

LAMAR UNIVERSITY  
BEAUMONT, TEXAS

School of Fine Arts  
and  
Department of Music

*Present*

The SYMPHONIC BAND

Dr. Charles A. Wiley, Director  
James M. Simmons, Assistant Director

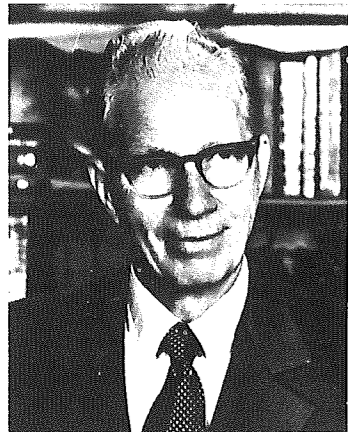
IN CONCERT

For The

TEXAS MUSIC EDUCATORS ASSOCIATION  
STATE CONVENTION

Fine Arts Theater, Convention Center  
San Antonio, Texas

12 Noon  
Saturday, February 10, 1973



**John Gray, President  
Lamar University**

All of us at Lamar University take great pride in the accomplishments of our musical groups. These students and their directors are truly splendid representatives of our campus, and the entire community and area served by Lamar.

I personally recognize the magnitude of this pride when I have the opportunity of being in attendance at a performance. Sharing the beauty of music with others in an appreciative audience is an experience I will always treasure.

I commend Dr. C. A. Wiley, director, Mr. James M. Simmons, assistant director, and all members of the Symphonic Band who have earned the honor of performing at the state convention of the Texas Music Educators Association.

**John Gray, President  
Lamar University**

The Symphonic Band of Lamar University is honored to have the opportunity to appear on the program of the annual convention of the Texas Music Educators Association. My heartiest congratulations and best wishes are extended to the Band as they appear before you on this occasion. The University is dedicated to produce the finest instruction possible in the area of instrumental music; thus, the band program, and especially the Symphonic Band, assumes an important role in the Department of Music and the College of Fine Arts. At Lamar, "strike up the band" takes on real significance!

**W. Brock Brentlinger, Dean  
College of Fine and Applied Arts  
Lamar University**



**W. Brock Brentlinger, Dean  
College of Fine and Applied Arts  
Lamar University**

The Music Department has recently become a member of the National Association of Schools of Music. The Department is housed in a 30,000 square foot, modern two-story plant, which has excellent facilities and equipment.

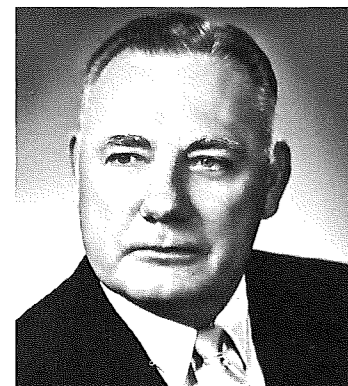
There are sixteen full time faculty members and a full time staff accompanist. The teachers represent all sections of the nation in their academic preparation. The Department is over forty years old and has been granting degrees for 20 years.

We are extremely proud to be able to bring our Symphonic Band to San Antonio to perform for the Texas Music Educators Association.

**George L. Parks, Jr.  
Head, Department of Music**



**George L. Parks, Jr.  
Head, Department of Music**

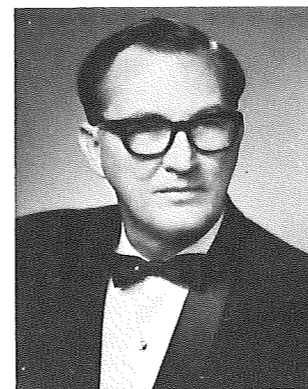


**Otho Plummer, Chairman  
Board of Regents**

The Board of Regents is especially proud of the Lamar University Music Department. The dedication and enthusiasm of the staff has served as a constant inspiration to the music students who in turn share their talents with the rest of the student body and the community at large.

The local, state and national recognition that the Department has received is a tribute to students and staff alike.

**Otho Plummer  
Chairman, Board of Regents**



**Charles A. Wiley  
Director of Bands  
Director of Symphonic Band**

Charles A. Wiley received his bachelor's degree from Texas Tech University, his master's degree from The University of Texas, and his doctorate from the University of Colorado. He taught in the public schools of Austin, Texas, before coming to Lamar. Besides memberships in TMEA and MENC, he is a member of the American Bandmasters Association, Phi Beta Mu, Phi Mu Alpha, Pi Kappa Lambda, College Band Director's National Association, and is past national president of Kappa Kappa Psi. Dr. Wiley's biographical sketch would parallel the history of Lamar bands since he has been Director of Bands at Lamar since the school became a senior college twenty one years ago.



**Paul Holmes  
Head of Theory Department**

Paul Holmes is head of Music Theory & Composition at Lamar University. His publications include works for choir, band, orchestra, brass ensemble, trumpet, horn, and tuba. His SUITE FOR BRASS was one of three works selected by the National Educational Television Network to be featured on a film entitled MUSIC FOR A BRASS CHOIR.

His orchestral works have been widely performed. One of them, FABLE, was commissioned by the Houston Symphony Orchestra. Recent commissions include a cantata AND NATURE SHALL BE HEALED for choir, brass, percussion, and narrator, written for the University of Tennessee at Martin, and a tuba quartet for Tennessee Technological University.

Thompson (Toby) Hanks played in the Beaumont High School Band under Arnold Whedbee before attending Lamar University and Eastman School of Music. He is a former member of the Puerto Rico Symphony, the San Antonio Symphony, and the Minneapolis Symphony. He is presently a member of the New York Brass Quintet, the New York City Ballet Orchestra, and does free lance recording work. He is professor of tuba at Yale University, University of Halford, Mannes College of Music, and New England Conservatory of Music.



**Toby Hanks**

Robert T. LeBlanc played in the Thos. Jefferson High School Band in Port Arthur under O. L. Lantz and John Badgett. He attended Lamar University and Eastman School of Music. He taught in the public schools in Texas and New York and at Hartwick College in New York. He is now assistant professor of tuba at Ohio State University, conducts the Buckeye Scarlet Band and plays in the faculty Brass Quintet. He has served as camp manager and conductor for the All-Ohio Boys' Band and All-Ohio Youth Symphony at the Ohio State Fair.



**Robert Le Blanc**

J. Lesley Varner played in the Victoria High School Band under Fred Junkin before attending Lamar University and the University of Tennessee. He taught in Texas public schools and at the University of Tennessee before becoming tuba instructor at Ball State University in Indiana in 1969. Mr. Varner conducts the Ball State Brass Choir and is a member of the Da Camera Quintet and the Mid-West Professors Tuba Trio along with Harvey Phillips and Dan Paratoni, and is active in the promotion of music for multiple tuba ensembles.



**J. Lesley Varner**

# Program

**CRUSADERS, Festival March** ..... *Dean Goffin, (Janecek)*

The Crusaders march, for the Salvation Army Brass Band Journal, was arranged for symphonic band by Robert Janecek, director of the Forest Park High School Band in Beaumont. Goffin is director of the fine New Zealand Salvation Army Band. This performance is done by the permission of the Salvation Army.

**SUN MUSIC, from Symphony in Three Images** ..... *Armand Russell*

Sun Music centers upon the image of alternating benevolent and malevolent forces. Recurrent sections of exuberance and benevolent energy alternate with threatening and forceful digressions. The strong rhythmic emphasis of the digressions is finally replaced by more lyric treatment as the expansive conclusion evolves.

**ANTONITO, Paso Doble** ..... *C. A. Wiley*

Guest conductor, D. O. Wiley  
Professor Emeritus, Texas Tech University

This little Spanish march was written last summer in Antonito, Colorado, on the banks of the Conejos River where the composer was camping with his wife and his father, D.O. A limit of trout could usually be caught quickly each day, leaving a great deal of time for some long bull sessions and a little writing. The introduction and first two strains follow a general paso doble pattern, both melodically and harmonically, including the usual countermelodies in the high baritones and a liberal use of quick temporary modulations through secondary dominant seventh chords. In the trio and interlude, however, a Neopolitan flavor is added through wide upward skips in the melody, enhanced further by adding low flutes, English horn and French horns to the melody. A short chorale leads to the interlude strain which employs a borrowed, but modified, Puccini fanfare coupled with the low brass figures of Spanish flavor used twice previously in the introduction and at the conclusion of the second strain.

**SPECIAL PRESENTATION, Kappa Kappa Psi Distinguished Service Award**  
Presentation by Dr. Richard Worthington,  
National President, Kappa Kappa Psi

**ANDANTE AND RONDO** ..... *Ernst von Dohnányi*

Dohnányi, born in 1877 in Poszony, Hungary, received his early training in piano and organ, and entered the Royal Hungarian Academy of Music in Budapest at age sixteen. His musical career was quite varied, including many tours as a concert pianist, frequent conducting appearances, director of the Hungarian Radio, director of the Budapest Conservatory, and director of the Budapest High School for Music. In 1948 he left Hungary for political reasons, going first to Argentina, and a year later accepting an appointment as composer-in-residence at Florida State University. This band arrangement, a synthesis of segments of Dohnányi's Symphony No. II, was made in 1942 by A. A. Harding. After some sixteen years of effort Dr. Wiley finally obtained permission from the University of Illinois custodian of the Harding manuscripts to perform the work. The newly copied parts and score are available from the University of Illinois Band Librarian.

**CONCERTINO FOR THREE SOLO TUBAS AND BAND** ..... *Paul Holmes*

This delightful and unique new work is being performed today as a result of the joint efforts of many. First, the local chapter of Phi Mu Alpha voted to bear a large portion of the expense to commission composer Paul Holmes, head of the theory department at Lamar University, to write the work. The Lamar chapters of Kappa Kappa Psi and Tau Beta Sigma pledged a large portion of the expenses of the guest artists. The Mirafone Corporation enthusiastically contributed towards the project, as did the Custom Music Company of Royal Oak, Michigan. And, finally, the guest artists themselves, all Lamar University alumni, are playing for expenses only and are waiving their usual fee.

After a brief introduction the three solo tubas enter separately, stating the three section principal theme. After a brief development a chorale type interlude leads into the first cadenza. A more tranquil subordinate theme follows with its first statement in the solo oboe, gradually building to a climax in a fugato section for the whole band, then returning to its quiet beginning with imitation between the three solo tubas. A second cadenza is now heard. A development section follows making use of both themes and displaying a strong jazz flavor. The final cadenza now appears, leading into a recapitulation in which both themes reappear followed by a brilliant coda.

**SYMPHONIC METAMORPHOSES ON A THEME BY WEBER** ..... *Paul Hindemith (Wilson)*

Allegro  
Turandot: Scherzo (Moderato; Vivace)  
Andantino  
March

Hindemith, born in Germany in 1895, ran away from home at age eleven due to parental opposition to a musical career. He supported himself for years by playing various instruments in string ensembles and dance bands and later toured successfully as a viola soloist. He settled in the U.S.A. in 1939 and became head of the Music Department at Yale University in 1942. Themes of the four movements of the Metamorphoses were taken from Weber's "Turandot" and four-hand piano pieces of opus 60. Hindemith used the themes merely as points of departure leading to a musical development or metamorphosis, created by Hindemith's own and unmistakably identifiable rules and laws. Keith Wilson, Band Director at Yale University, made his arrangement under Hindemith's watchful eye, as evidenced from instructions concerning cues, etc., penciled in by "P.H." The work is performed today from the manuscript. Only the final movement is published.

# Lamar University

Lamar University is a state-supported institution — with an enrollment of 11,000 students, located in the center of industrial Southeast Texas at Beaumont. Principal industrial in the area are oil refining, shipping, shipbuilding, rubber manufacturing and chemical production. Surrounding the urban communities are ranches and rice farms.

The campus is adjacent to the Beaumont-Port Arthur Highway in southeastern Beaumont. With a population of approximately 130,000, Beaumont has modern schools, churches, and shopping districts to serve the thriving industrial community.

In the metropolitan Beaumont area are the cities of Port Arthur, Orange, Vidor, Port Neches, Nederland and Groves, all within 25 miles and forming the heart of the Gulf Coast area with an estimated population of more than 350,000.

Located on a campus of approximately 200 acres and valued in excess of \$35,000,000, the Lamar University plant includes many new and functional buildings of modern design. These structures include:

Administration Building, Art Building, Biology Building, Bookstore, Business Building, Chemistry Buildings, Dining Halls A and B, Education Building, Educational Services Center, Engineering Buildings, Geology Build-

ing, Health Center, Home Economics Building, Theatre-Gallery, Liberal Arts Building, Library, McDonald Gymnasium, Music-Speech Building, Physics Building, Post Office Building, Science Lecture Auditorium, Student Center, School of Vocations Buildings, Student Affairs Building, Women's Health and Physical Education Building and eleven dormitories.

A football stadium seating 17,150 and arranged to eventually accommodate 38,500; an athletic field house, athletic practice fields. Olympic swimming pool, indoor swimming pool, 14 tennis courts, track and field stadium, and a four-building maintenance complex are also located on the campus.

Lamar is accredited by the Association of Texas Colleges and Universities and the Southern Association of Colleges and Schools. It is also approved by the Texas Education Agency.

The departments of Chemical Engineering, Civil Engineering, Electrical Engineering, Industrial Engineering, and Mechanical Engineering are accredited by the Engineering Council for Professional Development. The Department of Chemistry is accredited by the American Chemical Society. The Music Department is accredited by the National Association of Schools of Music.

## LAMAR UNIVERSITY BANDS

The 200 piece MARCHING BAND has been hailed as one of the finest in the country. The band has appeared for marching exhibitions in Florida and in the Olympic Stadium in Mexico City. The band has been nationally televised five times during halftimes of professional football games and appears regularly in the Rex Parade during Mardi Gras in New Orleans. The Marching Band is directed by James M. Simmons.

The SYMPHONIC BAND is selected by audition immediately after football season. Its membership comes from all departments. Besides its annual spring tour, the Symphonic Band has played on invitation twice for the American Bandmasters Association national convention, the Texas Music Educators Association convention on two previous occasions, twice for the Music Educators National Conference Regional meeting, last year for the MENC National Convention in Atlanta, Georgia, and

as guests and at the expense of the Mexican Government in concerts in Mexico City. The Symphonic Band is directed by Dr. Charles A. Wiley, assisted by James M. Simmons.

The CONCERT BAND meets in the Spring semester only. Its membership consists of students not selected for or not having time to participate in the Symphonic Band. The band also serves as a lab for student conductors and for music students performing on their minor instruments. This band is directed by both Dr. Wiley and Mr. Simmons.

The JAZZ Bands perform regularly for college and civic functions, and give the students the opportunity to perform music from some of America's top jazz writers. Jazz Band "A" is directed by James M. Simmons. Jazz Band "B" is directed by Raul Ornelas.

## CHARLES A. "PETE" WILEY

Dr. Charles A. "Pete" Wiley attended the Lubbock public schools where his Junior High band director was Joe L. Haddon, and his High School directors were H. A. Anderson and Charles S. Eskridge, former president of TMEA. Pete holds a Bachelor of Science degree with a major in mathematics from Texas Tech University, a Master of Music degree from the University of Texas, and a Doctor of Education degree from the University of Colorado. Pete played oboe and was drum major in the Texas Tech Band conducted by his father, D. O. Wiley, former Band Director at Texas Tech and President and Executive Secretary of the TMEA. In that same band were many fine students who went on to take their place of leadership in Texas music, including J. R. McEntyre, J. W. King, John Haynie, Gary Garner, Vic Williams, Paul and Barbara Lovett, O. T. Ryan, and his wife-to-be, Mary Jane Stucker. Pete Wiley did his undergraduate music study at the University of Kansas where he was Drum Major of the band and played first oboe in the band and orchestra, both conducted by his father's brother, Russell L. Wiley. Pete served one year as oboe instructor at the University of Kansas, and three years as Assistant Band Director and orchestra Director at Austin High School, Austin, Texas, under Weldon Covington, past President of TMEA. In 1952 he went to Lamar State College of Technology (later to become Lamar University) located in Beaumont, Texas, to take the reins of their 15 piece band.

Pete's dream was to see Lamar University, the Band and the Music Department become major institutions. He worked with others towards this goal for 31 years. The University grew from 1500 to over 16,000 students, the band from 15 to 350 students, and the music department

grew from 20 to 140 majors. Dr. Wiley still has aspirations for Lamar.

The goal reached with the band was achieved while working against great odds, with the first budget set at \$1500 with ten \$90 annual scholarships. Lamar University's first president informed Wiley he wanted him to build the band without additional scholarship funds. This is virtually what Wiley did, but it was his goal to leave the University with the band reasonably properly funded, and through various fund raising projects, like twirling contests, etc., raised \$50,000 to go into a permanently endowed scholarship program, and left the band with an annual appropriated budget of \$100,000, which included an additional \$20,000 annually for band scholarships. None of these funds came from the large summer camps Wiley ran, bringing some 1,000 students to the campus each summer. Though other opportunities presented themselves, Wiley chose to stay at Lamar until the job of laying a proper foundation was done, as his father had done at Texas Tech, and his uncle had done at the University of Kansas.

The Lamar Symphonic Band under Pete's direction performed by invitation at the state convention of the Texas Music Educators Association five times, the first being in 1957 and the last being in 1990. The band performed by invitation after competitive tape auditions at two regional and three national MENC conventions, and by invitation at three American Bandmaster Association international conventions and one regional convention of the College Band Directors National Association. The Symphonic Band toured Mexico on five different occasions, traveling as far as Mexico City.

Lamar's 350 piece marching band earned a wide reputation through

its home and away shows, and was nationally televised on eight occasions during halftime performances for the Dallas Cowboys, the Houston Oilers, and the New Orleans Saints. The Marching Band was invited by the Mexican Government, at the expense of Mexico, to parade in downtown Mexico City for newsreel filming, and to present a marching exhibition in the Olympic stadium where 100,000 people attended. The band was given front page picture and story coverage in every newspaper in Mexico City.

Pete Wiley was elected into membership in the American Bandmasters Association in 1963 and serves as chairman of that organization's adjudication committee for the prestigious Oswald Award for Band Composition, and annually conducts one of the four service bands from Washington, D. C., in the premiere performance of the winning work of that contest. He is a member of the Alpha Chapter of Phi Beta Mu. He is a member of Phi Mu Alpha Sinfonia and is Past National President of Kappa Kappa Psi. He is a member of the Texas Music Educators Association, the Texas Adjudicators Association, and is a sustaining member of the Texas Bandmasters Association. His name and biography appear in several different Who's Who publications. In the April, 1977, issue of School Musician Magazine he was featured in a two page story naming him one of the ten most outstanding band directors in the United States for that year.

Pete Wiley founded TRN Music Publishing Company in 1973 and ran it as an evening and weekend hobby until his retirement from Lamar University in 1983. Upon retirement Pete and Mary Jane moved their residence and publishing company to Ruidoso, New Mexico, a ski and horse-racing resort. Their son, Jim, a retired professional

percussionist, also works with TRN as the productions manager.

Pete attributes his success at Lamar to support from the University administration and faculty, support of the Southeast Texas band directors, and to his outstanding assistants and wind and percussion faculty through the years, including such well known names as Richard Burkart, Huot Fisher, Karl Wadenpfohl, Jimmy Simmons, Wayne Dyess, Raul Ornales, Robert Culbertson, and to outstanding students like Waymon Bullock and thousands of others who attended Lamar and played in the band. Pete Wiley's daughter, Ann, also played in the Lamar Band where she met and married Darrell Anderson, now Band Director at McAllen High School. (Two of Wiley's grandsons are in the band program in McAllen, and the eldest, Chris Anderson, is a sophomore music major at the University of Texas in Austin where he is trombone section leader of the Longhorn Band and is a member of Jerry Junken's Wind Ensemble.

The Texas Bandmasters Association gave Pete "his most surprising and cherished award" six years after his retirement as a Texas Bandmaster when it selected him to be their Texas Bandmaster of the Year, 1989.

More importantly than all else, Pete Wiley says that every good thing in his life has been a gift from God. He presently serves his Lord as Sunday School Director in the First Baptist Church in Nuidoso.



# TRN 1992-93

*The Finest Concert Music For Young & Mature Bands*  
Complete Performances performed by some of the Nation's Top University & High School Bands

## FREE CASSETTE TAPES

COME BY THE BOOTH AND SIGN-UP FOR OUR MAILING LIST  
FOR FREE TRN CASSETTE TAPES #6 - #12 - #16 - #17 - & (#18 when available)  
ALL TRN TAPES ARE ON HAND FOR YOU TO LISTEN TO OR BUY (\$1.50 EACH)  
LISTENING FACILITIES AT OUR BOOTH.

COME BY OUR BOOTHS (125 - 129) AND MEET OUR COMPOSERS:  
DAVID HOLSINGER - RALPH HALE - LEROY OSMON

### David Holsinger's exciting Concert Pieces:

NEW On A Hymnsong of Robert Lowry

Ralph Hale's *New Young Band Music*: Mayfield March & Warner Park March.

Leroy Osmon's Hebrew Folk Song #1 & #2, West Point Songs, arr. Grainger's  
Grainger's Scotch Strathspey and Reel, Hanszen Parish Overture.

Mark Camhouse's To Build A Fire (New-Grade 5), Elegy, Tribute.

Greg Youtz's Fire Works (Ostwald winner)

Hugh M. Stuart's *New Music*: Three for the Irish, 11th Pennsylvania Regiment,  
Three Myths, arr. Dance of the Hours.



C. A. "PETE" WILEY

BORN MARCH 2, 1925  
DIED JUNE 2, 1992

We, the family of Charles Albert "Pete" Wiley, wish to express our gratitude to many of you for your love and concern upon his death on June 2, 1992, in Moscow, Russia. "Pete" Wiley was the founder of TRN and served as the Editor and Publisher since its start in 1973. In many of the cards we have received, you yourselves have paid high tribute to our loved one. Also in your cards and calls you have repeatedly expressed your shock and sadness at his death, just as we have. We adjure you to remember, as we have, that more importantly than anything else, Dr. Wiley said that every good thing in his life had been a gift from God. We know without a doubt that he is now with his Heavenly Father and sees Him face to face, and we truly rejoice in this knowledge.

Thus, it is our honor, until we, too, join him to carry on in the tradition with which C.A. "Pete" Wiley started TRN Music Publisher to make some contribution, hopefully significant, to the literature of the band / wind ensemble and orchestra."

TRN

Booths 125 - 129

TRN

TRN MUSIC PUBLISHER - BOX 1076 - RUIDOSO, NM 88345 USA (PHONE 505-258-4325) (FAX 505-258-3129)

**Consider the Uncommon Man** Though we may come into contact with hundreds, perhaps thousands of individuals in our lifetime, there is always that "handful" of special people whose lives and work effect us more deeply than others. Their impact in our lives is measured not by memories, but by our ongoing effort to be a "little more like them" in what we pursue. In the lives of countless friends and former students, **Dr. Charles A. "Pete" Wiley's** human legacy will be rich, indeed!

**Pete Wiley** is an easy man to remember. To my children, Dr. Wiley was the "tallest guy who ever came to our house" and "the man who used tons of pepper on his food!" To his colleagues, friends, and students, he was a man of honor, firm, but wise to the ways of music and musicians. In the publishing world, his name represents integrity and a search for a significant repertoire for the band and wind ensemble. To his family, he was a Godly example of His Heavenly Father's love, grace and guidance. To me, he was my "unofficial older, wiser Uncle," and best of all perhaps, one of my closest friends . . . I rejoice that I knew him for awhile. But, to be truthful, I must add . . . This was the most difficult piece my heart ever had to write . . . **David R. Holsinger Grade 3+. CB \$60. Extra FS \$7. On Tape #18.**

**Sinfonia Voci (I Sing the Mighty Power of God)** In the mid afternoon of August 28, 1990, a massive tornado swept through the center of Plainfield, IL, a community some 30 miles southwest of Chicago. This massive storm scythed a five mile long path, causing millions of dollars in damages and the deaths of 29 residents of the city. **Plainfield High School** was one of the building areas totally destroyed. In the fall of 1992, the Plainfield High School Band Boosters commissioned **Holsinger** to write a commemorative work for the High School Symphonic Band and Civic Chorus made up of many of the church choirs of the community. In the spring of 1993, after many years of relocation in Joliet, Plainfield High School returned to its community, and in a dedication service, The Plainfield Band and Civic Chorus under the direction of **Scott Casagrande** premiered the **SINFONIA VOCI**. The composition is based on the 1784 Wuttenburg Gesangbuch melody entitled **ELLACOMBE** and a text by Isaac Watts. This hymn declares the sovereignty of God over the heavens and the earth, be it gentle petals or raging tempests and asserts, in Watts' text, ". . . all that borrows life from Thee is ever in Thy care." The composition is well suited for mass or amateur choir, in that the vocal lines are broad and hymnlike at all times. The wind and percussion parts carry the rhythmic energy of the composition and can be performed separately, without the chorus, if so inclined. **Grade 4. CB \$120. Extra Full Score \$12. On Tape #18.**

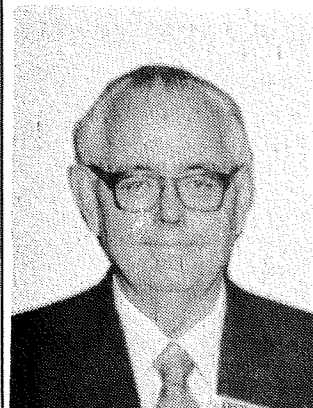
**To Tame the Perilous Skies** was conceived as a programmatic work literally depicting two opposing forces colliding in battle. The elongated canonic introduction presents a six-pitch intervallic display that is used throughout the composition, both as an intact melodic statement and a fragmented germative device, to depict every extra musical element from serenity to air war to triumphal deliverance. A second melodic element, an imitative fanfare-like motif, first heard in the solo trumpet 120 seconds into the composition, serves repeatedly as counterpoint to all music generated from the opening interval display. **To Tame the Perilous Skies**, commissioned by the 564th Tactical Air Command Band, Langley AFB, Virginia, received its premiere performance under the baton of Lt. Col. Lowell Graham in the fall of 1990. At the time of its premiere, United Nations forces were assembling in the Persian Gulf, and only a few months later the world watched as modern technological air power "tamed the perilous skies" over Iraq and Kuwait. In retrospect, this work is dedicated not only to the exceptional men and women of the Tactical Air Command, but to the spirit of the modern military aviator, taming perilous skies that all men might live free of oppression. **Grade 5. CB \$120. Extra Full Score \$12. On Tape #17.**

**Helm Toccata** Quoting Holsinger, "I was delighted when Malcolm Helm called to ask if I would write a new work for his band." He had a fine group, which four trips to the Mid-West Clinic in Chicago would indicate. Almost immediately I had a piece in mind for his band - - - a prelude and toccata, reminiscent of the late 19th century organ form, but with that pounding "early Stravinskien" flavor I find personally appealing. But how can you put another "Prelude and Toccata" on the shelf. So, from the beginning, I referred to the work as the **Helm Toccata**. I could think of only one person who might possibly object -- and that was modest Malcolm Helm." This is a fine work for contest or concert -- not as difficult as "On Ancient Hymns and Festal Dances" and a little more difficult than "Gathering of the Ranks at Hebron". **Grade 4. CB \$90. Extra Full Score \$10. On Tape #17.**

**Ballet Sacra** is intended as a concert piece based on universally known texts utilized in not only the Roman Catholic Mass, but also the Anglican Mass, the Lutheran Service, and the Methodist Communion Service. Although envisioned as a liturgical collaboration between dance company and symphonic band, Ballet Sacra can stand alone in its tri-part design without the visual element. Preceding the entry of the ballet corps, **the composition opens** with fanfares and flourishes in the brass and percussion pressing forward to culminate in large organ-like tuttis. As the tempo explodes to an ebullient Presto, the dancers are invited to enter the stage. The dance variations are presented over many meter changes and displaced accents, typical of the composer's style. "Home meter," however, during this opening exposition is four-five, somewhat unusual to accompany an art form that usually choreographs in groups of eight counts. **The "B" section** of this program features dances for three individuals and couples, the Pas de trois and Pas de deux. Both these dance events are performed over slow, harmonically-minimalistic music variations. This middle section features both a solo trumpet line and voices singing within the playing ensemble. Reminiscent of early liturgical chant, the composer has the singers intoning two phrases from the Gloria of the Mass Ordinary, "Gloria in Excelsis Deo" and "Quoniam tu solus sanctus". (Glory to God in the Highest / For You Alone are Holy). **In the final Presto**, the entire dance company is involved as the music unfolds an agitated tapestry where bits and pieces of the first two sections reappear and reassemble into a closing recapitulation of the primary themes, "home meter" being abridged to four-four. The great organ-like chords sound through the busyness, allusions of the opening "liturgical fanfares" climb upward and the listener is pounded by terse spikes of sound. **The ballet concludes** in quiet benediction as voices intone a final prayer; Grant Us Peace., "Dona nobis pacem". **One movement. 16 minutes long. Grade 5. CB \$120. Extra Full Score \$14. On Tape #15.**

**Havendance** This was the first of his works titled for the first of his children, Haven. It is built on an unrelenting rhythmic ostinato and variations. This has been one of our best sellers and is on many contest lists. We have an excellent recording of this on our cassette #7 by the West Texas State University Band. **Grade 3+. CB \$80. Extra Full Score \$10. On Tape #7.**

# Bob Watson's Editions of Great Marches



Bob Watson

Bob Watson was born on January 14, 1933, in Greenville, North Carolina, and attended the public schools there. He received a Bachelor of Science Degree in Music from East Carolina University and received a Master of Music degree from the University of Illinois where he was able to realize his dream of studying band arranging with Mark Hindsley.

Watson taught band for thirty years in Virginia and North Carolina, the last twenty-three years as band director at Louisburg High School in Louisburg, North Carolina. Retired from teaching, he devoted his full attention and energy to researching and editing some of the great foreign marches that have never been available in this country in American

edition. He was a member of the North Carolina Music Educators Association, the North Carolina Bandmasters Association, the Music Educators National Conference, and Phi Mu Alpha Sinfonia. Our prayers go out to his family on his passing in this past year.

**\*\*NEW\*\* OUR FLIRTATIONS, J.P. Sousa**, is a well-known Sousa march that has been skillfully edited by the late Bob Watson. It was his next-to-the-last edition. **Grade 3. CB \$50. Extra FS \$6.**

**Flying Eagle March**, by H. L. Blankenburg, is the translation of the original title of this march --- **Adlerflug**. It is opus 67 in Blankenburg's long list of marches. It was written and published in Germany about 1910, and published in England in 1914. Gay Corrie, considered by many to be Britain's leading authority on marches, estimates that 140 of Blankenburg's marches were published for band, and about another 160 for piano or salon orchestra, and the remaining 1000 unpublished marches were lost or destroyed during World War II. **Grade 3+. CB \$60. Extra FS \$6.**

**Die Wachtparade March**, (pronounced Dee Vact-pah-rah-dah), translated, means **Parade of the Watch**. It was composed by H. L. Blankenburg and first published in Switzerland in 1913. It is Opus 103 in Blankenburg's long list of marches. The listener may be able to detect the contrast in this edition between contemporary American band instrumentation and German instrumentation used in 1913. The entire march is scored using contemporary American band instrumentation except for the 32 bars starting at bar 77 in the score, where Blankenburg's original instrumentation is used (except that cornets are substituted for flugel horns), with the result that an authentic German Band sound can be heard at this point. This march is typical Blankenburg, with its euphonium countermelodies, woodwind figures decorating the broad melodic lines, tenor register scoring in the trio, and the independent and colorful trumpet parts. **Gr. 4. CB \$60. Extra Full Score \$6.**

**The Peace of Nations March**, by Paul Lincke. Lincke (1866 - 1946) was a very well known German musical comedy composer, but he also wrote a few fine marches. This is not the typical military march you associate with Teike, von Blon, Blankenburg, and others, but is lighter and brighter. This edition was played by the great Highland Park High School Band at the Mid-West Band Clinic in Chicago in December, 1988. **Grade 4. CB \$45. Extra Full Score \$6.**

**Vor Die Front Marsch** takes its name from an old German military expression which means "attention!" which was shouted by the officers before they gave orders to the troops. Its composer, **Carl Teike**, was born in Altdamm, Germany, in 1864 and died in 1922. He was the son of a blacksmith. He began his musical training at the age of fourteen, learning to play the French horn, string bass, and percussion. At the age of nineteen, he joined the army and became a member of a regimental band. He also began composing marches and other works. He wrote over 100 marches, a number of which are still extremely popular among march lovers, including his most famous march, *Old Comrades*, listed elsewhere in our catalogue. **Grade 4. CB \$50 Extra Full Score \$5**

**Sons of the Brave March**, by Thomas Bidgood. This march is a British classic. It is available on at least three commercial labels: The Band of the Irish Guards, on London label #LSF-15; (2) The Band of the Coldstream Guards, on RCA label #LPM-1684; and (3) the Vienna Symphony Orchestra, on London label #LPS-273. Bidgood (1860-1925) was a British Army bandmaster. His total output of marches was only about a dozen. Son's of the Brave was written for York's Military School in Chelsea, London and is today used as the official school march. **Grade 3. CB \$45. Extra FS \$5.**

**Immer Fesch! Marsch**, by Richard Eilenberg (1848-1927). Eilenberg, a German composer of mostly operettas, wrote about 30 marches. The style of his marches was not militaristic, as has come to be the most expected style from German march writers. Not as technically demanding as many German marches, it contains a brightness and freshness that makes it popular among bandmen at all levels. **Grade 3. CB \$40. Extra Full Score \$5.**

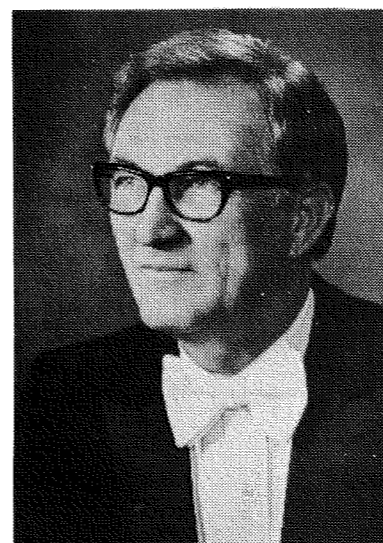
**Ernst August March**, by H. L. Blankenburg. Another fine Blankenburg march, Opus #74, one of his earlier marches. Ernst August is a proper name, so he was most likely a friend of Blankenburg's. (See notes for Die Wachtparade in previous column.) **Grade 3. CB \$40. Extra FS \$5.**

**The Officer Candidate March**, by Carl Teike 1864-1922.) This great German march composer and Blankenburg are often referred to as the "twin greats" of German march writing. Teike's style is militaristic while Blankenburg's style is more lyrical. Teike is best known as the composer of *Old Comrades March*. **Grade 3. CB \$45. Extra FS \$5.**

**Under the Star of the Guard March**, by Ernst Stieberitz. After many years as a bandmaster in the German Army in the early 1900's, Stieberitz founded the Police Band in the free state of Danzig, famous throughout Europe in the 30's because of their hundreds of radio broadcasts. He wrote many brilliant marches. **Grade 3. CB \$45. Extra FS \$5.**

**Deutsch Art Marsch**, by Carl Teike. The title means *German Folkways*. The melodic content of this march is based on German folksongs. See additional comments on Teike above. **Grade 3. CB \$45. Extra FS \$5.**

Complete list of TRN  
marches on pages 22-3.



Charles A. "Pete" Wiley

BORN MARCH 2, 1925

DIED JUNE 2, 1992

"Pete" Wiley was founder of TRN and served as the Editor and Publisher since its start in 1973.

On this page are listed some of Wiley's arrangements, editions, or compositions for band which have been the foundation of TRN:

**Old Comrades (Alte Kameraden) March**, by Carl Teike (pronounced TY-kuh.) Edited by Chas. A. Wiley. In 1889, at the age of twenty-five, Teike composed a new march and asked his band conductor if it could be performed. After the first reading the parts were collected, and the bandmaster advised Teike to "throw the manuscript into the fire." Nearly a century later the same march, now known as *Alte Kameraden (Old Comrades)*, outpolled every march ever written by a European composer in an international survey of the world's most popular marches. The version most of us know is NOT Teike's original--it is in the wrong key! This edition is in the original key -- D<sup>b</sup> at the start and G<sup>b</sup> at the trio. Not easier to play, but a beautiful dark sound. This edition also uses the original dynamic and style markings. **Gr. 5. CB \$60 Extra FS \$6.**

**Marche des Parachutistes Belges** (March of the Belgian Paratroopers) by Pierre Leemans arr. by Charles "Pete" Wiley for a performance by his Lamar Univ. Band for the Texas Music Educators Assn. convention in 1957. Frederick Fennell was there--and he said, "I am going to record your arrangement of that

We, the family of Charles Albert "Pete" Wiley, wish to express our gratitude to many of you for your love and concern upon his death June 2, 1992, in Moscow, Russia.

In many of the cards we have received, you yourselves have paid high tribute to our loved one:

- "He was a man of honesty, integrity, and love for people."
- "a quiet, unselfish person."
- "a masterful handler of the ABA - Ostwald Contest."
- "a large contributor to the world of bands as a band director and publisher."
- "a gentle and loving husband."
- "an inspiring and positive example to hundreds/even thousands of students whose lives he touched."
- "a wonderful friend and colleague."
- "a towering figure in his profession."
- "a talented, loyal and dedicated gentleman of integrity."
- "a dear, sweet, kind man - that smile."
- "a man admired and respected for his many talents and contributions to the field of music."
- "a caring person."

- "a leader and inspiration in the musical world."
- "one who will be long remembered as having carved out such a significant place in the history of Lamar University."
- "a fine musician, father and friend."
- "a giant in ABA (American Bandmasters Association)."
- "a role model as musician, Christian, gentleman, and teacher."
- "his legacy remains."
- "There's not a man on this earth that I had more respect for than Dr. Wiley."

Also in your cards and calls you have repeatedly expressed your shock and sadness at his death, just as we have. We adjure you to remember, as we have, that more importantly than anything else, Dr. Wiley said that every good thing in his life had been a gift from God. We know without a doubt that he is now with his Heavenly Father and sees Him face to face, and we truly rejoice in this knowledge. Thus it is our honor, until we, too, join him, to carry on in the tradition with which C.A. "Pete" Wiley started TRN Music Publisher "to make some contribution, hopefully significant, to the literature of the band/wind ensemble and orchestra."

march!" - and he finally did, over 25 years later, with the Cleveland Winds in his famous digital album *Macho Marches* on the Telarc label, DG-10043. This march continues to be our best seller. **Gr 3. CB \$45. Extra Condensed Score \$5.**

**Die Wacht am Rhein Marsch**, by Franz von Blon, arr. Wiley. One of the most stirring of all German military marches. **Gr 3+. CB \$45. Ext CS \$5.**

**Antonito, pasodoble**, by Chas. Wiley. Beautiful Spanish march: beautiful angular melodies & counter-mel., harmonies, exciting brass. A rip-snorter! **Grade 4. CB \$40. CS \$5.**

**La Compañera, pasodoble**, by Charles Wiley. Melodious, beautiful harmonies and colors. Would enhance the program of the finest of bands, yet is easy enough for good Jr. H. bands. **Gr 3. CB \$40. Extra CS \$5.**

**Suspiros de España**, by Alonso, arr. Wiley. This edition conforms to the interpretation of the Municipal Band of Madrid on their album, *Sunday in Spain*, on Capitol Records. Also recorded by Univ of Illinois (Begian). One of the world's most beautiful marches. **Gr 4. CB \$40. CS \$5.**

**Domingo Ortega, pasodoble**, by Ledesma & Oropesa, arr. Wiley.

An easy and beautiful Spanish march. **Grade 2. CB \$40. CS \$5.**

**Earl's March**, by Charles Wiley. A lot of beautiful excitement in this one. **Grade 3. CB \$40. Extra FS \$6. Extra CS \$5.**

**Old Scottish Melody, (Auld Lang Syne)** A Grainger-like setting by Charles Wiley. This has become a standard in most band libraries. *Available for either Band or Full Orchestra.* **Grade 3. CB \$45. Extra FS \$5.**

**Viva Graná, pasodoble**, by Alonso, arr. Wiley. **Grade 4. CB \$40. Extra FS \$5.**

**Figaro, pasodoble**, by Allier, arr. Wiley. **Grade 4. CB \$40. CS \$5.**

**Valencia, pasodoble**, by Lope, arr. Chas. Wiley. **Grade 4. CB \$40.**

**Kaiser-Parade March**, by von Blon. **Grade 3. CB \$40, CS \$5**

**Nederlandsche March, (Lowlands March)**, by Wiley. Dutch folk melodies. **Grade 3. CB \$40.**

**Sounds of Peace, March**, by von Blon. German. **Grade 3. CB \$40.**

**Le Chant du Depart, Defilé**, by Allier. This a beautiful French march.

# Charles Wiley

RUIDOSO, N.M. (Special) — Services for Charles Albert "Pete" Wiley, 67, of Ruidoso will be at 2 p.m. Saturday in First Baptist Church with the Rev. D. Allen Cearley officiating.

Burial will be in Forest Lawn Cemetery under direction of LaGrone Funeral Chapel.

He died Saturday in Moscow, Russia.

---

He was born in Abilene. He graduated from Lubbock High School and Texas Tech University. He received a masters degree from the University of Texas and a doctoral degree from the University of Colorado. He was band director at Lamar University in Beaumont for 31 years, where he was a regents professor. He was Texas Band Master of the Year in 1989 and a longtime member of American Band Masters, Texas Music Educators Association, Phi Mu Alpha, Kappa Kappa Psi and Phi Beta Mu.

He was a member of the First Baptist Church in Ruidoso, where he was a deacon and the Sunday School director. He had lived in Ruidoso for the past nine years and was owner of TRN Music Publishing Company. He served in the Navy during World War II. He married Mary Jane Stucker in 1947 in Plainview.

Survivors include his wife; a son, James Robert "Jim" of Ruidoso; a daughter, Ann Anderson of McAllen; and four grandchildren.











