

Trends and changes in today's wind orchestra scene

Johan de Meij
Dutch Composer

Major, sweeping changes are stirring up the original repertoire for the wind orchestra. And it is happening now, even as we speak. The last twenty five years have been exhilarating with literally thousands of new works written and published. Among them are some true masterpieces that will undoubtedly journey into the standard repertoire for winds. At the same time, many thousands of mediocre works were also spawned. We can only hope they will go back to where they came from, and disappear from our concert programs. Keep in mind that it is only been about a hundred years since the first original works for wind orchestra were written. By contrast, the repertoire for symphony orchestra goes back another two centuries. This makes those in the wind orchestra world part of a young, fresh and accelerating movement in modern day music.

In my opinion, one particular work marks the beginning of this development: Florent Schmidt's *Dionysiaques*, written in 1913, the same year as the tumultuous premiere of Stravinsky's *Le Sacre du Printemps*.

Here is a partial list of major works that have become our standard «classical» repertoire for the wind orchestra:

- Hector Berlioz – *Grande Symphonie Funèbre et Triomphale* (1840)
- Florent Schmidt – *Dionysiaques* (1913-1914)
- Gustav Holst – *Suites for Military Band No. 1* (1920) and *No. 2* (1922),
- Hammersmith – *Prelude & Scherzo* (1930)
- Ralph Vaughan Williams – *English Folk Song Suite* (1923), *Toccata Marziale* (1924)
- Jules Stens – *Danse Funambulesque* (1925)
- Ottorino Respighi – *Huntingtower* (1932)
- Percy Grainger – *Lincolnshire Posy* (1937)

- Arnold Schoenberg – *Theme and Variations*, Op. 43b (1943)
- Alfred Reed – *Russian Christmas Music* (1944)
- Darius Milhaud – *Suite Française* (1945)
- H. Owen Reed – *La Fiesta Mexicana* (1949)
- Paul Hindemith – *Symphony in B-Flat* (1951)
- Morton Gould – *West Point Symphony* (1952)
- Boris Kozhevnikov – *Symphony No. 3 «Slavyanskaya»* (1950/1958),
- Vincent Persichetti – *Symphony No. 6* (1956)
- Vittorio Giannini – *Symphony No. 3* (1958)
- Ingolf Dahl – *Sinfonietta for Band* (1961)
- Karl Husa – *Music for Prague* (1968)
- Alfred Reed – *Armenian Dances* (1973)
- Serge Lancen – *Manhattan Symphonie* (1962), *Symphonie de Paris* (1973), *Symphonie de l'Eau* (1985)
- Ida Gotkovsky – *Symphonie pour Orchestre d'Harmonie* (1960), *Poème de Feu* (1978), *Symphonie de Printemps* (1986)

Many listings and articles mention Stravinsky's *Symphonies of wind instruments* (1921) and his *Concerto for Piano and wind instruments* (1924), but they are not scored for wind orchestra. They both just feature the woodwinds and brass section of a symphony orchestra, so therefore I have not included these two masterpieces.

I invited a number of internationally renowned composers and conductors to make a contribution to this article by giving

¹ Frank Ticheli is an American composer. His works include pieces for concert band, orchestra, chorus, and various chamber groups. Over his lifetime, Ticheli has been recognized by many awards: The Arts and Letters Award, Goddard Lieberman Fellowship, and Charles Ives Scholarship, the National Band Association/Revelli Memorial Prize, the A. Austin Harding Award, and First Prize in the Texas Sesquicentennial Orchestral Composition Competition, the Britten-on-the-Bay Choral Composition Contest, and the Virginia CBDNA Symposium for New Band Music. At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement. Find out more: «Biography». <<https://sites.google.com/site/fticheli/home>> [Accessed 12 December 2016].

their vision on today's trends and changes, and asked them the following questions:

Which new trends have you noticed over the last twenty–twenty five years in

A. The repertoire of the wind orchestra – for instance the use of electronics, different styles like minimal or hip-hop etc.?

B. The instrumentation for the wind orchestra?

C. Your own compositions (if applicable)?

Frank Ticheli (USA)¹ Composer and conductor

The percussion family has gained significantly in prominence during the past twenty five years, gaining far more attention than in the past, and there is a huge trend towards finding new colors and color combinations within that family. I think Joseph Schwantner's *And the Mountains Rising Nowhere...* was a turning point with regard to how we approach the percussion family. The trend is advancing significantly since that groundbreaking piece. There are also far more stylistic hybrids where the lines between styles (especially classical and popular) are being blurred. *My own Blue Shades* was an early example of this. Prior to *Blue Shades* there weren't many serious wind pieces that crossed boundaries and blended jazz and classical. I notice more emphasis these days on rock-based influences rather than jazz-based influences, especially from the younger composers. Some younger composers even consider it passé to evoke jazz in their music.

It is interesting to me that recent trends in the wind band do not seem to be mirroring recent trends in orchestral music. In the latter case, the pendulum is swinging back towards more "hardball" modernism, more adventurous experimentation, especially in the area

of extended techniques and color (e.g., multi-phonics, wind sounds, scratch tone effects on strings, etc.). Recent band compositions, while definitely more diverse in style than twenty five years ago, show more resistance to 'modernist' approaches than current orchestral compositions. This is a bit ironic to me, as orchestras are generally dependent on audience support for their survival.

One other thing I notice may have to do with the transition from hand manuscripts to computer engraving: less tempo fluctuation within a piece. This is a gross generalization, but I do notice more pieces relying on a constant, unwavering pulse. Like a motor. I believe it has to do with the computer software being used today. They can lure us into a motoric kind of thinking. I do not see a lot of wind band pieces coming out that use substantial electronics. Steven Bryant's *Ecstatic Waters* is one exception, but electronics are just not a big part of recent wind band repertoire, at least not yet. With all the software programs, out there – Logic, Max MSP, etc. – it seems like there should be more happening.

Andy Pease (USA)² **Conductor**

I am definitely noticing more rock and metal influence in the repertoire, both in terms of percussion use and harmonic/melodic structures. Electronics have also come in, with varying degrees of effectiveness. Also, almost all wind band repertoire these days seems to be programmatic. The soprano saxophone has come roaring back from near-death. The percussion section has continued its relentless expansion, with both more players called for and a greater variety of instruments and sounds needed.

Eugene Migliaro Corporon (USA)³ **Conductor**

There has been vast improvement in the quality and quantity of original repertoire for the wind symphony over the past twenty five to fifty years. When I started conducting and recording fifty years ago, the repertoire was quite limited. In the United States the profession at large has become more aware of the many contributions that are being made globally by composers, conductors and ensembles.

Our position as an ensemble of "serious artistic merit" is much stronger with a diverse international repertoire. While quality transcriptions continue to be performed, generally in America we have moved away from having them be the primary focus of our work. This supports my belief that the future of the wind band cannot be found in the orchestra's past.

Vernacular and artistic concepts continue to influence the music of today's composers. There have been a few pieces using electronics that have been successful but I do not see it as a major trend. More important has been the inclusion of diverse cultural elements that have expanded our interaction with a wide variety of world music. The wind orchestra repertoire encompasses and amplifies the cultu-

² Andy Pease commenced his conducting career at Dartmouth College. He received Master of Arts degrees in Music Education from Columbia University's Teachers College and in Wind Conducting from Hofstra University. In 2010, he was a Conducting Fellow at the first ever Juilliard School Conducting Workshop for Music Educators, where he studied with Jim Smith, George Stelluto, and Virginia Allen. Pease is also in demand as an arranger and orchestrator. Find out more: «Bio-CV». <<http://www.andypease.com>> [Accessed 12 December 2016].

³ Eugene Migliaro is the conductor of the Wind Symphony and Regents Professor of Music at the University of North Texas. He has been rewarded with several international prizes and he is Past President of the College Band Directors National Association and member of the World Association for Symphonic Bands and Ensembles International Board.

Find out more: «Eugene Corporon». <<https://music.unt.edu>> [Accessed 12 December 2016].

res of our time and this is a positive attribute.

There are a number of groups with varying instrumentation; some are as small as forty five, others as large as a hundred and twenty plus. I see this as an advantage. I do not believe that standardizing the instrumentation serves any purpose. Each ensemble needs to take into account their traditions, purpose and resources. The good news is that bands of various instrumentations and sizes all work and can contribute to the greater good through wind music performance. For me, quality of performance is much more important than the size of the ensemble.

When it comes to a list of influential pieces, I am happy to say that I find that to be almost impossible. The repertoire has broadened and deepened to such an extent that it is incredibly difficult for me to choose just a few. I realize I run the risk of appearing to be self serving however, when asked this question lately the best I can do is refer people to my discography which can be found in my new book entitled *Explorations, Discoveries, Inventions and Designs in the Know Where* published by GIA, 2017.

⁴ Alex Shapiro began composing at age nine, later she studied at The Juilliard School and Manhattan School of Music. She enjoys the role of composer-in-residence at many colleges and new music festivals, and has given lectures, master classes, workshops and one-on-one lessons at universities across the United States. Firmly believing that the only artist one is in competition with is oneself, Alex co-founded the ASCAP Composer Career Workshop touring series, advising fellow music-makers on ways to benefit from their creative output. An enthusiastic leader in the new music community, Ms. Shapiro is the Symphonic & Concert writer representative on the ASCAP Board of Directors, and was elected to the Board of Directors of the ASCAP Foundation in 2015. Alex co-chairs ASCAP's Symphony & Concert Committee and its Marketing Committee, and is a member of the Program Council for New Music USA. In late 2016, Alex was elected to the Board of Directors of The Aaron Copland Fund for Music. Shapiro is the past President of the Board of Directors of the American Composers Forum of Los Angeles, and has also been a board member of U.S. music organizations including The American Music Center, The MacDowell Colony, The College Music Society, NACUSA, and The Society of Composers & Lyricists, of which she was Vice president. Find out more: «Alex Shapiro». <<http://www.alexshapiro.org>> [Accessed 12 December 2016].

I am thankful for the interest being shown in the medium by the world's greatest composers. Their efforts give me a reason to get up in the morning and go to work.

Alex Shapiro (USA)⁴ Composer

The newer style, instrumentation, and production trends I've observed (and have contributed to in my own pieces) would be:

- The inclusion of amplified rhythm sections (guitar, bass, keyboards) and drum set;
- The use of a live- or prerecorded accompaniment track/soundscape for electro-acoustic works;
- The use of non-traditional materials as instruments (paper, metal bowls of water and big sponges, rocks, etc.);
- The creation of multimedia performances, with lighting, staging and physical movement being an integral aspect to the concert, and
- The broadest possible approach to styles and genres, incorporating every imaginable kind of music.

My experience is that there are neither rules nor boundaries limiting where a composer's imagination can go, and this expressive freedom is met with the welcome enthusiasm of band directors and musicians who are genuinely excited to bring new and sometimes unusual pieces to life!"

Bert Appermont (Belgium)⁵ Composer and conductor

I think there is a trend to integrate instruments which are not standard in wind band repertoire, as well as vocal soloists or vocal elements. Like Johan de Meij integrated the use of

bottles in *Extreme Make-over* and Celtic instruments in *At Kitty o Shea's* for example, there are more pieces that are searching for a different instrumental color or touch. Jan Van der Roost was one of the first to do this by integrating a recorder quartet in *Poeme Montagnard* in 1996. Furthermore, various compositions for piano solo and wind orchestra, as well as cello or violin and winds have been composed. For the use of vocal elements, Thomas Doss makes the players sing, for example.

Other trends could be the many cross-overs between genres that are being used. Oliver Waespi managed to write several pieces in a funk style that he combined with a 'contemporary' way of composing. (ex. *Divertimento, Audivi Media Nocte*) Michael Gandolfi mixed tango elements together with a contemporary style in *Vientos y Tangos*. And John Adams-like minimal elements appear in *Namasé Rhapsody* by Van der Roost and in *Joyride* by Michael Markowski. Regarding the integration of non-wind band instruments: I have used a classical (flamenco) guitar in *Egmont* and a duduk and soprano solo in *Rubicon*. In *Celtic Child*, I used a vocal solo and a youth/children choir. Furthermore, I have composed two musicals with wind band accompaniment: *Zaad van Satan & In the Shadow of Napoleon*.

Regarding instrumentation, the low woodwind section has become standard in the wind repertoire of different grades. Most wind bands have a bass clarinet and baritone saxophone, even in grade 3, which was not the case twenty years ago. Lately, because Hal Leonard has overtaken European publishers, there is a tendency to write in a more standardized kind of instrumentation for wind band. The American system of set ranges and use of instrumentation for every grade is also

used more and more in Europe and pushed by the publisher. I personally think this is not always a good approach, since it is a pity when you have an English horn in a grade 3 band, and there is no part for it because of the standardized instrumentation. In countries where they use flugelhorns and cornets, they play newer repertoire, so it might be possible that in the long run, these kind of specific instrumentations will disappear.

Oliver Waespi (Switzerland)⁶ **Composer and conductor**

The development has taken place in two 'speeds.' While the 1970s to the 1990s were dominated by neo-classical and neo-baroque approaches, we can witness an enjoyable extension of aesthetic positions since the 2000s, at least on the elite level of writing for winds. Some new landmark pieces have brought a whole new range of quality and style to the movement, partly fueled by the vibrant parallel world of the brass band movement, with pieces like *Spiriti* and others by Thomas Doss, works by Marco Pütz, Nigel Clarke, Peter Meechan, *Extreme Makeover* and others by Johan de Meij, *From Ancient Times* by Jan van der Roost, *Audivi Media Nocte* by Oliver Waespi, further works for brass and

⁵ Bert Appermont has worked in several schools and organizations. In the last ten years, he developed many of important pedagogical publications and he has a great amount of compositions: two musicals, two symphonies, an opera and an oratorio, and more than fifty pieces for choir, chamber ensemble and wind orchestra. He has been awarded with the first prize of the contest of Torre Vieja (Spain) by his work *Fantasia per la Vita e la Morte*. Find out more: <<http://www.bertappermont.be>> [Accessed 12 December 2016].

⁶ Born in 1971 in Zurich, Oliver Waespi studied composition and conducting at the Musikhochschule Zurich and pursued his studies at the Royal Academy of Music in London. Find out more: <<http://www.timreynish.com/repertoire/composers/waespi.php>> [Accessed 12 December 2016].

winds by Simon Dobson, Gavin Higgins, Paul McGhee, Thierry Deleruyelle, works by Frank Ticheli like *Blue Shades* and *Angels in the Architecture*, Steven Bryant (*Concerto for Winds*), John Mackey, Ed de Boer/Alexander Comitas, Etienne Crausaz and many more.

On the other hand, the repertoire chosen for competitions sometimes does not reflect the new variety of styles, there's some sort of stagnation especially on grade 2 to 4 levels. There, some sort of middle-of-the-road-scores based on watered-down film score tunes seem to dominate the markets. One reason for this may be the fact that the bands do not seem to want to take any risks in competitions while they seem to be more open for other experiences in concerts. Ironically, the bands on all levels have clearly improved during the last twenty years, so basically they would be able to tackle more advanced repertoire.

While some crossover experiences have been made, there's very limited use of electronics as far as I can see. Pieces for concert band in avant-garde styles (e.g. influenced by Boulez or Stockhausen) seem to have vanished almost entirely. I myself have some influences of minimal music in two recent compositions: my second symphony *The Golden Age* and in a new piece titled *Wonders of Nature*. Regarding instrumentation: There is improvement of instrumentation at least in mainland Europe, double reeds standard

⁷ Oscar Navarro studied in Valencia and was selected by the prestigious University of Southern California Thornton School of Music to study Scoring for Motion Picture and TV. He holds many national and international composition awards for Concert Music and Film Music, and his music is performed in major performance venues across the world by some of the leading orchestral and wind ensembles. Find out more: «About Oscar Navarro». <<http://www.onavarro.com>> [Accessed 12 December 2016].

down to grade 4 bands; on the other hand, cornets and flugelhorn tend to disappear in favor of a US-standard, three trumpet lineup (except for Austria, Germany and maybe Eastern Europe, where the flugelhorn still plays an important role). I also notice a gradual disappearance of the German-Austrian "tenorhorn" (in Bb, not to confuse with the tenorhorn in Eb in British style brass bands) in favor of the euphonium.

Óscar Navarro (Spain)⁷ Composer and conductor

I have noticed the use of electronics (mixing the sound of the band with sound effects) and a very important use of the cinematic harmonic language: Sound tracks are very fashionable nowadays, and a lot of composers are being more and more inspired by the "Hollywood Sound". Very cinematic style of writing: big orchestrations, very colorful use of the wind instruments, use of the *leitmotiv*, etc. The use of the melody is being more and more the norm in new compositions and among new young composers.

In my compositions, I try to create an important visual part in almost all of my pieces: *Libertadores* with the drum line, body percussion and musicians singing, *El Olimpo de los Dioses* with the use of sound effects, *Hispania* with the use of the guitars and Flamenco Boxes etc. Also, for me it is very important to take advantage of knowing new world styles of music, and use them in my own compositions. I try to make an interesting mix and create my own language or style of music. For example, my 1st and 2nd *Concerto for Clarinet*, I mix the cinematic style with Jazz, Flamenco, Irish music, etc.

Steven Bryant (USA)⁸ Composer and conductor

It is difficult to pinpoint concrete trends based only on my own anecdotal experience, but I've witnessed a burgeoning of interest in writing for the medium driven by the sheer number of ensembles in existence now, and the corresponding active interest and investment in performing new works by the conductors leading these groups. I believe the inclusion of influences from popular idioms (rock, jazz, electronica, etc.) has become second nature to many composers of my generation and younger – not a conscious premeditated decision but rather a natural outgrowth of the music we're immersed in culturally at almost all moments. Cinematic and video game music of a tonal, consonant nature appear to be the most wide-reaching influences and reference points for younger composers presently. Electronic sound integration into the ensemble is spreading as the infrastructure and experience in doing this becomes more commonplace. Alex Shapiro and I are perhaps the two most active composers in the wind medium in this regard (at least in the United States), though I've seen numerous works from other composers who've dipped their toes in the electronic waters. I suspect this wave of interest will likely gain amplitude as the technology further simplifies the process (and makes it more reliable in rehearsal and performance).

The instrumentation of the wind orchestra is so highly variable that it presents a great challenge when writing a work intended to be elastic and applicable to a variety of groups (from one-on-a-part wind ensembles to the massive banda found in Spain and in honor bands in such US states as Texas, New York, and Iowa). That being said, the opportu-

nity for a composer to choose the precise forces he or she wishes, as well as the opportunity to include instruments not traditionally a part of the ensemble, is liberating and is likely driving the creativity and variability found in wind band literature, especially at the elite level of ensembles. Also, the expansion of the percussion section forcefully sets the wind band apart from the symphony orchestra.

In my own works, I've included electronics in *Ecstatic Waters* and *Solace* at the higher-end, as well as *The Machine Awakes and Coil* for young / community ensembles, and have every intention of exploring the possibilities at both levels in future works, though I'm not making it a regular practice. My *Concerto for Wind Ensemble* places members of the ensemble in three antiphonal groups surrounding the audience, and requires of them a precision and integration with the onstage ensemble not usually found in works with antiphonal effects. I particularly love including Contrabass, Harp, and Piano in my works and the opportunity to have long stretches of music in which scarcely any wind instruments play provides a striking expansion of what I think the wind band can be. Also, *Concerti* are a vibrant area of growth, and I've written several recently (Piano, Cello, Alto Saxophone, Trombone) and will be writing a work for Euphonium Quartet and Wind Ensemble in 2019.

⁸ Steven Bryant's music is shaped in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. Winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Steven Bryant's music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. Recently, his *Ecstatic Waters* was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians. Find out more: «Biography». <<http://www.stevenbryant.com>> [Accessed 12 December 2016].

Discussion

I asked my colleagues to mention works from the last two decades that they consider noteworthy and groundbreaking. Here is a list of works – in no particular order, and again far from complete – that were mentioned more than once:

- *Circus Maximus* - John Corigliano (2004)
- *Symphony No. 4* - David Maslanka (1993)
- *Ecstatic Waters* - Steven Bryant (2008)
- *Masks and Machines* - Paul Dooley (2014)
- *Equus* - Eric Whitacre (2000)
- *Glorioso* - Yasuhide Ito (1990)
- *Extreme Makeover* - Johan de Meij (2005)
- *Marco Polo* - Luis Serrano Alarcon (2006)
- *The Frozen Cathedral* - John Mackey (2013)
- *From Ancient Times* - Jan van der Roost (2010)
- *Music of the Spheres* - Philip Sparke (2004)
- *Symphony No. 3 'The Apocalyptic'* - Thomas Trachsel (2013)
- *Spiriti* - Thomas Doss (2012)

I would like to conclude this article with some personal observations, and trends and approaches in some of my more recent works. First of all, I think that the level of playing has increased dramatically over the last decades. Works that were considered unplayable not long ago – especially in the brass band repertoire – are now played by bands in lower divisions. The number of players has increased as well: bands with over a hundred players are no exception anymore.

The writing and the repertoire for wind orchestra have changed dramatically over the last twenty five years. While there were, very few works longer than thirty minutes in the 80's, we now have hundreds of serious, substantial works including symphonies, solo concertos, oratorios, operas

and musicals. The instrumentation has been augmented on all different levels: the use of percussion in particular has grown tremendously. The use of harp and piano, which were hardly seen in the 80s, is now mainstream. Writing for alto and bass flute, and scoring for four trombones versus the traditional three, has become quite common. Adding a group of cellos becomes more and more fashionable. The soprano sax also gets used more and more in the standard repertoire for winds.

Other notable trends:

- The use of pre-recorded samples;
- Many concerts are given thematic organization i.e. "music from the movies" or "of tales and legends";
- Large-scale pop- and rock arrangements including full choir, such as The Queen Symphony by Tolga Kashif have become very popular;
- There has been a growth of serious concert series in the regular concert halls and theaters. It has also become 'hip' to perform at non-typical concert venues, like an old factory or an art gallery.
- The traditional uniforms are slowly disappearing – more and more ensembles perform in tuxedos, black costumes and dresses.
- Almost all ensembles, conductors and composers are using social media to announce and promote their concerts and other activities. Some orchestras now post complete performances on Facebook.
- Nowadays, almost all young and starting composers are self-publishing, versus finding a 'traditional' publisher.

As a composer, I always try to come up with new sounds and new ideas for every new piece I write. On the other hand, I am trying to continue the tradition of integrating folk mu-

sic into the wind music literature, following the great tradition by composers such as Holst, Grainger, Vaughan Williams and Darius Milhaud.

In general, I can report three important elements in my own works:

1) Examples of using more of the concert stage and hall:

- *Dutch Masters Suite*: four different ensembles take over the stage and beyond, each one of them playing
- *Spring*: off-stage solo soprano and flugelhorn, backstage alto sax and alto horn
- *Summer*: off-stage saxophone quartet.
- *Extreme Beethoven*: a small ensemble marches in, playing something else than the ensemble on stage, and disappears again.
- *Via Claudia*: calls for an off-stage Alphorn (in F)
- *Fellini*: a circus band is placed outside the concert hall, in the lobby or the foyer of the theater. The alto sax soloist is the personification of a clown, and uses a makeup table and a sofa on stage, and he/she walks to the circus band and back to the podium. The soloist has become an actor as well.
- *Echoes of San Marco*: two brass quartets are positioned in the back of the concert hall or church.

2) Some examples of using objects and rare or non-musical instruments:

- *The Wind in the Willows*: a large rack with pots and pans, break drums, chains and other metal objects are thrown on the floor, to imitate the car crash of Mr. Toad.
- *Dutch Masters Suite*: the 2nd movement is scored for a lute and female voices (from the orchestra); Movement 3 calls for a harpsichord.
- *Extreme Makeover*: calls for 10 tuned bottles, tuned as D-E-G#-A-B in two octaves.

- *Wind Power*: has a part for a couple of Vuvuzelas (plastic trumpets, as seen and heard during the 2010 FIFA World Cup Soccer in South Africa).

- *At Kitty O'Shea's* employs typical Irish instruments: penny whistle, banjo, guitar, accordion, bodhran, spoons etc.

- *Cloud Factory*: a huge instrumentation for the percussion, including thunder sheets, chains, break drums and a siren. All players have empty cans and aluminum foil for "special effects".

- *Symphony No. 4 'Sinfonie der Lieder'*: rustling leaves in a bucket, with the percussion section, to connect movements 4 and 5.

3) Incorporating existing music:

- *Folk Music*: Polish Christmas Music, Dutch Masters Suite (16th century Dutch love- and drinking songs), Spring (Swedish folk music), Summer (Finnish folk music), and Songs from the Catskills. At Kitty O'Shea's, Celtic Classics (Irish and American folk music)
- *Classical Themes*: Extreme Makeover (Pyotr Ilyich Tchaikovsky), Dutch Masters Suite (John Dowland) Extreme Beethoven (Ludwig van Beethoven) and Echoes of San Marco (Giovanni Gabrieli)

In summary, the wind orchestra world is in full-blown, nonstop motion with many exciting forces at play. There are great reasons to be optimistic that this profusion of development and creativity will continue to surge. That coupled with increasingly skillful musicianship bodes extraordinarily well for a culturally rich and prosperous future for wind orchestras worldwide. I am happy to be a part of these sweeping changes and I must say, I am enjoying the ride.