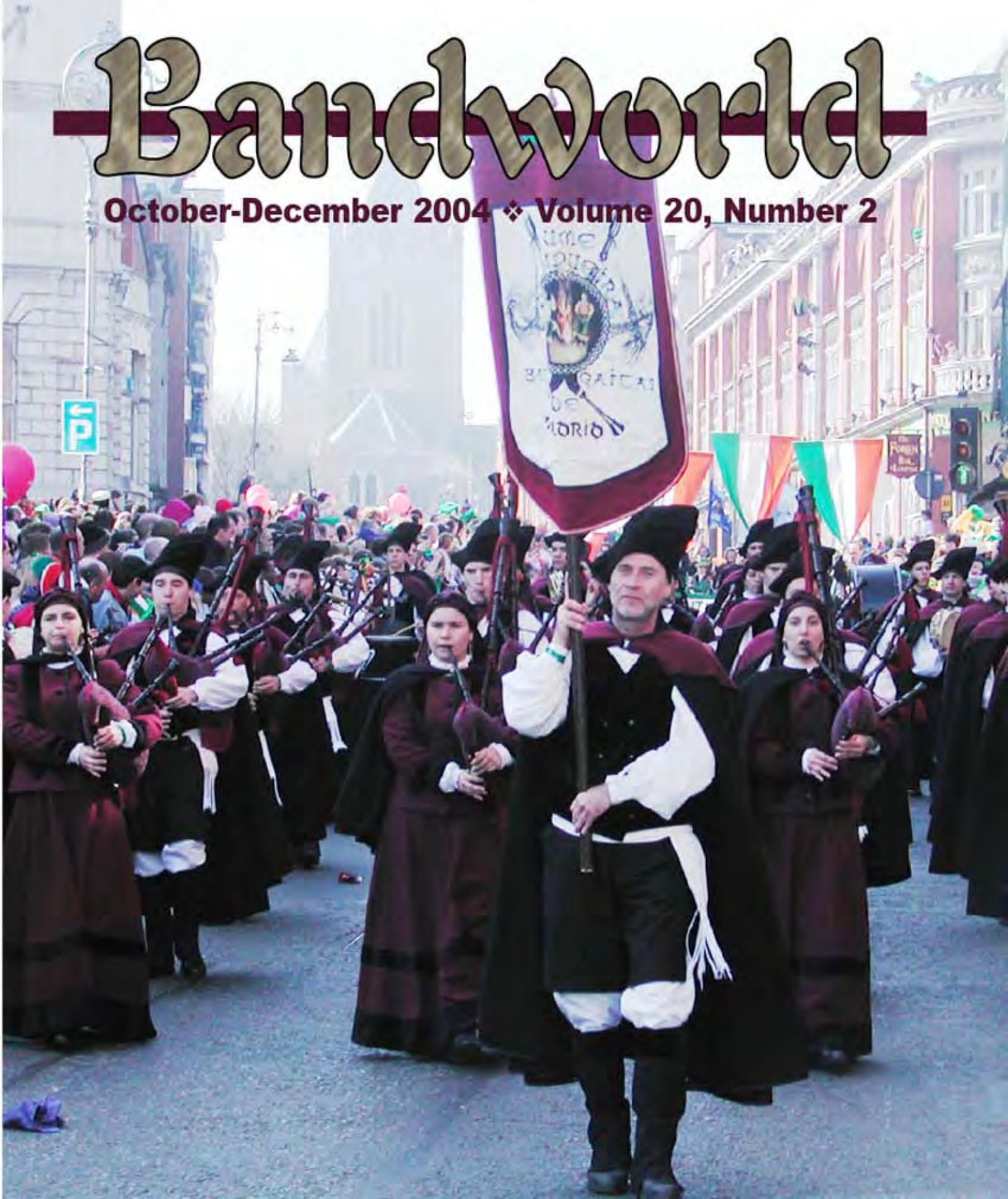


Bandworld

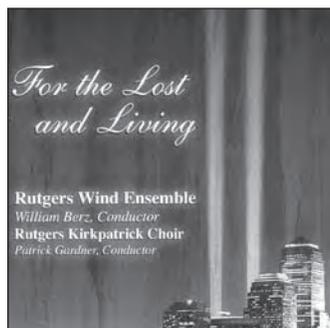
October-December 2004 ♦ Volume 20, Number 2



MUSICCLIPS

by Ira Novoselsky

For the Lost and Living
Rutgers Wind Ensemble
William Berz, conductor
Rutgers Kirkpatrick Choir
Mark Masters 5030 MCD



The 9/11 influenced hymn *For the Lost and the Living* (Ewazen) is the title piece on this stellar recording from Rutgers. Imagery and emotion is the key to this disc with music representing Superman (*Red Cape Tango* - Daugherty/Spede), the Columbine tragedy (*American Elegy* and *Alma Mater* - Ticheli), J.F.K. (*Symphony No. 3* - Andrew Boysen Jr.) and the W.W. II working woman (*Rosie the Riveter* - Sandler). Of special interest is *For the Unfortunate* by H. Owen Reed, a composer featured in previous recordings by Dr. Berz and Rutgers. To many listeners the Rutgers Wind Ensemble is the epitome of the American Wind Ensemble. It would be hard to dispute that statement!



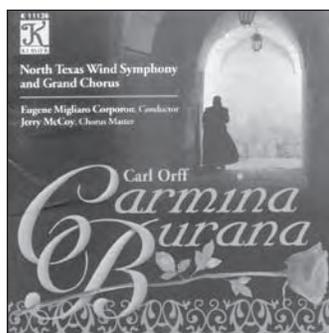
Music of Percy Grainger, Volume 4
University of Houston, Moores School
Wind Ensemble

Tom Bennett, conductor
Mark Masters 4835 MCD

This is Volume 4 in the highly acclaimed music of Percy Grainger done in cooperation with the International Percy Grainger Society. The seven works on Volume 4 are *The Gumsuckers March*, *Tuscan Serenade*, *Prelude in the Dorian Mode*, *Chorale No. 2*, *The Merry King*, *O Mensch Bewein Dein' Sünde Gross* and *The Warriors*. Please note this is a combination of Grainger's own music and Grainger's Chosen Gems for Winds (Bach, Cabezón, Franck and Fauré transcribed by Grainger). This magnificent recording by the University of Houston, Moores School Wind Ensemble is just as rewarding to the listener as their previous three volumes.



Carmina Burana
North Texas Wind Symphony and
Grand Chorus
Eugene Migliaro Corporon, conductor
Jerry McCoy, chorus master
Klavier K11136



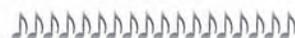
O Fortuna!!! This incredible recording of Carl Orff's "complete" megawork (skillfully arranged by Juan Mas Quiles) can put numerous orchestra discs to shame! Space does not allow me to acknowledge the magnificent vocal soloists and choirs as well as the instrumentalists, but there is so

much applause to spread around. The John Krance condensed setting for band is still a fine arrangement, but this complete Carmina Burana must be experienced!

Editor's Note: There is also a DVD available of a North Texas performance of this work. The DVD also includes Ra! by David Dzubay and Prism Rhapsody II by Keiko Abe which features Abe and Mark Ford as marimba soloists. It is an incredible DVD, with incredible sound. You'll not want to pass this up. It is distributed by GIA.

Out of the Depths - Music by African-American Composers
Keystone Wind Ensemble
Jack Stamp & Myron Moss, conductors
Citadel CTD-88143

There are some extremely detailed and informative linear notes written for this recording and you may wish to read these notes prior to listening to this outstanding program by the Keystone Wind Ensemble. The music on Out of the Depths will be new to most listeners although the works date from 1927-1997. The composers will also be new to many though jazz enthusiasts may recognize Oliver Nelson. I highly endorse this recording, it is truly worthy of your attention.



Dances and Dreams
University of Florida Wind Symphony
David A. Waybright, conductor
Mark Masters 4849 MCD



Two contrasting programs make up this exquisite set from the University of Florida Wind Symphony. The Dances disc begins with *Mangulina* (Basler) followed by *Red Cape Tango* (Daugherty/Spede). Next the Irish Folk Artists perform *Welcome Paddy Home* (traditional) as a prelude to Dan Welcher's colorful *Minstrels of the Kells for Wind Orchestra*; The folk group reappears toward the work's conclusion. The Dreams disc consists of *Jacob's Ladder* (Richards) and a very polished performance of *A Child's Garden of Dreams* (Maslanka). You will definitely appreciate the high quality of both programs in Dances and Dreams.



Transformations
St. Olaf Band
Timothy Mahr, conductor
Westmark WCD-30117

Unlike previous recordings from the St. Olaf Band, *Transformations* features only three works; *Mourning Dances* (Mahr) and *Symphonies No. 4 and 5* (Maslanka). Fortunately for the listener, good things come in small programs! *Mourning Dances* is a most satisfying work by Dr. Mahr which will definitely interest you. The Maslanka Symphonies are complex and compelling compositions for winds and percussion, a true test for only the most skillful conductor and ensemble. *Transformations* is the St. Olaf Band at it's finest. Don't overlook this well played collection.

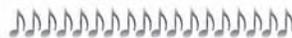


Simple Gifts: The Music of Frank Ticheli, Volume 2
Michigan State University Wind Sym.

John Whitwell, conductor
Mark Masters 4838 MCD



Frank Ticheli's compositions are becoming instant staples in band repertoire. This second volume from the Ticheli Hit Parade features nine works from his earliest to his latest; The 1984 *Concertino for Trombone and Band* and *The Tyger* from 2003. Also included on this recording are *Simple Gifts: Four Shaker Songs*, *Sun Dance*, *Vesuvius*, *Shenendoah*, *Loch Lomond*, *Portrait of a Clown* and *An American Elegy*. The Michigan State University Wind Symphony gives the ideal performance to Ticheli's music. Volume 1, *Blue Shades*, is available on Mark 2744 MCD.



Beethoven: Symphony No. 9
Joso Gakuin High School Symphonic Band
Tomoo Motozu, conductor
Brain BOD-3011-3012 double DVD
Available from Bravo Music

This double DVD will introduce you to an incredible band which has to be seen AND heard! Disc 1 is from a concert consisting of three original works by Hiroshi Hoshina, the composer conducting, followed by Beethoven's "chorale symphony" (uncut and with soloists and choir) with the 1812 Overture as

the "encore". Disc 2 is from the All-Japan band competitions with the required works and concert selections. I can honestly say this is one DVD set you simply must own; the performances are beyond description!



Forget Me Nots
DePaul Wind Ensemble
Donald DeRoche, conductor
Albany Records Troy 628



One could actually call *Forget Me Nots* a wind orchestra program; in fact some of the treasures on this disc are from the American wind orchestra series. The *Concertino for Violoncello* (Martinu) features a wonderful interplay between soloist and wind orchestra. The *Concerto for Bassoon, Contrabassoon and Wind Orchestra* (Badings) is an enjoyable, imaginative composition worthy of frequent performance. *Jewels* by Auric, *Otterloo* and *Casterede* are also part of this high quality recording.



Gotterdammerung - Works of Richard Wagner
Amagasaki Municipal Wind Orchestra
Yochihiro Kimura, conductor
Brain OSBR 19071

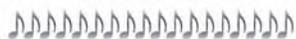
This marvelous live recording combines

old reliable band transcriptions with some modern day transcriptions. The beloved Carl Fischer editions of *Rienzi Overture* (Meyrelles) and *Tannhäuser Overture* (Safranek) are included on this Wagner program. The conductor's first class settings of *Siegfried's Rhine Journey* and *Siegfried's Funeral Music* represent *Götterdämmerung*. Mark Hindsley's fine bandstratation of *Tristan and Isolde* is also featured. There is a nice Wagner concert here for your listening pleasure.

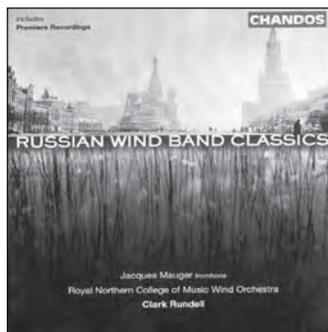


La Linge - La Sonorité: Tribute to Marcel Mule
Harvey Pittel, soprano/alto saxophone
University of Texas Wind Ensemble
Jerry Junkin, conductor
Mark 5050 MCD

This is Volume 3 in the continuing series Emerging and Celebrated Repertoire for solo saxophone and Symphonic Band. Both the soprano and alto saxophones are given equal time on this splendid recording. The soprano is exquisitely heard on the *Concertino* of Hyekyung Lee and the *Theme from Schindler's List* (Williams/Custer). The alto saxophone works are *Kol Nidre* (Bruch/Kimura) and the incredibly challenging Ingolf Dahl *Concerto for Alto Saxophone and Wind Orchestra*. A salute to both Maestro Pittel and the University of Texas Wind Ensemble with Dr. Junkin for this super program.



Russian Wind Band Classics
Royal Northern College of Music
Wind Orchestra
Clark Rundell, conductor
Chandos CHAN 10166



The latest recording of the International Wind Band Classics by the RNCM Wind Orchestra features music by well-known Russian composers. The most familiar work in this collection is the Rimsky-Korsakov *Concerto for Trombone* which is performed nicely by Jaques Mauger and the ensemble. New to most listeners will be the *Battle of Stalingrad Suite* (Khachaturian/Alexandrov and Peel); a very descriptive film score for large wind orchestra. Music of Gliere, Prokofiev, Stravinsky and Shostakovich are also showcased on this most interesting recording.



Sesquicentennial: Our Band Heritage
Volume 19
Allentown Band
Ronald Demkee, conductor
AMP 24024

I cannot think of a better tribute to the 150th anniversary of Sousa's birth than this superlative recording by the Allentown Band. This is a band rich in history and was well received by the March King. Ronald Demkee has chosen a program featuring many compositions that will be unfamiliar to the casual listener but are most deserving of an audience. Sesquicentennial is much more than your average Sousa march collection; this is a fascinating array of various work that show a side of Sousa few have known. I highly recommend this magnificent recording.
 Contact www.allentownband.com



Bells For Stokowski
University of Texas Wind Ensemble
Jerry Junkin, conductor
Reference Recordings RR-104-CD

Bells For Stokowski is Michael Daugherty's Salute to legendary conductor/orchestrator Leopold Stokowski. This work, like Stokowski, is abundant in experimentation of sound, orchestration and compositional technique. David Del Tredici's highly charged *In Wartime* is also featured on this recording along with the *English Folk Song Suite* (Vaughn Williams). The opening work is *Selections from the Danserye* by Susato in a wonderful new setting by Patrick Dunnigan. This is a very impressive collection of music meticulously recorded and performed with precision.



Song Books
Illinois State University Wind
Symphony Chamber Winds
Stephen Steele, conductor
Kimberly McCoul Risinger, flute
John Koch, baritone
Albany Records TROY 600

The song books featured on this chamber winds recording are by David Maslanka and Daron Hagan. The *Song Book* of Maslanka features the solo flute in the role of storyteller in a quintet of various lyric episodes; some simple, some complex. The Hagan song cycle *The Heart of the Stranger* is for baritone voice and orchestra winds. The composer gives special attention to differing instrumentation, spatial effects and orchestration techniques. Song Books is something a little different from Illinois State University but an excellent recording nonetheless.



Music Educators



Past President of the American Bandmasters Association and long-time Director of Bands at the University of Kansas, appeared as John Philip Sousa in Concert.

Happy Birthday, Mr. Sousa

November 6, 2004 is the 150th anniversary of the birth of John Philip Sousa.

This provides a unique opportunity for bands throughout America to celebrate the life and career of this great American band leader, and through this, to focus attention on their own concerts and programs by capitalizing on the popularity of the “March King”. The people of America love the music of John Philip Sousa, and this is a wonderful opportunity to use that fact to your own advantage.

Let the “March King” help your band, and help you please your audiences and educate your students. Sousa marches are a welcome part of band concerts, and Sousa’s larger, serious works are interesting, well written works which are challenging for the players, and entertaining for the audience.

This is also an educational opportunity of the first order. Tied into a discussion of the life and times of Sousa are opportunities for discussions about many other topics related to the era in which he lived.

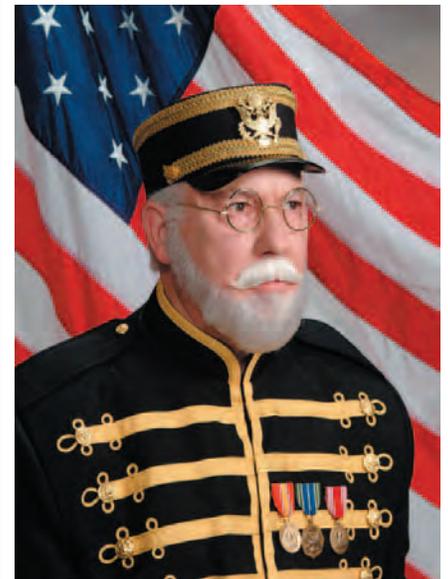
Sousa was born of immigrant parents in 1854, in Washington, D.C., in the days before the Civil War. As a child growing up, he became familiar with the parades of soldiers and bands that were a part of the war effort.

His father was a member of the Marine Band in Washington, and

when young John became interested in joining a circus, his father enlisted him in the Marine Band as an apprentice musician at the age of thirteen.

Sousa became an accomplished musician, studying the violin, and also learning other instruments while he was with the Marine Band.

Following his time with the Marine Band, Sousa became involved performing in theater orchestras, and he moved to Philadelphia. He was active not only as a performer, but also as an arranger, composer, editor, and sometimes conductor.



In 1880 he returned to Washington to become the 17th conductor of the Marine Band. The band flourished under his leadership. As the band continued to grow and succeed, so did its young conductor; and Sousa and the Marine Band became a very successful and popular part of the musical

An ABA Presentation

scene in Washington. In 1892 Sousa wrote his Washington Post march, and it became a very big hit on both sides of the Atlantic, as it was the perfect music to go with a new dance craze called “the two-step” which was popular in both Europe and in America. The popularity of this great march led to Sousa being called, “The March King”.

After twelve good years, Sousa left the Marine Band to form his own professional band, the Sousa Band. The combination of Sousa, his manager, David Blakely, and a talented band of musicians proved to be a great success. For the next many years the Sousa band performed all over America. They became the most popular musical attraction at many the greatest events of that era, and toured from coast to coast, bringing band music to people in cities large and small.

Following the successful American tours, Sousa and his Band toured Europe, taking the continent by storm. They were immensely successful and popular in Europe, and they then scheduled their first concert tour around the world.

Once again, they played to huge, enthusiastic audiences, and the Sousa Band became the best known, and most popular musical group in the world.

In 1896, Sousa and his wife were vacationing in Europe when Sousa learned of the death of his long-time manager, David Blakely. They immediately

returned to the United States, crossing the Atlantic Ocean on a steam ship. As he paced up and down the deck, a march began playing in his mind’s band. The march continued throughout the trip, and when Sousa reached shore, he wrote it down, not changing a single note. That march is The Stars and Stripes Forever, the most popular march in the world.

Sousa was a great patriot. He had served two terms in the Marine Corps. He later enlisted in the Army to serve in the Spanish-American War, and when World War I broke out, he once again volunteered. This time he joined the Navy. At the age of 62, he was in charge of the band training center at the Great Lakes Naval Training Station in Illinois.

Sousa’s life covered an amazing time of transformation of not only bands and music, but of our country, and the world.

In 1854, when he was born, slavery was legal in the United States, and it was an important part of the economy in certain regions. By 1861 America was at war, as the armies of the Confederacy and of the Union became involved in one of the bitterest and most costly wars in history. He saw the end of slavery, and the emergence of a new America following that tragic war. Countless thousands of Americans went west on the wagon trains, traveling the Oregon and the Santa Fe Trails, and in 1869 the first transcontinental railroad was complete, linking the

west coast to the Missouri River some 2,000 miles away.

Sousa, the child of immigrants, saw the new generation of immigrants make a great impact on American life. They worked in the factories, mines, and mills in the East. They suffered in “sweat shops”, and they helped form unions to protect their interests.

Across the plains and the prairies, they grew wheat, and they raised pigs, and they helped change the face of America.

In 1901 the President of the United States, for the first time ever, entertained a black man to dinner in the White House. Shortly after that an Italian, Guglielmo Marconi, transmitted the first wireless signal across the Atlantic – a major development in communications.

In 1903 the Wright Brothers flew their first airplane.

In 1905 Einstein conceived his theory of relativity, and also in 1905 Russia had its first revolution,

In 1908 Sousa’s friend, Henry Ford, produced his first Model T’s, changing forever the production of automobiles for the masses.

In 1912 the great “unsinkable ship”, the Titanic, sank.

In 1914 World War I began, and the U.S. entered the war in 1917.

An ABA Presentation

Also in 1914, the Panama Canal opened.

In 1917 the Communists took over Russia.

In 1918, World War I ended, after costing some 10 million lives.

In 1920 American women won the right to vote.

In 1927 Lindbergh flew across the Atlantic Ocean.

In 1929 the United States Stock Market crashed, bringing on the Great Depression.

In 1932 Franklin D. Roosevelt defeated President Herbert Hoover, and became President of the United States, and

In 1932 John Philip Sousa, at the age of 77, died of a heart attack, in a hotel room in Reading, Pennsylvania following a rehearsal of the Ringgold Band. The last number he conducted was, appropriately, *The Stars and Stripes Forever*.

John Philip Sousa was an American phenomenon!

He led and conducted the most famous band in the world. He was a prolific composer, composing operettas, songs and vocal solos, suites and descriptive pieces, arrangements and transcriptions, and over 136 of the greatest marches ever written. He was also a popular and successful author, writing 7 books, and at least 138 articles for magazines and newspapers.

He was an accomplished horseman,

a world class skeet shooter, an avid baseball player (pitcher), an entertainer extraordinaire, a prosperous businessman, and one of the greatest American stars of the late 19th and early 20th century.

In 1987, his composition, *The Stars and Stripes Forever*, officially became the national march of the United States of America. It is the most played and most recorded instrumental work in the world.

What can you and your band do to commemorate the life and legacy of this great American? There are many opportunities in every school and in every community. This is one project that you may want to discuss with your students or your players.

Following are some suggestions that you might want to consider.

PRESENT YOUR OWN "SOUSA CONCERT", or A **"TRIBUTE TO SOUSA"** in this Sesquicentennial Year's concerts

There are wonderful new editions of many of Sousa's finest marches, which enable today's bands and conductors to perform these legendary American band classics with style and effectiveness, and with integrity.

A "Sousa Concert" can be great fun, and very attractive. Presenting a concert in the Sousa style can be very effective programming.

If an entire Sousa Concert is not appropriate, or realistic, try including one good Sousa march in each

concert. This can be your band's, and your school's, and your community's tribute to the "March King".

INTERDISCIPLINARY EDUCATIONAL OPPORTUNITIES

Sousa's lifetime covers a remarkable span of American history, including social changes, political changes, cultural changes and musical and artistic changes. These are excellent topics for Humanities projects, History, Geography, Sociology, or Government courses. Sousa and the Sousa band redefined the concert band, and elevated its stature in both America and in the capitals of Europe. And they introduced great music by great composers to generations of Americans, who would not have otherwise had the opportunity to hear performances of music by Wagner, Saint-Saens, and other masters.

HELP YOUR LIBRARIAN HELP YOU

The Sousa books are not only informative, but they are also entertaining. The caring band director will see that his students have access to these books, but you do NOT have to spend your money or the band budget to do this.

All librarians want to purchase books and materials that the teachers want in their different academic areas, and that students will not only enjoy, but from which they will benefit.

There are some terrific books about Sousa that your students

An ABA Presentation

will enjoy, and that YOU will enjoy also. They are books that need to be in our school libraries so students interested in music, the arts, or this era of American history, can use them as references; or which they can read for pleasure. Tell your librarian about these books.

Several of these are:

JOHN PHILIP SOUSA, American Phenomenon, by Paul Bierley, pub. by Warner Bros.(earlier editions were from Integrity Press). A wonderful biography, with excellent information about Sousa as a child; Sousa the man; Sousa the leader and conductor; Sousa the American hero and star; the eras and environments in which he lived and worked, and the international impact of his band and his music.

MARCHING ALONG, by John Philip Sousa, ed. by Paul Bierley, pub. by Integrity Press. This autobiography is the March King's very personal account of his early life, childhood, musical career, and life, beginning in Washington, D.C. in 1854 in the days preceding the Civil War. It continues through his days as the 17th conductor of the U. S. Marine Band, through the creation of his own Sousa Band, and through his challenges and adventures, as his career carried him to the heights of success as one of the best known and most revered American icons.

THE MARCH KING AND HIS BAND, by Kenneth Berger, pub. by Exposition Press. Published in 1957, this book was the first Sousa biography to tell the story of Sousa's last four years – which are not included in

his autobiography, *Marching Along*. The author has diligently presented the Sousa story with attention to details and to accuracy. His first draft of this book was read and checked by Sousa's daughter, and by 50 former members of the Sousa Band.

THE WORKS OF JOHN PHILIP SOUSA, by Paul Bierley, pub. by Integrity Press. This is an annotated listing of all the works that were known to be by Sousa when the book went to press in 1984. Included are not only the famous marches, but longer more serious compositions, songs and vocal works, operettas, solos and ensembles, and literary works including books and articles. This is a treasure trove of information.

SPONSOR OR HELP SPONSOR AND SUPPORT A "JOHN PHILIP SOUSA JUNIOR HONOR BAND"

This is a special program for middle school or junior high musicians, sponsored and coordinated by the John Philip Sousa Foundation, a non-profit organization. These honor bands have been a great success in every state in which they have been held. They are filling an important need, rewarding, and providing motivational opportunities for our talented younger performers.

For more information see the John Philip Sousa Foundation web-site, or for further information, contact the Sousa Foundation project co-chairs: Gladys Wright (e-mail: agwright@gte.net) ph. 765-403-1730; or Robert Foster (e-mail: rfoster@ku.edu) ph. 785-864-3326,

SUPPORT THE FUND RAISING EFFORTS FOR THE NEW SOUSA STATUE IN OUR NATION'S CAPITAL

Join bands all over America, to help raise funds for the first ever full-size, full length statue of the greatest band leader in history, to be placed in our nation's capital in front of the new Marine Band facility. More detailed information can be found on the Sousa Foundation web-site.

Donations can be sent to:
Victor Zajec, Treasurer
Sousa Statue Project
18603 Aberdeen
Homewood, IL 60430

SOUSA NATIONAL HIGH SCHOOL HONOR BAND

Honor and support your best high school musicians by encouraging and supporting their application to perform in the Sousa National Honor Band, conducted by Col. John R. Bourgeois, former leader and conductor of "The President's Own" United States Marine Band.

The band will meet in New Orleans, rehearsing and performing on the campus of Loyola University, June 11 – 15, 2005. Applications and additional information may be found on the John Philip Sousa Foundation web-site, under the project heading: Honor Band.

Further inquiries may be addressed to Bruce Dinkins
e-mail: brucedinkins@yahoo.com
Phone. 512-414-3838.

The Ten-Minute Workshop Drummer's Listening Plan

An American Band College Faculty Presentation



AMERICAN BAND COLLEGE
FOR DIRECTORS



BEN MILLER is Professor of Music at Marshall University in Huntington, West Virginia. He serves as Coordinator of Percussion Studies, Conductor of the Symphonic-Community Band and is a member of the Marshall University Jazz faculty.

by Ben Miller

Select a swing style big band tune such as "Flight of the Foo Bird" from the album *E=mc²: Basie Plays Neal Hefti* which will be used for this demonstration.

The object of the plan is to get your drummers to listen to a recording repeatedly, but have them focus their attention on specific elements as follows:

1. How many total measures of music are in this tune?
2. Indicate the major sections in the tune such as Intro: measures 1-8; main melody: measures 9-25 played twice; solo section measures 26-48, etc
3. What instruments are playing and are they melody or accompaniment?

Intro: solo piano, measures 9-25: main melody in saxophones with trumpets and trombones accompanying. Measures 26-48: first time tenor solo, second time trumpet solo, etc.

4. Try to get the student to scat sing the melody and accompaniment lines.
Good luck with this one, but as the old

saying goes, "If you can sing it, you can play it!" It holds true for percussionists as well as any other instrumentalist.

5. What instrument is the drummer playing in each major section of the selection? Measures 9-25: hi hat played open and closed and snare drum with stick on the head; measures 26-48: first time ride cymbal and snare drum with stick laid across the rim making a "click" sound, etc.
6. Try to write out the drum part. What rhythms are being played with the right hand during measures x-y? Is it the standard jazz "ride" beat or is it something else? Is there interplay between the snare drum and bass drum? If so, try to write it out. The end result will be a fully written out drum set part to the selection.

How long will this project take? One student may do it in an evening, another may take several weeks or even longer. However, during the course of the project the student will have listened to a good example of "swing" drumming many, many, many, many... (well, you get the idea) times. AND their attention will be focused on a specific element of the selection.

Score

Chorale on a Scale (Eb)

M. Max McKee

Fl, Ob, Cl 1
Tpt 1, Mel Perc 1

Cl 2&3, A Sax
Tpt 2&3, Horn
Mel Perc 2

Al Clar, Bsn 1
T Sax, Baritone
Trombone 1&2

B Clar, Bsn 2
B Sax, B Tbn
Tuba

Soprano

Alto

Tenor

Bass

Soprano

Alto

Tenor

Bass

The music on these pages are excerpts from the new American Band College/Bandworld Magazine band book:
Warm-ups That Work

Including dozens of technical exercises, scales, intonation trainers, and chorales by famous composers.

Available through: WIBC Publishing • 407 Terrace Street • Ashland, OR 97520

Score

Chorale on a Scale (C)

M. Max McKee

Fl, Ob, Cl 1
Tpt 1, Mel Perc 1

Cl 2&3, A Sax
Tpt 2&3, Horn
Mel Perc 2

Al Clar, Bsn 1
T Sax, Baritone
Trombone 1&2

B Clar, Bsn 2
B Sax, B Tbn
Tuba

Soprano

Alto

Tenor

Bass

Soprano

Alto

Tenor

Bass

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Conductor

Chorale in Eb

Quincy Hilliard

Flute, Oboe (8va basso)
Bells (8va basso)

Musical staff for Flute, Oboe (8va basso) and Bells (8va basso). The staff is in treble clef with a key signature of three flats (Eb) and a common time signature (C). It begins with a first measure marked '1'. The dynamics are *p legato* and *mf*.

Clarinet 1 & 2, Alto Sax
Trumpet 1 & 2

Musical staff for Clarinet 1 & 2, Alto Sax, and Trumpet 1 & 2. The staff is in treble clef with a key signature of three flats (Eb) and a common time signature (C). It begins with a first measure marked '1'. The dynamics are *p legato* and *mf*.

Alto Clarinet, Bassoon
Tenor Sax, Horn, Tbn.

Musical staff for Alto Clarinet, Bassoon, Tenor Sax, Horn, and Tbn. The staff is in bass clef with a key signature of three flats (Eb) and a common time signature (C). It begins with a first measure marked '1'. The dynamics are *p legato* and *mf*.

Bass Clarinet, Bari Sax
Tuba

Musical staff for Bass Clarinet, Bari Sax, and Tuba. The staff is in bass clef with a key signature of three flats (Eb) and a common time signature (C). It begins with a first measure marked '1'. The dynamics are *p legato* and *mf*.

Musical staff for Soprano. The staff is in treble clef with a key signature of three flats (Eb) and a common time signature (C). It begins with a measure marked '6'. The dynamic is *f*.

Alto

Musical staff for Alto. The staff is in treble clef with a key signature of three flats (Eb) and a common time signature (C). It begins with a measure marked '6'. The dynamic is *f*.

Tenor

Musical staff for Tenor. The staff is in bass clef with a key signature of three flats (Eb) and a common time signature (C). It begins with a measure marked '6'. The dynamic is *f*.

Bass

Musical staff for Bass. The staff is in bass clef with a key signature of three flats (Eb) and a common time signature (C). It begins with a measure marked '6'. The dynamic is *f*.

Soprano

Musical staff for Soprano. The staff is in treble clef with a key signature of three flats (Eb) and a common time signature (C). It begins with a measure marked '11'. The dynamic is *p*.

Alto

Musical staff for Alto. The staff is in treble clef with a key signature of three flats (Eb) and a common time signature (C). It begins with a measure marked '11'. The dynamic is *p*.

Tenor

Musical staff for Tenor. The staff is in bass clef with a key signature of three flats (Eb) and a common time signature (C). It begins with a measure marked '11'. The dynamic is *p*.

Bass

Musical staff for Bass. The staff is in bass clef with a key signature of three flats (Eb) and a common time signature (C). It begins with a measure marked '11'. The dynamic is *p*.

Chorale on a Scale Score in D (Not included)

Flute

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

2

3

Flute

Chorale in Eb

Quincy Hilliard

p legato *mf* *f* *p*

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Oboe
Melodic Perc.

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

2

3

Oboe

Chorale in Eb

Quincy Hilliard

p legato *mf* *f* *p*

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Bassoon

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

2

3

Bsn/Trombone

Chorale #1 in Eb

Quincy Hilliard

1

6

11

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Clarinet 1

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

2

3

Clarinet 1

Chorale #1 in Eb

Quincy Hilliard

p legato *mf* *f* *p*

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Clarinet 2 & 3

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

2

3

Clarinet 2 **Chorale #1 in Eb** Quincy Hilliard

p legato *mf*

f

p

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Bass Clarinet

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

2

3

Chorale in Eb

Bass Clarinet

Quincy Hilliard

1

p legato *mf*

6

f

11

p

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Alto Sax

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

2

3

Alto Saxophone

Chorale #1 in Eb

Quincy Hilliard

1

6

11

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Tenor Sax
TC Baritone

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

2

3

Tenor Saxophone
T.C. Baritone

Chorale #1 in Eb

Quincy Hilliard

p legato *mf*

f

p

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Bari Sax

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

2

3

Chorale in Eb

Bari Saxophone

Quincy Hilliard

1

6

11

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Trumpet 1

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

2

3

Trumpet 1

Chorale #1 in Eb

Quincy Hilliard

p legato *mf* *f* *p*

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Trumpet 2 & 3 Chorale on a Scale (C, D, Eb)

M. Max McKee

1

2

3

Trumpet 2 *Chorale #1 in Eb* Quincy Hilliard

1

p legato *mf*

6

f

11

p

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Horn

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

2

3

French Horn

Chorale #1 in Eb

Quincy Hilliard

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Trombone 1 & 2 **Chorale on a Scale (C, D, Eb)**

M. Max McKee

1

2

3

Bsn/Trombone **Chorale #1 in Eb** Quincy Hilliard

1

p legato *mf*

6

f

11

p

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Bass
Trombone

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

Exercise 1, measures 1-8. The first staff shows a scale of whole notes: C2, D2, Eb2, C2, D2, Eb2, C2, D2. The second staff shows a descending scale of quarter notes: D2, C2, Bb1, A1, G1, F1, E1, D1.

2

Exercise 2, measures 1-8. The first staff shows a scale of whole notes: C2, D2, Eb2, C2, D2, Eb2, C2, D2. The second staff shows a descending scale of quarter notes: D2, C2, Bb1, A1, G1, F1, E1, D1.

3

Exercise 3, measures 1-8. The first staff shows a scale of whole notes: C2, D2, Eb2, C2, D2, Eb2, C2, D2. The second staff shows a descending scale of quarter notes: D2, C2, Bb1, A1, G1, F1, E1, D1.

Bsn/Trombone

Chorale #1 in Eb

Quincy Hilliard

1

Chorale #1, measures 1-5. The first staff shows a scale of whole notes: C2, D2, Eb2, C2, D2, Eb2, C2, D2. The second staff shows a descending scale of quarter notes: D2, C2, Bb1, A1, G1, F1, E1, D1. Dynamics: *p legato* and *mf*.

6

Chorale #1, measures 6-10. The first staff shows a scale of whole notes: C2, D2, Eb2, C2, D2, Eb2, C2, D2. The second staff shows a descending scale of quarter notes: D2, C2, Bb1, A1, G1, F1, E1, D1. Dynamics: *f*.

11

Chorale #1, measures 11-15. The first staff shows a scale of whole notes: C2, D2, Eb2, C2, D2, Eb2, C2, D2. The second staff shows a descending scale of quarter notes: D2, C2, Bb1, A1, G1, F1, E1, D1. Dynamics: *p*.

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Tenor Sax
TC Baritone

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

2

3

Tenor Saxophone
T.C. Baritone

Chorale #1 in Eb

Quincy Hilliard

1

6

11

p legato

mf

f

p

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B.C. Baritone

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

First system of musical notation for exercise 1, starting with a bass clef and a 4/4 time signature. The notes are: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

2

Second system of musical notation for exercise 1, continuing the scale from the first system. The notes are: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

3

Third system of musical notation for exercise 1, continuing the scale from the second system. The notes are: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

B.C. Baritone

Chorale #1 in Eb

Quincy Hilliard

Musical notation for Chorale #1 in Eb, consisting of three systems of music. The first system starts with a bass clef and an Eb key signature. The notes are: Eb2, Eb3, Eb4, Eb5, Eb6, Eb7, Eb8. The second system continues with: Eb8, Eb9, Eb10, Eb11, Eb12, Eb13, Eb14, Eb15, Eb16, Eb17, Eb18, Eb19, Eb20, Eb21, Eb22, Eb23, Eb24, Eb25, Eb26, Eb27, Eb28, Eb29, Eb30, Eb31, Eb32, Eb33, Eb34, Eb35, Eb36, Eb37, Eb38, Eb39, Eb40, Eb41, Eb42, Eb43, Eb44, Eb45, Eb46, Eb47, Eb48, Eb49, Eb50, Eb51, Eb52, Eb53, Eb54, Eb55, Eb56, Eb57, Eb58, Eb59, Eb60, Eb61, Eb62, Eb63, Eb64, Eb65, Eb66, Eb67, Eb68, Eb69, Eb70, Eb71, Eb72, Eb73, Eb74, Eb75, Eb76, Eb77, Eb78, Eb79, Eb80, Eb81, Eb82, Eb83, Eb84, Eb85, Eb86, Eb87, Eb88, Eb89, Eb90, Eb91, Eb92, Eb93, Eb94, Eb95, Eb96, Eb97, Eb98, Eb99, Eb100. The third system continues with: Eb100, Eb101, Eb102, Eb103, Eb104, Eb105, Eb106, Eb107, Eb108, Eb109, Eb110, Eb111, Eb112, Eb113, Eb114, Eb115, Eb116, Eb117, Eb118, Eb119, Eb120, Eb121, Eb122, Eb123, Eb124, Eb125, Eb126, Eb127, Eb128, Eb129, Eb130, Eb131, Eb132, Eb133, Eb134, Eb135, Eb136, Eb137, Eb138, Eb139, Eb140, Eb141, Eb142, Eb143, Eb144, Eb145, Eb146, Eb147, Eb148, Eb149, Eb150. Dynamics include *p legato*, *mf*, *f*, and *p*.

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Tuba

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

Musical notation for exercise 1, measures 1-8. Bass clef, 4/4 time. Notes: C2, C2, C2, D2, D2, Eb2, Eb2, Eb2.

2

Musical notation for exercise 2, measures 1-8. Bass clef, 4/4 time. Key signature: one sharp (F#). Notes: C2, C2, C2, D2, D2, Eb2, Eb2, Eb2.

3

Musical notation for exercise 3, measures 1-8. Bass clef, 4/4 time. Key signature: two flats (Bb, Eb). Notes: C2, C2, C2, D2, D2, Eb2, Eb2, Eb2.

Chorale in Eb

Tuba

Quincy Hilliard

1

Musical notation for exercise 1, measures 1-5. Bass clef, common time (C). Key signature: two flats (Bb, Eb). Notes: C2, C2, C2, D2, D2, Eb2, Eb2. Dynamics: *p*, *legato*, *mf*.

6

Musical notation for exercise 1, measures 6-10. Bass clef, common time (C). Key signature: two flats (Bb, Eb). Notes: C2, C2, D2, D2, Eb2, Eb2, Eb2, Eb2. Dynamics: *f*.

11

Musical notation for exercise 1, measures 11-15. Bass clef, common time (C). Key signature: two flats (Bb, Eb). Notes: C2, C2, D2, D2, Eb2, Eb2. Dynamics: *p*.

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Oboe
Melodic Perc.

Chorale on a Scale (C, D, Eb)

M. Max McKee

1

Exercise 1: C major scale. The first staff shows the scale ascending and descending. The second staff shows the scale ascending and descending with a different articulation.

2

Exercise 2: D major scale. The first staff shows the scale ascending and descending. The second staff shows the scale ascending and descending with a different articulation.

3

Exercise 3: Eb major scale. The first staff shows the scale ascending and descending. The second staff shows the scale ascending and descending with a different articulation.

Melodic Percussion

Chorale in Eb

Quincy Hilliard

Chorale in Eb. The piece is in Eb major and 4/4 time. It consists of three staves of music. The first staff starts with a *p legato* dynamic and ends with a *mf* dynamic. The second staff starts with a *f* dynamic. The third staff starts with a *p* dynamic.

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Jingle Bells

Clarinet 1 / Trumpet 1

Russ Howland

Allegretto

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Deck the Halls

Clarinet 1 / Trumpet 1

Russ Howland

Fast

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Jingle Bells

Clarinet 2 / Trumpet 2

Russ Howland

Allegretto

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Deck the Halls

Clarinet 2 / Trumpet 2

Russ Howland

Fast

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Jingle Bells

Clarinet 3

Russ Howland

Allarghetto

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Deck the Halls

Clarinet 3

Russ Howland

Faça

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Jingle Bells

Bass Clarinet

Russ Howland

Musical score for Bass Clarinet of "Jingle Bells". The score is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked "Allegretto". The score consists of six staves. The first staff begins with a dynamic marking of *f* and a circled letter "A" above the first measure. The second staff has a dynamic marking of *mf*. The third staff has a circled letter "B" above the first measure. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *f*.

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Deck the Halls

Bass Clarinet

Russ Howland

Musical score for Bass Clarinet of "Deck the Halls". The score is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked "Fast". The score consists of five staves. The first staff begins with a dynamic marking of *mf*. The second staff has a circled letter "A" above the first measure. The third staff has a dynamic marking of *f* and the word "cresc." below the staff. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*.

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Jingle Bells

Alto Saxophone 1

Russ Howland

Allegretto

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Deck the Halls

Alto Saxophone 1

Russ Howland

Fast

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Jingle Bells

Alto Saxophone 2

Russ Howland

Allegretto

A

B

f

p-f

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Deck the Halls

Alto Saxophone 2

Russ Howland

Fast

A

B

mf

p

CRSC.

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Jingle Bells

Tenor Saxophone / T. C. Baritone

Russ Howland

Alliegretto

The musical score for 'Jingle Bells' is written for Tenor Saxophone or T.C. Baritone. It consists of six staves of music. The first staff begins with a circled '1' and a dynamic marking of *f*. The second staff ends with a circled '2' and a dynamic marking of *mf*. The third and fourth staves continue the melody. The fifth staff begins with a circled '3' and a dynamic marking of *p-f*. The sixth staff contains three measures, with the first measure marked with a circled '1', the second with a circled '2', and the third with a circled '3'. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

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Deck the Halls

Tenor Saxophone / T. C. Baritone

Russ Howland

Fast

The musical score for 'Deck the Halls' is written for Tenor Saxophone or T.C. Baritone. It consists of five staves of music. The first staff begins with a circled '1' and a dynamic marking of *mf*. The second staff ends with a circled '2' and a dynamic marking of *f*. The third staff begins with a circled '3' and a dynamic marking of *p*. The fourth staff begins with a circled '4' and a dynamic marking of *f*. The fifth staff contains three measures, with the first measure marked with a circled '1', the second with a circled '2', and the third with a circled '3'. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

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Jingle Bells

Baritone Saxophone

Russ Howland

Allargatto

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Deck the Halls

Baritone Saxophone

Russ Howland

Fest

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Jingle Bells

Trombone 1 / Baritone

Russ Howland

allegretto

f

p-f

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Deck the Halls

Trombone 1 / Baritone

Russ Howland

fast

mf

f

p

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Jingle Bells

Tuba / Bass Trombone

Russ Howland

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The musical score for 'Jingle Bells' is written for Tuba / Bass Trombone. It consists of six staves of music in a 3/4 time signature. The key signature has one flat (B-flat). The tempo is marked 'Allegretto'. The first staff begins with a dynamic marking of *f* and includes the instruction 'opt. 8va basso'. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *f*. There are two circled 'H' symbols above the first and fourth staves. The score concludes with a double bar line.

Deck the Halls

Tuba / Bass Trombone

Russ Howland

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The musical score for 'Deck the Halls' is written for Tuba / Bass Trombone. It consists of five staves of music in a 3/4 time signature. The key signature has one flat (B-flat). The tempo is marked 'Ficc'. The first staff begins with a dynamic marking of *mf*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *p* and includes the instruction 'Cresc.'. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. There is a circled 'H' symbol above the second staff. The score concludes with a double bar line.

The Bandworld Legion of Honor



Neil Jenkins

Director of Bands at J.P. Taravella High School in Coral Springs, Florida, he is past president of the Florida Bandmasters Association. His bands have received superior ratings the past 13 years and have been grand champions at numerous festivals.



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Vincent Rosse

Director of Bands and Fine Arts Chairman at Mundy's Mill High School in Jonesboro Georgia, Vincent's bands have performed twice at the Midwest Clinic and in the Tournament of Roses Parade in Pasadena. Over the past 17 years his bands have received 15 superior and 2 excellent rates while also placing first in many festivals.

Background plus an excerpt of his band performing "Of Sailor and Sea."

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