



No. 6022

QUINCY
PORTER

CONCERTO

FOR WIND ORCHESTRA

THE AMERICAN WIND SYMPHONY EDITIONS
(Director, Robert Austin Boudreau)

Dr. Porter, Professor of Music at Yale University, is one of the most distinguished of contemporary American composers. His work heard last night is easily assimilable.

The texture is rich without any clouding and the composer makes his points without bizarre effects. From slow—almost nostalgic—plaintive melody, the work develops into a scherzo-like rhythmic pattern, spirited and fresh.

—*Donald Steinfirst, Pittsburgh Post-Gazette, Pittsburgh, Pa.*

Yale's Quincy Porter was on hand at last night's American Wind Symphony concert and was introduced to the audience following the world premiere of his Concerto.

The largest crowd of the season attended the Point concert despite rain clouds overhead, and the applause indicated the program was enjoyed.

—*James B. Ball, The Pittsburgh Press, Pittsburgh Pa.*

QUINCY PORTER

CONCERTO
FOR WIND ORCHESTRA

Commissioned by
MRS. CLIFFORD B. HEINZ

duration: 8 minutes

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Published for
THE AMERICAN WIND SYMPHONY EDITIONS
(Director, Robert Austin Boudreau)
by

C. F. PETERS CORPORATION

NEW YORK

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FRANKFURT

CONCERTO FOR WIND ORCHESTRA

QUINCY PORTER

Ob. 1
1
Bsns. 2
C. Bsn.
Horn 1
In F

p *cresc.* *f*

Measures 1-5. The score features woodwinds (Oboe 1, Bassoons 1 & 2, Contrabassoon, Horn 1 in F) with dynamics ranging from *p* to *f*. Crescendos are marked throughout the system.

Ob. 1
1
Bsns. 2
Horn 2
Tpt. 1
In C
Ten. Trmbs. 2

f *dim.* *mp* *fp*

Measures 6-10. The score includes Oboe 1, Bassoons 1 & 2, Horn 2, Trumpets 1 in C, and Tenor Trombones 2. Dynamics include *f*, *dim.*, *mp*, and *fp*.

1
Clars. 2
B fla.
3
1
Horns 2
1
Tpts. 2
1
Ten. Trmbs. 2
1
Bass Trmbs. 2

p *fp* *fp* *fp* *f* *p* *f* *p* *fp* *p* *fp*

Measures 11-15. The score includes Clarinets 1 & 2, Bass Flute, Horns 1 & 2, Trumpets 1 & 2, Tenor Trombones 1 & 2, and Bass Trombones 1 & 2. Dynamics range from *p* to *fp*.

1 (B \flat)
2 (B \flat)
Clars.
3 (B \flat)
4 in A
1 & 2
Bsns.
3 & 4

25

Fls.
Obs.
E.Hs.
Clars. in B \flat
1 & 2
Bsns.
3 & 4
1, 2 & 3
Horns
4, 5 & 6
1
Tpts.(C)
2 & 3
Ten. 1
Trmps. 2
Bass 1
Trmps. 2
Tuba

Tutti

Musical score for measures 29-34. The score includes parts for Flutes (Fls.), Oboes (Obs.), Clarinets (Clars.), Bassoons (Bsns.), Horns (1,2,3 and 4,5,6), Trumpets (Tpts. 1,2,3), Trombones (T.Trmb. 1, 2), Tuba, Suspended Cymbal (Susp. Cymb.), and Soft Sticks (Soft stks.). The music is in 3/4 time and features a variety of dynamics including *Tutti*, *cresc.*, *ff*, and *dim.*. The Flute part has a *Tutti* marking and a *cresc.* marking. The Oboe part has a *cresc.* marking. The Clarinet part has a *cresc.* marking. The Bassoon part has a *Tutti* marking and a *cresc.* marking. The Horn parts have *cresc.* markings and Roman numerals IV, V, VI, and II. The Trumpet part has a *cresc.* marking. The Trombone part has a *cresc.* marking. The Tuba part has a *cresc.* marking. The Suspended Cymbal part has a *cresc.* marking. The Soft Sticks part has a *cresc.* marking. The score ends at measure 34.

Musical score for measures 35-40. The score includes parts for Flutes (Fls.), Oboes (Obs.), Clarinets (Clars.), Bassoons (Bsns.), Horns (1 and 2), Trumpets (Tpts. 1 and 2,3), Trombones (T.Trmb. 1), and Bass. The music is in 3/4 time and features dynamics such as *mf*, *p*, and *dim.*. The Flute part has a *mf* marking and a *p* marking. The Oboe part has a *mf* marking and a *p* marking. The Clarinet part has a *mf* marking. The Bassoon part has a *mf* marking and a *p* marking. The Horn parts have *mf* markings and a *p* marking. The Trumpet part has a *mf* marking and a *p* marking. The Trombone part has a *mf* marking and a *p* marking. The Bass part has a *mf* marking and a *p* marking. The score ends at measure 40.

Musical score for measures 38-44. The score includes parts for Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet 1 (Clars. 1), Clarinet 2 (Clars. 2), Bassoon 1 (Bsns. 1), Bassoon 2 (Bsns. 2), Horns 1 and 2 (Horns 1, 2), Horn 3 (Horns 3), Trumpets 1 and 2 (Tpts. 1, 2), Tenor 1 and 2 (Ten. 1, 2), Trombones (Tmbs.), Bass 1 (Bass 1), Tuba, and Large Gong. The music is in 2/4 time and features various dynamics such as *pp*, *p*, and *con sord*. Measure 40 includes a first ending bracket labeled 'I'.

Musical score for measures 45-51. The score includes parts for Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet 1 (Clars. 1), Clarinet 2 (Clars. 2), Bassoon 1 (Bsns. 1), Bassoon 2 (C. Bsn.), Horn 1 (Horn 1), and Gong. The music is in 2/4 time and features dynamics such as *pp* and *p*. Measure 45 includes a first ending bracket labeled 'I'.

50

Musical score for measures 50-54. The score includes parts for Flute 1 & 2, Oboe 1, Clarinet, Bass Clarinet in B, Bassoon 1 & 2, Contrabassoon, Horns 1, 2, 3, 4, Trumpets 1, 2, 3, Tenor 1 & 2, Trombones 1, 2, Bass 1 & 2, and Large Snare Drum. The music is in 3/4 time and features various dynamics including *pp*, *p*, *mp*, and *ppp*. Performance instructions such as "cup mutes", "MUFFLED", and "2ppp # sempre" are present. A "Tutti" marking is also visible.

55

Musical score for measures 55-59. The score includes parts for Flute 1 & 2, Oboes 1, 2, 3, 4, English Horns 1 & 2, Clarinet 1, Bassoon 1, Horns 1, 2, 3, 4, Trumpets, Alto Saxophone, Tenor 1 & 2, Trombones 1, 2, Bass 1 & 2, Tuba, and Snare Drum. The music is in 3/4 time and features various dynamics including *mp*, *p*, and *pp*. Performance instructions such as "a 3", "a 4", and "I" are present.

60

1 In A *fp* poco a poco cresc.

2 In B \flat poco a poco cresc.

3 In F \flat poco a poco cresc.

Clar \sharp in B \flat poco a poco cresc.

5 In B \flat *fp* poco a poco cresc.

Bass in B \flat *fp* poco a poco cresc.

C. Bass in B \flat

Horn 1

Tpt.1 *p*

65

70

Fl.1

1 *mp* *p*

Ob. 2 *mp* *p*

1 In A *f* *dim.* *mp*

2 (B \flat) *f* *dim.* *mp*

Clars. 3 (B \flat) *f* *dim.* *mp*

4 (B \flat) *f* *dim.* *mp*

Bass Cl. *f* *dim.* *mp*

1 *mp* *p*

Bsns. 2 *mp* *p*

C. Bsn. *p*

Horn 1 *f* *dim.* *mp*

Tpt.1 *mp* *p*

Musical score for the first system, measures 120-125. The score includes parts for Flute 1, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, and Traps 1 & 2. A Triangle part is also indicated. The tempo is marked $\text{♩} = 120$ and the page number is 75. The music features a complex melodic line for Flute 1 with many accidentals. Oboes and Clarinets play sustained notes with dynamic markings of *p*. Bassoons and Horns play a rhythmic pattern. Traps play a steady accompaniment. A key signature change to one flat (Bb) is indicated for the Clarinet part.

Musical score for the second system, measures 120-125. The score includes parts for Oboe 1 & 2, English Horn 1, Clarinet 1, Bassoon 1 & 2, Horns 1 & 2, Trombones 1 & 2, Tenor 1, and Suspended Cymbal. The tempo is marked $\text{♩} = 120$. The music continues with various melodic and rhythmic parts. Oboes and English Horns play melodic lines. Clarinets and Bassoons play rhythmic accompaniment. Horns and Trombones play sustained notes. Tenors play a rhythmic pattern. The Suspended Cymbal part is marked with *p* and *SOFT STICK*. Key signature changes to one flat (Bb) are indicated for several parts.

Oboes

E.Hs.

1

Clars. 2,3

4,5

B.Cl.

Bsns. 1,2

Horns 1,2,3

Ten. 1

Trmbs. Bass 1

Tri-angle

Fis.

Obs.

E.H.

Clars. 1,2,3

B.Cl.

Bsns. 1,2,3

C.Bsns. 1,2

1,2,3

Horns

4,5,6

1,2

Tpts. 3,4

Ten. 1

Trmbs. Bass 1

Tuba

ritardando

Picc. 1
 Picc. 2
 Fls.
 Obs.
 Clars.
 Bsns. *Tutti*
 C.Bsn.
 1,2,3
 Horns *div.*
 4,5,6
 1,2
 Tpts. *ff*
 3,4
 Ten. 1
 Ten. 2
 Trmbs. *ff*
 Bass 1
 Bass 2 *f*
 Tuba
 Susp. Cymb. *mf cresc.*
 hard stick *ff*

109 *A tempo* = 120

Ob. 1
 Eb
 Clars. *p*
 1 in Bb
 1
 Bsns. *p*
 2
 C.Bsn. 1
 1
 Horns 2 *p*
 Sn. Drum *pp*
 Cymb. metal bar. *pp*

Ob. 1
E_♭
Clars. 1-B_♭
1
Bsns. 2
C. Bsn. 1
1
2
Horns 3
S. Drm.
S. Cymb.

Musical score for the first system of instruments. It includes parts for Oboe 1, Clarinet in B-flat, Bassoon 1 and 2, Horns 1, 2, and 3, and Percussion (Snare Drum and Snare Cymbal). The music is in 4/4 time and features various rhythmic patterns and dynamics such as *p* and *f*. A rehearsal mark **110** is present at the beginning of the system.

Picc.
Fl. 1
1
Bsns. 2,3
C. Bsns. 1
1
2
Horns 3
1
Tpts. 2
3
Ten. 1,2
Trmps
Bass 1,2
Tuba
Side Drum
S. Cymb.

Musical score for the second system of instruments. It includes parts for Piccolo, Flute 1, Bassoon 2 and 3, Clarinet in B-flat 1, Horns 1, 2, and 3, Trumpets 1, 2, and 3, Trombones, Tuba, Side Drum, and Snare Cymbal. The music continues with complex textures and dynamics like *f*, *mf*, and *sf*. A *SOFT STAC.* marking is visible at the bottom of the system.

Musical score for measures 120-125. The score includes parts for Picc., Fls., 1,2,3 (Woodwinds), Bsns., 1,5,6 (Woodwinds), C.Bsns. 1,2 (Woodwinds), Horns 1,2,3 and 4,5,6, Tpts. 1,2,3, Ten. 1,2, Trmbs. Bass 1,2, S.Dr., and Sus.Cym. The score features complex rhythmic patterns and dynamic markings such as *fp*, *f*, and *ff*. Rehearsal marks *a2* and *a3* are present. A cymbal effect is marked *CYMB. f* at the end of the section.

Musical score for measures 126-134. The score includes parts for Piccs. 1,2, Fls. 1,2, Bsns. I,II,III,IV, C.Bsns. I,II, 1,2,3, Horns 1,2,3 and 4,5,6, Tpts., Ten. 1,2, Trmbs. Bass 1,2, Tuba, Sus., and Cymb. The score features complex rhythmic patterns and dynamic markings such as *fp*, *cresc.*, *f*, and *ff*. Rehearsal marks *a4*, *a3*, and *a4* are present. A cymbal effect is marked *cymb. a3* at the end of the section.

Picc. 1,2
Fls. 1,2
Obs. 1,2
E.H. 1
E. Clar.
1,2 Clars.
3
Bass Clar.
Bsns. 1,2
Horns 1,2
1 Tpts.
2,3
Ten. 1,2
Trmbs. Bass 1
Large Gong

Ritardando

145

MENO MOSSO

Fl. 1
Bass Fl. in G
1
Bsns. 2
1
Horns 2
1
Tpts. 2,3
Ten. 1
Trmbs. Ten. 2 Bass 1
Gong

149 *poco accel.* 180 *Piu mosso* ♩ = 108 185

1 Fl. 1
2 Fl. 2
Bass Fl. 1
Ob. 1
E.H. 1
Clar. 1
B. Cl.
1 Bsn.
2 Bsn.
Triangle

poco rall. 180

1,2 Fls.
3,4 Fls.
5,6 Fls.
Bass Fl.
Ob. 1
E.H. 1
1 Bsns.
2 Bsns.
Horn 1
Triangle

A tempo meno mosso 168

Ob.1
E.H.1
Clar.1
B.Clar.
Bsn.1
Horn 1

Detailed description: This system of musical notation covers measures 168 to 175. It includes staves for Oboe 1, English Horn 1, Clarinet 1, Bass Clarinet, Bassoon 1, and Horn 1. The tempo is marked 'A tempo meno mosso'. Dynamics include *p*, *mp*, and *mf*. The music features various rhythmic patterns and melodic lines.

170 175

Fl.1
Bass Fl.
Ob.1
Cl.1
B.Cl.
Bsn.1
Horn 1

Detailed description: This system covers measures 170 to 175. It includes staves for Flute 1, Bass Flute, Oboe 1, Clarinet 1, Bass Clarinet, Bassoon 1, and Horn 1. Dynamics include *p*. The music continues with melodic and harmonic development.

180

Fl.1
Cl.1
B.Cl.
Bsn.1
1,2,3
Horns
4,5,6
Ten. 1,2
Trmps.
Bass 1,2
Tuba
Susp. Cymb.

Tutti
cresc. molto
cresc. molto
cresc. molto
cresc.
cresc. molto

Detailed description: This system covers measures 180 to 185. It includes staves for Flute 1, Clarinet 1, Bass Clarinet, Bassoon 1, Horns (1,2,3 and 4,5,6), Tenors 1,2, Trumpets, Basses 1,2, Tuba, and Suspended Cymbal. The tempo is marked 'Tutti'. Dynamics include *p*, *mf*, and *cresc. molto*. The music features a significant crescendo and includes a section marked 'II'.

185 *poco rall.*

Musical score for measures 185-194. The score includes parts for C.B.C1., Bsns., C. Bsn., Horns (1,4; 2,5; 3,6), Tpts. (1,2; 3,4; 5), Ten. (1,2), Trmbs., Bass (1,2), Tuba, Cymb., and Gong. The music features various dynamics including *ff*, *dim.*, *fp*, and *ppp*. The tempo is marked *poco rall.*

190A tempo ♩ = 88

Musical score for measures 195-199. The score includes parts for Fl. 1, Bass Fl. G., and Bsns. (1, 2). The music features dynamics such as *p* and *mp*. The tempo is marked *190A tempo ♩ = 88*.

200

Musical score for measures 200-204. The score includes parts for Ob. 1 (1, 2, 3, 4) and Bsns. The music features dynamics such as *p cresc.*, *f*, and *mf dim.*. The score concludes with a *fwd.* marking.

205 210

Fl. 1
Ob. 1
Cl. 1
Bsns.
1
Horns
2

mp dim.
mf
p
p
p
p

205 210

This system contains measures 205 to 210. The Flute 1 part has a melodic line starting at measure 205, with a dynamic of *p* and a slur over measures 205-210. The Oboe 1 part has a similar melodic line, also starting at measure 205, with a dynamic of *p*. The Clarinet 1 part has a melodic line starting at measure 205, with a dynamic of *p*. The Bassoon part has a rhythmic pattern starting at measure 205, with a dynamic of *mf* and a slur over measures 205-210. The Horns 1 and 2 parts have a rhythmic pattern starting at measure 205, with a dynamic of *mp dim.* and a slur over measures 205-210.

215 220

1
Fls.
2
Obs.
1,2
1,2
Clars.
3,4
Bsns.
1,2
C. Bsn.
1
Horns
2

mp
mp
mf
pp
pp
pp
pp
pp
pp
pp

215 220

This system contains measures 215 to 220. The Flutes 1 and 2 parts have a melodic line starting at measure 215, with a dynamic of *mp* and a slur over measures 215-220. The Oboes 1 and 2 parts have a melodic line starting at measure 215, with a dynamic of *mp*. The Clarinets 1 and 2 parts have a melodic line starting at measure 215, with a dynamic of *mf*. The Bassoons 3 and 4 parts have a melodic line starting at measure 215, with a dynamic of *pp*. The Contrabassoon part has a melodic line starting at measure 215, with a dynamic of *pp*. The Horns 1 and 2 parts have a rhythmic pattern starting at measure 215, with a dynamic of *pp*.

225

Ob. 1
1
Clar.
2
Bsns.
1,2
Horns
1,2
1,2
Tpts.
3,4

mp
mp
p
p
pp
pp
pp
pp

225

This system contains measures 225 to 230. The Oboe 1 part has a melodic line starting at measure 225, with a dynamic of *mp* and a slur over measures 225-230. The Clarinets 1 and 2 parts have a melodic line starting at measure 225, with a dynamic of *mp*. The Bassoons 1 and 2 parts have a melodic line starting at measure 225, with a dynamic of *p*. The Horns 1 and 2 parts have a melodic line starting at measure 225, with a dynamic of *p*. The Trumpets 1, 2, 3 and 4 parts have a rhythmic pattern starting at measure 225, with a dynamic of *pp* and a slur over measures 225-230.

Fls. 1,2
 1,2
 Clars. 3,4
 Bsns. 1,2
 Horns 1,2

230

Fl. 1
 Ob. 1
 Clars. 1,2
 3,4
 Bsns. 1,2
 C. Bsn. 2
 Horn 1
 Ten. Trmb. 1,2

235

senza sordini

Meno mosso

240

244

Fl. 1
 Ob. 1
 Cl. 1
 Bsns. 1, 2
 C. Bsn. 1
 Horn 1
 Ten. Trmb. 1,2
 Tuba
 Gong

Robert Austin Boudreau and the American Wind Symphony Orchestra, which he founded and directs, have brought a fresh, new spirit to the ranks of serious music.

Virtually every phase of the operation represents a bold, yet meaningful, innovation.

Instrumentation: it is made up of three components: the normal percussion section of the symphony orchestra, plus symphony orchestra brass and woodwind sections each of double size. It is the first organization of its kind in the world, and its success has led to the formation of others.

Repertoire: many of the foremost composers of our times have been commissioned to create works utilizing the flexibility of this orchestra and its components. They have responded with compositions that are stimulating, exciting and significant.

Personnel: fifty-seven young professional musicians, selected from hundreds of candidates from universities and conservatories in the United States and abroad, combine youthful vitality and outstanding musicianship.

Performance: two specially designed barges, one for America and one for overseas, are the stages; the rivers of the world are the concert halls. Based in Pittsburgh since its inception in 1957, the American Wind Symphony Orchestra gives a concert series there and then tours the waterways of the United States and other countries.

While constantly seeking new horizons, the American Wind Symphony Orchestra has consistently entertained and broadened the musical experience of its public. As many as 25,000 persons have gathered along a riverbank to hear a single concert by this unique group in the U.S. and England.

They have been joined by leading reviewers in hailing the succession of accomplishments by the American Wind Symphony Orchestra.

It is Mr. Boudreau's philosophy that 20th-century music should reflect 20th-century life just as the great music of earlier times reflected the ages that gave them birth.

That his organization's activities have inspired accompanying art exhibits, riverfront development projects and a better understanding among the peoples of the world through music has been particularly rewarding to Mr. Boudreau.

He holds a B.A. degree in English literature from Boston University and the B.S. and M.S. degrees from the Juilliard School of Music. He has completed his residence toward a doctorate at Columbia University. In 1954, he was awarded a Fulbright scholarship and continued his wind instrument studies at the Paris Conservatory. He has taught at Ithaca College and Lehigh University and was an associate professor of music at Duquesne University from 1955 to 1958.

Mr. Boudreau now devotes all of his time to the ever-growing American Wind Symphony Orchestra.



No. 6286

GABRIELI

CANZONA NONI TONI a 12

3 BRASS CHOIRS

THE AMERICAN WIND SYMPHONY EDITIONS
(Director, Robert Austin Boudreau)



Nr. 4267

GABRIELI

Sonata Pian e Forte

(Sacrae symphoniae, Venedig 1597)

GIOVANNI GABRIELI

1558 - 1613

SONATA PIAN E FORTE

from the Sacrae Symphoniae (Venice, 1597)

for double brass choir:

CHOIR I: 2 Trumpets, 2 Horns

CHOIR II: 4 Trombones (or 3 Trombones, Tuba)

Score includes reduction for two keyboard instruments, so that the work may readily be performed with either choir plus organ.

This powerful seven-minute work, written in antiphonal style, is highly suitable for larger numbers of brass instruments as well. It is particularly recommended to precede performances of major oratorios (such as the Brahms, Mozart or Verdi Requiems), or to open any other concerts of a festival nature.



No. 6135

HÄNDEL

Music
for
Royal Fireworks

THE AMERICAN WIND SYMPHONY EDITIONS
(Director, Robert Austin Boudreau)



No. 6167

HAYDN

DIVERTIMENTO No. 1

Chorale St. Antoni

2 Oboes, 2 Horns, 3 Bassoons,
Contra-bassoon or String Bass

THE AMERICAN WIND SYMPHONY EDITIONS
(Director, Robert Austin Boudreau)



No. 6067

**QUINCY
PORTER**

DIVERTIMENTO
for Woodwind Quintet

Flute, Oboe, Clarinet, Bassoon, Horn

WIND SYMPHONY ORCHESTRA

THE AMERICAN WIND SYMPHONY EDITIONS

Robert Austin Boudreau, Director

Performance materials available **ON RENTAL**

Duration in minutes (in parentheses) follows title

ADLER, Samuel (1925-)

- **Diptych (15)**
4 (2 Picc) 4 (2 EH) 5 (Eb, 2 Bcl)
4 (2 Cbsn), 4441, T, P, Pf, Cel, Cb

ALDANA, Mario Kuri (1932-)

- **Four Bacabs (with Narrator)(16)**
9 (2 Picc, Bass Fl) 8 (2 EH) 8 (Eb, Bcl)
7 (Cbsn), 6661, T, P (2), Pf, Hp
- **Mascaras (14)**
Concerto for Marimba Solo and
Wind Orchestra

BENNETT, Robert Russell (1894-)

- **Concerto grosso (16)**
Wind Quintet Soli and Wind Orchestra
Fl, Ob, Cl, Bsn, Hrn Soli, 7 (2 Picc)
7 (2 EH) 9 (Eb, Alto, Bcl, Cbcl)
7 (2 Cbsn), 5 6 (2 C, Flugelhrn) 6 1,
T, P, Cb
- **Ohio River Suite (20)**
 1. The Allegheny—1859
 2. The Monongahela—1909
 3. The Ohio—19598 (2 Picc) 8 (2 EH) 10 (Eb, Alto, Bcl,
Cbcl) 8 (2 Cbsn), 6 6 (2 C, Flugelhrn)
6 1, T, P, Cb
- **Overture to Ty, Tris and Willie (10)**
8 (2 Picc, 3 Alto) 6 (3 EH) 6 (3 Bcl)
6 (3 Cbsn), 6660, P
- **Three Humoresques (9)**
 - I: T, P (4), 2 Hps, Pf
 - II: 8 (2 Picc, 3 Alto) 6 (3 EH)
6 (3 Bcl) 6 (3 Cbsn), 0000
 - III: 0000, 6661, P (1)

BENSON, Warren (1924-)

- **Symphony for Drums**
Drum Soli and Wind Orchestra

BLISS, Arthur (1891-)

- **Greeting to a City (5)**
Two Brass Choirs (each: 2 Hrns, 2 Trps,
3 Trbs), Tba, T, P

CHOU, Wen-chung (1923-)

- **Metaphors (17)**
 1. Spring
 2. Summer
 3. Autumn
 4. Winter6 (2 Picc) 6 (2 EH) 6 (2 Eb, 2 Bcl)
6 (2 Cbsn), 6461, T, P (5), 2 Hps, Pf

EL-DABH, Halim (1921-)

- **Nomadic Waves**
Double Wind Orchestra and Percussion
Orchestra 1: 4 (2 Picc) 3 4 (Bcl)
4 (Cbsn), 2221
Orchestra 2: 3 Alto Fl, 3 EH, 2 Bcl,
2 Cbsn, 4440
Percussion: 6 players

GABRIELI, Giovanni (1557-1612)

- **Canzona Noni Toni a 12 (6)**
3 Brass Choirs: 6 Trps, 6 Trbs
(or Hrns, Tba)
Score: Peters No. 6286 \$3.50
Set of Parts \$6.00; Extras, each \$5.00
Pocket Score: Peters No. 6286p \$1.50

HANDEL, George Frederick (1685-1759)

- **Music for The Royal Fireworks (23)**
 1. Overture
 2. Bourrée
 3. La Paix
 4. La Réjouissance
 5. Menuet
 6. Menuet0303 (Cbsn), 3300 T, P, Cb
Score: Peters No. 6135 \$5.00
- **Water Music**
3 Fls (Alto Fl), 3 Obs (EH), 5 Bsns
(Cbsn), 2 Hrns, 3 Trps, T

HAYDN, Franz Joseph (1732-1809)

- **Divertimento No. 1 (Bb)(Chorale
St. Antoni)(10)**
2 Obs, 3 Bsns, Cbsn (Cb), 2 Hrns
Score and Set of Parts:
Peters No. 6167 \$6.00
Extra Parts, each \$.50

Pocket Score: Peters No. 6167p \$1.00

HOVHANESS, Alan (1911-)

- **Symphony No. 4, Op. 165 (18)**
3 (6) Fl, 2 (6) Ob, 1 (2) EH, 2 (6) Cl,
Bcl, 2 (6) Bsn, Cbsn, 4 (6) Hrn, 2 (6)
Trp, 4 (6) Trb, Tba, P (4), Hp
Pocket Score: Peters No. 6129 \$3.50
- **Symphony No. 7, Op. 178
(Nanga Parvat)(14)**
3 (6) Fl, 2 (6) Ob, EH, 2 (6) Cl, 2 (6)
Bsn, 4 (6) Hrn, 2 (6) Trp, 3 (6) Trb,
Tba, P (4), Hp
Pocket Score: Peters No. 6215 \$3.50
- **Symphony No. 14, Op. 194 (Ararat)(14)**
5 (2 Picc) 363, 6661, P (6)
Pocket Score: Peters No. 6378 \$5.00

WIND SYMPHONY ORCHESTRA

THE AMERICAN WIND SYMPHONY EDITIONS

Robert Austin Boudreau, Director

Performance materials available **ON RENTAL**

Duration in minutes (in parentheses) follows title

KAY, Ulysses (1917-)

— *Trigon* (12)

3 (Picc) 3 (EH) 4 (Eb, Bcl) 3 (Cbsn),
4441, T, P (3), Hp

KLEINSINGER, George (1914-)

— *Symphony of Winds*

(with Narrator)(14)

3 (Picc) 3 (EH) 3 (Bcl) 2 (Cbsn ad lib),
4331, T, P, Cb

Full Score: Peters No. 6132 \$15.00

Pocket Score: Peters No. 6132a \$5.00

LOPATNIKOFF, Nikolai (1903-)

— *Concerto* (19)

3 (Picc) 3 (EH) 4 (Eb, Bcl) 3 (Cbsn),
4431, T, P, Hp

MAYUZUMI, Toshiro (1929-)

— *Music with Sculpture* (14)

8 (2 Picc, 3 Alto) 6 (3 EH) 7 (Eb, 3 Bcl)
6 (3 Cbsn), 6661, T, P (5), Hp, Cel, Cb

— *Texture* (11)

6 (2 Picc) 6 (2 EH) 6 (2 Bcl) 6 (2 Cbsn),
6661, T, P (4), Hp, Cel/Pf

McBRIDE, Robert (1911-)

— *Sunday in Mexico* (15)

5 (2 Picc) 5 (EH) 5 (Eb, Bcl) 5 (Cbsn),
3331, T, P (3), Hp, Cb

McPHEE, Colin (1901-)

— *Concerto* (12)

4 (Picc) 333 (Cbsn), 4331, T, P (3),
Hp, Pf, Cb

Pocket Score: Peters No. 6203 \$3.50

MITCHELL, Lyndol (1923-)

— *Battle Hymn of the Republic* (6)

3 (Picc) 2 4 (Bcl) 2, 3431, T, P (3), Cb
(TTBB ad lib)

— *When Johnny Comes Marching*

Home (9)

4 (2 Picc) 2 3 (Bcl) 2, 4331, T, P (3), Pf
(TTBB ad lib)

MOREL, Francois (1926-)

— *Le Mythe de la Roche Percée* (18)

8 (2 Picc) 8 (2 EH) 8 (Eb, 2 Bcl)
8 (2 Cbsn), 6661, P (4), Pf, Cb

ORREGO-SALAS, Juan (1919-)

— *Psalms, Op. 51*

Narrator, 5 (Picc) 5 (EH) 5 (Bcl)
5 (Cbsn), 6441, T, P (4), Hp, Cb
(2nd Hp ad lib)

PORTER, Quincy (1897-)

— *Concerto* (8)

9 (2 Picc, Bass Fl) 8 (2 EH) 9 (Eb, Bcl,
Cbcl) 8 (2 Cbsn), 6641, P (2)

Pocket Score: Peters No. 6022 \$5.00

ROREM, Ned (1923-)

— *Sinfonia for 15 Wind Instruments* (9)

3 (Picc) 3 (EH) 4 (Eb, Bcl) 3 (Cbsn)
2 Hrns (T, P, Pf/Cel ad lib)

Pocket Score: Peters No. 6137 \$3.50

SOMERS, Harry (1925-)

— *Symphony for Woodwinds, Brass, Percussion* (18)

8 (2 Picc, 3 Alto) 6 (3 EH) 6 (3 Bcl)
6 (3 Cbsn), 6661, T, P (3)

SURINACH, Carlos (1915-)

— *Paeans and Dances of*

Heathen Iberia (14)

1. Fertility Rite

2. Dance of the Playful Love

3. Pagan Ode

4. Dance of the Warriors

5. Shepherd's Song

6. Apotheosis

8 (2 Picc) 8 (2 EH) 8 (Eb, Bcl) 8 (2 Cbsn),
6661, T, P (3), Hp, Cb

Pocket Score: Peters No. 6123 \$5.00

VELASQUEZ, Leonardo (1936-)

— *Chorale and Variations*

Wind Symphony Orchestra

— *Cuauhtemoc* (20)

Narration in Spanish

3 (Picc) 3 (EH) 4 (Eb, Bcl) 3 (Cbsn),
6441, T, P (3)

VILLA-LOBOS, Heitor (1887-1959)

— *Fantasia in 3 Movements in form*

of a "Choros" (15)

8 (2 Picc) 8 (2 EH) 10 (Eb, Alto, Bcl,
Cbcl) 8 (2 Cbsn), 6 6 (2 C, Flugelhrn)

6 1, T, P (4), Hp, Cb (Pf ad lib)

Full Score: Peters No. 6140a \$15.00

Pocket Score: Peters No. 6140 \$6.00

Many critics have written lyrically about the music of Quincy Porter. "Imagine music so lithe and well-tailored as to suggest a trim sloop taking the breeze and you have a hint of the clean, clear-headed sort of thing Quincy Porter has been turning out the past two decades. It has both form and expressiveness. It is forthright, vital and uninhibited, yet compact, terse and trenchant.

"It ranges emotionally from a sort of nervous exuberance in the fast movements to a wistful, tender serenity in the slow movements. When it is not buoyant and hopeful, it is likely to be a little nostalgic, with a touch of exotic color, unexpected in a native of New Haven, but understandable in a one-time pupil of Ernest Bloch. There is no groping, no uncertainty, even in the dreamy, evocative mystery of the adagios. It rides the sea smoothly, steadily and gracefully. Its implications are often witty, its abbreviations and understatements genial and stimulating. For all its meticulously polished workmanship, it is never content within the limitations of its chosen course."

This appraisal by the distinguished composer-critic Herbert Elwell appeared over a decade ago in *Modern Music*. He added that Porter's music "forges ahead with fine, fresh independence, yet it remains in unbroken continuity with the past. He achieves orientation and progressiveness, not by scuttling tradition, but by conserving those things which, because of their power to bring people together in agreement, are perhaps the most valuable things that could be nurtured in a world torn apart by uncertainty and confusion."

Quincy Porter, a direct descendant of the great New England divine, Jonathan Edwards, and the son and grandson of Yale professors, was born in New Haven, Connecticut, in 1897. During his early music studies he became proficient in playing both the violin and viola, and later studied composition with Horatio Parker as did his Connecticut predecessor, Charles Ives. His friends and classmates at Yale included both Douglas Moore and Roger Sessions.

Following his graduation, Porter went to Paris where he studied at Vincent d'Indy's Schola Cantorum; after his return, he played violin in the Capitol Theatre orchestra which was conducted by Eugene Ormandy. At this time both Porter and Roger Sessions were studying privately with Ernest Bloch and, when he was invited to teach at the Cleveland Institute, both young men accompanied him to continue their studies and also join the faculty there. For a time in Cleveland, Porter played viola in the de Ribaupierre Quartet, and his great interest and skill in writing for that medium dates from that period. Many performers and critics have observed that some of the finest contemporary quartet writing of the present is that done by Quincy Porter.

In 1928 Porter returned to Paris on a Guggenheim grant and remained there for the next three years. Ten years later, he was active in his most administrative post, as dean of Boston's New England Conservatory; four years later, he succeeded Wallace Goodrich as its director. In 1946 Porter was given a Professorship at Yale where he has since remained.