

What **FENNELL**

Wanted You to Know



New findings from the personal files of the
founder of the Eastman Wind Ensemble, and
iconic wind band conductor

Presented by

REED CHAMBERLIN, DMA

Conductor of the Nevada Wind Ensemble and Director of Bands
University of Nevada, Reno

The 69th Annual Midwest Clinic
Friday, December 18, 2015 10:30 am
McCormick Place, W181

Major achievements, handwritten by Fennell

- Conductor, Phi Mu Alpha Little Symphony, 1938-1954
- Apprentice Teacher of Percussion and Conductor, National High School Band, Indianapolis, Michigan 1939, 1940, 1941.
- Professional Band, Federal Symphony of New York, The Brooklyn Museum September 1939.
- ~~Reiserwitzky~~ ^{Reiserwitzky} Conductor Class, Berkshire Music Festival, Tanglewood 1942
- Founding member, College Band Directors National Association, Chicago, December 1942.
- National Music Advisor, U.S.O. (stateside) 1943-1945.
- Citation, National Association for American Conductors and Composers for "Outstanding services on behalf of American Music" 1948.
- Music Director Silver Anniversary Grade Music Record, Santiago, N.Y. Summer 1952.
- Founding Conductor, The Eastman Wind Ensemble, 20 September 1952 - 1962.
- Conductor, the Professional Summer Eastman Chamber Orchestra of Elmhurst, Ill. 1952-1962.
- Establishment by Dr. Howard Hanson of the University of Rochester, Eastman School of Music's Eastman Wind Ensemble Recording activity for MERCURY Records, producing 22 LP Recordings 1953-1962.
- Honorary Doctor of Music Degree, Oklahoma City University, Oklahoma 1957
- Honorary Chief, The Kiowa Tribe, Oklahoma 1958

- ³ Fellow, The Company of Military Historians, 1963
- Co-Conductor with Howard Hanson, U.S. Department of State's Eastman Philharmonia Tour, Europe, Mid-East, Poland and Russia, Norwich University 1961-62.
- Associate Music Director, Minneapolis Symphony Orchestra, 1962-1964.
- Conductor-in-Residence, University of Miami, Coral Gables, Florida 1965-1980.
- Resident Conductor, The Greater Miami Philharmonic Orchestra, 1972 & 1973
- Columbia University, 25th Anniversary Alice M. Wilson Conductor's Award 1969
- New England Conservatory of Music Symphonic Wind Ensemble Citation 1970
- Mercury Record Corporation, Eastman Wind Ensemble, Gold Record, 1970
- National Academy of Wind and Percussion Arts "OSCAR" for outstanding services as a conductor, 1975
- Eastman Alumni Citation on the 25th Anniversary of the Founding of the Eastman Wind Ensemble, 1977.
- Eastman Wind Ensemble's Mercury Recording of Lincolnshire Posy, by Percy Grainger, selected by David Hall in Stereo Review as "... one of the Fifty Best Recordings of the Century of the Phonograph: 1877-1977" July 1977.
- Invited by Telarc Records to record, with the winds of the Cleveland Orchestra, the first Symphonic Digital LP in the U.S., Savanne Hall, 4 & 5 April 1978.

Major achievements, handwritten by Fennell, cont'd

University of Rochester "Outstanding Alumni Award" 1981

Appointed Principal Conductor, Tokyo Kosei Wind Orchestra, Japan, January 1984 - 1999.

Albert Austin Hedding Award "For valuable and dedicated service to the school bands of America," the National Band Association 1985

Honorary Life Member College Band Directors National Association, Boulder, Colorado, 1985.

Star of the Order, the John Philip Sousa Society 1984

Honorary Doctor of Music Degree, The University of Rochester 1988

Premier Medal, The International Percy Grainger Society, "for Distinctive Contribution" 1989

Medal of Honor, Interlochen Center for The Arts 1989

Medal of Honor, Midwest International Band & Orchestra Clinic, Chicago 1989

Trade-handed, made-mounted gold Baton from the North Central Division, College Band Directors National Association "...in recognition of unique-leaded leadership and service to wind band performance throughout the world." Minneapolis, Minnesota 1990

Enshrined, The National Hall of Fame for Distinguished Bandmasters. National Band Association / Troy State University, Alabama 1990

Honorary Membership, Society for American Music, 1992

Frederick Fennell Hall built by and gift from Tokio Kikushima, Toyko-machi, amateur musician, located in Kofu, Japan's Yamanashi Prefecture; Dedicated By the Tokyo Kosei Wind Orchestra 17 July 1992.

Honorary Life Member Music Educators National Conference, New Orleans, Louisiana Reception April 1992

Interlochen Alumni Organization, Distinguished Alumnus Award 1993

The Theodore Thomas Award of the Conductors Guild presented "...in recognition of outstanding achievement as a conductor." 1994

Conductor Laureate, Tokyo Kosei Wind Orchestra, founded in 1960, honor bestowed in the presence of all members by Nichiko Niwano, President of Risho Kosei-kai, continuous sponsor of the Kosei Wind Orchestra, March 1996.

Honorary Doctor of Music, Idaho State University, Pocatello 1996

Honorary Life Member, The American Bandmasters Association, San Diego 1997

Honorary Life Member, World Association for Symphonic Bands and Ensembles 1999

Howard Hanson, born 28 October, 1896 in Wahoo, Nebraska
Died in Rochester, New York on 26 February, 1981
He lived and worked for 85 years, and I knew
and worked with him for 50 of those years.

core

a Carl Fischer **BAND** Edition

CHORALE AND ALLELUIA

HOWARD HANSON

Commissioned by Edwin Franko Goldman for
the American Bandmasters Association

To my son friend
and colleague, Frederick Fennell
with admiration and affection,
Howard Hanson -
Aug. 4, 1977

Howard Hanson -
Aug. 4, 1977

Introduction



J517

INSTRUMENTATION

Full Score	1
Conductor	1
Db Piccolo	1
C Piccolo	1
1st Flute	3
2nd Flute	2
1st Oboe	1
2nd Oboe	1
English Horn (Optional)	1
Eb Clarinet	1
1st Clarinet	3
2nd Clarinet	3
3rd Clarinet	3
4th Clarinet	3
Alto Clarinet	2
Bass Clarinet	2
BBb Contra Bass Clarinet (Optional)	1
1st Bassoon	1
2nd Bassoon	1
Contra Bassoon (Optional)	1
1st Alto Saxophone	2
2nd Alto Saxophone	2
Tenor Saxophone	2
Baritone Saxophone	1
1st Cornet	3
2nd Cornet	3
3rd Cornet	3
1st Trumpet	1
2nd Trumpet	1
3rd Trumpet	1
1st Eb Horn	1
2nd Eb Horn	1
3rd Eb Horn	1
4th Eb Horn	1
1st F Horn	1
2nd F Horn	1
3rd F Horn	1
4th F Horn	1
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Baritones &	2
Baritones &	2
Basses (Tubas)	5
Timpani	1
Snare Drum & Suspended Cymbal	2
Tenor Drum, Field Drum, Bass Drum, Tam Tam	3

PRICE

Complete Band	
Parts, each	
Conductor	
Full Score	

Photo August 1977
as we were about to
bike around Green Lake
on Monday afternoon
H.D.F.

Hanson, Chorale and Alleluia

First reading was in The Swan rehearsal room
Swan street. E.S.M. Tuesday 19 January 1954
Symphony band HH/and me... He wrote it during
The Christmas break.

I believe he previously wrote it
on a snowy afternoon in December,
after Christmas if I remember the signature on the
score I conducted for him. No changes; it is not
difficult to imagine his joy at the freedom he found
in a holiday from all that he did, and countless
other demands took him. He had such great
capacity for work and for cheer, too.

..... THE COMPOSER

Howard Hanson is one of the most important figures in the American musical world. He has exerted widespread influence as a composer, conductor, and educator. Born in Wahoo, Nebraska, in 1896, Dr. Hanson studied music at the Institute of Musical Art, New York, and at Northwestern University. In 1921, he was the first composer to enter the American Academy in Rome, having won its Prix de Rome. Upon his return to the United States in 1924, he became director of the Eastman School of Music in Rochester, a position he still holds. Dr. Hanson has taken an active part in various educational activities and is a frequent lecturer on music education. The Pulitzer Prize, awarded to him in 1944 for his Symphony No. 4, is one of the many honors and distinctions he has received both in this country and abroad.

..... PROGRAM NOTE

"Chorale and Alleluia" was completed in January, 1954, and is Dr. Hanson's first work for symphonic band. It was given its premiere on February 26 at the convention of the American Band Masters Association at West Point with Colonel William Santelmann, leader of the U. S. Marine Band, conducting; commissioned by E. S. G.

The composition opens with a fine flowing chorale. Soon the joyous Alleluia theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in the lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity.

The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

..... NOTES TO THE CONDUCTOR

- (1) The opening chorale, as well as similar passages throughout the piece, should be as legato as possible. Conduct in a very deliberate, yet precise, manner.
- (2) Strive for balance in all parts. Inner voices are extremely important throughout.
- (3) Horns and baritones should sound through one measure after (8), and at all similar spots throughout the piece.
- (4) Exaggerate the 1st, 4th, and 7th beats one measure before (22), one measure before (23), and one measure before (24), for the sake of unity and precision.
- (5) Trombones, baritones, bassoons, and timpani should not be completely covered by the sustained parts six measures from the end.
- (6) Read the program note.

Eastman Wind Ensemble
Recording session #3
Wednesday 12 May 1954
2 1/2 hrs at 10:00 Am E.T.

David Hall, arr. direction
Aaron Nathanson, engineer

Minim Camran
Thomson Solomon Music
Pearl & Co. Boston
Read - La Folia.

These were recorded
in 100 minutes.

Interlachen 1977

Coronets 8
Regular
#55B

chv kelli

Player 1.

coronet 1

" 2.

coronet 1

" 3.

coronet 2

" 4.

coronet 3

" 5.

coronet 3

" 6.

trumpet 2

" 7.

trumpet 3

" 8.

trumpet 3

trumpets 2

" 1.

trumpet 1

" 2.

trumpet 1

Percussion: 8 parts

- 1 Kettledrums
- 2 Snare drum
- 3 Field drum
- 4 Tenor drum
- 5 Bass drum
- 6 Suspended cymbal
- 7 Crash cymbal
- 8 Tam-tam

J517

Chorale and Alleluia^[1954]

Time of Performance
approximately 5 min.

3

HOWARD HANSON [1896-1981]

Largamente (♩ = 50)

①

[illegible]

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N2161

left out! and important! (not in 1990 - leave in / connect to)

[illegible]

Hindemith, Symphony in B-flat

Note: white notation with no key signs
containing 18 notes
no key signatures

Dr David H. Schmidt
Southwest Louisiana University
Hammond

[Recording personnel on back fly]

Go ETSU Doshu

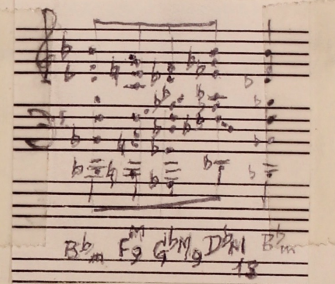
Eastman Wind Ensemble
Debut concert - Sunday 8 Feb

Program

Mozart - Serenade
Riegger - Nocturne for Brass
Hindemith - Symphony in Bb

The FIRST Movement
Breathes only twice
D & M

Defeating
material =
white notation
Basso m/ 18 notes
No Key Signatures



12 play 78 bars / rest for 174 of the 212 bars - play app. 32% of the time

12 play 67 bars / rest for 145 of the 212 bars - play app. 31% of the time

Bjorn Intalachen's 8 corners
in part

Bb 13
Ab 11
Eb 9
Cb 7
Ab 5
F 3
Db 1

Duration: 18 minutes

6:19	7:05
5:22	6:08
4:38	5:42
16:19	19:05

At premiere
P.H. also conducted
Gesellschaft
Gut Mischel from
Konzert 302-16, op 41

The quality of paper on which
the notation was printed
highly inferior to this.

Reich 1952-1953-1957
Munich 1967-1976-1977
Intalachen 1978-1983-1984-1985-1986-1987-1988-1989-1990-1991-1992-1993-1994-1995-1996-1997-1998-1999-2000-2001-2002-2003-2004-2005-2006-2007-2008-2009-2010-2011-2012-2013-2014-2015-2016-2017-2018-2019-2020-2021-2022-2023-2024-2025

Symphonic Band Instrumentation

- Piccolo
- [3] 1st Flute
- [3] 2nd Flute
- 1st Oboe
- 2nd Oboe
- Eb Clarinet
- [3] Solo Bb Clarinet
- [3] 1st Bb Clarinet
- [3] 2nd Bb Clarinet
- [3] 3rd Bb Clarinet
- [2] Eb Alto Clarinet
- [2] Bb Bass Clarinet
- 1st Bassoon
- 2nd Bassoon
- [2] 1st Eb Alto Saxophone
- 2nd Eb Alto Saxophone
- Bb Tenor Saxophone
- Eb Baritone Saxophone
- [3] Solo Bb Cornet
- [2] 1st Bb Cornet
- [2] 2nd Bb Cornet
- [2] 3rd Bb Cornet
- 1st Bb Trumpet
- 2nd Bb Trumpet
- 1st F Horn
- 2nd F Horn
- 3rd F Horn
- 4th F Horn
- 1st Trombone
- 2nd Trombone
- 3rd Trombone
- [2] Baritone (Bass Clef)
- [5] Basses
- Timpani
- [5] Percussion (3 Players)
- Bass Drum, Cymbal,
- Glockenspiel, Snare Drum,
- Tambourine, Triangle

34 instruments

There are only 5 cymal crashes in this
Symphony; they are vital - see
separate parts for Bass drum which
is also a vital part of all 3 movements.

Absence of a part for string contrabass not surprising
Musical weakness on part of Hugh Carruth

I purchased the Eastman set
23 January 1952 \$36.00 some points

Dr Takwo's
9 section
players, his part
specifies
2-3-2-2

P.H. as composer was always "structured" and well prepared for his daily life as a composer -
the discipline of exercise, he was always fit in every way.

He was "my" rhythmic ear
to help ensemble in the new score

Hindemith, Symphony in B-flat

Revised: Sunday 24 March 1957
Cortesi - First - Lawrence

[A. wonderfully Lyric Piece]

15 WE 0043 uqm

Symphony in B flat

Paul Hindemith
(1895-1963)

copy sent
Hindemith
remains in
sequel - E. G. G. m

Second Printing

It was left with weight of the army music
Prime Staff who wrote the R.H. first.

I
f = 96
M = 92
HRR = 80

I Moderately fast, with vigor (♩ 88-92)

[see large changes]

Piccolo

Flute 1st

Flute 2nd

Oboe 1st

Oboe 2nd

Clarinet Eb

Clarinet Bb Solo

Clarinet Bb 1st

Clarinet Bb 2nd

Clarinet Bb 3rd

Clarinet Alto Eb

Bass-Clarinet

Bassoon 1st, 2nd

Sax. Alto Eb 1st

Sax. Alto Eb 2nd

Sax. Ten. Bb

Sax. Bar. Eb.

Cornet Bb Solo

Cornet Bb 1st, 2nd, 3rd

Trumpet Bb 1st, 2nd

Trombone 1st

Trombone 2nd

Trombone 3rd

Horn F 1st

Horn F 2nd

Horn F 3rd

Horn F 4th

Baritone

Basses

Timpani

Snare drum

Cymbals

Triangle

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Printed in U.S.A.

Score plate No B.S.S. 37955
parts " " " 37956

3easies 1st
on 20 3 in 320

notes as
twos

tion
etes
itons

The red ink editors were particularly at New York's Day 1957 in preparation for the recording session
Hindemith, who then score on Thursday - 20 March 1957 at Miami with the loan of the score from the Eastman as above.

Hindemith conducted the premiere
at the Academy of Music, Washington
13 April 1951

Next time
change all
saxs not all
all play in
Bb
moderate / tempo
slow - fast - tempo
also taps out - not usual

[theme 1]

(Hall beginning)

some comment about his
fragment 12/ 24 strong
and his use of 102 as a

note that he groups with exp/comp - (led at back of this score)

Basis, Theme II

Kepetz Analysis performed at Bonn

super structural and thematic

analysis by Charles Gallagher

In Journal of Bands Research / ABQ

Vol 2 / N. 1 - Spring 1966 pp. 19-24

143 hours recording in the church.

4. I found him in the hospital ward of the workhouse, with a great gash in his head—he having fallen down stairs. He was very proud of his wound, and insisted that he was far too weak to sing. "All right, Mr. Deane," I said to him, "you needn't sing yourself; but I would like you to hear some records made by other singers in these parts." He had not heard half a record through before he said, impulsively: "I'll sing for you, young mahn." So the phonograph was propped up on his bed, and in between the second and third verse he spoke these words into the record: "It's pleasein' muh." Which shows how very much folksinging is part of the folksinger's natural life.

The last number of my set ("The Lost Lady Found") is a real dance-song—come down to us from the days when voices, rather than instruments, held village dancers together. Miss Lucy E. Broadwood, who collected the tune, writes of its origin as follows, in her "English Traditional songs and Carols" (Boosey & Co.):

"Mrs. Hill, an old family nurse, and a native of Stamford (Lincolnshire), learned her delightful song when a child, from an old cook who danced as she sang it, beating time on the stone kitchen-floor with her iron pattens. The cook was thus unconsciously carrying out the original intention of the "ballad," which is the English equivalent of the Italian "baletta" (from *ballare*, "to dance"), signifying a song to dance-measure, accompanied by dancing."

PERCY ALDRIDGE GRAINGER, August, 1939.

[The original of this page is in the English score.]

P.A.G. collected a total of 216 cylinders

SOURCES OF THE FOLKSONGS USED IN "LINCOLNSHIRE POSY."

Printed notations of some of the folk-tunes used may be consulted as follows:

"The Duke of Marlborough" (freely altered into a counter-melody in the "Dublin Bay" setting) and "The Lost Lady Found" in *English Traditional Songs and Carols* by Lucy E. Broadwood (Boosey & Co., 1908).

"Rufford Park Poachers" (notation of a phonograph record of the singing of Mr. Joseph Taylor on Aug. 4, 1906) in *Journal of the Folk-Song Society*, No. 12 (May, 1908). On July 11, 1908, Mr. Joseph Taylor recorded this song for the London Gramophone Co. The following shows his (combined) divergencies, from his earlier singing (recorded in the above-mentioned Folk-Song Society Journal), on that occasion:



Practically all of Mr. Taylor's variants appear in my setting.

"Lord Melbourne" in *Journal of the Folk-Song Society*, No. 12 (May, 1908).

My notation of the folksongs underlying the "Dublin Bay", "Harkstow Grange" and "The Brisk Young Sailor" settings are not yet published; but they are almost identical with the tunes as they appear in the settings.

PERCY ALDRIDGE GRAINGER, August, 1939.

Dear Frederick

The recording of this work by you & your ensemble is the greatest surprise of my career as a composer, for the record in every respect sounds better than any performance I have heard of it. That is because you realise "creative" powers in doing it. You increase the highlights & bridge over the weak spots. I am unspeakably thankful for it, dear Frederick

Percy

Next to last chord
"Lord Melbourne" scored
for G major

Percy died Monday 20 January 1961 - cancer - white bleeding; manuscript sent in 1958. Body shipped to Australia. am unable simply to ask let me know.

1005

Boosey & Hawkes Q. M. B. Edition No 225

Rounded

Today 21 Nov 58

Cozart - Fine - Lawrence

1st perf. U.S. Marine
Capt Taylor F. Branson
Leader, conducting.
17 April 1932 -
A.B.A. in D.C.

To the Author of "The Water Gypsies"
Sir Alan P. Herbert / Born 1890

HAMMERSMITH

a Prelude and Scherzo

1st cont for Military Band.

Poco adagio $\text{♩} = 60$ (Note molto adagio bar 422)

GUSTAV HOLST

Op. 52

1st & 2nd
Concert Flutes
& Piccolos

1st & 2nd
E♭ Clarinets
(2nd Optional)

1st & 2nd Oboes
(2nd Optional)

Solo B $\flat$ Clarinet ✓

1st B $\flat$ Clarinet ✓

2nd Bb Clarinet ✓

3rd Bb Clarinet ✓

E♭ Alto Saxophone

B $\flat$ Tenor Saxophone

1st & 2nd Bassoons
- (2nd Optional)

1st & 2nd Horns in F

3rd & 4th Horns in F
(3rd & 4th Optional)

Solo & 1st B♭ Cornets

2nd B $\flat$ Cornet ✓

1st & 2nd
Bb Trumpets

1st & 2nd Trombones

3rd Trombone

Problem: White
Notation
Baritone

Basses ✓

Percussion

Hammersmith is a very serious
piece; it is also a very difficult piece
of the two. I think it is its serious
quality that prevents conduction--
fastest of heart-beat programming etc.
It is for me the most difficult piece in
the Gurd's repertoire--and its greatest.

There is not any full academic ^{feeling} in this place, almost as though fantasizing things, presumably connected in the old's life. There are, in fact, no full academic anywhere.

Need even distribution in all 4 poets

See p. 37 for the
Paste-ons: Holsts only
Quote about this
piece, plus the
O'Donnell "hold up";
Holst plans for ABA -

Like the Thames it must move, see the Treasury entrance. Since 94
however slowly: it must not be a stagnant pond, but a flowing --
According, mysterious statement in which the Empire over the F. and is more
than a convenient compromise of political juxtapositions.

Poco adagio judicious - more often use of parentheses

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18862
orch

About the Presenter



R. Reed Chamberlin serves as Director of Bands at the University of Nevada, Reno, where he conducts the Wind Ensemble, teaches graduate conducting, and guides the concert band program. He holds a Doctor of Musical Arts degree in Conducting from the Eastman School of Music where he was the Assistant Conductor of the Eastman Wind Ensemble, a Fennell Conducting Fellow, and recipient of the Walter Hagen Prize in Conducting. Prior to his appointment at UNR, he served on the faculty of Seton Hill University in Pennsylvania, and was a successful high school music teacher in Ohio. He holds a BME degree from The Ohio State University, and an MM degree in Conducting from Youngstown State University. His work and experiences represent the nexus of music education and professional level performance, exemplified through the wind-band performance medium. He is in regular demand as a guest conductor and clinician.

He has been recognized internationally through publication and auditioned conducting symposiums. Notable was the 2008 International Conducting Symposium, sponsored by the National Band Association, and held in conjunction with The Italian Army Band. He has presented at the CBDNA National Conference, and the Midwest Band and Orchestra Clinic, and published articles in the National Band Association Journal, the Ohio Music Education Association's TRIAD, and the WASBE Journal. He was also integral in production of the Eastman Wind Ensemble's recent CD, Stravinsky – Octet and L'Histoire du Soldat.

Reed Chamberlin - University of Nevada, Reno - rchamberlin@unr.edu www.reedchamberlin.com

Bibliography

Battisti, Frank. Interview by Reed Chamberlin. Personal interview. Rochester NY, February 16, 2015.

Frederick Fennell Collection. Ruth Watanabe Special Collections, Sibley Music Library, Eastman School of Music of the University of Rochester.

Hunsberger, Donald. "The Wind Ensemble Concept." In *The Wind Ensemble and its Repertoire, Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*, edited by Frank Cipolla and Donald Hunsberger, 6-56. Rochester: University of Rochester Press, 1994.

Hunsberger, Donald. Interview by Reed Chamberlin. Personal interview. Rochester, NY, February 17, 2015.

Hunsberger, Donald, e-mail message to author, November 21, 2015.

Hunsberger, Donald, e-mail message to author, November 22, 2015.

Rickson, Roger. *Fortissimo, A Bio-Discography of Frederick Fennell*. Cleveland: Ludwig Music Publishing, 1993.

Scatterday, Mark, telephone interview with author, March 15, 2015.

Scatterday, Mark, telephone interview with author, August 22, 2015.

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Acknowledgments

Mark Scatterday, Conductor, Eastman Wind Ensemble

**Donald Hunsberger, Conductor Emeritus, Eastman
Wind Ensemble**

**Frank Battisti, Conductor Emeritus, New England
Conservatory Wind Ensemble**

**David Peter Coppen, Director of Special Collections,
Sibley Music Library, Eastman School of Music**

**William Plenk, Associate Director of Bands, University
of Nevada, Reno**

*The University of Nevada, Reno College of Liberal Arts
provided partial funding of this project through its
Scholarly and Creative Activity Grants Program*

*Gary P. Gilroy Productions (www.gpgmusic.com)
graciously provided print services for this project*