) High School Band
- C - Marlin Boundy, Past Pres., Canadian Band Directors Association
- D - Arthur H. Brandenburg, Director of Music (Retired), Elizabeth, New Jersey
- E - Forrest L. Buchtel, Composer and Arranger, Evanston, Illinois
- F - Ernest O. Caneva Director (Retired), Lockport (Illinois) High School Band
- G - Supervisor of Music (Retired), New Orleans, Louisiana
- H - Raymond F. Dvorak (Deceased), Director of Bands Emeritus, University of Wisconsin
- I - Frederick C. Ebbs, Professor of Music, Indiana University
- J - Merle Evans, Bandmaster (Retired), Ringling Bros. & Barnum and Bailey Circus
- K - Leonard V. Falcone, Director of Bands Emeritus, Michigan State University
- L - Frederick Fennell, Conductor, Coral Gables, Florida
- M - Col. Arnald D. Gabriel, Commander/Conductor, The United States Air Force Band
- N - Ralph G. Hale, Supervisor, Christian Brothers High School, Memphis, Tennessee
- O - Paul A. Harner, Director (Retired), Littlestown (Pennsylvania) High School Band
- P - Dale C. Harris, Director (Retired), Pontiac (Michigan) High School Band
- Q - Leonard H. Haug, Professor of Music Emeritus, University of Oklahoma
- R - Eugene F. Heeter, Director (Retired), Holland (Michigan) High School Band
- S - Mark H. Hindsley, Director of Bands Emeritus, University of Illinois
- T - Nilo W. Hovey, Director of Bands (Retired), Butler University and Jordan Conservatory
- U - Herbert N. Johnston, Director (Retired), The Philco Band
- V - Leo Kucinski, Conductor (Retired), Sioux City (Iowa) Municipal Band
- W - Philip J. Lang, Orchestrator and Composer, New York City
- X - Richard V. Madden, Pres., Mid-West National Band and Orchestra Clinic
- Y - Donald E. McGinnis, Director of Bands Emeritus, The Ohio State University
- Z - James Neilson, Vice-Pres., Educational Dept., G. Leblanc Corporation
- AA - Weston Noble, Director of Music Activities, Luther College
- BB - Frank A. Piersol, Director of Bands Emeritus, University of Iowa
- CC - Gerald Prescott, Director of Bands (Retired), University of Minnesota
- DD - Emil W. Puffenberger, Director (Retired), Northwest High School Band, Canal Fulton, Ohio
- EE - Verne R. Reimer, Director (Retired) York Twp. High School Band, Elmhurst, Illinois
- FF - William D. Revelli, Director of Bands Emeritus, University of Michigan
- GG - Myron E. Russell, Director Emeritus, School of Music, University of Northern Iowa
- HH - Lt. Col. William F. Santelmann, Leader (Retired), United States Marine Band
- II - Fred Schroeder, Director (Retired), Lawrence University Bands
- JJ - Wesley Shepard, Professor of Music Emeritus, University of Evansville
- KK - Kenneth B. Slater, Director (Retired), Hagerstown (Maryland) Municipal Band
- LL - Earl Slocum, Professor of Music Emeritus, University of North Carolina
- MM - Carleton L. Stewart, Sr., Conductor (Retired), Mason City (Iowa) High School Band
- NN - Edgar P. Thiessen, Conductor, Kiel (Wisconsin) Municipal Band
- OO - Robert S. Vagner, Professor Emeritus, Former Director of Bands, University of Oregon
- PP - Wayman E. Walker, Director of Bands Emeritus, University of Northern Colorado
- QQ - Harold L. Walters, Composer and Arranger, Hollywood, Florida
- RR - George C. Wilson, Director (Retired), National Music Camp, Interlochen, Michigan
- SS - Al G. Wright, Director of Bands Emeritus, Purdue University
- TT - Paul Yoder, Composer and Arranger, Pompano Beach, Florida

INTRODUCTION

The idea for a "Choice of Champions" band concert came from the fertile imagination of Richard V. Madden, President of the Executive Board of the Mid-West National Band and Orchestra Clinic. As a former successful band director himself, "Dick" was personally acquainted with the vast number of conductors, some of them now retired, who had developed championship bands in the public schools and colleges during the '20s, '30s and '40s. Many of them later went on to conduct famous municipal, industrial and military bands, and an equal number contributed works for band as composers, arrangers and editors.

Acting on Madden's suggestion it was decided to tap this source of experience and information, and a questionnaire was sent out in the summer to 55 well-known conductors and arrangers. Amazingly, 46 responded!

Then came the pleasant task of selecting a program of only ten or so works from the more than four hundred that were sent in by our newly formed panel of experts. It had to be a program that would be balanced, varied, interesting and conforming in length, grade, and publisher representation to the standard prescribed by the Mid-West National Band and Orchestra Clinic Board of Directors.

This done it was immediately apparent that the wealth of information contained in the questionnaires should be shared with all who attend this year's clinic. After all, for thirty five years the Clinic has been showcasing the newest publications for band and orchestra. What a treat it would be to play and to talk about the "golden oldies" and, even better, to have the opportunity to list all of the music that was recommended.

In the pages that follow, you will find a brief identification for each of our experts, usually listing only one of many positions held, and along with it, a code letter that is used to match to the titles listed. A great many works were recommended more than once (a factor that influenced the selection of music in our "Choice of Champions" program), hence the multiple coding to the right of certain of the titles.

As much as possible each title was researched for accuracy of information, but we apologize in advance for errors that will occur. After all, much of this music goes back a long, long time, and many of our distinguished panel of experts were conductors of bands that employed their own arrangers and their own special editions. A large number of the materials have changed into the hands of new publishers, while other works are no longer available and are permanently out of print. We felt that to exclude these works from the listing would fail to take into account the picture of the "publisher's world" and the music available to band directors in the first forty years of this century.

A few of the written comments are included for your interest. What an exciting thing it would be to talk over these old editions with the conductors who responded, and many of them will attend this year's Mid-West Clinic just as they have always done in the past. A huge chunk of the history of American bands is represented in their careers, their bands, and their programs. Be sure to talk things over with those you recognize.

And while we pause to salute our contributing conductors let's not forget the immense body of band literature that was made available before the days of original works for band by the genius and dedication of people like Leidzen, Winterbottom, Brown, M. L. Lake, Godfrey, Safranek, Henning, Duthoit and Clark; and more recently the folks like Harding, Bainum, Hindsley, Robert Russell Bennett, and Cailliet who have continued the exciting tradition of arranging and publishing excellent materials for band.

Raymond F. Dvorak was selected for our panel of experts and sent in his choices only shortly before his death. How much he would have enjoyed going over these lists and talking about the composers, arrangers and conductors who are represented. More than anyone else in our profession "Ray" had a profound respect for the heritage and past glories of the band. To his memory this little pamphlet is dedicated. - JPP

AND THE EXPERTS SAID, . . .

Fred Ebbs

"Aren't you clever, getting someone else to think up your programs? Tsk, tsk. Wish I had thought of it. Anyway here are a few that will send you back to the 'musty' section of your library. I've tried to get into that 'not to be well known by our younger directors' category."

Dale C. Harris

"All of the items I have listed are ones that I realize you must have done with your bands repeatedly, with the possible exception of the vintage WW I march, *Rainbow Division* by Nirella. I first heard the march in the early 1920s played by Pryor's Band on a Victor 78 RPM recording. It really is a fine march and should be known and played by present day bands."

Ralph G. Hale

"So many of the 'oldies' sound corny to the young directors — and I have to admit that they probably are. I read through the *Raymond Overture* with an Arkansas All-State Band last year. After the rehearsal a kid came up and said, 'I've been trying to remember where I have heard that before - it was on Cartoon Time.'"

Herbert N. Johnston

Herb didn't write a separate note but sent the most comprehensive list of works, all thoroughly and accurately accounted for, including 15 of his favorite marches. It was partly for his dedication and partly as a salute to this modest and gifted musician that we chose to include his marvelous arrangement of the *Wedding Dance* by Press on our concert program. (JPP)

Leo Kucinski

"This is just a few recommendations (Leo sent us a dozen!). I have the parts in our library — you are welcome to use. You have a great idea. (In my early years as a band director there was little repertoire of the contemporary literature) So here's some good music."

James C. Neilson

"This list could go on and on, almost ad infinitum." (Jim took time from his busy schedule to select twelve titles, two of which are on tonight's concert program.)

Frank Piersol

"Here is my contribution to your list of 'golden oldies.' I was shocked to find so many no longer listed in the *Band Music Guide*, and presumably out of print. I think your program plan for the Mid-West is great. I'll be there with bells on, but will refrain from ringing them during the show."

Gerdle Prescott

"Thanks for including me with the old-timers . . . Yes, I do have a "golden oldie" but I am not sure it is still in print. (Gerry went on to describe and then to eventually send the score for *Nibelungen March*, a magnificent old march that he had performed in an edition for Military Band arranged by Capt. A. J. Stretton, M.V.O., Kneller Hall. The march later appeared in a march-size edition in the Boosey and Hawkes catalog.) I am sending on the conductor's part which Frank Bencriscutto kindly loaned to me . . . When through with it please send it back to Frank. I would suggest the cuts which I made while at Minnesota as per use by Ormandy with the Minneapolis Symphony. This is a bush burner with Wagner at his best when the players get into Wagnerian moods. Thanks for including me in your thoughts."

Emil W. Puffenberger

"Thanks for thinking of me. The *A Mayfair Cinderella* was a favorite of Rusty Bainum's. I hear him do this in the thirties with groups such as the All-Ohio Intercollegiate Band. I still enjoy this music. The *March Adoration* is another of the well-arranged marches by Harry L. Alford; it is brilliant and is unique in that the trio incorporates the melody of *America the Beautiful*."

William D. Revelli

"Enclosed please find my suggestions for my choices of the 'old favorites'. I find it is most difficult to make a choice. There is so much beautiful, expressive, melodic, dramatic, exciting, inspiring, and great music. How can one limit their choice. However, I think your idea is a great one and know it will be a

wonderful program. I hope my suggestions will fit into your planning." (He sent some 30 suggestions including the *London Suite* which we used.)

Lt. Col. William F. Santelmann

"I gave a lot of thought to your request for the names, etc. of fine music that has not been used by the modern program builders, and came back with several ideas. In the first place, I have been retired now 27 years and in that time many things have been forgotten. I can remember the names and composers and many fine works but my mind goes blank when I try to remember the publishers. You see, we bought many compositions published in Europe: Germany, British Army Journal, Italian Ricordi in Italy and Evette and Shaffer in France. Now I know that some of these works have been reworked by young arrangers in this country and some simplified. I have the programs that the Marine Band has played since 1920 and I am sure there are some on those programs that you would want to investigate. So let me list some of them. I even have the itineraries of the 1891 and 1892 (seasons) when Sousa had the band." (Col. Santelmann generously submitted the titles of 28 marvelous pieces that he did with the Marine Band.)

Kenneth B. Slater

"I programmed *The Whistler and His Dog*, because when I was a small child and my father was euphonium soloist with the Pryor Band I remembered how he did it and it was always a big hit. As you know, the piccolo holds the lead in note but on the last lead in note Pryor would have the two piccolo players work it out together so they would hold it for a long time while he walked off the podium, talked with a member of the percussion Section of the band, and then walked leisurely back to the podium and ended it fast. (For what it is worth!)"

Carleton Stewart

"Enclosed is a list of some of my favorites — not in order of preference, but off the top of my head as I try to revive my memory. *The Music Man* is not an 'oldie' but was popular with our Municipal Band audiences (which I conducted for 25 years, 2 concerts weekly for 10 weeks). After the premiere of the *Music Man* was held in Mason City with the original cast flown in from California by Warner Brothers and of course it was written by Meredith Willson, a native son of Mason City. He is a real great guy, and while he did not stop in Mason City often, he would always appear on my Municipal Band concerts and thrill our audiences.

I was fond of Henry Fillmore (a great showman) and liked *His Honor March*. We were good friends. While my high school band was not the best marching unit, we always marched to the *National Emblem March* by Bagley at a 126 - 128 cadence which I thought fit our type of unit and hoped presented stature.

I am sure we played practically all of Karl King's marches which I thought were tops. He was a good friend of mine - one of my sponsors as a candidate to ABA and gave me the ABA examination they had at that time. (I believe that was the last year they gave the examination for entry into ABA).

If you should happen to choose to play *Euryanthe* there is a misprint in this arrangement in the meter. They forgot to put the line through the to make Cut time and this caused some real problems in the 30's for bands playing it at contests. I have a prize story on this too long to tell here." (I can't wait to hear, can you? JPP)

Al G. Wright

"Your 'What is new is something old' idea for the Northshore Band sounds great. I am attaching a list and hope that most of it is still in print." (Most of Al's list was. JPP)

OVERTURES (60)

COMPOSER/ARRANGER	TITLE	PUBL.	RECOMMENDED
Auber, D. F.	Masaniello	BH	B H G G
Beethoven/Winterbottom	Egmont	BH	. FF H H
Beethoven/Godfrey	Leonora	Ca	. . . H H
Berlioz/Henning	Beatrice and Benedict	CF	. . . A T U I I
Berlioz/Henning	Benvenuto Cellini	GS	. . . . . A G G
Berlioz/Godfrey	Roman Carnival	Ca	. . . . . B B
Berlioz/Safranek	Roman Carnival	CF	. . . . . K
Boyer/Lillya-Bachman	Ariane	Wi	. . . . . J J N N
Elgar, Edward	Cockaigne	BH	. . . . . U
Fletcher, P.	Vanity Fair	BH	. . . . . Z B B
Flotow, F. von/M. L. Lake	Stradella	CF	. . . . . Q
Glazounoff, A.	Carnaval	Ca	. . . . . U
Glinka/Henning	Russlan and Ludmilla	CF	. . . . . B B
Goldmark, Karl	Im Fruhling	CF	. . . . . I I
Goldmark, K./Laurendeau	Sakuntala	CF	. . . . . V I I
Gomez/Clark	Il Guarany	CF	I J L M U D D E E O O S S
Gomez	Salvatore Rosa	Mbl	. . . . . H H
Gottschalk	Le Bananier	Mbl	. . . . . H H
Hadley, H./Clark	A Concert Overture	GS	. . . . . Z
Hadley, H.	In Bohemia	GS	. . . . . H H
Hadley, H.	Youth Triumphant	CF	. . . . . P Z R R
Herold, L./I./Safranek	Zampa	CF	. . . . . B K K
Hildreth, R. E.	Gulls of Gaspe	Lu	. . . . . Q
Jenkins, Joseph Willcox	American Overture for Band	Pr	. . . . . S S
Keler-Bela/M. L. Lake	Hungarian Comedy	CF	. . . . . T T
Keler-Bela/Laurendeau	Lustpiel	CF	. . . . . D
King, K. L.	Princess of India	Ba	. . . . . D
Lalo/Godfrey	Le Roi d'Ys	Ca	. . . . . F F
Lassen	Fest	CF	. . . . . J
Massenet/Safranek	Phedre	CF	. . . . . I U R R
Nicolai/Godfrey	Merry Wives of Windsor	BH	. . . . . E
Offenbach/M. L. Lake	Orpheus in the Underworld	CF	. . . . . K K
O'Neill, Charles	Builders of Youth	CF	. . . . . P
Pares/Chidester	Pax et Labor	Fo	. . . . . D D
Reinecke	Jubilee	Mbl	. . . . . H H
Rimsky-Korsakov/Harding	Tsar's Bride	Kj	. . . . . E E
Rossini/M. L. Lake	Barber of Seville	CF	. . . . . E
Rossini/Safranek	Semiramide	CF	. . . . . B B
Rossini/Leidzen	William Tell	CF	. . . . . H W
Suppe, F. von/Laurendeau	Beautiful Galatea	CF	. . . . . A Q U I I
Suppe, F. von/Fillmore	Light Cavalry	CF	. . . . . E
Suppe, F. von/Winterbottom	Pique Dame	BH	. . . . . Q
Suppe, F. von/	Poet and Peasant	CF	. . . . . C R
Svendsen/Godfrey	Carnival in Paris	BH	. . . . . H H
Thomas, A./Tobani	Mignon	CF	. . . . . H H
Thomas, A./Safranek	Raymond	CF	. . . . . S U

OVERTURES (cont.)

Tschaikowsky/Brown	Overture 1812	.BH	MM
Tschaikowsky/	Romeo and Juliet	.Mbl	HH
Tuthill, B.	Overture Brillante (for Band)	.Bo	RR
Verdi/M. L. Lake	La Forza Del Destino	.CF	M
Verdi/Safranek	Sicilian Vespers	.CF	BB
Wagner/Laurendeau	Flying Dutchman	.CF	KK
Wagner/Overgard	Flying Dutchman	.GS	M HH
Wagner/Gabel	Rienzi	.Ba	E N T
Weber, C.M. von/Godfrey	Euryanthe	.BH	FF
Weber, C.M. von/Safranek	Euryanthe	.CF	E O MM
Weber, C.M. von/Moses-Tobani	Der Freischutz	.CF	MN
Weber, C.M. von/M. L. Lake	Oberon	.CF	B E T KK MM
Weber, C.M. von/Godfrey	Oberon	.BH	T
Wood, Haydn	A Manx Overture	.BH	Q U EE PP

SUITES (60)

Ashe	Concert Suite	.Vo	T
Bennett, Robert Russell	Suite of Old American Dances	.Ca	T
Bizet/Laurendeau	L'Arlesienne Suite No. 1	.CF	E K II
Bizet/M. L. Lake	L'Arlesienne Suite No. 2	.CF	E II
Bliss, Arthur/Godfrey	Things to Come	.BH	II JJ
Borodin/Godfrey	Polovetzian Dances (Prince Igor)	.Ca	M PP
Catanani/	Prelude L Undine's Dance from Die Loelie	.Mbl	HH
Coates/Leidzen	London Again	.Ca	BB
Coates/Williams	London Suite	.Ca	Z FF JJ
Coleridge, Taylor S.	Bamboula	.BH	H HH
Curzon	In Malaga	.BH	FF
Elgar/Slocum	Enigma Variations	.SH	A BB
German, Edward	Three Dances from Henry VIII	.CF	P
Glazounoff	The Seasons (Autumn)	.Mbl	HH
Gould/Yoder	American Symphonette No. 2	.Mi	Q W FF
Gounod/Laurendeau	Ballet Music from "Faust"	.CF	D U
Grieg/Lake-Kent	Peer Gynt	.CF	R
Grieg/M, L. Lake	Sigurd Jorsalfar	.CF	P DD
Grainger, P.	Lincolnshire Posy	.GS	A BB
Grofe, F./D. Bennett	Grand Canyon	.BT	Q
Handel/Duthoit	Water Music	.Ca	BB
Handel/Hershey	Water Music	.Pr	FF
Hermann, Ralph	Ballet for Young Americans	.Em	B
Hermann, Ralph	Kiddie Ballet	.Em	S
Holst, Gustav	First Suite in E-flat	.BH	T
Holst, Gustav	Second Suite in F	.BH	T
Jacob, Gordon	Music for a Festival	.BH	A
Jacob, Gordon	An Original Suite	.BH	P CC JJ
Lacome/Laurendeau	La Feria	.CF	U KK
Latham, William	A Court Festival	.Su	RR

SUITES (cont.)

Luigini/Laurendeau	Ballet Egyptian	CF	GG
Massenet/Laurendeau	Le Cid (Ballet)	CF	HH
Massenet/Laurendeau	Scenes Pittoresques	CF	U
Milhaud, D.	Suite Francaise	Ld	T
Morrissey, J.	French Quarter	Re	JJ
Moussorgsky/Leidzen	Pictures at an Exhibition	Cf	KK OO
Ponchielli/Laurendeau	Dance of the Hours (La Gioconda)	CF	V
Reed, H. Owen	La Fiesta Mexicana	Mi	AU
Rene/Werle	Passion in Paint	Mi	EE JJ
Rimsky-Korsakov/Mohaupt	Rhapsody/Legend Tsar Sultan	Om	V
Rimsky-Korsakov/Winterbottom	Scheherezade	BH	O
Rossini-Resphigi/Godfrey	La Boutique Fantasque	Ca	BY
Rossini-Britten/Brown	Soirees Musicales	BH	C
Safranek, V. F.	Atlantis	CF	G J N DD
Schuman, William	Newsreel	GS	FF
Smetana/?	Die Moldau (My Fatherland)	Mbl	H HH
Sousa, John Philip	At The King's Court	Ca	U
Sousa, John Philip	Looking Upward	Pr	FF
Sullivan, A./Mackerras	Pineapple Poll	Ca	B
Tschaikowsky/M. L. Lake	Waltz of the Flowers (Nutcracker)	CF	E
Tschaikowsky/Godfrey	Swan Lake (Ballet Music)	CA	L
Vaughan Williams, R.	English Folk Song Suite	BH	T W
Walters, Harold L.	Garden Suite	Lu	QQ
Willan, H./Teague	Royce Hall Suite	AM	BB
Williams, Clifton	Symphonic Suite	Su	I
Wood, H./Hawkins	Montmartre March (Paris Suite)	BT	Z
Woodforde, A./Finden	Four Indian Love Lyrics	BH	U
Work, Julian	Portraits from the Bible	SH	FF

SYMPHONIC TRANSCRIPTIONS (65)

Arnold, M./Paynter	Four Scottish Dances	CF	I
Bach, J. S./Leidzen	Toccat and Fugue in D Minor	CF	A II
Berlioz/R. F. Goldman	Grand Symphony for Band	Me	U
Berlioz/Leidzen	March to the Scaffold	CF	OO
Bizet/Safranek	Carmen, Selections from	CF	E
Borodin/Leidzen	Symphony No. 2 (1st Movement)	CF	Q
Chabrier/Safranek	Espana Rhapsodie	CF	E M
Delibes/Clark	March and Procession of Bacchus	GS	EE
DeNardis/Cararella	Universal Judgement	CF	U F Z BB JJ MM OO
Dukas/Winterbottom	Sorcerer's Apprentice	BH	HH
Dvorak/Richardson	Legend, Op. 59, No. 4	BH	Z
Dvorak/Leidzen	New World Symphony (Finale)	CF	UPN
Enesco, G./	Roumanian Rhapsody No. 1	BH	M U FF JJ
Faucher/Gillette and Watson	Symphony in B-Flat	Wi . . . . .	.G JJ SS
Franck/Harding	Psyche and Eros	Kj	BB FF
Franck/Gillette	Symphony in D Minor (Finale)	Wi	U
Frescobaldi/Slocum	Toccat	Mi	C

SYMPHONIC TRANSCRIPTIONS (cont.)

Friedmann/Lake-Kent	Slavonic Rhapsody . . . . .	.CF . . . . .	. BB
Friedmann/Duthoit	Slavonic Rhapsody No. 2 . . . . .	.BH	U SS
Ginastera/John	Danza Final from Estancia . . . . .	.BH	RR
Giordano/Richards	Andrea Chenier (Selections from) . . . . .	.Ba	A K AA KK NN SS
Goldmark, K./M. L. Lake	Country Wedding Symphony . . . . .	.CF	B II
Hanson/Maddy	Nordic Symphony (2nd Movement) . . . . .	.CF . . . . .	. V
Hanson/Wilson	Romantic Symphony (2nd Movement)	CF . . . . .	. V
Liszt, F./	14th Hungarian Rhapsody . . . . .	.Mbl	HH
Liszt, F./Hindsley	Les Preludes . . . . .	.Mss	D HH
Liszt, F./	9th Hungarian Rhapsody . . . . .	.Mbl	HH
Liszt, F./	Polonaise No. 2 . . . . .	.Mbl	HH
Liszt, F./Duthoit	Second Hungarian Rhapsody . . . . .	.BH	HH MM
Mendelssohn, F./	Rondo Capriccioso . . . . .	.Mbl	HH
Mendelssohn, F./	Symphony No. 4, 2nd Movement . . . . .	.CF . . . . .	. O
Meyerbeer/M. L. Lake	Coronation March/"The Prophet" . . . . .	.CF	KK
Respighi/Duker	Pines of Rome . . . . .	.Be	A
Rimsky-Korsakov/Winterbottom	Golden Cockerel, March from . . . . .	.BH . . . . .	. V
Saint-Saens/Winterbottom	March Heroique . . . . .	.BH	HH
Saint-Saens/M. L. Lake	Marche Militaire Francaise . . . . .	.CF	A H
Saint-Saens/Hindsley	Phaeton . . . . .	.Mss	M HH
Saint-Saens/Laurendeau	Phaeton . . . . .	.CF . . . . .	. R
Saint-Saens/Egner	Samson and Delilah . . . . .	.CF	U HH
Schubert/Cailliet	Unfinished Symphony (I & II) . . . . .	.CF . . . . .	. S U
Shostakovich/Righter	Symphony No. 5 (Finale) . . . . .	.BH	T BB RR
Sibelius/Cailliet	Finlandia . . . . .	.CF	W
Strauss, R./Harding	Death and Transfiguration . . . . .	.Kj	BB
Strauss, R./	Love Scene from "Feuersnot" . . . . .	.Mbl	HH
Strauss, R./Hindsley	Till Eulenspiegel . . . . .	.Mss	I
Strauss, R./Cailliet	Waltzes from "Der Rosenkavalier" . . . . .	.BH	A U V
Tschaikowsky/Fletcher	Pathetic Symphony (Two Excerpts) . . . . .	.BH	P
Tschaikowsky/Safranek	Symphony No. 4 (Finale) . . . . .	.CF	B MM
Turina/A. Reed	La Procession du Rocio . . . . .	.Fc	I
Verdi/Mollenhauer	Manzoni Requiem . . . . .	.Be	FF
Wagner/Cailliet	Elsa's Procession/Cathedral . . . . .	.Re	G N P
Wagner/	Entrance of the Gods in Wartburg . . . . .	.Mbl	HH
Wagner/O'Neill	Entry of the Gods into Valhalla . . . . .	.CF . . . . .	. V
Wagner/Winterbottom	Huldigungsmarsch (Homage) . . . . .	.BH . . . . .	. V
Wagner/Cailliet	Invocation of Alberich . . . . .	.Fo	EE OO
Wagner/Bainum	Liebestod from Tristan & Isolde . . . . .	.Kj	EE FF
Wagner/Tobani-Kent	Prelude to Die Miestersinger . . . . .	.CF . . . . .	. E
Wagner/Godfrey	Parsifal Prelude . . . . .	.Ca	KK
Wagner/	Finale Act III Rienzi . . . . .	.Mbl	HH
Wagner/Cailliet	Siegfried's Rhine Journey . . . . .	.Re	V KK
Wagner/Safranek	Grand March from Tannhauser . . . . .	.CF	E KK
Wagner/Godfrey	Die Walkure, Wotan's Farewell . . . . .	.BH	L FF
	& Magic Fire Music		
Weinberger, J.	Mississippi Rhapsody . . . . .	.CF . . . . .	. II

POPULAR (7)

Carmichael/Yoder	Stardust	Mi . . . . .	.FF
Gade, J./Yoder	Jalousie	Ha	U
Hardy, W. /Paulson	St. Louis Blues Fantasy	HB	U
Kern, J./M. L. Lake	All Through the Day	Wn	U
Kern, J./M. L. Lake	The Way You Look Tonight	Ha	U
Walters, Harold L.	When the Saints Go Marching In	Ru	U
Yoder, P.	The Eyes of Texas	Vo	U

SOLOS AND ENSEMBLES WITH BAND (39)

Agostini/Bainum	Three Trumpeters	Be	JJ
Arutunian/Duker	Concerto for Trumpet	Mss	A
Bach, V./Brasch	Hungarian Melodies (cornet)	Mss	BB
Badings, Henk	Concerto for Flute	Pt	I
Bellstedt/Simon	Napoli (cornet)	Vo	P S FF
Benson, Warren	Helix (tuba)	Be	I
Bilik, J.	Ogden Nash Suite (bar. voice)	Fh	EE
Bizet/Falcone	Flower Song from Carmen (euph)	Kj	E S
Boccalari/Kent-Akers	Fantasia di Concerto (euph)	CF	MR
Burke/Leidzen	Danza Alegre (cornet)	CF	EE
Cavallini/Waln	Adagio and Tarantella	Kj	T
Chaminade	Concertino (flute)	CF	BB
Clarke, Herbert L.	The Debutante (cornet)	Wi	N FF NN
Curzon/Brown	Busybodies (cornet or xyl. duet)	BH	JJ
DeLuca, Joseph	Beautiful Colorado	CF	KK
Fasch	Concerto in D for Trumpet	HS	PP
Goldman, E. F.	My Heaven of Love (cornet)	Ha	U
Handel/Slocum	Sonata No. 3 for Flute or Picc	Bro	LL
Haydn/Duthoit	Concerto for Trumpet	Ca	T U
Herbert, Victor	Three Solitaires (trumpet trio)	Wi	JJ
Hermann, Ralph	Clarinet on the Town	CF	DD
Hummel/Corley	Concerto for Trumpet	RDK	BB
Lockhart-Seitz/H. L. Alford	World is Waiting	Wi	JJ TT
	for the Sunrise (baritone)		
Massenet/Harding	Meditation from "Thais"	Kj	E H U BB
Monterde/Koff	La Virgin de la Macarena (trp)	So	M
Pryor, A./Pearson	Blue Bells of Scotland (trb)	CF	S BB
Reed, Alfred	Ode for Trumpet	So	Z
Schmidt/Brasch	The Devil's Tongue (euph)	Mss	JJ
Simmons, G.	Atlantic Zephyrs (cornet/trb)	CF	JJ
Smith, Walter M.	The Three Kings (cornet trio)	Fi	KK
Tartini/Begian	Concerto in D for Piccolo Trpt	MSS	A
Weber, C. M. von/M. L. Lake	Concertino for Clarinet	CF	K T
Weber, C. M. von/Brown	Concertino for Clarinet	BH	L U
Weber, C. M. von/	Concerto No. 2 in E-flat (clar)	BH	A
Williams, Clifton	Concertino for Percussion & Band	Su	EE