The University of Southern Mississippi

JOSEPH KREINES: A BIOGRAPHICAL SKETCH, AN ANALYSIS OF *AMERICAN SONG SET FOR BAND* AND A DESCRIPTIVE CATALOGUE OF HIS ORIGINAL COMPOSITIONS AND TRANSCRIPTIONS FOR WIND BAND

by

Paul Eugene Weikle, Jr.

Abstract of a Dissertation
Submitted to the Graduate School
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

May 2012

ABSTRACT

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Joseph Kreines is a well-respected composer, conductor and educator who has maintained an illustrious musical career in Florida and elsewhere. Originally from Chicago, Illinois, Kreines came to Florida in the 1960s as the Associate Conductor of the Florida Symphony Orchestra. Other professional conducting appointments with the Brevard Symphony Orchestra, The Gulf Coast Symphony Orchestra and appointments as the conductor of the Florida Symphony Orchestra Youth Symphony, Pinellas Youth Symphony Orchestra and Brevard Youth Symphony Orchestra proved to be the launching of a successful free-lance career as guest conductor for hundreds of Secondary programs in Florida and elsewhere including band, orchestra and choir. Kreines has long been heralded for his work with the young musicians of Florida, which was recognized by the Florida Bandmasters Association in 2004 with his selection to their "Roll of Distinction."

Equally adept as a composer, arranger and transcriber of music, Kreines has composed and written over two hundred works in many genres of music. While his oeuvre is quite diverse, he is noted as a champion for composing and transcribing music for the wind band. He is perhaps most noted for his work on the music of Percy Grainger, famous Australian composer who wrote many wind band pieces that, due to publishing

practices of the time, contained many errata, which had to be corrected for public performance.

This study will provide a current biography, an analysis of one of his original wind-band compositions, *American Song Set for Band,* and a catalog of his collected works for wind band complete through December of 2011. There are also appendices that contain an engraved digital copy of the score for *American Song Set for Band,* a chronological discography of recordings featuring Joseph Kreines' music and transcriptions of interviews with Kreines and other individuals important to his personal and musical life.

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Approved:

Thomas Fraschillo_____
Director

Steven Moser_____

Christopher Goertzen_____

Jennifer Shank_____

Danny Beard_____

Susan A. Siltanen_____
Dean of the Graduate School

May 2012

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TABLE OF CONTENTS

ABSTRACT……ii

ACKNOWLEDGEMENTS……iv

LIST OF EXAMPLES……...vii

CHAPTER

I. INTRODUCTION……...……1

Purpose of Study
Methodology
Review of Literature

II. BIOGRAPHY……...…...5

Early Life in Chicago
Kreines, the Young Professional
The Middle Years of Kreines Career
Kreines Later Career – Recognition and Reflection

III. *AMERICAN SONG SET FOR BAND*……34

"Red River Valley"
"Polly Wolly Doodle"
"Home on the Range"
"Turkey in the Straw"

IV. DESCRIPTIVE CATALOG……105

Original Compositions for Band
Transcriptions and Editions for Band
Solos with Band Accompaniment
Original Compositions for Band, Other Publishers
Transcriptions and Editions, Other Publishers

V. CONCLUSION……137

BIBLIOGRAPHY……320

LIST OF ILLUSTRATIONS

Figures

1. “Red River Valley” (traditional)……...……37

2. Joseph Kreines, “Red River Valley” (mm 1-8)……..……..39

3. Joseph Kreines, “Red River Valley” (mm 9-16)……..……....40

4. Joseph Kreines, “Red River Valley” (mm 17-26)……..……..41

5. Joseph Kreines, “Red River Valley” (mm 27-38)……..……..42

6. Joseph Kreines, “Red River Valley” (mm 35-42)……..……..43

7. Joseph Kreines, “Red River Valley” (mm 42-50)……..…..44

8. Joseph Kreines, “Red River Valley” (mm 49-53)……....45

9. Joseph Kreines, “Red River Valley” (mm 52-60)……..……..46

10. Joseph Kreines, “Red River Valley” (mm 61-68)……..…….48

11. Joseph Kreines, “Red River Valley” (mm 69-76)……..….50

12. Daniel Emmet, “Polly Wolly Doodle”……...……...…..52

13. Joseph Kreines, “Polly Wolly Doodle” (mm 1-6)……..….54

14. Joseph Kreines, “Polly Wolly Doodle” (mm 6-14)…….....55

15. Joseph Kreines, “Polly Wolly Doodle” (mm 22-28)……...56

16. Joseph Kreines, “Polly Wolly Doodle” (mm 29-34)……...57

17. Joseph Kreines, “Polly Wolly Doodle” (mm 35-39)……...58

18. Joseph Kreines, “Polly Wolly Doodle” (mm 38-42)……...59

19. Joseph Kreines, “Polly Wolly Doodle” (mm 42-48)……..….60

20. Joseph Kreines, “Polly Wolly Doodle” (mm 50-61)……...61

21. Joseph Kreines, “Polly Wolly Doodle” (mm 56-64)……...62

22. Joseph Kreines, “Polly Wolly Doodle” (mm 65-73)……...63

23. Joseph Kreines, “Polly Wolly Doodle” (mm 74-80)……...65

24. Joseph Kreines, “Polly Wolly Doodle” (mm 80-84)……...66

25. Joseph Kreines, “Polly Wolly Doodle” (mm 84-88)……...67

26. Joseph Kreines, “Polly Wolly Doodle” (mm 89-95)……...69

27. Brewster Higley and Daniel Kelly, “Home on the Range”……73

28. Joseph Kreines, “Home on the Range” (mm 1-8)……...75

29. Joseph Kreines, “Home on the Range” (mm 13-20)……...75

30. Joseph Kreines, “Home on the Range” (mm 21-28)……...76

31. Joseph Kreines, “Home on the Range” (mm 29-36)……..….77

32. Joseph Kreines, “Home on the Range” (mm 36-44)……...78

33. Joseph Kreines, “Home on the Range” (mm 51-60)……...79

34. Joseph Kreines, “Home on the Range” (mm 60-72)……...80

35. Joseph Kreines, “Home on the Range” (mm 72-79)……...81

36. Joseph Kreines, “Home on the Range” (mm 80-85)……..….83

37. Joseph Kreines, “Home on the Range” (mm 84-90)……..….85

38. “Turkey in the Straw,” Minstrel song…….....87

39. Joseph Kreines, “Turkey in the Straw” (mm 1-8)……..…….89

40. Joseph Kreines, “Turkey in the Straw” (mm 9-17)……..…...90

41. Joseph Kreines, “Turkey in the Straw” (mm 17-25)……..….91

42. Joseph Kreines, “Turkey in the Straw” (mm 25-33)……..….92

43. Joseph Kreines, “Turkey in the Straw” (mm 34-44)……..….93

44. Joseph Kreines, “Turkey in the Straw” (mm 44-53)……..….94

45. Joseph Kreines, “Turkey in the Straw” (mm 53-64)……..….95

46. Joseph Kreines, “Turkey in the Straw” (mm 63-71)……..….96

47. Joseph Kreines, “Turkey in the Straw” (mm 72-79)……..….97

48. Joseph Kreines, “Turkey in the Straw” (mm 80-84)……..….98

49. Joseph Kreines, “Turkey on the Straw” (mm 84-90)……..…99

50. Joseph Kreines, “Turkey in the Straw” (mm 90-100)……....101

51. Joseph Kreines, “Turkey in the Straw” (mm 97-103)……....103

CHAPTER I

INTRODUCTION

Eminent American composer, conductor and educator Joseph Kreines, a native of Chicago, Illinois, came to Florida in the early 1960s as the associate conductor of the Florida Symphony Orchestra in Orlando, Florida. After a four-year collaboration with the orchestra, he became the music director of the Brevard Symphony Orchestra (Brevard County, Florida) and later the associate conductor for the Florida Gulf Coast Symphony (later to be called the Florida Orchestra) in Tampa, Florida. Mr. Kreines has also had a long and illustrious career as a music educator in Florida. For this achievement he was honored with an induction into the 2004 "Roll of Distinction" for the Florida Bandmasters Association.

Kreines has guest conducted over 300 middle school, high school and college wind bands, orchestras and chorales throughout the United States. He has also provided piano accompaniment for untold thousands of students for Florida Bandmasters Association District and State solo ensemble festivals. Mr. Kreines recently retired after conducting the Brevard Symphony Youth Orchestra for five years.

Equally noted as a composer, transcriber and champion for music for the wind band, Kreines has written numerous original compositions as well as transcriptions of famous orchestral works for wind bands. He is also well known for his transcriptions and the editing of the music of Percy Aldridge Grainger, noted Australian composer and pianist. In 1989, Mr. Kreines wrote *Music for the Concert Band: A Selective Annotated Guide to Band Literature.*

Kreines received a Master's Degree in Music from the University of South Florida and a Bachelor of Arts from the University of Chicago. He did additional study at the Tanglewood Music Festival in 1958 where he was chosen to participate in the conducting class with fellow classmates Zubin Mehta, Claudio Abaddo, David Zinman, and Gustav Meier.[1]

Purpose of Study

The purpose of this dissertation will be to study Joseph Kreines from multiple, complementary vantage points, through a descriptive catalogue of his transcriptions and original works for wind band (thus providing a chronological look at the composer's compositional output to date) and a detailed analysis of "American Song-Set for Band." This set of songs was originally titled " Country and Western" Song-Set and was written and dedicated to the Brass and Percussion ensemble at the Grand Teton Music Festival and its conductor, Michael Mulcahy.[2] Kreines has expertly transcribed this for wind band and also later for string orchestra and full orchestra.

Need for Study

Many conductors and students know the music of Joseph Kreines. Whether it is through their exposure to his editions of Percy Grainger's music, arrangements and transcriptions of orchestral compositions for the wind band medium or his original compositions, many musicians (outside of Florida) do not know Kreines' background, education, and dedication to the young musicians of Florida through his many years as a guest clinician for many secondary schools, youth orchestra affiliations and other professional projects. With a biography, analysis of one of his compositions and a

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[1] Kreines, Joseph, http://www.kreines.com/About.html (accessed on August 15, 2011)
[2] _____, "Country and Western" Song-set, unpublished manuscript. 2000

catalogue of Kreines' works, this will provide those who are interested with further information about Kreines. This study can also provide useful insight into the performance of his music and illuminate his enormous contribution to the world of music education.

Methodology

The research method for this study will be both historical and analytical. The historical portion of the methodology will be drawn from interviews with Mr. Kreines and other important music educators in Florida. Data will be collected from transcripts of these interviews, newspaper reviews, published bios, concert programming and liner notes from compact discs when applicable. The analysis method will focus on form, texture, and harmonic use, and benefit from reflections by the composer.

Review of Literature

While much of the research for this study will be primary – this will be the first comprehensive examination of the life and music of Joseph Kreines -- there are a few helpful sources. *Music for Concert Band: A Selective Annotated Guide to Band Literature*, by Joseph Kreines is currently out of print, but through an interlibrary request by the author, it has been examined in preparation for this document. In 1971, Mr. Kreines produced "Chicago Symphony Orchestra trombone and tuba section play concert chamber works and orchestral excerpts." This landmark LP (re-issued as a compact disc, in 2002)[3] was a revolutionary look into the performance practice and orchestral style of the low brass section of the Chicago Symphony Orchestra. The members included Jay Friedman, principal trombone; Frank Crisafulli, second trombone; James Gilbertson,

[3] Jay K.Friedman, James Gilbertsen, Frank Crisafulli, Edward Kleinhammer, and Arnold Jacobs. *Chicago Symphony Orchestra trombone and tuba section play concert works and orchestral excerpts*. Oak Park, IL: Educational Brass Recordings, 1971 LP, 2002 CD.

second and third trombone; Edward Kleinhammer, bass trombone; and Arnold Jacobs, tuba. In the August 2002 issue of the *Instrumentalist Magazine*, Mr. Kreines wrote an article: "Classical Music is a Bore." In this short article, we gain some insight into the writing style and critical thinking of Joseph Kreines and his pessimism concerning the future of classical music. Mr. Kreines also is noted for some of his eccentric rehearsal techniques and animated podium mannerisms. There is a Facebook.com group called “I Have Been Musically Assaulted by Joseph Kreines.” At one point, there were over three thousand members (including this writer) and hundreds of testimonials from band students lauding Mr. Kreines on his influences on them. This group has been migrated (archived) and the membership numbers have diminished. It is noted on site that Mr. Kreines is a big fan of the group. There is a new group, “Mr. Kreines,” and it contains photos and video of Kreines, both cameo and rehearsal shots.

CHAPTER II

BIOGRAPHY

Early Life in Chicago

Joseph Kreines was born in Chicago, Illinois, in 1936. Kreines grew up in a comfortable middle class home in the Hyde Park area and was fortunate both parents were employed. His father, Leon Kreines, owned a shoe store and his mother, Beatrice, was working as a buyer for a large clothing store in Chicago.

Even while the Great Depression lingered on, his parents fostered young Kreines' interest in music. He was encouraged to listen to the broadcasts of music on the radio, spending many hours listening to classical music. He also listened to the pop music of the day and still can play some of those songs at the piano – even though he remembers that many of those songs were not very good. Kreines has many memories of listening to music on the radio, including a performance on a particular Sunday afternoon, December 7, 1941, where the broadcast was interrupted with news of the attack on Pearl Harbor.[4]

In the summer of 1942, recognizing his developing passion for music, Kreines' parents bought an old upright piano that they found at a rummage sale for ten dollars (ten dollars was a lot of money in 1942) and placed it in his bedroom. He loved that piano and after listening to his attempts to play it, his parents suggested that he study privately. The young Kreines was eager to learn the piano and was happy for the opportunity.

In the fall of 1942, Kreines began his study with Jeanette Rosenblum, who was an excellent teacher of piano. After some time, she noticed that young Joe was coming to his lessons ill-prepared, but he was able still to perform the music fairly well.[5]

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[4] Joseph Kreines, interview by the author, Melbourne, Florida, January 21, 2012.
[5] Joseph Kreiens, interview by the author, Melbourne, Florida, August 8, 2011.

During a lesson, Rosenblum asked Kreines to turn away from the piano. She began to play pitches at the piano and asked him to name them. Recognizing that he had perfect pitch, she realized that Kreines was learning the music for his lessons by ear. Since Kreines had always been able to recognize notes by ear, he thought everyone could easily identify notes and that this was common. He distinctly recalls a time at O'Keeffe Elementary School, when he was walking past the school's music classroom, hearing a piece of music being played in thinking, "that piece is in A major." [6]

In 1946, Rosenblum was to be married and move to California. Since she could not continue as his piano teacher, she recommended Howard Wells, a well-known and well-respected teacher in Chicago. Kreines auditioned for Wells for continued piano study. While Wells thought highly of Kreines' potential, he was unable to accept him as a student because his studio was full at the time.

However, one of Wells' top students, Julian Leviton had just returned from serving in World War II and was opening a studio in downtown Chicago. Kreines was one of Leviton's first students. He was a good teacher and was encouraging the young Kreines to develop his skills as a pianist. But Kreines, like many young students, did not enjoy practicing. After a suggestion by Leviton, Kreines entered an intermediate piano competition, sponsored by the Society of American Musicians. This was Kreines' first exposure to the pressure of competition, which would prove to change the direction of his young musical life.[7]

There were 140 student participants and Kreines proved himself successful through his preparation for the competition. He progressed through the preliminary round to the

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[6] Kreines, interview. August 2011.
[7] Ibid.

semi-finals and ultimately to the final round, where he placed fourth. Leviton suggested that Kreines could have done better; he agreed but did not like the experience and within one month stopped taking lessons. Kreines just did not like perpetually practicing the same music.

Kreines interest in music never faltered even though he was not studying the piano. During the summer of 1950, Kreines and a couple of friends began to attend the Ravinia Festival, the summer home of the Chicago Symphony Orchestra. They continued this tradition for two subsequent summers, attending as many concert as possible. Because his parents knew of Kreines' love for the Chicago Symphony Orchestra, they purchased season tickets as a gift for his fifteenth birthday, and he began to attend concerts every week. He was completely immersed in music, and he began to check out scores from the library and study the pieces that he heard in performance with the Orchestra.[8]

In 1951, Kreines completed his secondary education, graduating from the University of Chicago Laboratory School. He had been a student there since the third grade; he enrolled there because the public school system was pressuring his parents to have Kreines skip a grade level. His mother did not think that this was an appropriate educational path, as she had experienced grade advancement as a child and found it to be socially detrimental. At the time, the Laboratory School provided education through the tenth grade. Upon completion, students could either choose to enter the public school system to complete their high school education or take an entrance exam to begin a Bachelor of Arts degree at the University of Chicago. Kreines opted to take this exam, and, after passing, he began college at the age of 15. The University of Chicago did not

[8] Kreines, interview. January 2012.

allow students to major in any particular major area. As a result, Kreines pursued a broad based education in their Bachelor of Arts program.[9]

While in college in 1953, Kreines was a subscriber to the *Saturday Review of Literature*, a major literary magazine. His main reason for receiving the magazine was the music reviews that it contained. However, in one issue, there was an advertisement for a music festival tour to Europe. The idea of attending concerts in Europe was very enticing, so he decided to ask his parents for their permission to participate in this tour. Despite his young age of 17, his parents agreed to allow him to travel to Europe.

Kreines' trip began at the Glyndebourne Music Festival in Sussex, England. This music festival focused on opera and mostly operas composed by Mozart. The small theater only sat around 300 but included an orchestra pit that was large enough to fit a small orchestra. The hall acoustics were superb, allowing the vocalists to be heard easily above the orchestra. Kreines attended performances of *Cosi fan tutte* and the *Abduction of Seraglio* at the Glyndebourne Theater and was awestruck by the music at the festival. The tour later traveled to the Wagner Music Festival in Bayreuth, Germany, where Kreines attended a viewing of *Tristan and Isolde*. This world-class venue is an acoustic marvel with the orchestra completely submerged beneath the stage, allowing for perfect balance between the orchestra and the vocalists without amplification.[10]

Further travel for the tour group included stops in Salzburg, Paris and Edinburgh, where they attended many concerts including the Philharmonia Orchestra of London and the Vienna Philharmonic Orchestra. On this life-altering trip, Kreines also observed several great conductors, including Wilhelm Furtwängler. The trip was so musically

[9] Kreines, interview. August 2011.
[10] Ibid.

inspiring that he could not wait to get back to the States and begin a more intensive study of music.

Kreines did return to the study of piano with Gavin Williamson after his summer trip to Europe. Williamson was the one of the harpsichordists often chosen to perform with the Chicago Symphony. Kreines studied harpsichord with him, as well. It was from Williamson that Kreines developed his love for piano accompanying. He remembers a discussion during a lesson.

> Anyway, he [Williamson] said, "You can play piano all day, but unless you accompany, you're not a true musician." And I said, "Really?" And he said, "Yes." He said, "So from now on, once a month we're going to have somebody in here, and then you're going to accompany." And it was a violinist one time. It was a flutist another. It was a singer another. It was different; it was great, great experience. That started me off. And because I was good at it, because I could sight-read, I got a job downtown in Sonya Sharnova's voice studio accompanying, thanks to my ability to do that. So that was an important skill that I was kicked into, and I'm grateful I was kicked into it. In fact, it's really one of the most important parts of my life is being an accompanist.[11]

Kreines believes that he received a superior education during his matriculation at the University of Chicago, graduating with a Bachelor of Arts degree in 1955. Following his trip to Europe and during his junior year (1954), the University changed their policy regarding majors within a discipline. He discovered they would allow him to stay one more year to earn a degree in music. Kreines opted to stay and completed his Bachelor of Arts in Music degree in 1956.[12]

In the summer of 1956, Kreines was selected as a conducting auditor for the Tanglewood Festival in Lenox, Massachusetts. This important festival is the summer home for the Boston Symphony Orchestra. For the first time in his life, he was exposed to music making on an intense level, virtually 24 hours a day, 7 days a week. It was an

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[11] Kreines, interview. August 2011.
[12] Ibid.

important watershed moment for him, as Kreines realized that he belonged in music in a full-time capacity. Kreines spent three summers associated with the festival – the first two as an auditor and then in the summer of 1958 as a full participant. His experiences in the second and third year will be discussed later in this biography.

Kreines applied for entrance to the University of Illinois for the fall of 1957 to pursue a Master's degree. He wanted to pursue a degree in conducting, but the University did not have a conducting program at that time, so he entered as a musicology major. While he learned much from the program's curriculum, he realized that a degree in musicology would not fulfill his main desire. He wanted to be a conductor and decided to return to Chicago without completing his Master's degree.[13]

Kreines also became a charter member of the Chicago Symphony Chorus during the period between his summers at Tanglewood, in 1957. Fritz Reiner formed the Chicago Symphony Orchestra Chorus, as he was dissatisfied with the level of performance of the choirs that were usually engaged to perform with the orchestra. Margaret Hillis, the Chorus' founding conductor was engaged to prepare the vocalists to perform with the orchestra.[14]

Kreines motivation for joining was simple; he had wanted to observe rehearsals of the Symphony with Reiner conducting. He even asked Reiner, backstage after numerous concerts, to be allowed to view rehearsals but was refused as no one was allowed to observe rehearsals of the orchestra. Recently in January 2012, Kreines was invited to participate on an informal panel with questions about Fritz Reiner. It was part of the

[13] Kreines, interview, August 2011.
[14] Kreines, interview. January 2012.

annual Conductor's Guild convention and Kreines was asked to participate by his good friend Jay Friedman.

To gain admission and selection for the Chorus, Kreines auditioned for Hillis, who was impressed with his sight-reading and perfect pitch, but she was concerned about the quality of his voice. She accepted him as a member but warned him to be careful in rehearsals and performances with his untrained voice. After his first year of participating, Hillis requested that Kreines take vocal lessons to aid in his vocal training. He concurrently studied conducting with Hillis and credits her teaching with many of the rehearsal techniques he continues to use to this day. During his third year as a member of the Chorus, Kreines discontinued his association, as he developed problems with his voice.[15]

An opportunity arose around the same time from a few students at the University of Chicago who were re-forming the college orchestra. Since it was his alma mater, he was well known and respected for his academic and musical ability. Someone in the department also knew of Kreines' interest in conducting, and he became involved as the conductor of the University of Chicago Orchestra. Kreines considers this the start of his conducting career.[16]

During his second summer at Tanglewood in 1957, Kreines was given an opportunity to conduct the student orchestra in reading rehearsal by the chair of the conducting department, Eleazar de Carvalho. Kreines figured it was an audition to become an active conductor the following summer. He was asked to conduct Beethoven's *Leonore Overture, No. 1*, which he did not know at the time. He was told of the

[15] Kreines, interview. January 2012.
[16] Kreines, interview. August 2011.

opportunity on Friday and had to have the score prepared by the following Wednesday. His rehearsal went well and he earned a spot as an active conductor for the summer of 1958.[17]

Kreines returned to Tanglewood as an active conductor for the summer of 1958. It was an impressive list of young conductors: Claudio Abbado, Zubin Mehta, David Zinman, Gustav Meier and Joseph Kreines. Kreines relays the following story about the experience that summer.

> The most notable thing about that year, however, [was] the other conductors in the class. Claudio Abbado, Zubin Metha, David Zinman, and Gustav Meier. And then, there was me. How did I fit in there? Well, of course, at that time, none of those people were known -- None of them. David Zinman was fresh out of Oberlin and had conducted a few chamber orchestra things at Oberlin, and that was all. Claudio just finished studying at the Vienna Academy. And he had a very limited amount of experience there. Zubin was the most experienced of that lot. And he had had a chance to conduct in Vienna a little bit. But he won the job as associate conductor in Liverpool for the following year. So he was the same age I was, 22. And Gustav had done a little bit of conducting. But he was mostly a vocal coach in chamber music. I mean, a wonderful musician. And Gustav had been there the previous summer. So he had had experience conducting the student orchestra. He was an active conductor in '57, as well as '58. On the first concert, I got it stuck to me big time. The Webern *Six Pieces* opus six. And Zubin said, "Do you know how hard that is?" And he said, "I turned that down, because I didn't think I could do it." I said, "Well, I'm going to go after it." And I did. And as it happened, Zubin ended up having to play bass drum in the orchestra, because there weren't enough percussion. It takes six players in the fourth movement. And he came up to me after and said, "you did a wonderful job." It was very exciting. And I had a lot of very nice comments from people, including Lukas Foss and Aaron Copland. They both said, "Really good job." For my first outing, I mean. I was so green it was pathetic. But, you know, at the same time, what came across was, number one, I knew the music well enough to get it across. And number two, I was communicating my feelings to the orchestra. And clearly enough so that they knew what I was doing.[18]

Kreines returned to the University of Chicago to conduct the college orchestra, but was relieved of the position when the music department wanted control of the orchestra

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[17] Kreines, interview. August 2011.
[18] Ibid.

that Kreines and the other students had created. It had grown in size and stature at the school and was administered by the Activities Association of the University. It was an all-volunteer group, which also included Kreines. By 1959, the music department realized that they could have a college orchestra, so they made it an official music department organization, hired a faculty member to teach music history and conduct the orchestra, and Kreines was out.

Kreines, the Young Professional

One of Kreines' early personal and professional friends is Jay Friedman, Principal Trombonist in the Chicago Symphony Orchestra. Kreines met Friedman in 1959 and have been friends ever since.

> I first met Jay on the Illinois Central train going downtown in Chicago. He had gotten on the previous stop. And he was standing in the well area there where the door is, the entrance and exit door. And I walked in and I saw him, this funny looking guy with a trombone case. And I struck up a conversion with him because he was a musician. I said, "You're a musician?" He said, "Yeah." And then I proceeded to tell him about who I was. This was 1959. Jay was 20. I was 23. And we started talking and we struck up a convenient friendship. He lived pretty close to where I lived. He lived in Hyde Park and so did I. So it was easy for him to come over. And he was a student at Roosevelt University studying with Robert Lambert. And he was in the Civic Orchestra. And it was pretty clear that everybody [thought] that Jay was a major talent right off the bat. And of course, I didn't know his playing at all. But anyway, he realized that I knew a lot about music. And when he came over to my house and saw my record collection, he couldn't believe it and my score collection and all the rest. So we became very close friends. And he would come to me all the time and play for me and ask me about, "Well, what do you think of the way I'm playing this?" And I would coach him on solos and stuff like that. And I opened up a whole new vista to him not just in terms of trombone playing so much but music itself and how to play musically and what phrasing was and all of that and literature…I mean all the literature that he didn't know and he wasn't aware of at all. And I opened that up to him.[19]

Friedman has similar remembrances about Kreines, and on his web site in August of 2005, he wrote about Kreines and their friendship.

[19] Kreines, interview. August 2011

> I want to introduce you to a person that I've known for my entire adult life, and as a brass player/musician, you should know also. His name is Joe Kreines. Joe is the consummate musician. He is first and foremost a conductor. But he is also a pianist, composer and arranger. He is one of the most sought after clinicians in the band and orchestra world. Presenting two to three hundred clinics a year with ensembles all over the country. Joe started his career at the University of Chicago, where he received his B.A. in music and was conductor of the orchestra. In 1958 he was chosen for the conducting class at Tanglewood music festival, along with Zubin Mehta, Claudio Abbado, David Zinman and Gustav Meier. The consensus was, that even at that time he was an outstanding musician. Joe was a Chicago native who grew up with the CSO, Rafel Kubelik and Fritz Reiner, and was a member of the CSO chorus under Margaret Hollis. Joe is one of the best conductors in the world today and has been a friend and mentor to many musicians, especially brass players, including myself. His brass arrangements are second to none. He has arranged a large number of orchestral works for concert band, many of which are being published by companies such as Boosey and Hawkes. Joe was the artistic advisor of the 1971 CSO low brass excerpt album, which without his help could not have been possible.[20]

Kreines organized the Young Artists Foundation in early 1960. The organization was formed to give opportunities to young, budding, professional musicians in the greater Chicago area. It was formed after Kreines conducted a recital for his good friend Bert Lucarelli. An oboist, Lucarelli was working on his bachelors's degree and wanted to perform chamber music on his recital. His relationship with Lucarelli would prove to be valuable to him both through the Young Artists Foundation (as Lucarelli was the oboist, until his departure for a principal oboist position with the Florida Symphony) and to the later development of Kreines' own working relationship with the Florida Symphony as their assistant conductor.[21]

In reality, the Young Artists Foundation was a gimmick conjured by Kreines and his parents to promote his fledgling professional career. Because of his association with the young professional musicians in the Chicago area, Kreines had a lot of credibility and

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[20] Jay Friedman, *A Musician for all Seasons,* http://jayfreidman.net/reflections/20050808/a_musician_for_all_seasons.php August 8, 2005 (accessed August 11, 2011).

[21] Kreines, interview. August 2011.

was recognized for his outstanding musicianship. He and the other organizers were thrilled to have an opportunity to perform. Kreines did well as the organizer and he considers this association with this organization his first professional conducting engagement.[22]

In late 1960, Kreines received a call from Lucarelli, who informed him a conducting position would soon be open with his orchestra. Lucarelli had recommended Kreines to Henry Mazer, the conductor of the Florida Symphony Orchestra in Orlando, Florida. Kreines flew to Florida in March of 1961 to meet Mazer and the orchestra manager Helen Ryan. He stayed in town for about a week and then returned to Chicago.

In November 1961, he received a letter from Mazer, inviting him to Florida to join the Florida Symphony as its assistant conductor for the 1961/62 season. In this letter, Mazer detailed the job requirements that Kreines would have during the first rehearsals. Of course, this was a test from Mazer to see how Kreines would react under pressure; Mazer thought Kreines would fail during the first weeks of the season. This was the beginning of Kreines' four-year association with the Florida Symphony Orchestra.

In the 1960's, The Florida Symphony Orchestra had a short season, and, like most musicians who were from other cities, Kreines returned to Chicago during the off-season. During the orchestra season, he rented a small apartment near the hall in downtown Orlando. In January of 1963, the Florida Symphony formed the Florida Symphony Youth Orchestra, and this job duty was added to Kreines' schedule, as he was appointed the conductor. Since this commitment meant many more months of work around the

[22] Kreines, interview. August 2011.

academic school year from September to May, Kreines moved to Florida full-time and has made his home there ever since.[23]

After Kreines started working with the Youth Orchestra, the students were so delighted with his teaching and conducting ability that they requested that he consider rehearsing their high school bands. At that point in his life, he had had limited experience with rehearsing a concert band. A few years earlier, he had rehearsed the University of Chicago Concert Band on a Holst suite.[24]

His first high school band rehearsal in Florida was with the Winter Park High School Band and its conductor Edgar "Jack" Williams. After that rehearsal with the band, he was invited back and made many return visits to Winter Park High School. Williams made sure that his colleagues with other high school bands knew that Kreines was interested and available to work with their groups. Kreines credits Williams for being one of his biggest supporters, helping him start a career as a clinician with hundreds of high school bands, choirs and orchestras throughout the state.

Also in 1964, Kreines started accompanying students from Orange County, Florida at their state solo and ensemble festival. This was another big opportunity for Kreines to expand his free-lance career accompanying students throughout the state. He continues to maintain a very active schedule every year, playing dozens of student accompaniments.

However, at the time, Kreines was used to dealing mostly with professional musicians. In 1965, after numerous complaints to the orchestra about his blunt but very

[23] Kreines, interview. August 2011.
[24] Ibid.

accurate feedback to the directors about the quality of their school ensembles, he was released from his contract.[25]

Fortunately for Kreines, the final concert with the Florida Symphony was Beethoven's Ninth Symphony, and one of the soloists was David Lloyd. Lloyd was the director of the Lake George Opera Company and he was looking for assistant conductors for the Opera Company. Kreines had done all the piano rehearsals for the performance and Boyd was now familiar with his work. Kreines spoke with Boyd and was hired as the assistant conductor for the upcoming summer.[26]

During that summer, Kreines received a letter from the Brevard Symphony Orchestra (FL) indicating that they were looking for a conductor.

> While I was there (Lake George), I get this letter in the mail from the Brevard Symphony President, Adrian Jenson, and Adrian said, "We're looking for a conductor," because Rudolf Fisher, who was the conductor of the Winter Park Community Orchestra, was going to take over the Brevard Symphony job that fall but he died of a heart attack. So they were looking for a conductor to and audition. So they got my name and "Could you come to our first rehearsal?" So I came to the first rehearsal in September and they loved my work and they hired me on the spot and I became the conductor of the Brevard Symphony in '65.[27]

Kreines started his position as conductor with Brevard, and, in 1968, welcomed an opportunity to join the newly formed Florida Gulf Coast Symphony (now the Florida Orchestra) as associate conductor, fostered by his good friend Jay Friedman, who was in the Chicago Symphony Orchestra. Gulf Coast's conductor was Irwin Hoffman, who was also the music director of the CSO at the time. Kreines scheduled a meeting with Hoffman, who asked him to stand up and conduct the *Egmont Overture,* "with no sound." Hoffman hired Kreines and he now has two jobs, the Brevard Symphony and the Florida

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[25] Kreines, interview. August 2011.
[26] Ibid.
[27] Ibid.

Gulf Coast Symphony. It was a very hectic schedule and an additional part of his new job's responsibility was to conduct the Pinellas Youth Symphony. During this time Kreines was living in St. Petersburg and commuting across the state on a weekly basis.

The Middle Years of Kreines' Career

The association with the Florida Gulf Coast Symphony Orchestra and Brevard Symphony Orchestra lasted until 1976. At this time, Kreines resigned from the Gulf Coast Symphony due in part to his frustration with only conducting children's concerts and not getting the respect he felt he deserved, dealing with a manager who wanted a "face" with charisma to attract concert goers. Later that year, in July, members of the Brevard Symphony Orchestra, who had grown tired of Kreines, got themselves voted onto the board of the orchestra and voted Kreines out of his position.[28]

During those busy years commuting on I-4 in Florida in between jobs, Kreines was involved in a landmark recording, the *Chicago Symphony Trombone and Tuba Sections Play Concert Works and Orchestral Excerpts*. The recording featured trombonists Jay Friedman, James Gilbertson, Frank Crisafulli and bass trombonist Edward Kleinhammer. The tubist on the recording was Arnold Jacobs. This was the 1971 low brass section of the Chicago Symphony Orchestra.[29]

This recording was made in July 1971 at Lederer Hall, Temple Emanuel, in Chicago. It contains fourteen orchestral excerpts and four compositions for low brass choir, including Kreines' *Chorale Variations,* an original work for four trombones and tuba written for and dedicated to the Chicago Symphony Orchestra low brass section for

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[28] Kreines, interview. August 2011.

[29] Jay K.Friedman, James Gilbertsen, Frank Crisafulli, Edward Kleinhammer, and Arnold Jacobs. *Chicago Symphony Orchestra trombone and tuba section play concert works and orchestral excerpts*. (Oak Park, IL: Educational Brass Recordings), 1971 LP, 2002 CD.

this recording. Kreines also served as the producer for this recording. Recorded in three weeks time, all who were involved praised Kreines for his work.[30] It serves as a landmark pedagogical tool for students of the low brass instruments in a symphony orchestra. It gives the students a better aural perspective for interpreting the excerpts and a musical demonstration of the control and finesse with which these instruments can be played.[31]

It was out of print for many years, as the master recordings were lost. In 2002, using a pristine copy of the record and the most current noise reduction software, the record was re-mastered and re-released as a compact disc. It is available from Kagarice Brass Editions and other music retailers.[32]

Also, during his time in the Tampa area in 1966/67, Kreines started work on a Masters in Music Education at the University of South Florida as a graduate assistant to Dr. Gale Sperry, who was then Director of Bands. He did not want to study statistics but wanted to make music, so he decided to not to complete his degree. However, after his release from The Gulf Cost Symphony and Brevard Symphony, he decided to get a Masters Degree in Piano Performance from USF. His major professor, Jacques Abram was somewhat skeptical about Kreines' piano ability.

> He was very skeptical when I first walked in the door because he knew who I was. He said, "Really, you think you can play a recital?" And I played for him and he said, "You know? You really play the piano like a musician." But he said, "But you're going to need some technical work." And he gave me the workout, and he really made me work like a dog, and it was great for me. I'm glad I did it.[33]

Kreines completed his recital in May of 1977 and graduated that same year. It was a sound investment for his future, both musically and financially, as he was very busy in

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[30] Kreines, interview. August 2011.
[31] Ibid. Friedman, Jay K., et. al.
[32] Ibid. Friedman, Jay K., et. al.
[33] Kreines, interview. August 2011.

the subsequent years playing piano accompaniments for students all over the state.

The "Kreines Reading Bands" are a Florida band tradition that he started in 1966. They were an important part of the Florida band landscape until school schedules changed in the late 1980s. He would ask 80 – 85 kids to show up at a selected high school, at different locations on each coast for a Saturday rehearsal. It involved the best players (many were Florida All-State) reading the very best literature written for band. Kreines selected each piece to be read. The first part of the rehearsal would last for three hours. Following a lunch break, the rehearsal would then continue for another three hours. The author, like many young Florida musicians, was invited to a few of these rehearsals. These rehearsals improved sight-reading and exposed the young musicians to music they were not going to get an opportunity to play with their band at home. Kreines remembers this story about his reading bands.

> Well, my favorite story about the reading band came from Tim Conkling, who was a student at Titusville High School. He got into Eastman, and he went up to Eastman and majored in trumpet. He's not in music now. I think he either went into music ministry or… he's doing something with communications, but it's not in music. But anyway, I encountered him after a number of years, after he'd already graduated from Eastman. And I don't know exactly what he was doing. But we were talking… maybe it was at Titusville High that I ran into him. I don't remember exactly where it was; it doesn't matter. So we were talking, and I said, "Remember the times when we had the reading band?" "Oh yeah," Conklin said. He said, "In fact, I got to tell you something. One day, I was in symphony band up at Eastman, which is the big band, not the wind ensemble." Hunsberger was conducting it, and he started asking, after they played a piece. "How many people have ever played this piece?" And my hand would go up. And finally, Hunsberger said, "Mr. Conkling, where did you play all these pieces?" He said, "In Mr. Kreines' Reading Band." Hunsberger then said, "That was great. You really got a great background because of that experience." I'll never forget him telling me that story.[34]

Many young students from Florida who have been associated with Kreines have gone on to professional careers in music. Such is the case of Jim Bishop, Director of

[34] Kreines, interview. August 2011.

Bands at Brevard Community College and Professor of Saxophone at Stetson University.

Bishop credits Kreines with much of his early motivation to be involved in music.

> My first encounter with Joe was as an eighth grade band student at what then was Kennedy Junior High School in 1966…. And of course I was like most kids that age, very impressed with Joe's knowledge, his enthusiasm, his sense of humor, and found him to be very inspirational. [I] was sitting around after rehearsal was finished and I started playing the piano and of course he immediately started telling me all of the things that I needed to do to work on my piano solo to make it better. He invited me to come hear the Brevard Symphony Orchestra, which I did. That was the start of a long and for me productive relationship over the past 45 years. And I just found Joe to be very compelling in terms of his musicianship and also his desire to share what he had learned with young people.[35]

Bishop continued performing on the saxophone, and, with an opportunity facilitated by Kreines, Bishop met Fred Hemke and decided to attend Northwestern University:

> I ended up going to Northwestern University and that was a direct result of Joe's suggestion to Don Albert who was the band director at the time at Melbourne High School that Don should have Karel Husa in as a guest conductor. [T]hen along with that they brought in Fred Hemke to play Husa's Saxophone Concerto that he played with the Melbourne High School Band in 1972, when I was a freshman at Brevard Community College. And as a result of that meeting, I ended up wanting to go to Northwestern University as an undergraduate and of course that was all something that was very much encouraged by Joe. And for me that decision, to pursue that and the opportunity to be accepted and to be a part of that whole milieu in Chicago just changed my life in every way. As someone once said to me when I went away to school it was the first time in my life that I ever felt like I was around people who perceived the world in essentially the same way I perceived the world. So that became a reinforcement for everything I ever did so in that sense Joe had a tremendous influence on what I did, who I became as a result of the whole process of school.[36]

Bishop has also had a distinguished career as a band director and opines about Kreines' effect on the quality of wind bands in Florida.

> I think that over the last 50 years that there are three people who are without question in my mind the most important influences on instrumental music education, specifically band in the state of Florida. They would be and not necessarily in this order, Jim Croft, Bobby Adams, and Joe Kreines. You might very well be able to put Joe Kreines at the top of that list only because Joe has

[35] Jim Bishop, interview with the author, transcript, February 5, 2012
[36] Ibid.

> probably done more rehearsals in more different band rooms over the last 50 years than anyone else in the state of Florida. I mean Jim Croft did an awful lot of guest appearances in different band rooms over the years and Bobby the same way, but no one did it as much as Joe. And I think that the Florida bands sound different than they did 50 years ago because of those three people. Joe taught these band directors what good style was and Jim Croft and Bobby Adams taught them what good band sound was and how to teach it.[37]

Bishop also has a great perspective on Kreines' lasting impression in the music profession and his philosophy of music education.

> Joe's strongest contribution to the music profession is his interest in the development of young people, his interest in setting very high standards, very exacting standards that he expects people to live up to, to his willingness to get in there and get his hands dirty at the very beginning levels of our profession, to get out there and to work with middle school bands, to work with middle school band directors. His interest has been not just in teaching the students, but [also] in teaching the teachers. And because he has as I said a very good sense of the whole, that he understands that the students don't get better unless the teachers get better. And he sees all of this in the end as an attempt on his part to preserve a tradition, a way of understanding the world, a way of understanding music. A way of expressing oneself that is important and a canon that needs to be preserved. So in that sense there's Joe the practitioner but there's also Joe the philosopher. And although he doesn't spend as much time articulating his philosophy as say Jim Croft or Bobby Adams, he puts his philosophy into practice and tries to get everybody else to start to understand the big picture as well as the particulars.[38]

In 1972, Dr. James Croft was rehearsing a reading band made up from students from Hillsborough County, in Tampa, Florida. Croft had recently been appointed the Director of Bands at the University of South Florida and it was his first opportunity to work with the students from the area and be observed by the local high school band directors. The band was reading "March" from *Symphonic Metamorphosis* by Paul Hindemith. At one point during the rehearsal, someone yelled out from the audience, "THAT'S AN E FLAT!" Croft was surprised and asked for clarification. "THAT'S A WRONG NOTE – IT'S AN E-FLAT NOT A "G." Croft was gracious, corrected the error

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[37] Jim Bishop, interview.
[38] Ibid.

and moved on. After rehearsal, Kreines introduced himself – he was the one who was yelling earlier.[39]

Croft spoke with him at the time and found out right away that Kreines was a repository of knowledge about wind band literature and knew the scores inside and out. From that initial meeting and further contact after that, Croft realized that Kreines was a very knowledgeable musician. Their friendship has lasted for many years and remains to this day.

When Kreines writes a piece or a transcription, he often dedicates it to musical friends whom he respects and admires. Croft was the dedicatee of Kreines' transcription of Jean Sibelius *Second Symphony,* 4th movement, "Finale." Croft remembers this piece well: "He did a transcription of the Sibelius Second, and that …, was for me and was very effective."[40] Croft also wrote the foreword to Kreines' book, *Music for Concert Band: A Selective Annotated Guide to Band Literature.*

Dr. Croft relates a poignant story about Kreines' vast knowledge of wind band literature.

> There was one telling incident with Joe Kreines. I had invited Bob Reynolds to come down for the summer clinic and convention of the FBA, and he was doing a session on literature and [this] was a kind of a [question and answer session]. "We played some pieces and then we'll see if you know them." And so they did the first one he played, as I recall, was the Holst Suite, First E-flat Suite, and, "How many of you know this?" And of course, all the hands went up. "That's good." And they played it, and everybody plays. And they played Charlie Carter. I think he had a piece on there. And he [Reynolds] had the standard literature at the time of the more knowledgeable college/university band directors and then he played one and he just stopped everybody and I was thinking, "Gosh, I know this piece, but what's the name of it?" And nobody was raising their hand[s]. And there was absolute silence. Nobody knew this piece. And then all of a sudden from the back of the hall there was a hand and he went on with the description of the piece and when it was written and the year. [It was Konzertmusik by Paul Hindemith, op.

[39] James Croft, telephone interview with the author, transcript, February 3, 2012.
[40] Ibid.

> 41][41] "Well, you're right. Are you a high-school band director?" "No. I'm an orchestra director." "Oh, that's interesting. And isn't it interesting that we have a room full of people and our work is one of the outstanding pieces for wind music and nobody knows it except for an orchestra conductor? That's a damning factor." And he [Reynolds] opens up a good discussion about Joe Kreines, the orchestra conductor who knows more about wind literature than wind people.[42]

In 1976, Dr. Bobby Adams, then the director at Bayshore High School in Bradenton, Florida, first met Kreines at a rehearsal of the Bayshore band, which he was invited to rehearse by Adams. Adams had heard of Kreines from many of his band director friends in the area who recommended that Kreines be invited in for a rehearsal. Adams reflects on Kreines' presence and influence on his high school students.

> Well, Joe is very effective at what he does, and he brings a lot of expertise that appeals to the kids. I mean back in those days, he talked to the kids at a more mature level probably than I did, and that was very appealing to them to feel like that-- I mean Joe was very knowledgeable and very talented person, and so his expertise appealed to them. He always brought a lot of commitment and enthusiasm, commitment not only to music but the group he's working with. He never cut them any slack. He had the highest expectation of them, and they always rose to the occasion, and so it was always a positive experience. They liked him, and they enjoyed the work they did with him every time he came.[43]

Adams is currently Director of Bands at Stetson University and has had Kreines in frequently to rehearse and guest conduct his band. Adams discusses Kreines ability to arrange and transcribe for band.

> Well, if the piece sounds like it could've been written for wind band, that's the standard. And then for the individual composer, if he does Brahms and it still sounds like Brahms, then that's pretty much the test and that's what his [Kreines] goal is, and that's what I think that he gets done. He does things that traditionally transcribe well. For example, a number of Wagner things he does. But then on the other hand, he does things that not necessarily would have been on the mainstream of other transcribers, like the "Intermezzo" [from] *Goyescas*.[44]

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[41] Joseph Kreines, conversation with the author, February 19, 2012
[42] Jim Croft, interview.
[43] Bobby Adams, telephone interview with the author, transcript, January 31, 2012.
[44] Ibid.

Kreines has also dedicated many pieces to Adams most notably, Fredric Delius' *Walk to the Paradise Garden*, and Otto Nicolai's *Merry Wives of Windsor Overture*, two of Adams' favorite musical selections. Adams discusses the effect these works have had on his musical life.

> "It's a favorite piece [*Merry Wives of Windsor*], and then, as you know, there was an older band transcription of it that wasn't very [good]. It didn't get played very much. It was hard to say exactly why, but when he brought that piece in, I just loved the piece. So when it works, that just enriches the experience of getting to do that, and that's…you know, it's just the value. I mean I think about…I mean I've been doing this now for 50 years, and then the number of pieces that I've done because Joe transcribed them would have…I would never have had that opportunity in most cases. And I mean that's been a big benefit to my life. When you do a…I mean in the last spring, we did his recent transcription of the finale to the Tchaikovsky *Fifth Symphony*. You know, I never thought in my life I'd ever get to conduct that piece. And the same thing with a Delius and he also did for me the Prokofiev, parts of- sections from the *Romeo and Juliet*. And what a thrill it is to conduct something that you love but particularly something that's never been available in any other situation.[45]

Kreines' Later Career – Recognition and Reflection

In 1989, Kreines wrote a book, *Music for Concert Band: a selective annotated guide to band literature.* It was published by Florida Music Service and quickly became used by many conductors as a resource for selecting performance literature. There is a foreword from another of his good friends, Dr. Jim Croft, who was now Director of Bands at Florida State University. Kreines' book is set up by difficulty level and has annotations to describe performance difficulties, teaching opportunities and Kreines' personal reflections on the quality of each piece. It is currently out of print and only available in various libraries throughout the United States.[46]

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[45] Bobby Adams, interview.

[46] Joseph Kreines, *Music for Concert Band: A Selective Annotated Guide to Band Literature*, (Tampa: Florida Music Service, 1989).

What is not generally known is that Kreines had also intended to produce recordings (audio examples of the music) to go along with this book. This was unheard of at the time, but Kreines thought it was a very important pedagogical tool. He put together a group of professional musicians, booked Elizabeth Hall at Stetson University (with the help of his good friend, Bobby Adams) and put this plan into motion. Kreines had limited time and resources, so the recording session was planned to follow this procedure: first a short rehearsal of a piece, and followed by the recording. Kreines reflects on the recording and its purpose.

> It was designed to go along with the book, and the first volume contained grade three, basically grade three music. I had a couple of grade twos, and my aim was to do the next one was going to have some grade fours. I had faculty from USF and UCF and some professional players in the Orlando area and so on and so forth playing. That was a very good group. Well, you could hear the recording was very good; I'm proud of it, especially when you consider we had so little time to do it. But well, that was the whole thing. I mean, we didn't pick really difficult stuff to play either, because it was designed, like I said, to introduce the whole idea of having something to go along with the book.[47]

Kreines thought of creating these teaching tools for band directors ten years before the now popular, *Teaching Music through Performance* series, published by GIA Publications, Inc. came into existence.

In 1992, Kreines was asked to conduct a group of professional brass players developing an ongoing concert series. The group became known as the "Horns and Pipes." The name was attributable to the combination of Brass, Percussion and Organ used in these performances. It was co-sponsored by The Cathedral Church of Saint Luke and the Musicians Performance Trust Fund through Local 389 of the American

[47] Kreines, interview. August 2011.

Federation of Musicians.[48] The Music Performance Trust Fund was established to aid local musicians to provide concert opportunities for the public in their areas. The monies for this fund come from the sale of recordings and sponsored performances must be free and open to the public. Unfortunately, this funding has diminished over the last decade.[49]

The sponsorship, a partnership of 65 % (Church), 35 % (Union), and their contributions enabled the concert to occur once a year. Kreines also transcribed, arranged and composed a significant portion of the music in order to utilize the magnificent organ within the church and challenge the professional musicians. This contribution of significant literature to this ensemble combination is significant. Much of it is being performed around the world by various university and professional ensembles.[50]

Kreines was also invited to be the first conductor of the Brass Band of Central Florida. This group was formed in 1999 after the inception of the "Horns and Pipes," with some of the same musicians who wanted to perform in a British-style brass band. Kreines' association with them lasted only a few years, as the group was interested in performing a more pops-flavored repertoire and that was not Kreines' interest. He did help to establish their early reputation for excellence, which has grown into numerous United States Brass Band Championships and international participation in competitive brass band events.

Stetson University hosts the Hall of Fame and Roll of Distinction concerts each year for the Florida Bandmasters Association. Kreines was selected for the Roll of

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[48] Orlando Sentinel, "Five Questions with the Horns and Pipe Members," January 16, 2005, http://articles.orlandosentinel.com/2005-01-16/news/0501140534_pipes-brass-horns.. (accessed January 30, 2012).

[49] Music Performance Trust Fund, "About us," http://musicpf.org/AboutUs.html.. (accessed on January 30, 2012).

[50] Kreines, interview. August 2011.

Distinction in 2004. To qualify for this high honor, a person must be recognized as having a remarkable career in music education. However, Kreines did not hold a full-time affiliation with a university, which many of the previous selectees had. But in Adams words, Kreines' selection was an "absolute shoe-in." Adams describes Kreines' dedication and devotion to the students, which is the reason he was " … a unanimous vote, and it was just – there was just – you [had to] do it [select Kreines to the Roll of Distinction]."[51]

> Well, as he has the highest value of good literature, he has the highest value of the practices and philosophy of music education and that as the tradition of Western art music is, that it should start as young as it possibly can and as correctly as it possibly can and that's where so much important of what we do is in those youngest kids, and he treats all that with the equal respect that he would with the older players, but he works individually with kids, I mean far beyond what people know on that and often for no money or no reimbursement at all. He just-- when he sees talented kids, and he has kids in to his house to work on with the solo and also with chamber music, he arranges chamber music recitals of different students that he can put pieces together. He used to form reading bands made up of high school kids to plow through literature, and he's just totally committed to work with-- I mean he plays. The number of piano accompaniment he plays every year is probably in the hundreds, and he doesn't fluff off any of that.[52]

Kreines had been active in Florida since 1966 rehearsing bands, choirs and orchestras throughout the state and beyond. Kreines remembers that in one year, (from September to May), he had done over 250 clinics. Most bands want Kreines to visit in preparation for District and State Music Performance Assessment (as it is now called). During those years Kreines would regularly do two, three and sometimes four rehearsals a day.[53] It was clear to the board members of the Florida Bandmasters Association Hall of Fame selection committee that Kreines exemplified exactly the ideals and goals of

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[51] Bobby Adams, interview.
[52] Ibid.
[53] Kreines, interview. August 2011.

someone who merits their highest recognition and deserving to be inducted into their "Roll of Distinction."[54]

Kreines values his affiliation with the Florida Bandmasters Association.

> We are fortunate to have, a good at times, and very good at times, excellent organization, Florida Bandmasters Association. At times, they do a great job. At times, they do a pretty good job. But the main thing is they have produced students and teachers who have contributed positively to the overall development. I mean, starting with the fact, I mean, just talking about the quality of the groups in the state of Florida. When I came to Florida, and got involved in the band world, in the early 1960's, the number of really outstanding bands [was] very few. And the overall level was rather mediocre. The music that was played, in many cases, was mediocre. And the attitude toward music was, get it on the field. Get it in the Christmas concert. Get it in the spring concert. And that was it. That's changed greatly. It's still got myriads to go, but it's greatly improved. The overall level, the overall level of playing has improved enormously in the state of Florida, in every area. Strings, especially, but also, winds and brass. And that's a positive that can be attributed to better college curriculum, better college teaching, better high school and middle school, junior high, teaching overall. So now, that doesn't mean we still don't have many bridges to cross, because we do. And I don't know whether we're going to be able to get across them. Because we've got constraints put on us now, financial and otherwise, that are going to make it very difficult to continue to make the same kind of progress we've made up 'til now. But my place in this whole thing, I feel, is as a musical mentor. I mean, I have tried to get people to realize what music can be. First, by providing them with the literature that they didn't know about.[55]

Kreines expands on the discussion of literature selection and the Florida Bandmasters.

> And I think that that's one-- one of the things that I feel we've got a leg up on most other states is we have a better organization. And we have better music lists than most of the other states. That doesn't mean ours can't be improved, and it is being improved now. There's going to be a bunch of pieces taken off the list, a bunch of pieces re-graded. And that's going to improve it further. But mainly, the overall quality is pretty good. And we don't have as much [fluff] as Texas does. They have most of the good stuff. But they also have stuff and I don't understand why it's there. Except, it'll sell a lot of copies.[56]

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[54] Bobby Adams, interview.
[55] Kreines, interview. August 2011.
[56] Ibid.

Kreines speaks of the influence he has had on members of the Florida Bandmasters Association.

> This has been going on for a long time, even before my book. I mean, you know, in the 1970's, you know, people started to recognize that I was somebody that they owed me their respect. I mean, I don't necessarily expect them to agree with me or any of that stuff. But they knew I knew what I was talking about, and they respected me. So when the name of Kreines came up, "Oh, we should listen to what he has to say, even if we don't agree with it." And that happened more than once in meetings about music, what, on the band list and so on and so forth. But that's the whole thing. Over the long haul, my evaluations have proven mostly to be correct. I mean, not always, but most of the time. And that's another reason. "Gee, you know, I remember when we played that. And Kreines recommended that piece. And, boy, he was right. That really is a good piece." You know, so I'm glad to have been able to have that kind of influence.[57]

Kreines still fondly remembers his selection to the Roll of Distinction in 2004 by the Florida Bandmasters Association. It remains one of his most cherished awards. The privilege of selecting the music for his induction concert, inviting former students and respected colleagues to conduct on that concert and himself taking to the podium, remains one of his most memorable musical highlights of his illustrious career.[58]

Kreines has also recently held a few short-term, adjunct professorships during the academic years of 2004-06 at various universities in Florida. He was first asked to be a sabbatical replacement at the University of South Florida and conduct their college orchestra. He also guest conducted the USF Wind Ensemble on a concert the next year after the departure of their Director of Bands. He split the concert duties that year with Dr. James Croft and Andrew Crew, who is a highly regarded retired high school band director in Florida. The next semester, he also taught a course on wind literature for the graduate music education majors.

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[57] Kreines, interview. August 2011.
[58] Ibid.

Kreines also has served as the Director of Bands at the University of Central Florida during a time after the departure of their director. He was responsible for rehearsing and conducting the UCF Wind Ensemble for two concerts.[59]

All of these appointments came about as a direct result of Kreines' long association with the secondary and college wind bands in Florida. He was widely known and respected throughout all educational and professional circles in the state. None of these schools held an audition to find a short-term replacement; with a resource like Kreines available, it was an easy solution to a temporary situation. At this point in his life, Kreines did not desire a long-term association with a college or university.

Also, running concurrently to these university band positions, Kreines was hired to conduct the Brevard Symphony Youth Orchestra. That musical re-connection started in 2004. He retired from that position two years ago. He excitedly told the author a story of a recent performance with the group.

> The Shostakovich 10th" was amazing. I have the recording to prove it. I mean, there's a lot of things wrong with it, of course. I mean, you're talking [about] a piece that no bunch of high school students has any business playing. But you know something? They played-- they understood it. They played the music in it. They didn't get all the notes. But they played the music remarkably. It's a remarkable job. I'm really proud of that. And the thing was what I discovered in the process of doing that was, same story. If you give the kids something good, they will latch onto it. And they will love it. And they loved that piece. I knew they would. I mean, I felt in my bones that they're going to like this. And virtually every piece that we ever did that I considered to be major literature, they loved it. They got into it. You can tell by the way they play, you know.[60]

Kreines also has strong beliefs on the subject of the use of literature to influence and motivate students, just like the example above about the Brevard Youth Symphony Orchestra.

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[59] Kreines, interview. August 2011.
[60] Ibid.

> Admit to the idea that maybe you can get your students to like it, too. I'm not saying that they'll do it. But I think you have to give them the option by getting-- because a lot of these guys, they [the band directors] think they can't do it. They think the kids won't like it. The kids don't like that stuff. Well, how do they know? Well, you know, they don't listen to it. No. They don't listen because they don't know about it. And believe me when I tell you, I know this to be true, the kids still, on their off time, listen mostly to their pop stuff. But they also get the iTunes recording of the piece that their band is playing. Or the solo that they're playing, or the solo that Johnny next to them is playing. And they listen to them. And they like it. So don't tell me that you can't teach it, because I know different. And then, I will cite them chapter and verse examples over and over again of teachers that I've known throughout the 45 years I've been going into classrooms in this state, who have done exactly that. My favorite example-- my first favorite example is Jim Wilson, who used to be at Jones High School. He had the students at Jones, in 1964, play the New World Symphony, the whole thing, for band. And these are black kids from the ghetto. They don't know anything about Dvorak. They loved it. Now, how do you explain that? Well, first of all, he loved it. And secondly, they loved him. So it's not a very big step, from one to the other, is it?[61]

Kreines is a Renaissance man at heart, as it were, due to his reluctance to use some modern electronic conveniences. He does have a web site, Kreines.com, which has a catalog of his self-published music by Aeolus Music. He has a person who monitors the site for orders and, upon receipt, places a call to Kreines. He then takes the piece to the copy store and copies and mails it himself. If the piece has been digitally engraved, then his site moderator sends out that order.

He also has fan sites on Facebook.com of which he is fond. “I Have Been Musically Assaulted by Joseph Kreines,” which has been migrated (archived) and another newer fan site, “Mr. Kreines.” At one point there were over 3000 members of the “I Have Been….” group, but since its migration, the number is significantly less. There are still available thousands of posts and dozens of photos about Kreines on the “I Have Been….” group and the new fan site “Mr. Kreines,” even features some videos. However, despite

[61] Kreines, interview. August 2011.

all this Internet activity, Kreines does not have a computer or Internet access. He does not see it as more efficient.[62]

Kreines continues to remain very active in Florida and elsewhere. He is currently finishing a transcription of Hector Berlioz's *Romeo and Juliet* for band, a re-orchestration of his *Irish Medley Folk-Song Set* for string ensemble. It was originally written for trombones and tuba, with further plans to also re-orchestrate it for band. There are other plans for another band literature source book and many other projects in the works. With the combination of his continued composing and arranging, his still active clinic schedule and his solo and ensemble accompanying, he hardly seems retired.

This biography reflects on Kreines' development as a musician, the circumstances that brought him to Florida, his many musical activities and achievements as a conductor, accompanist, composer and arranger and his desire to persuade and help both band directors and young students achieve high standards of performance and education in music.

In his interview with the author, Kreines stated that his teaching curriculum is the music he chooses to rehearse and perform. He believes that choosing great music is one of the most important decisions a music educator makes during the academic year. To further understand Kreines' comment, a thorough inspection of one of his best compositions, *American Song Set for Band*, will aid in defining the truth of this statement and also his strong commitment to composing great music for winds.

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[62] Ibid.

CHAPTER III

AMERICAN SONG SET FOR BAND

Originally written for and dedicated to the Brass and Percussion Ensemble of the Grand Teton Music Festival, *American Song Set for Band's* first incarnation was titled *Country and Western Song Set*.[63] It was originally scored in the following instrumentation:

Trumpets in C 1-2-3-4
Horns in F 1-2-3-4
Trombones 1-2-3
Baritone
Tuba

Timpani
Percussion 1: Snare Drum, Suspended Cymbal
Percussion 2: Bells, Vibraphone, Xylophone

The premier performance of this setting took place on August 10, 2000 performed by the Brass and Percussion Ensemble of the Grand Teton Music Festival conducted by Michael Mulcahy. Boosey & Hawkes, Inc. published this orchestration as part of their Windependance wind band series in 2003.[64]

Kreines completed the re-orchestration of this composition for wind band on October 28, 2001 at his home in Melbourne, Florida. It is dedicated to Wayne A. Miller, Director of Bands at the Dreyfoos School on the Arts in West Palm Beach, Florida.[65]

In the wind band orchestration, Kreines uses the following instrumentation:

Flutes 1-2-3
Oboes 1-2 (English Horn optional)
Clarinets 1-2-3
Bass Clarinet

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[63] Joseph Kreines, *American Song Set,* for brass and percussion (New York, New York: Boosey & Hawkes, 2003).
[64] Joseph Kreines, interview with the author, Melbourne, Florida, August 2011.
[65] Joseph Kreines, *American Song Set for Band*, (Melbourne, Florida: Aeolus Music, 2001).

Contrabass Clarinet
Bassoons 1-2
Alto Saxophones 1-2
Tenor Saxophone
Baritone Saxophone
Trumpets 1-2-3-4
Horns 1-2-3-4
Trombones 1-2-3
Euphonium
Tubas
String Bass
Tympani
Percussion
    Snare Drum, Tenor Drum, Bass Drum
    Wood Block, Tambourine, Cymbals (Crash and Suspended)
    Bells, Xylophone, Vibraphone, Marimba[66]

Kreines decided to change the title from *Country and Western Song Set* to *American Song Set for Band* after its premier performance. He thought it would be taken wrongly as a setting of Country-Western music rather than as a setting of American folk music.[67]

Kreines utilizes some of the original brass setting in the wind band orchestration. The wind band re-orchestration remains faithful to the harmonic and textural structure of each movement. He also maintains the original key relationship between each movement, which Kreines mentions is related to the tuning of a banjo in this case, (strings tuned in fourths). The brass setting's key relationship for each movement is F major, C major, G major and D major. The wind band setting's is E-Flat major, B-flat major, F major and C major. There are notable differences between the two orchestrations, but they relate to the obvious differences between the sizes of the ensembles and possible instrument combinations.[68]

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[66] Joseph Kreines, American Song Set for band, (Melbourne, Florida: Aeolus Music, 2001).
[67] Joseph Kreines, interview with the author, Melbourne, Florida, January 21, 2012.
[68] Joseph Kreines, interview. August 2011.

From the earliest days of writing music for wind band through the present day, composers have utilized folk music from many cultures. It is a popular basis for many types of compositions and it further provides a connection to music of the past and present. For audiences and performers alike, the folk connection to the music is vital to this composition and ultimately to a successful performance of the music.

For each of the folk songs Kreines has utilized in creating this composition, the author will examine the background and musical history. After the background and history has been presented, the author will present his musical analysis of each movement. Kreines has selected four folk songs, "Red River Valley," "Polly Wolly Doodle," "Home on the Range" and "Turkey in the Straw." These four popular tunes are easily identifiable from our American folk song culture. Kreines chose these songs after discussions with Michael Mulcahy about writing music for the Brass and Percussion Ensemble at the Grand Teton Music Festival. Mulcahy had recently performed Kreines' *Stephen Foster Medley*, composed for the Chicago Symphony Low Brass Section. Mulcahy was impressed with Kreines' work and asked for a new composition for Brass Ensemble with American folk music as the central theme.[69]

"Red River Valley"

Having controversial origins and many different titles*, Red River Valley* is recognized as a folk song and cowboy song standard tune. Some of the alternate titles include: "Cowboy Love Song," "Bright Sherman Valley," "Bright Laurel Valley," "In the Bright Mohawk Valley," and "Bright Little Valley."[70]

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[69] Joseph Kreines, interview. January 2012.

[70] Edith Fowkes, *"'The Red River Valley' reexamined," Western Folklore*, Vol. 23 No. 3, (July 1964). 163.

The late Edith Fowke, noted Canadian folklorist, offered anecdotal evidence that the song was known in at least five Canadian provinces before 1896. This finding led to speculation that the song was composed at the time of the Wolsey Expedition to the northern Red River Valley of 1870 in Manitoba.[71] It expresses the sorrow of a local man or woman as a soldier/lover prepares to return to Ontario or as his girlfriend or wife cannot take the harsh life in Texas and leaves him/her to return to Canada.

The earliest written manuscript of the lyrics, titled "Red River Valley," bears the notations 1879 and 1885 in locations Nemba and Harlan in western Iowa, so it dates to at least that era. The song appears in sheet music, titled "In the Bright Mohawk Valley," printed in New York in 1896 with James J. Kerrigan as the writer.[72]

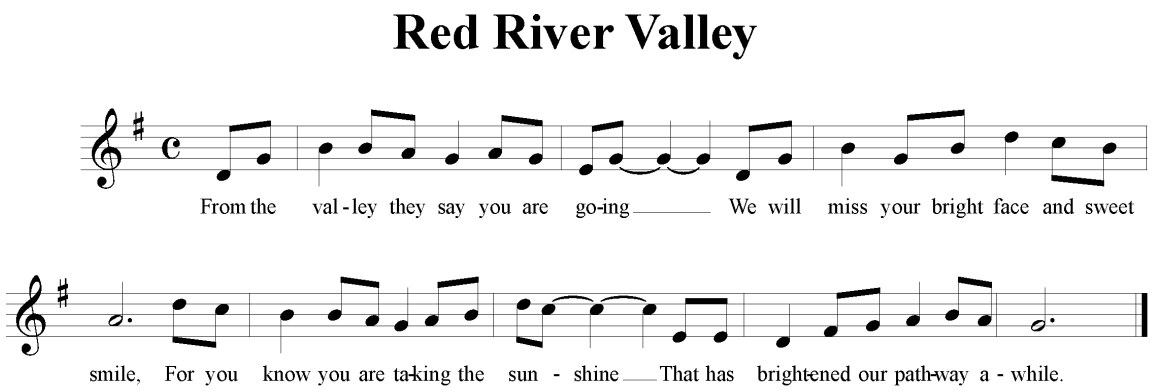


Figure 1. "Red River Valley," (traditional)

"Red River Valley"
Traditional Cowboy Song
[based on "In the Bright Mohawk Valley" of the 1890s]

1. From this valley they say you are going:
   We will miss your bright eyes and sweet smile,
   For they say you are taking the sunshine,
   Which has brightened our pathway awhile.

   CHORUS

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[71] Ibid., 164.

[72] James J. Kerrigan, "In The Bright Mohawk Valley," New York: Howley, Haviland & Co. (1896).

Come and sit by my side if you love me,
Do not hasten to bid me adieu,
But remember the Red River Valley
And the girl that has loved you so true.

2. Won't you think of the valley you're leaving?
Oh how lonely, how sad it will be,
Oh think of the fond heart you're breaking,
And the grief you are causing me.

(CHORUS)

3. I have promised you, darling, that never
Will a word from my lips cause you pain;
And my life, will be yours forever
If you only will love me again.

(CHORUS)[73]

Kreines begins his setting of "Red River Valley" with a pedal point in the key of the dominant (B-flat) and uses combinations of instruments provide a dark, rich sonority and a soft dynamic to the beginning.

The quarter notes found in the bassoon, bass clarinet, clarinets, alto saxophones in the introduction represent the "flow" of the Red River.[74] This "flow" motif carries throughout the movement and gives a sense of "continuous motion" to the movement of the music. The introduction to this movement concludes with the entrance of the first melodic statement at bar nine.

[73] Hugo Frey, *America Sings: Community Song Book for Schools, Club Assemblies, Camps, and Recreational Groups*. (New York: Robbins Music Corp, 1935).

[74] Kreines, interview. August 2011.
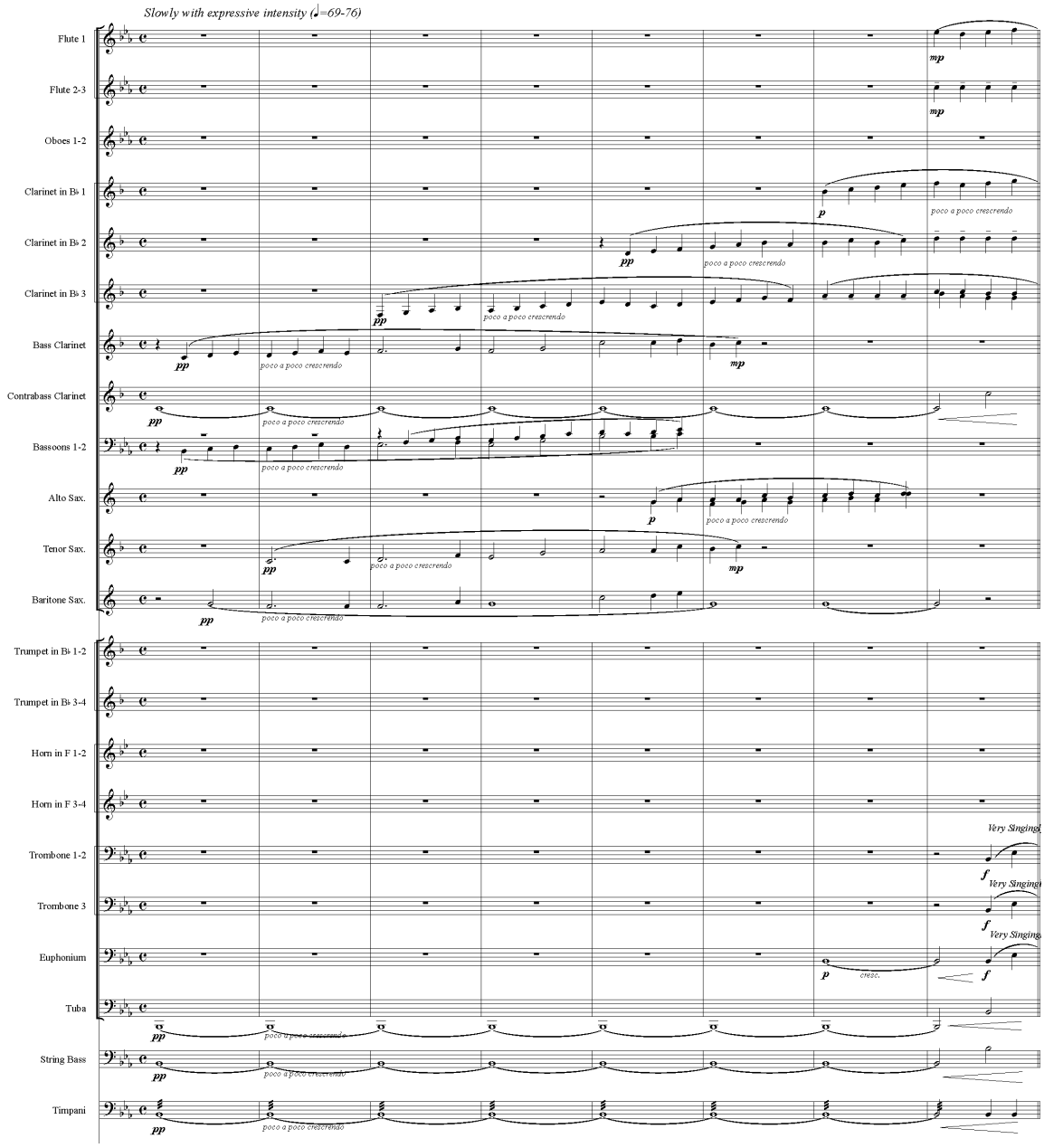


Figure 2. Joseph Kreines, "Red River Valley" (mm 1-8)

The trombones and euphonium enter with the anacrusis to bar nine and present the first melodic statement of the main tune "Red River Valley." This is a velvety-smooth combination of instruments and provides a resonant color to this melodic statement. The horns, bass clarinet, first bassoon and tenor sax enter in bar twelve and are added to the melody, which provides a thickening to the texture at the conclusion of this section. The

harmony in this section is diatonic and the phrase ends with a half cadence into the orchestration of the next phrase.
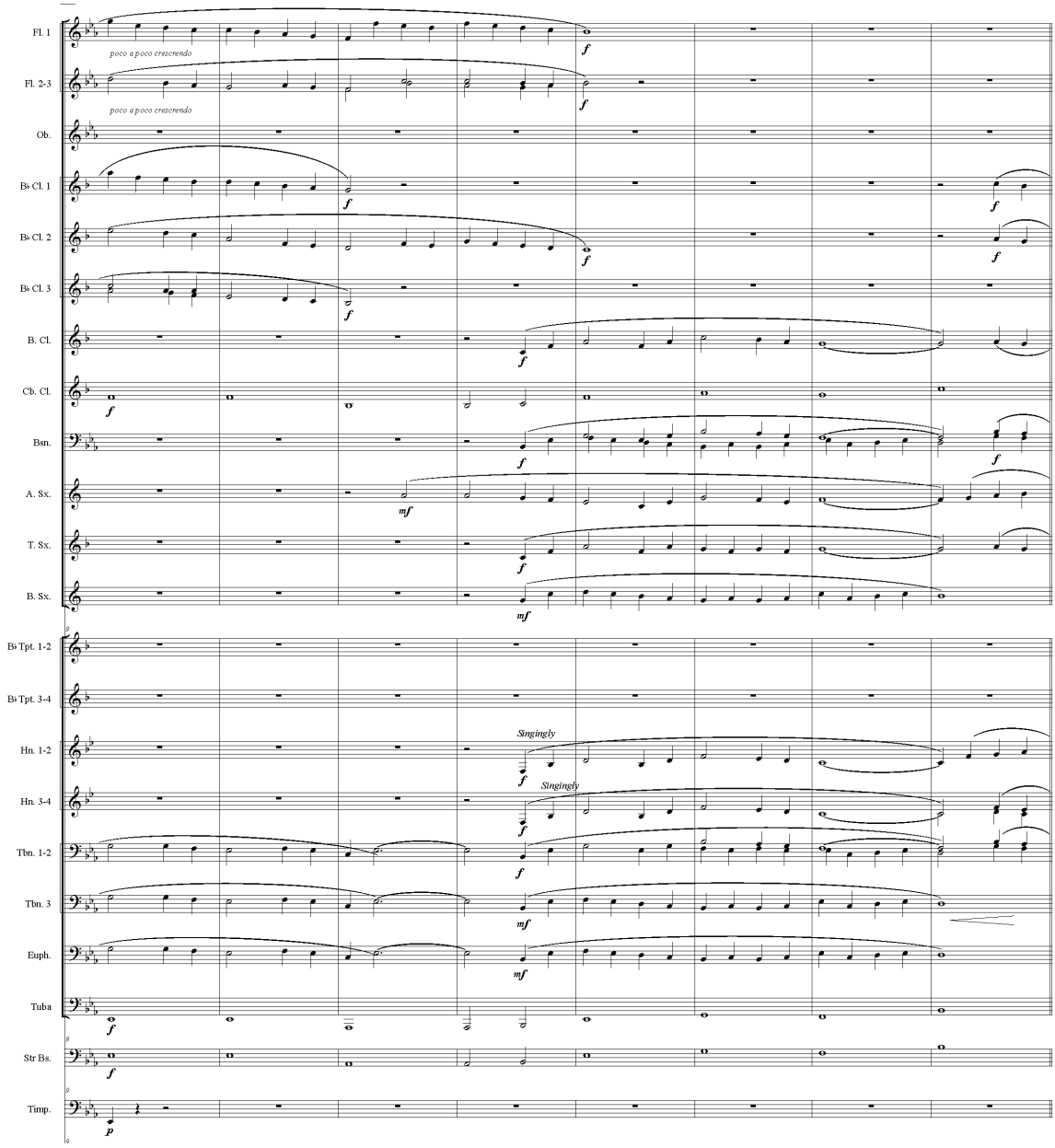


Figure 3. Joseph Kreines, "Red River Valley" (mm 9-16)

In bar seventeen, Kreines switches the orchestration by moving the tune into the clarinet, horn, bassoon and trombone. There is a simple counter melody and a continuance of the "flow" motif. The texture is contrapuntal, but is scored so the melody

will still dominate. This orchestration provides a slightly lighter texture to the music, which will emphasize the next phrase sonically and musically.

But it is still diatonically harmonic until bar twenty-four, where a secondary dominant chord and a two-bar extension of the tonic are added at the end of the phrase.
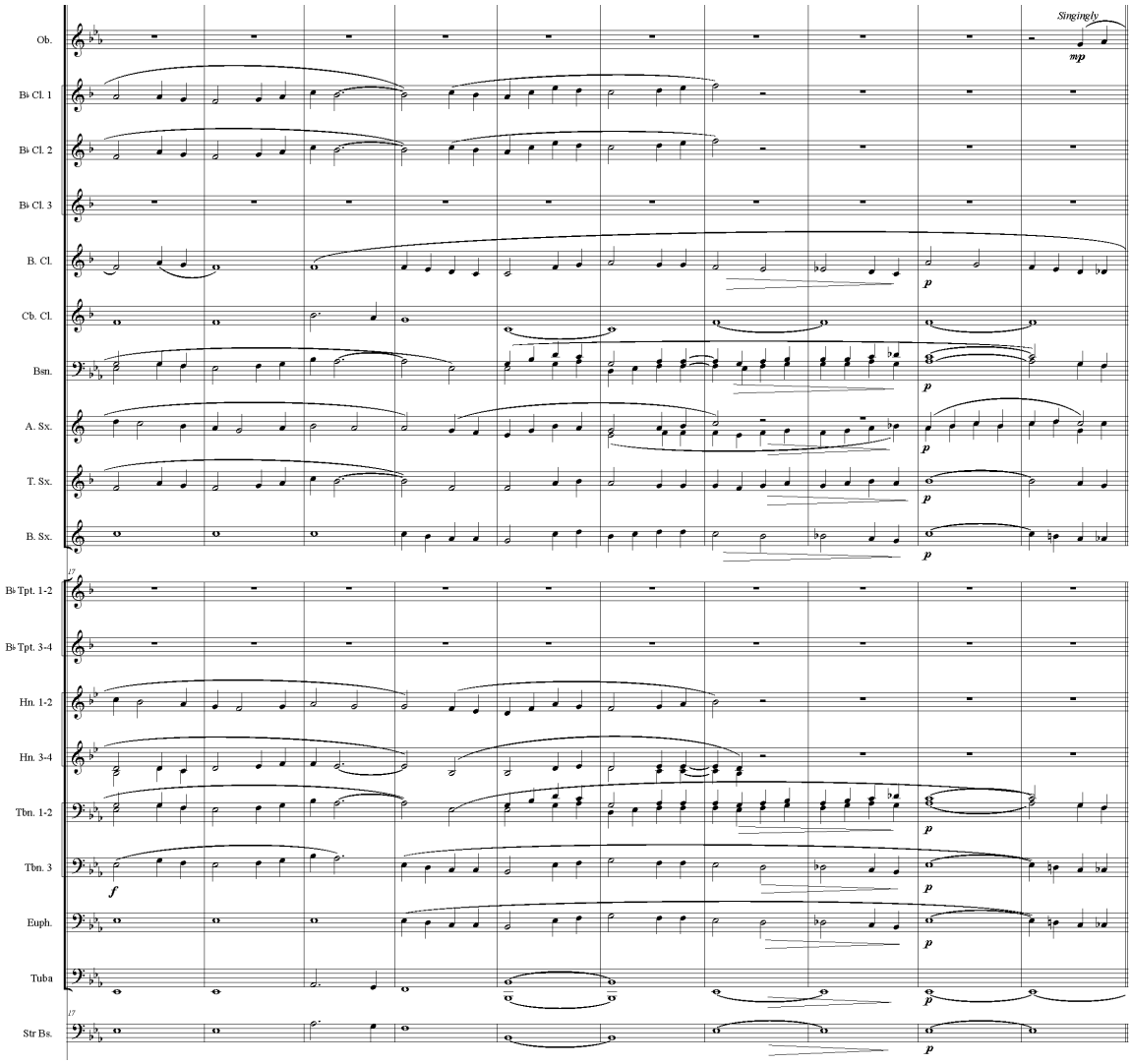


Figure 4. Joseph Kreines, "Red River Valley" (mm 17-26)

Kreines now uses a very light texture (the lightest in the movement) at bar twenty-seven. The main melody is in the solo oboe with a very sparse accompaniment in the lower woodwinds, saxophones and string bass. Through this section starting in bar

twenty-seven to bar thirty, the rolling waves are at a slow motion providing a calming effect to the music. In bar thirty-one, the saxophones provide a slight motion to the quarter notes, but it does not increase the musical tension at this point.
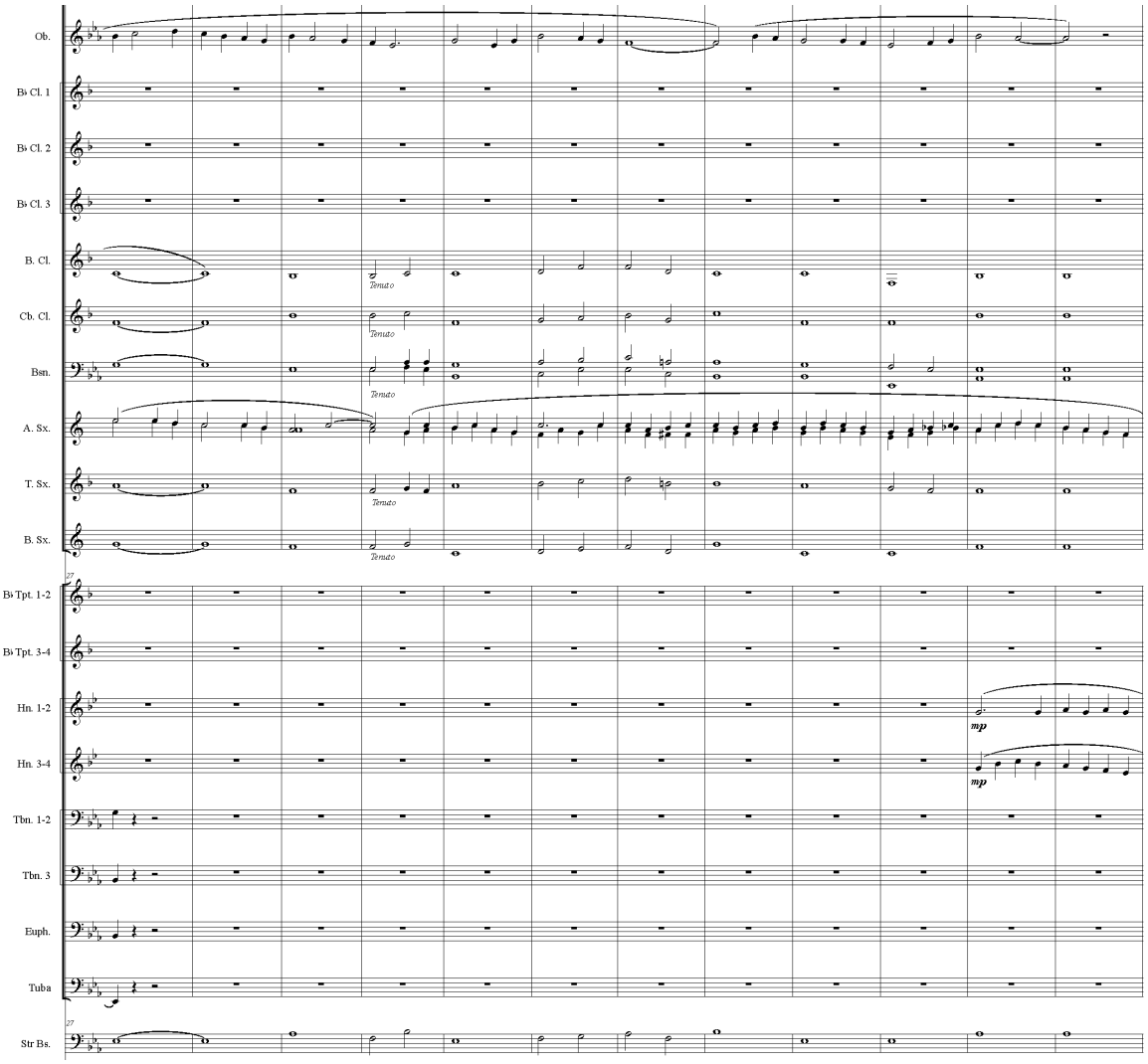


Figure 5. Joseph Kreines, "Red River Valley" (mm 27-38)

The harmonic structure in this section is still predominately diatonic with a few chromatic neighbor tones and secondary dominant chords – most notably in bar thirty-three and in bar thirty-six. However, in forty and forty-one, Kreines uses a series of

secondary dominant chords setting up a modulation to the key of A-flat major. The texture is still light at the conclusion of this section.
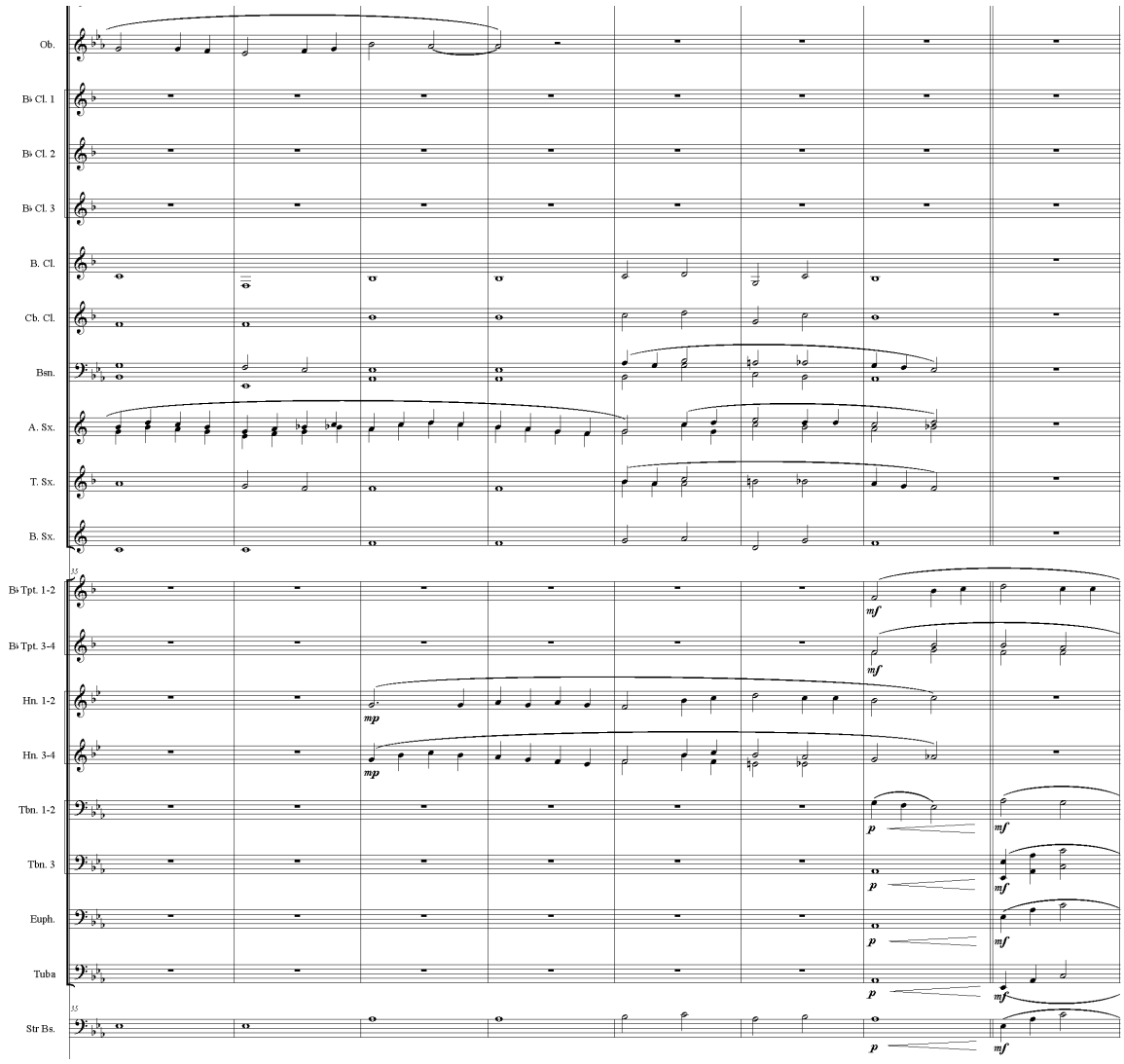


Figure 6. Joseph Kreines, "Red River Valley" (mm 35-42)

There is a noticeable sonic shift in bar forty-two of the orchestration from the light color of the solo oboe to a darker, heavier presentation of the melody in the trombone, euphonium, tuba and string bass. Also in bar forty-two, the melody is displaced by two beats to aid in this diversion. He corrects this displacement with the next phrase. The counter melody starts in bar forty-two in the trumpets and in bar forty-seven, the counter

melody is then picked up in the horns and there is a conclusion to the melodic statement at the downbeat of bar fifty-one.
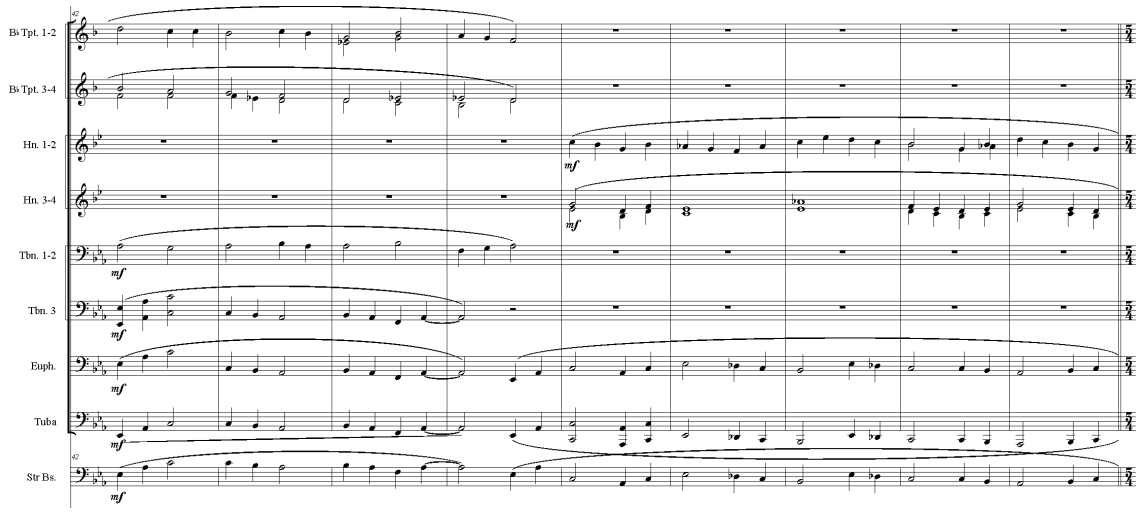


Figure 7. Joseph Kreines, "Red River Valley" (mm 42-50)

In bar fifty-one, Kreines uses a D-flat major chord on count two to give the illusion that a modulation is occurring to another key area. However, there is no modulation as this chord's function is to provide harmonic variety to the setting and he uses the time signature change to provide metric contrast with the use of common time.
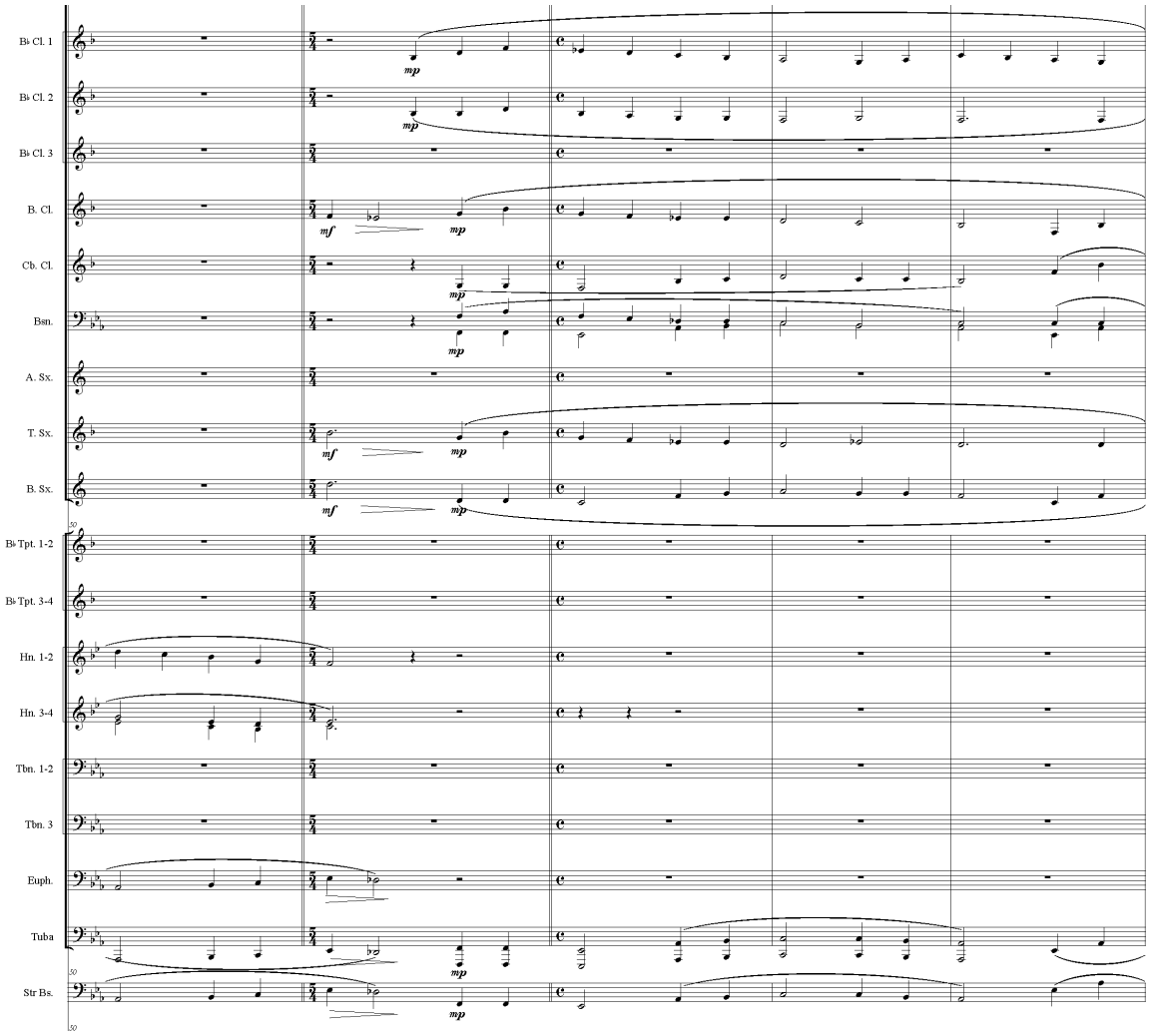


Figure 8. Joseph Kreines, "Red River Valley (mm 49-53)

The new orchestration of the melody is in the contrabass clarinet, second bassoon, baritone sax, tuba and string bass with a very soft and dark accompaniment in a clarinet and lower winds.

The "flow" of the Red River slows to a trickle in bar fifty-five, count three on the unison C.[75] It is the only place in the movement where unison occurs. From this point in the music, the "flow" redevelops. Kreines orchestrates a crescendo increasing the tension and also extending the end of the phrase. These fragmented statements of the tune and the

[75] Kreines, interview. January 2012.

increase in dynamics lead us into the first climax of the piece. Harmonically, there is also a modulation back through a dominant preparation to return to the original key of E-flat.
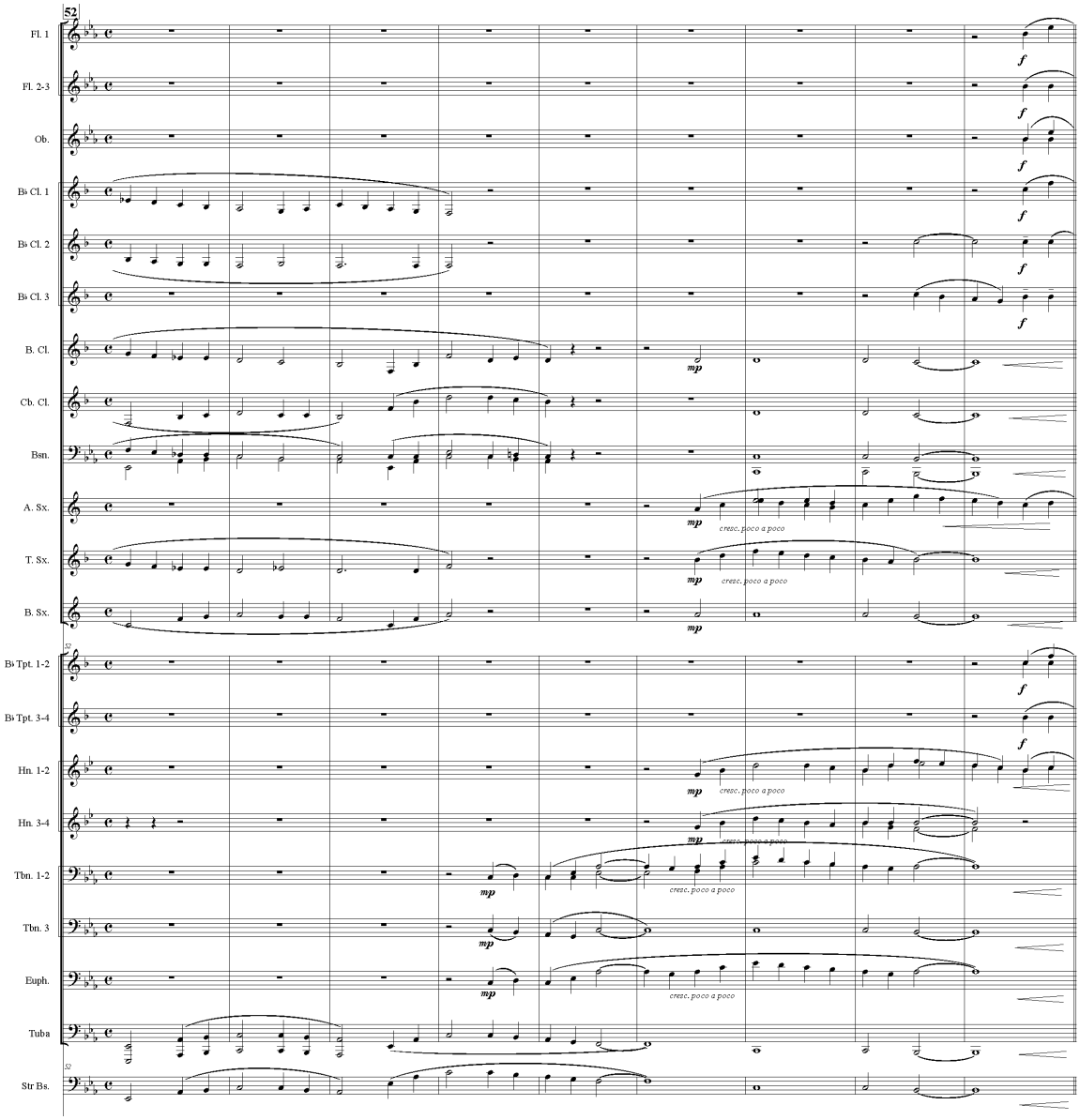


Figure 9. Joseph Kreines, "Red River Valley" (mm 52-60)

Again, with an anacrusis to bar sixty-one, the melody is scored in flute, first clarinet, first trumpet, first and second horn and orchestra bells. Kreines utilizes full-band scoring for the first time in this movement. His use of full scoring here is reminiscent of many notable wind band composers from the early part of the 20th century. Typical

examples for score comparison are the first movement "March" in the *Second Suite in F for Military Band* by Gustav Holst,[76] in the "March" in the *English Folk Song Suite* by Ralph Vaughan Williams[77] and from the "Finale" in *An Original Suite* by Gordon Jacob.[78] The harmony is diatonic with the addition of a secondary dominant chord in bar sixty-four. In bar sixty-seven, Kreines uses a short dominant prolongation to sustain the climatic effect of this section.

The return of the "flow" motif leads to the biggest climactic moment of the movement in bar sixty-nine. Kreines finally adds the timpani to aid in the textural and dynamic build towards the climax. Also, as earlier in the movement, the change of time signature adds to the metric variety.

[76] Gustav Holst and Colin Matthews, *Second suite in F for military band (1911) op. 28, no. 2, H. 106*, (London: Boosey & Hawkes, 1984).

[77] Ralph Vaughn Williams and Michael Mullinar, *English folk songs suite*, (New York: Boosey, sole selling agents, Boosey & Hawkes, 1949).

[78] Gordon Jacob, *An Original Suite*, Christopher Heidenreich, editor. (New York: Boozey and Hawkes, 2006).
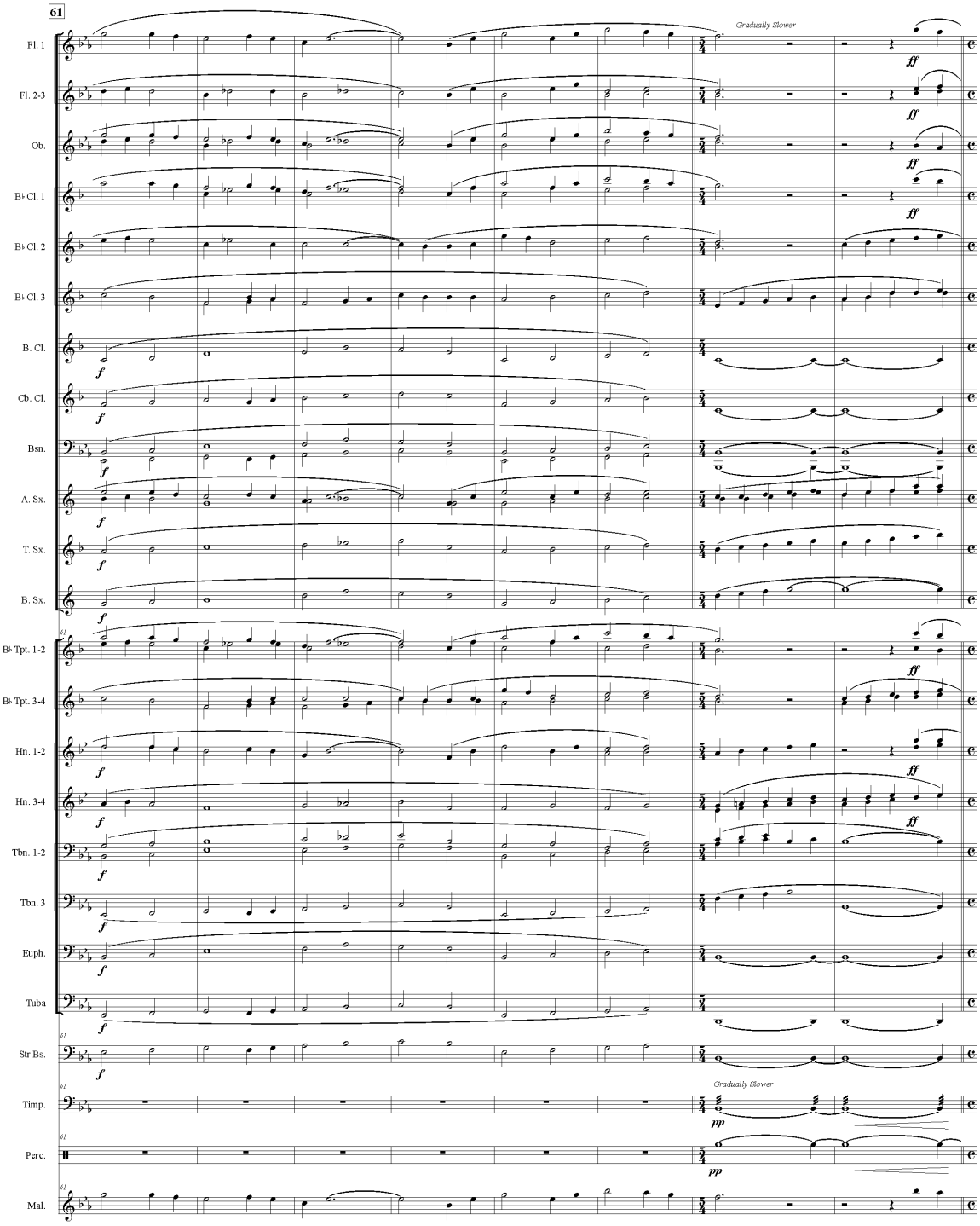


Figure 10. Joseph Kreines, "Red River Valley" (mm 61-68)

The climax at bar sixty-nine is orchestrated with the melody in the flute, first clarinet, first alto saxophone, first trumpet and first and second horn. The first trumpet is

scored in a powerful tessitura and the dynamic is a true fortissimo. The key of E-flat major has been solidly re-established and as we move toward the final measure, the scoring thins out into the fermata.

In the last three bars, we are provided with a secondary dominant/dominant/tonic harmonic structure moving towards the fermata giving closure to the end of the movement. It is interesting to note the use of the tonic ninth chord as the last chord. The quarter note "flow" motif in the saxophone, horn and vibraphone reminds the listener that the flow of the Red River never stops.[79]

[79] Kreines, interview. August 2011.
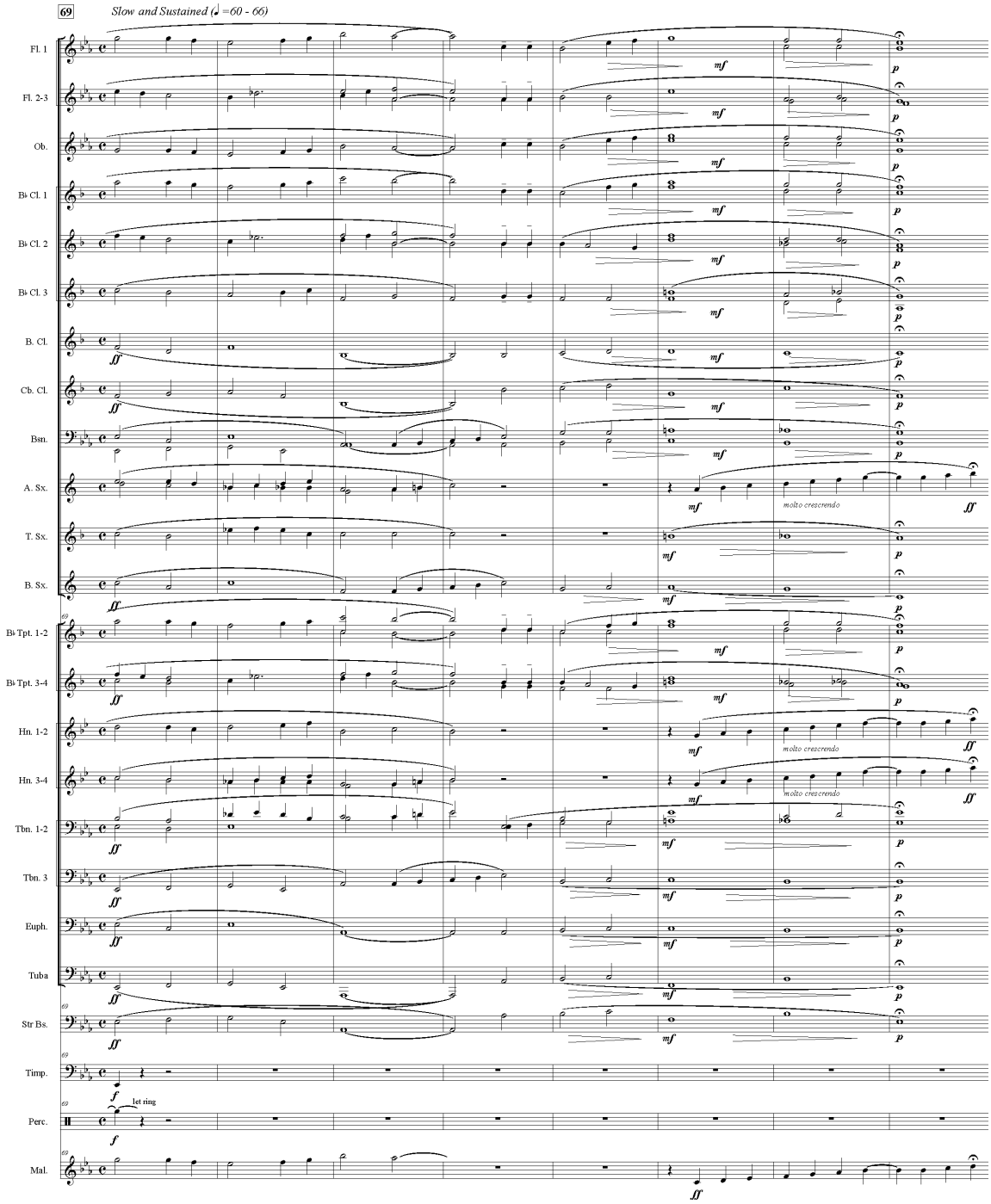


Figure 11. Joseph Kreines, “Red River Valley” (mm 69-76)

"Polly Wolly Doodle"

Credit for writing *Polly Wolly Doodle* is given to Daniel Emmett in the 1880's. *Polly Wolly Doodle* has its origins as a slave song in the South, and the text consists of nonsense words without hidden meaning. It is also recognized as a genre of music called "coon song." This genre commonly used derogatory stereotypical depictions of the African American people and their culture. These songs, originated and sung in late nineteenth and early twentieth-century, are usually found in black face minstrel shows and vaudeville performances. They are also found in African American musical comedy productions of the period, using self-parody.[80]

Emmett also noted for founding one of the first troupe of blackface minstrels. During these performances, the stereotypes embodied in the stock characters not only played a significant role in cementing and proliferating racist images, attitudes and perceptions worldwide, yet also in popularizing black culture.[81]

In many ways, these minstrel shows and their "blackface" performances had similarities to both classical Greek and Japanese theatre related to the performance practice of using a mask or a painted face. The mask provided recognition of the character type and it further allowed the discussion of taboo topics, which could be considered unacceptable.[82]

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[80] Kathleen Leah Cothern, "The coon song: A study of American music, entertainment, and racism," (M.A. diss., University of Oregon,1990). In Dissertations & Theses: Full Text [database on-line]; available from http://proquest.com(publication number AAT 1342336; accessed November 19, 2011).

[81] Robert Stevenson. "Emmett, Dan." In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/08773 (accessed November 20, 2011).

[82] Eric Lott, "Blackface and Blackness: The Minstrel Show in American Culture" *Inside the minstrel mask: readings in nineteenth-century blackface minstrelsy,* (Middletown, CT: Wesleyan University Press, 1996). 5-6.

Emmett used to be credited with writing the song "Dixie" and is often incorrectly credited with writing the song "Turkey in the Straw."[83]

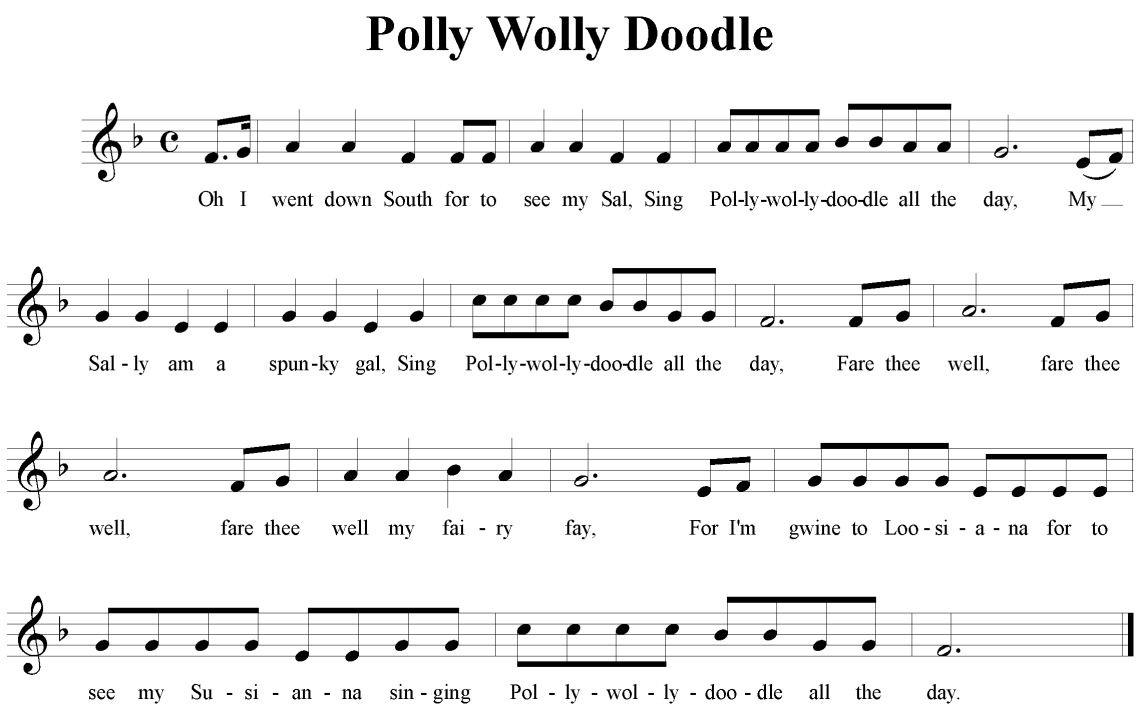


Figure 12. Daniel Emmet, "Polly Wolly Doodle"

"Polly Wolly Doodle"
Minstrel song
Copyright 1834

1. Oh, I went down South
   For to see my Sal
   Sing Polly wolly doodle all the day
   My Sal, she is
   A spunky gal
   Sing Polly wolly doodle all the day

   Chorus

   Fare thee well,
   Fare thee well,
   Fare thee well my fairy fay
   For I'm going to Lou'siana
   For to see my Susy-anna
   Singing Polly wolly doodle all the day

[83] Howard L Sacks, and Judith Rose Sacks. *Way Up North in Dixie: A Black Family's Claim to the Confederate Anthem*. Washington: Smithsonian Institution Press, 1993.

2. Oh, my Sal, she is
   A maiden fair
   Sing Polly wolly doodle all the day
   With curly eyes
   And laughing hair
   Sing Polly wolly doodle all the day

   (Chorus)

3. Behind the barn,
   Down on my knees
   Sing Polly wolly doodle all the day
   I thought I heard
   A chicken sneezing
   Sing Polly wolly doodle all the day

   (Chorus)

4. He sneezed so hard
   With the whooping cough
   Sing Polly wolly doodle all the day
   He sneezed his head
   And tail right off
   Sing Polly wolly doodle all the day

   (Chorus)

5. Oh, a grasshopper sittin'
   On a railroad track
   Sing Polly wolly doodle all the day
   A-pickin' his teeth
   With a carpet tack
   Sing Polly wolly doodle all the day

   (Chorus)
6. Oh, I went to bed
   But it wasn't no use
   Sing Polly wolly doodle all the day
   My feet stuck out
   Like a chicken roost
   Sing Polly wolly doodle all the day

   (Chorus)[84]

During the introduction to his setting of "Polly Wolly Doodle," Kreines introduces a five-note motif, which are the first five notes of the melody. It will provide a reference point to the listener; a musical "nugget" that aids in the development of the composition. Kreines suggests that the beginning is also an aural representation of a harmonica

[84] Margaret Bradford Boni ed., The Fireside Book of Favorite American Songs Simon and Shuster, New York, 1952.

followed by the sound of a banjo or guitar accompaniment to start the movement.[85] It is very important to utilize different ideas to present the melody of this folk song to keep the interest of the listener and performer. He is using theme and variations form to create a harmonic and textural palette for this movement.
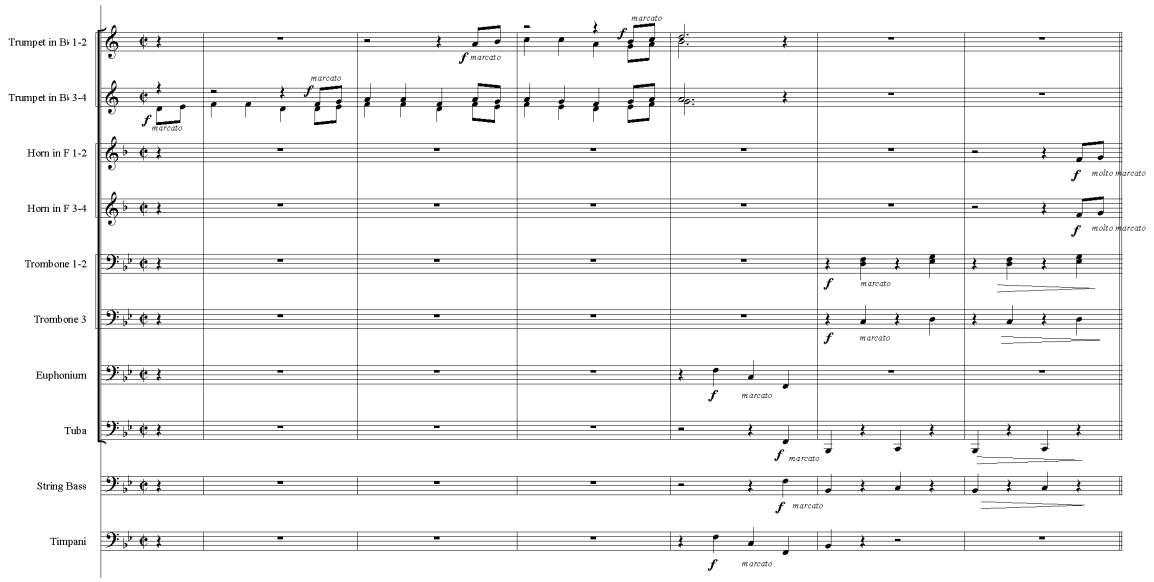


Figure 13. Joseph Kreines, "Polly Wolly Doodle" (mm 1-6)

At bar seven, we have the first entrance of the melody "Polly Wolly Doodle" in the horns. The sixteen-bar tune has a musical form of ABA (A for eight bars, B for 4 bars and last A for four bars) and is presented in its entirety in this setting with accompaniment in trombones and tuba.

The harmonic language is diatonic with a touch of chromatic harmony in bar sixteen and seventeen. Kreines uses a respelled augmented sixth chord in bar seventeen as a pre-dominant chord for harmonic interest.

[85] Kreines, interview. August 2011.
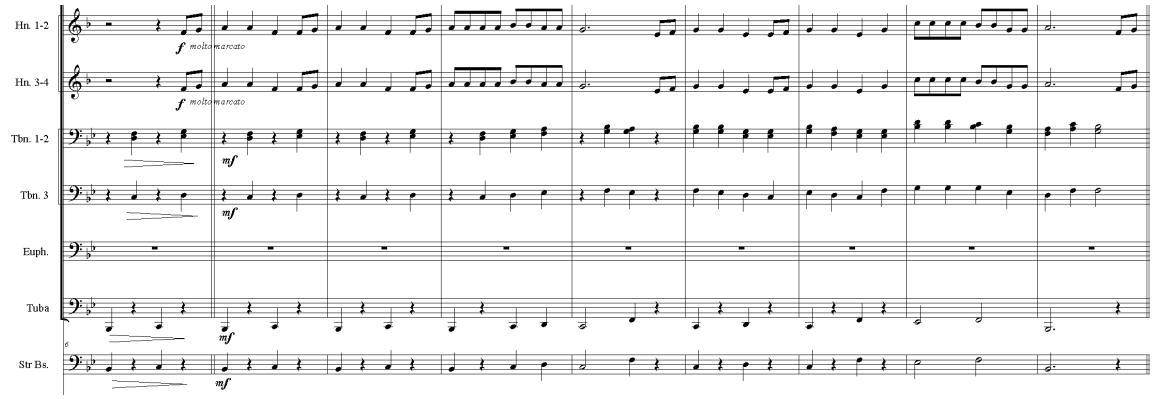


Figure 14. Joseph Kreines, "Polly Wolly Doodle" (mm 6-14)

In bar twenty-three, Kreines starts the second setting of the melody and changes from the dark texture of the horns and low brass to a brighter texture of the flutes, clarinets and bells. It is a very simple homophonic texture with a slightly more chromatic harmony. The juxtaposition of dense textural orchestration with a lighter alternative creases interest for this simple melody.
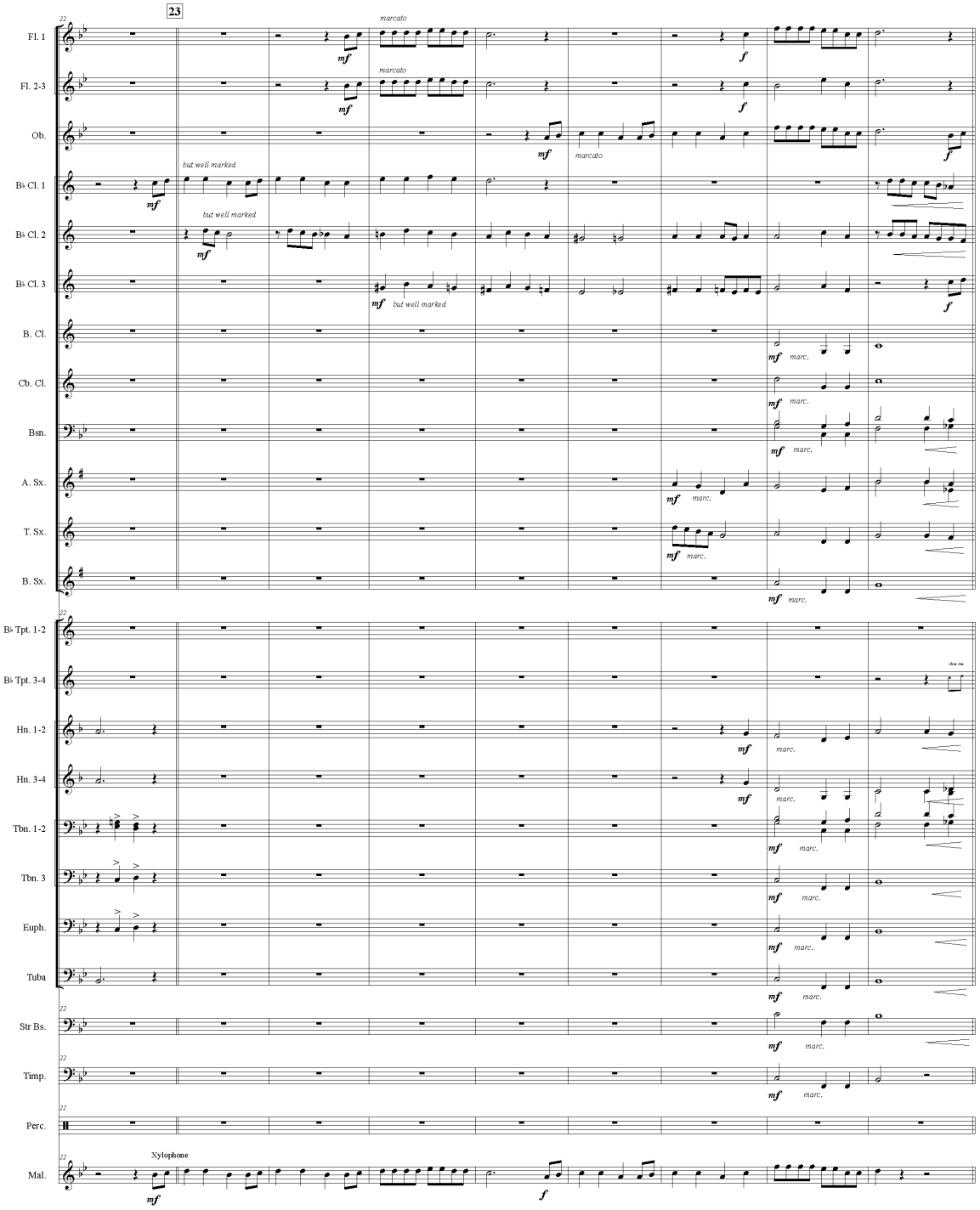


Figure 15. Joseph Kreines, "Polly Wolly Doodle" (mm 22-28)

At bar twenty-nine, a full band block orchestration accompanies the melody in the flutes, oboe and first clarinet.

At bar thirty-one, the melody moves to the oboe and first clarinet and is accompanied by contrapuntal scales in the lower winds and low brass. In bar thirty-four, Kreines uses the same respelled augmented sixth chord, which gives the listener a familiar harmonic structure from earlier in the movement.
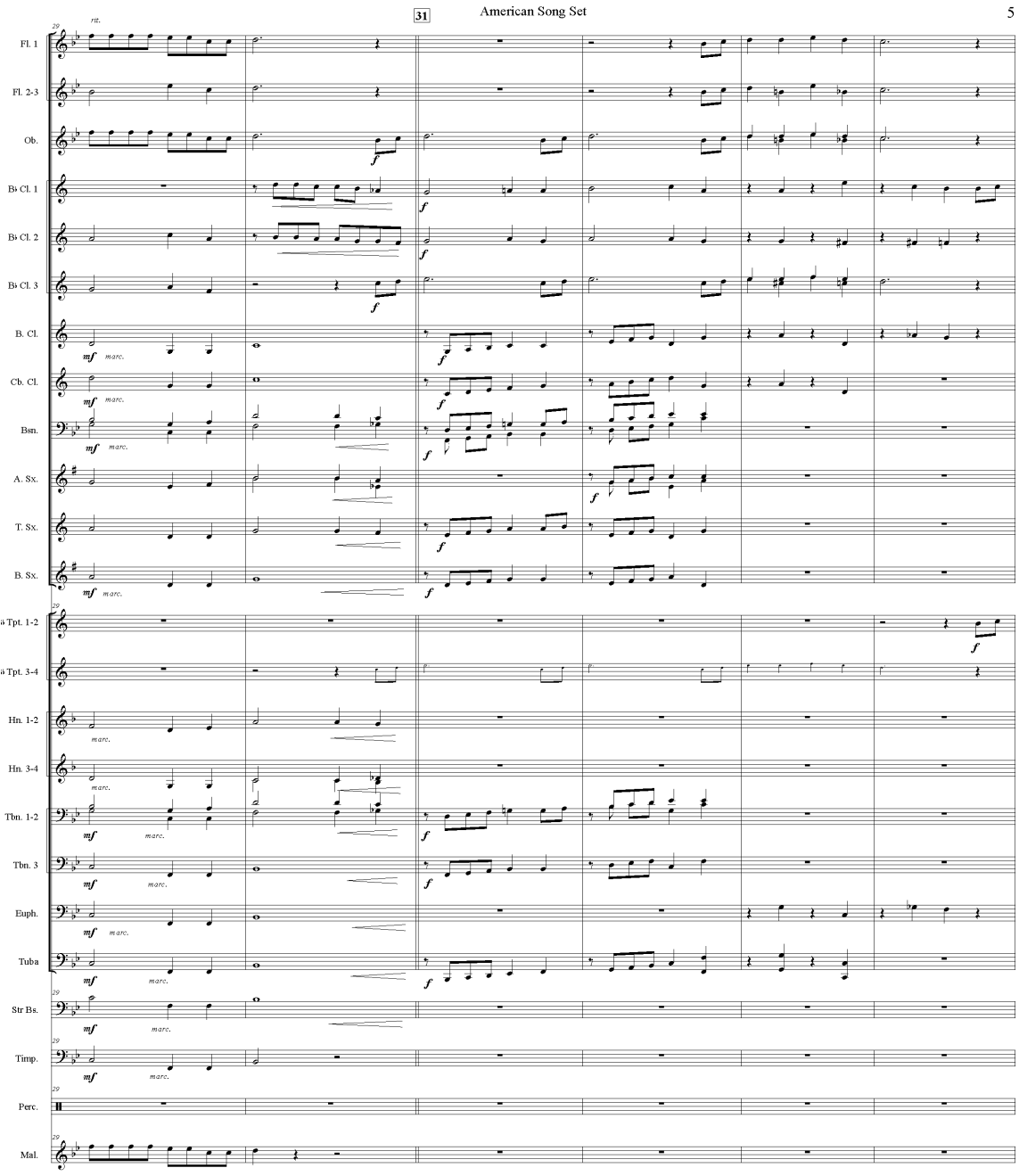


Figure 16. Joseph Kreines, "Polly Wolly Doodle" (mm 29-34)

Starting in bar thirty-five by the first trumpets, the last section of the melody concludes in bar thirty-eight.
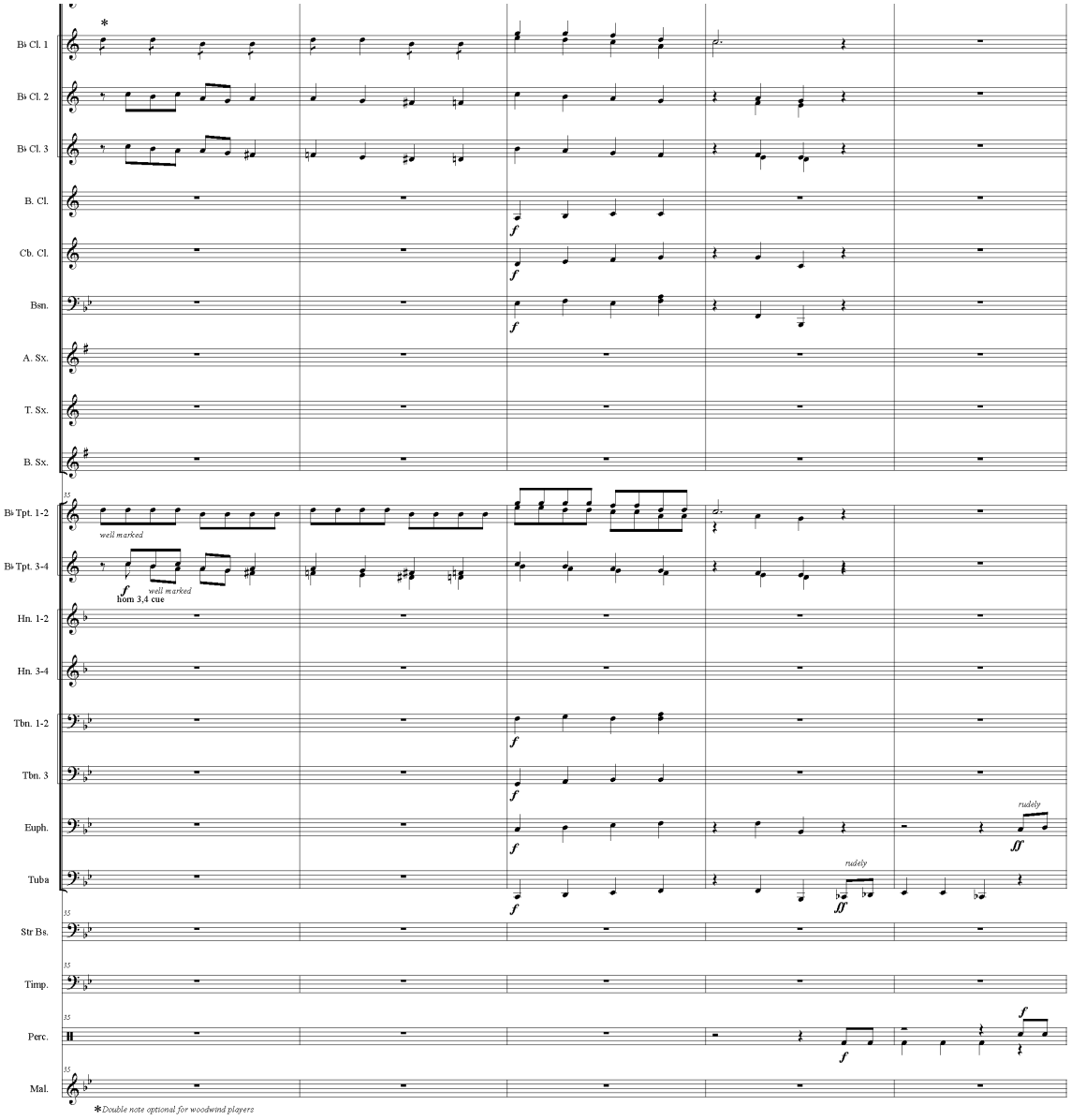


Figure 17. Joseph Kreines, "Polly Wolly Doodle" (mm 35-39)

In this next sixteen-bar section of the music from bar thirty-nine, Kreines reuses the five-note motif he used in the introduction to start a brief section of development. The harmonic structure is shifting to many keys from C-flat major to C major to D-flat major, finally moving through E-major to F mixolydian mode in the trumpets. This highly

chromatic movement increases tension building within this section. This comedic or "satiric" treatment of the melodic fragment is Kreines' intent to maintain interest in the melody within the movement.[86]
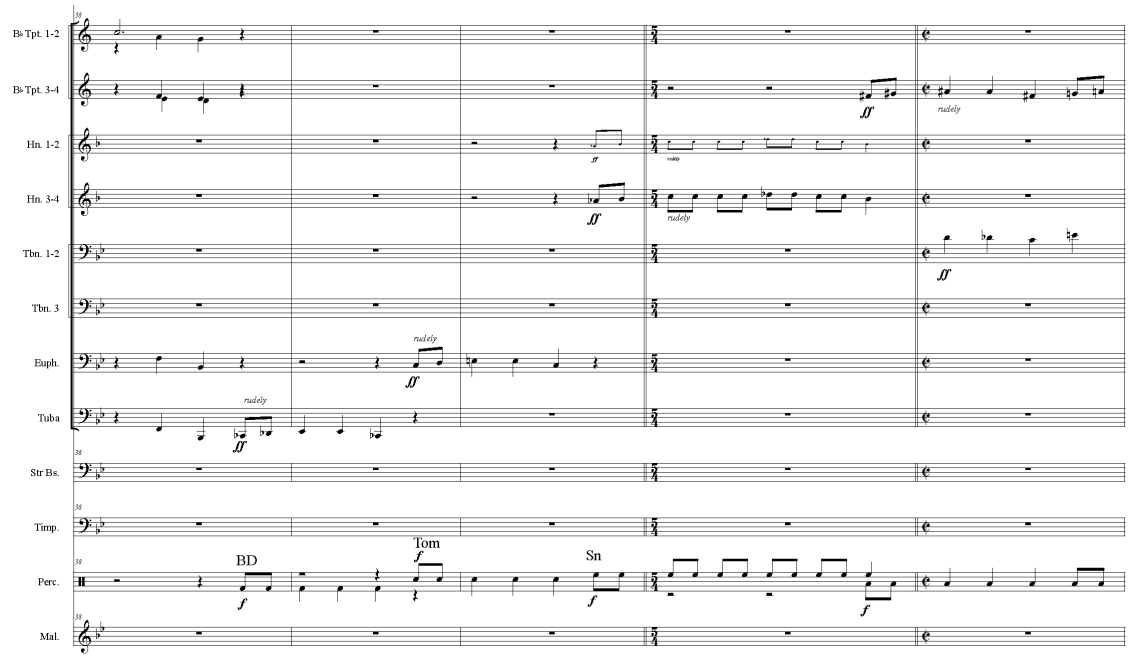


Figure 18. Joseph Kreines, "Polly Wolly Doodle" (mm 38-42)

The development of the scalar motif continues and further alternates back and forth in bars forty-six through forty-nine between F major and F minor.

[86] Kreines, interview. January 2012.

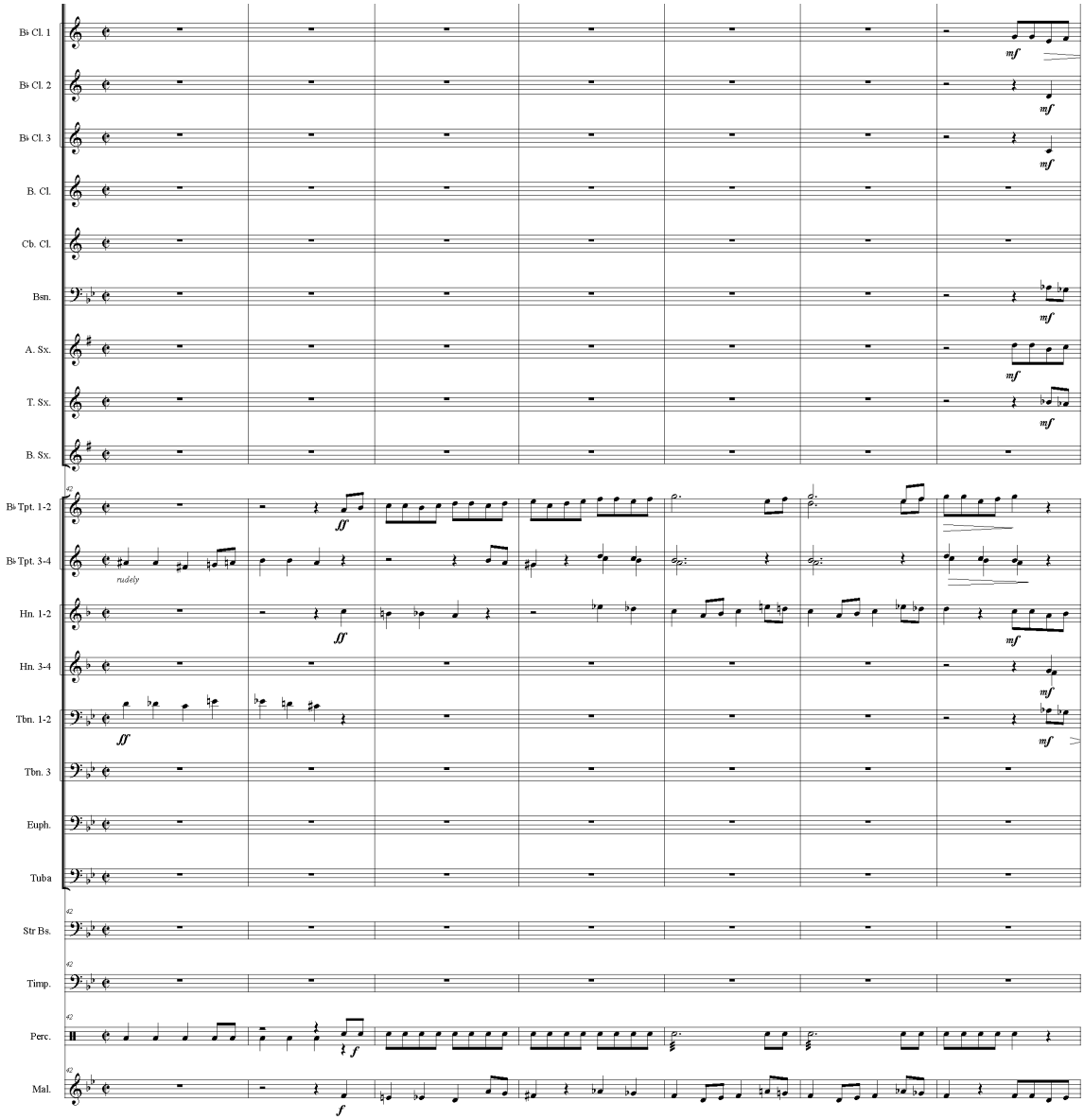


Figure 19. Joseph Kreines, "Polly Wolly Doodle" (mm 42-48)

From bar fifty through bar fifty-six, a rather burlesque and humorous melodic and harmonic development of the motif which moves chromatically through keys of F, E-flat and D major, respectively. In bar fifty-six we have melodic inversion of the motif before we return to the main melody in the trumpets with the "harmonica" sound in the bar fifty-seven. This helps to elaborate the perceived structure of the folk song and provide it with compositional interest.
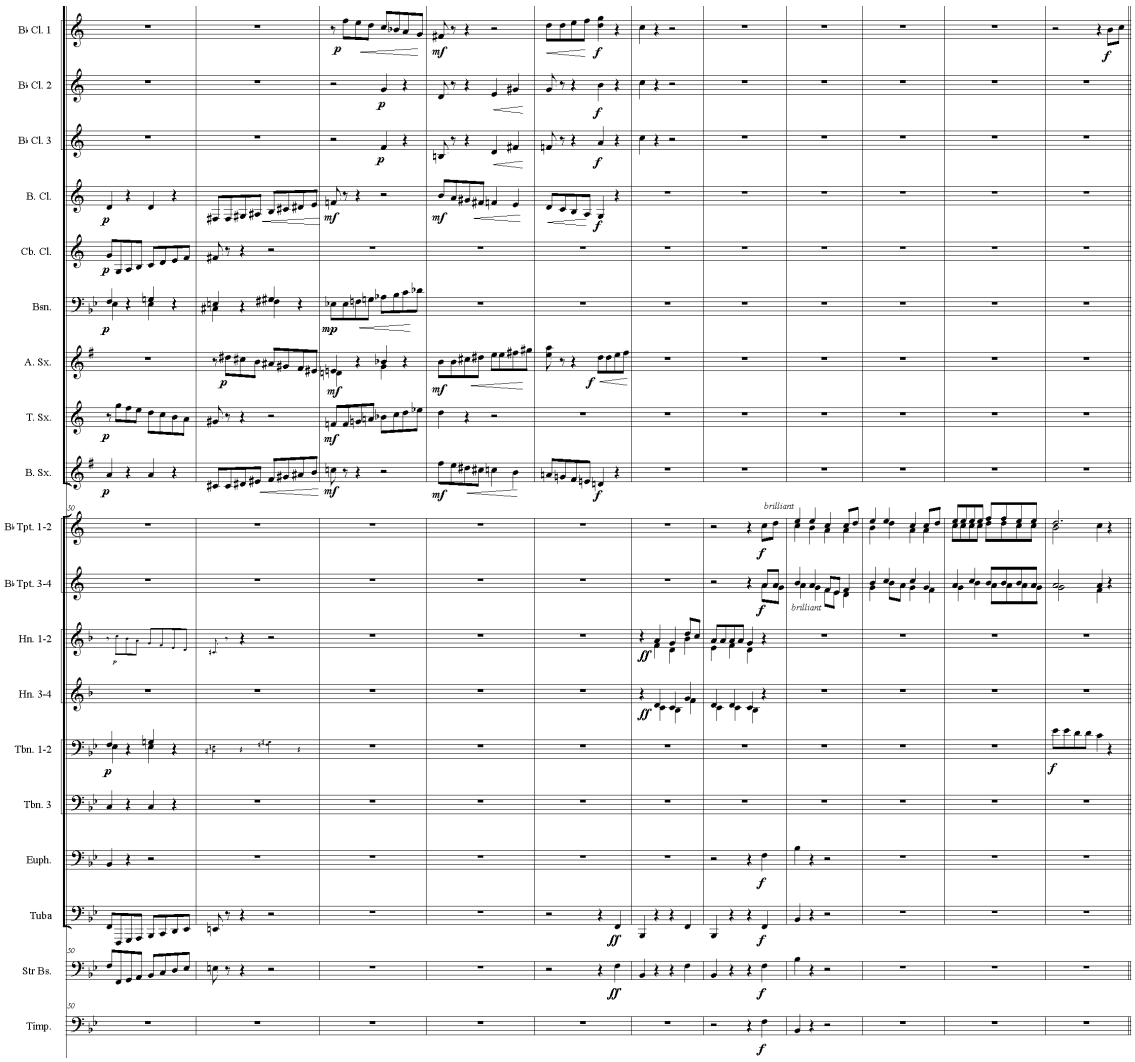


Figure 20. Joseph Kreines, "Polly Wolly Doodle" (mm 50-61)

Bar fifty-seven restarts the ABA form with the transfer of the melody from the trumpets to flute and clarinet in bar sixty-one. This is a simple homophonic texture and it adds more zest to the harmonic flavor with added seconds in the accompaniment.
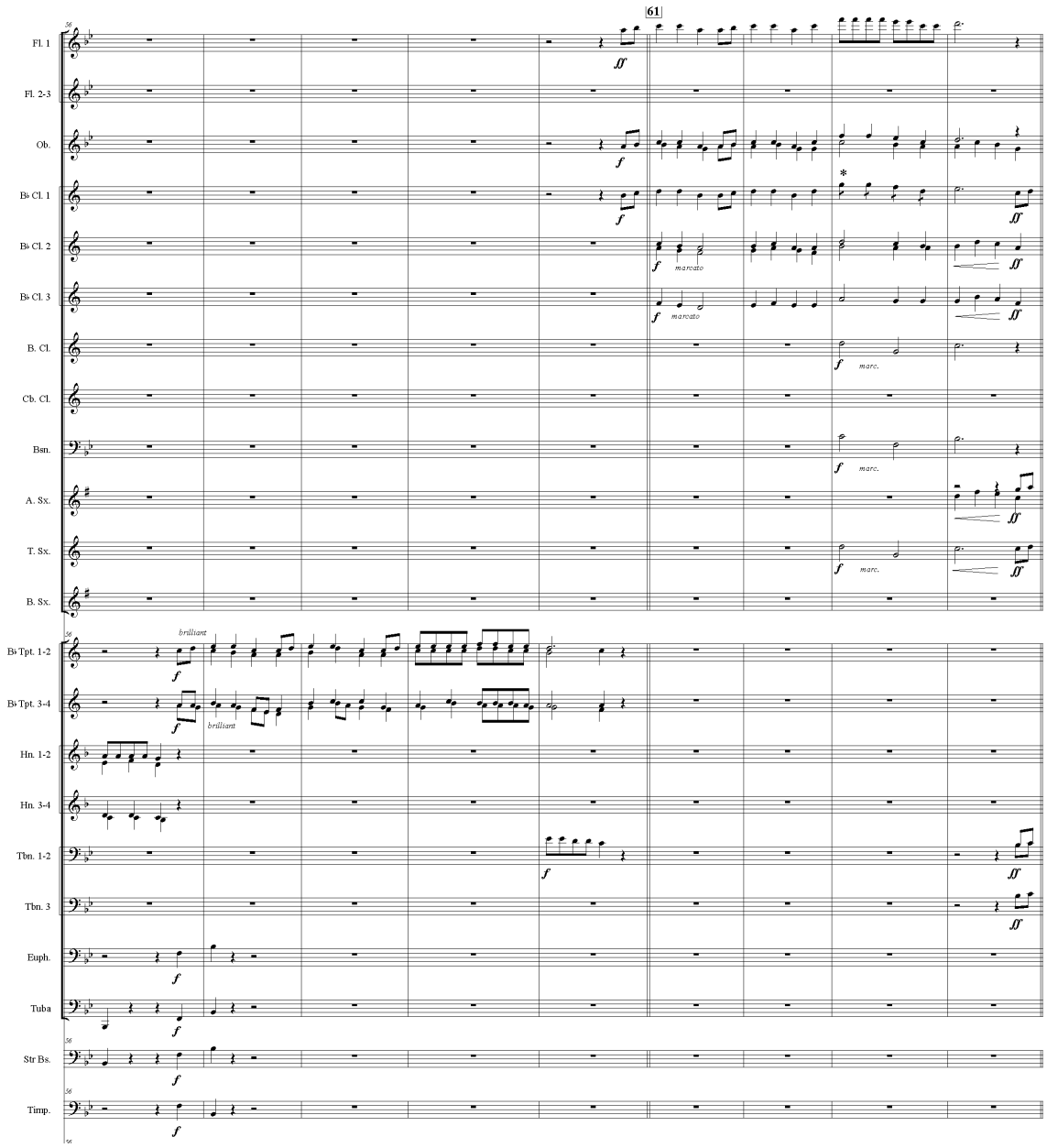


Figure 21. Joseph Kreines, "Polly Wolly Doodle" (mm 56-64)

Moving into bar sixty-five, the melody is found in the clarinet, first alto sax and first trombone. The texture and accompaniment of this section is very similar to the texture and harmony of bar sixty-one.

In bar sixty-nine, Kreines uses a rhythmic augmentation of the melody in the low brass to extend the phrase coupling it with the eighth note counterpoint in the flute, first trumpet and bells, which concludes the form in bar seventy-three.
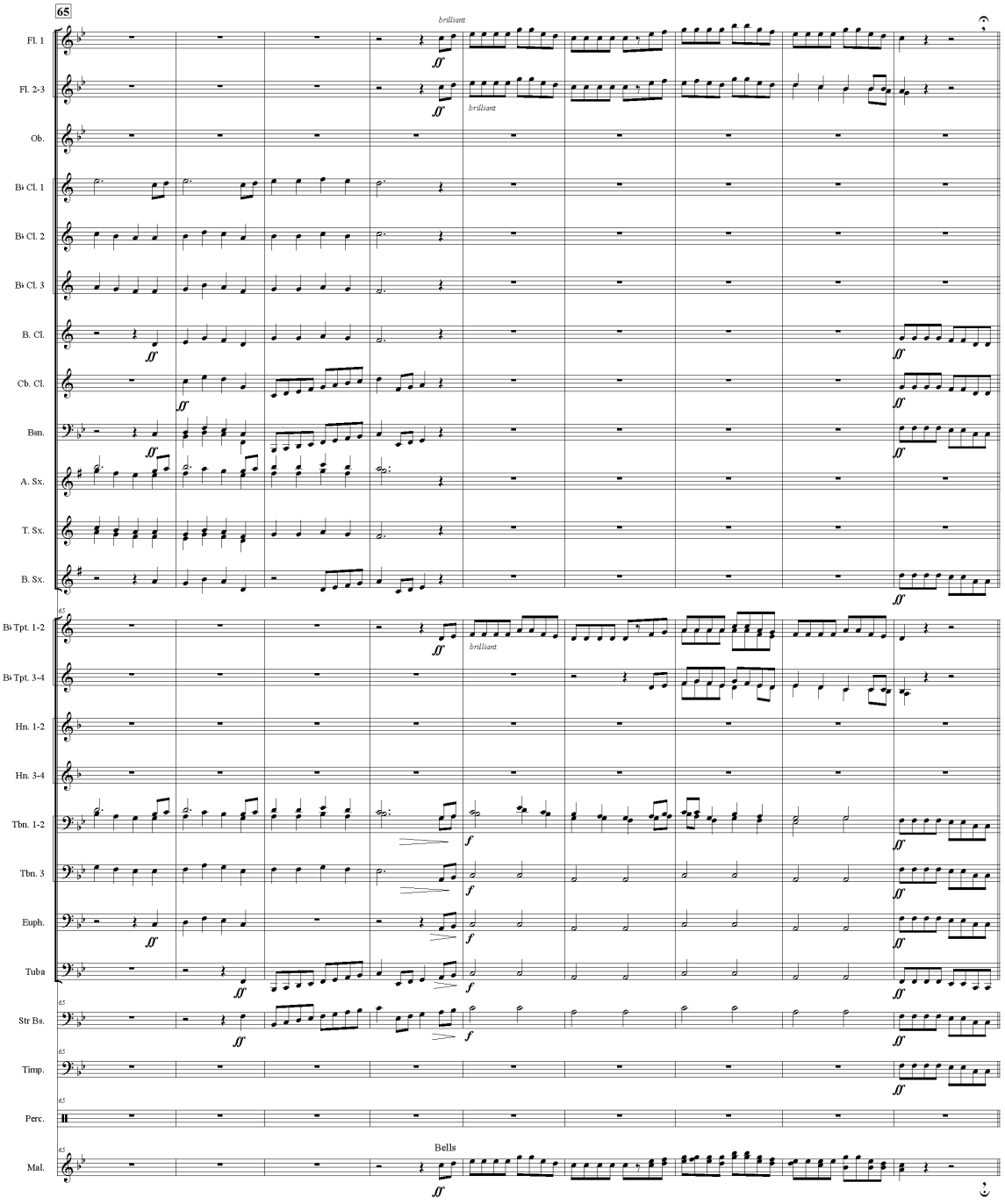


Figure 22. Joseph Kreines, "Polly Wolly Doodle" (mm 65-73)

In bar seventy-four, Kreines orchestrates another short development section; the tension building of the music is conveyed compositionally through the use of rapid chromatic movement. Notice that in bar seventy-six that Kreines has used a diminution of the melodic fragment to three notes and movement through a meter change to provide metric contrast.

It is followed by in bar seventy-eight, two bars of a pentatonic scale culminating in a sustained suspended four-note chord built off the implied pentatonic harmony of this section. This chord is harmonically unstable and contrasts with other uses of tertian harmony within the movement, yet it provides a unique shimmer to the effect of the music.
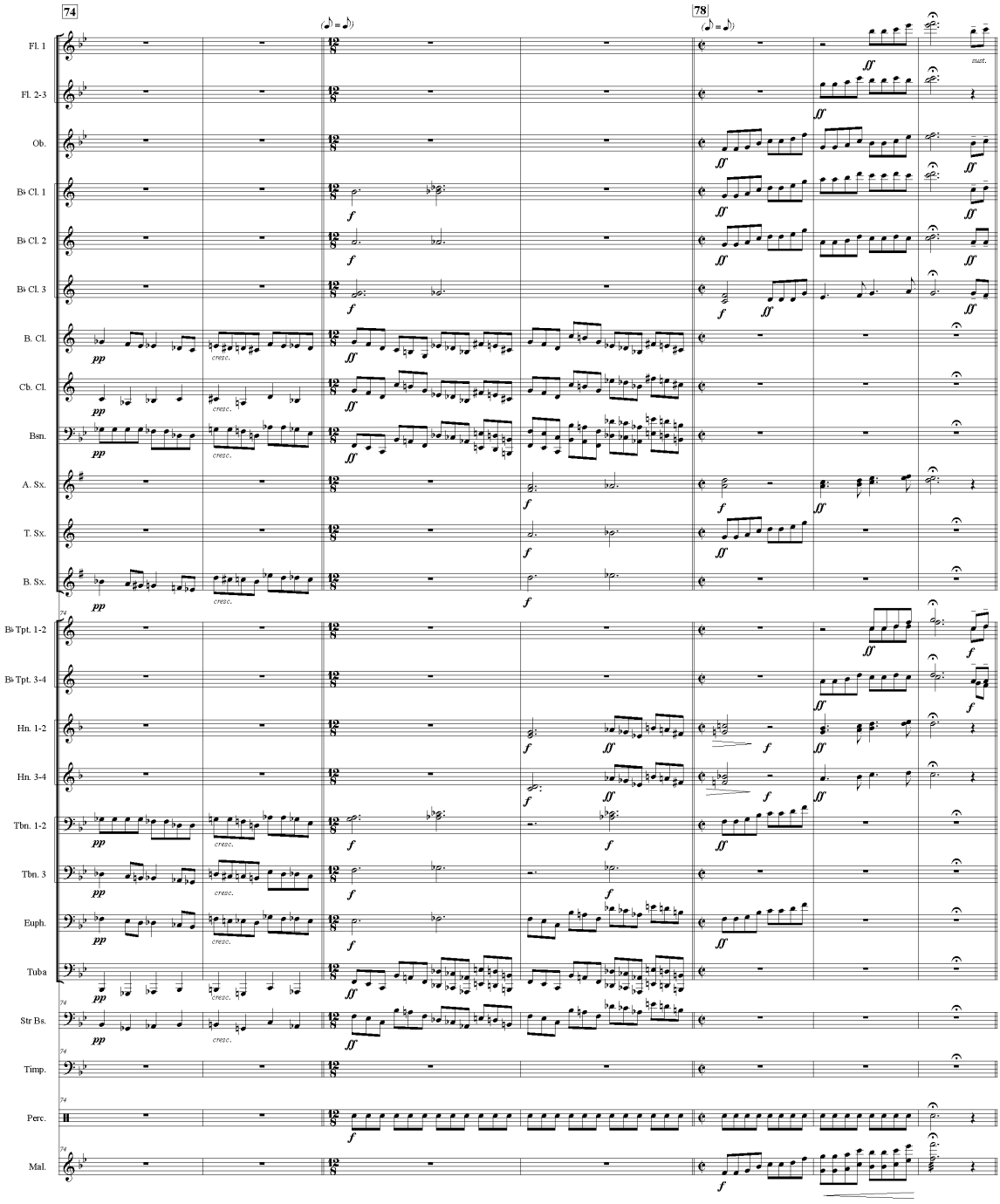


Figure 23. Joseph Kreines, "Polly Wolly Doodle" (mm 74-80)

There is a sudden slowing of the tempo in bar eighty-one and a full block scoring of the "B" section of the melody. Its straightforward orchestration with a few chromatic passing notes is a welcome return to a simplified presentation of the melody. The

resolution in bar eighty-four has an augmented sixth chord to prepare our ears for modulation back to the original starting key of B-flat major.
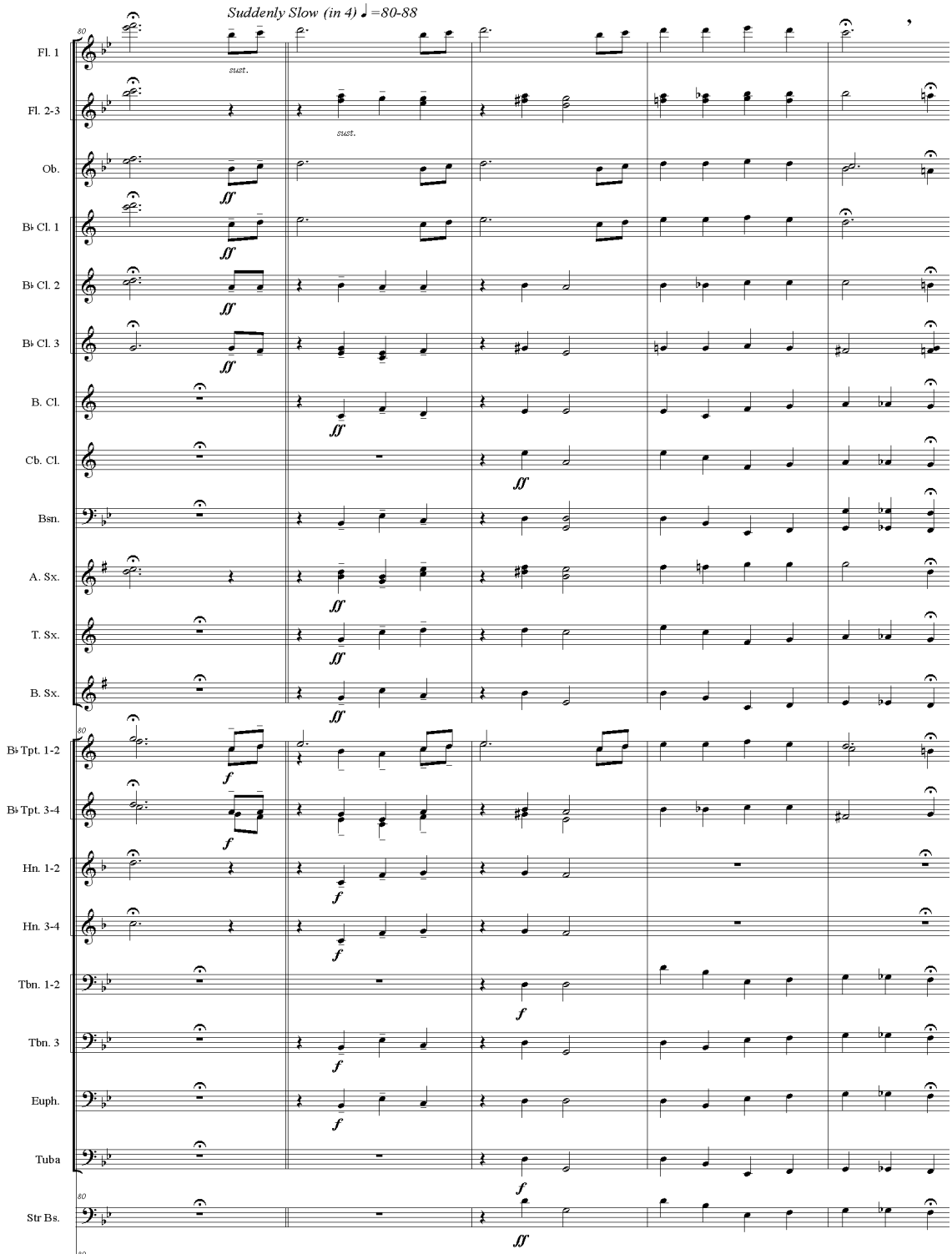


Figure 24. Joseph Kreines, "Polly Wolly Doodle" (mm 80-84)

With the anacrusis to bar eighty-five, the trumpets return to the melody, tempo primo, with a chromatic harmonization. In bar eighty-seven, Kreines completes the tune with the full ensemble adding rhythmic augmentation to the melody. This was presented earlier in the low brass.
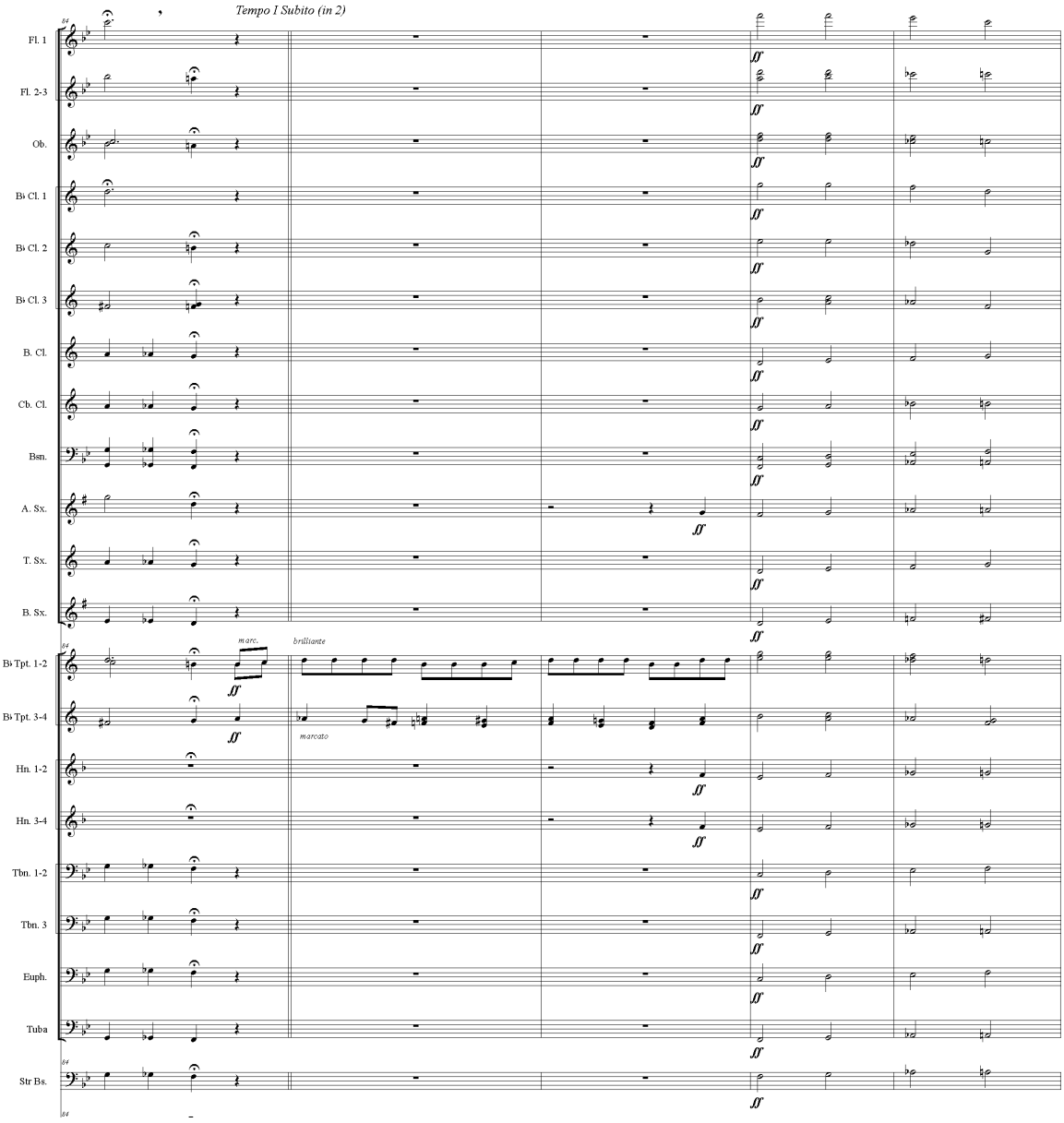


Figure 25. Joseph Kreines, "Polly Wolly Doodle" (mm 84-88)

In bar eighty-nine, a seven bar coda starts using a series of scalar fragments and quick harmonic movement through many tonal areas. Starting with the key of C-flat major resolving to a B-flat pedal point, Kreines is aurally referring back to the use of earlier scale fragments in the introduction and development sections.

There are not any clear melodic statements until bar ninety-four, where Kreines the five-note motif fragment of the melody for the last time. This brings the coda to a quick close and the fragment gives compositional cohesion to the entire movement.
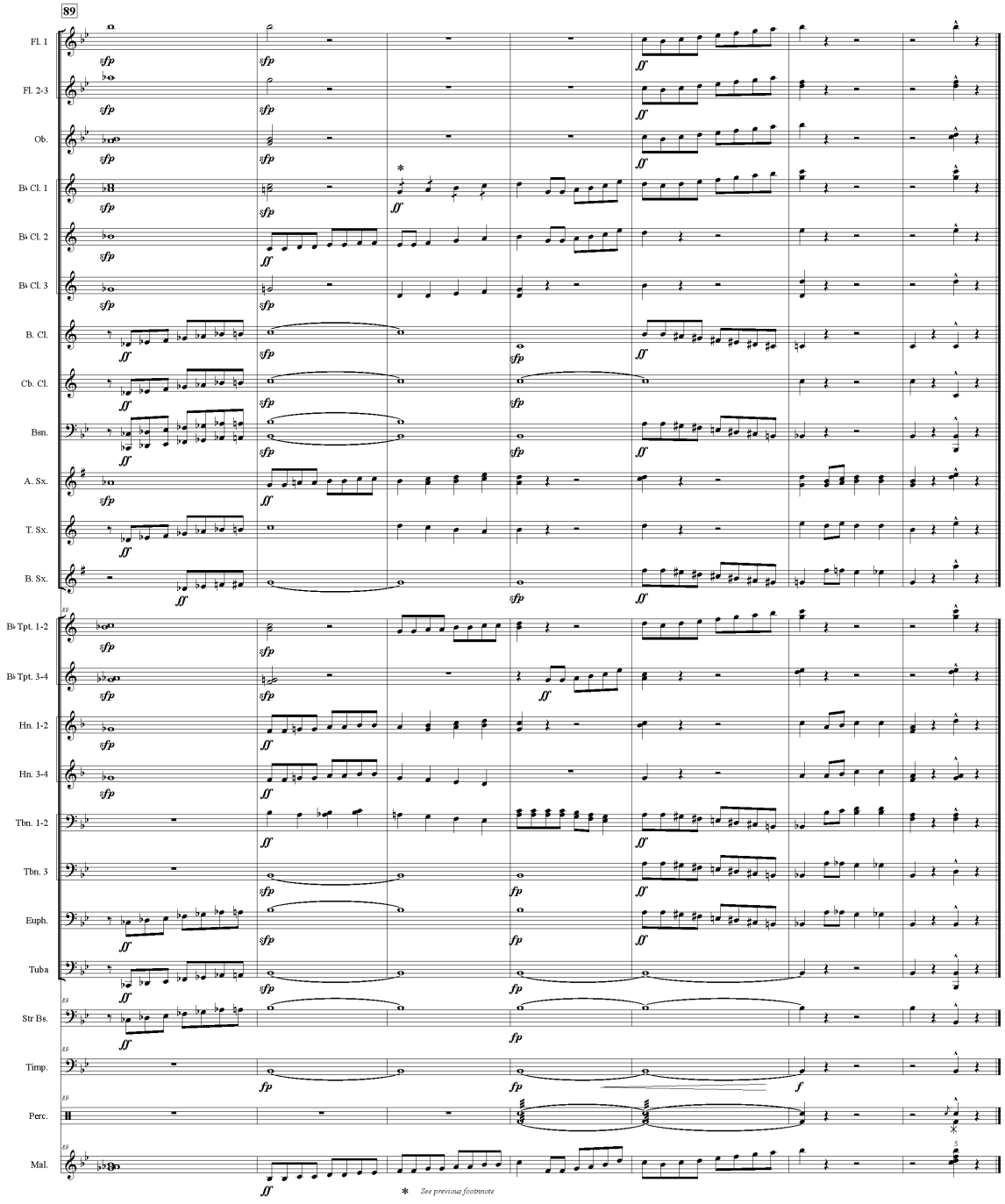


Figure 26. Joseph Kreines, “Polly Wolly Doodle” (mm 89-95)

"Home on the Range"

Dr. Brewster M. Higley wrote the original words for "Home on the Range" in a poem. His poem was published in the county newspaper, *The Pioneer*, in December 1873. The original title of his poem was "Oh Give Me a Home." Dan Kelley, a member of the Harlan Brothers Orchestra, who had been a bugler in the Union Army during the Civil War, had the ability to compose music. The how and why of the actual adding of the words is in dispute due to the oral tradition of cowboy songs of this period.[87]

In 1908 it was recorded by folklorist John Lomax, as sung by a black saloonkeeper in San Antonio, Texas, and published in the first Lomax collection of cowboy songs in 1910.[88]

In 1934 a copyright infringement lawsuit was filed claiming that William and Mary Goodwin of Tempe, Arizona, wrote the original words and music to "Home on the Range." Their lawsuit claimed that William Goodwin had written the words of a song entitled "My Arizona Home" and Mary Goodwin written the melody. Their copyright had been registered on February 27, 1905.

Due to the overwhelming success of "Home on the Range" which was being played on every commercial radio station, the Goodwin's brought suit for infringement of copyright against thirty-five individuals and corporations, including National Broadcasting Company and many large publishing houses in the courts of New York. The suit was filed for $500,000.00 (five hundred-thousand dollars). As a result of the

[87] Mark Camann, *David Guion's vision for a musical Americana*, Ph.D. diss., The University of Texas at Austin, In Dissertations & Theses: Full Text [database on-line]; available from http://www.proques.com.logon.lynx.lib.usm.edu (publication number AAT 3445984; accessed December 28, 2011).

[88] Ibid. 357.

lawsuit, the song was temporarily taken off the airwaves, its publishing ceased and professional singers no longer performed "Home on the Range."[89]

The Music Publishers Protective Association hired a New York-based lawyer, Samuel Moanfeldt, to investigate the claimants and to discover, if possible, the origins of the words and music. Moanfeldt's search took him into several states, where he found various versions of the song, including "Colorado Home," which he found pre-dated the Goodwin's "My Arizona Home."

He was also receiving many letters that pointed to the song's origins in Smith County, Kansas. One letter from a local lady wrote she had a scrapbook, which had an article from *Smith County Pioneer* in 1873. He went to see her but found that the article was a reprint and a copy of the paper for that early year was not available.

Moanfeldt then contacted L.T. "Trube" Reese of Smith Center, who told him of the time when he discovered the words on the piece of scrap paper in Dr. Higley's cabin back in 1873. Moanfeldt then found singer Clarence "Cal" Harlan, a former member of the former Harlan Brothers orchestra. Although nearly blind at the time, Mr. Harlan brought out his guitar, then played and sang "Home on the Range" from memory. "He didn't miss a word," Mr. Moanfeldt reported, and he sang it as it appeared in the Pioneer reprint. The lawyer made recordings of Mr. Harlan's rendition of the song to use as evidence. [90]

With the above evidence and affidavit from numerous other people, Moanfeldt returned to New York City in 1936 with the proof that the song originated in Smith County, Kansas, the words were written by Dr. Brewster M. Higley and that Dan Kelley

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[89] Ibid. 364.
[90] Ibid. 366.

supplied the music. In the end, the Goodwin's dropped their lawsuit and Higley's old cabin on Beaver Creek became a place of historical importance in the State of Kansas.[91]

Following the establishment that "Home On the Range," was written in Smith County, Kansas, Dr. I. E. Nickell, State Representative in 1947, introduced a bill into the House of Representative of Kansas Legislature to make it the official state song. Hal Harlan of Manhattan, Kansas, a son of Gene Harlan, carried the bill in the State Senate. The bill passed both houses and the song was officially adopted June 30, 1947.[92]

It is also important to note the contributions of David Guion's claim to the composition and authorship of "Home on the Range." While some of his recollections and claims have changed over time, one must also recognize his important role in the excitement and demand for this famous cowboy tune. For more information consult Mark Camann, *David Guion's Vision for a Musical Americana*, Phd diss., University of Texas, Austin, December 2010, which was a valuable source of information for this portion of the document.[93]

[91] Ibid., pg 367
[92] Ibid., pg 368
[93] Ibid.

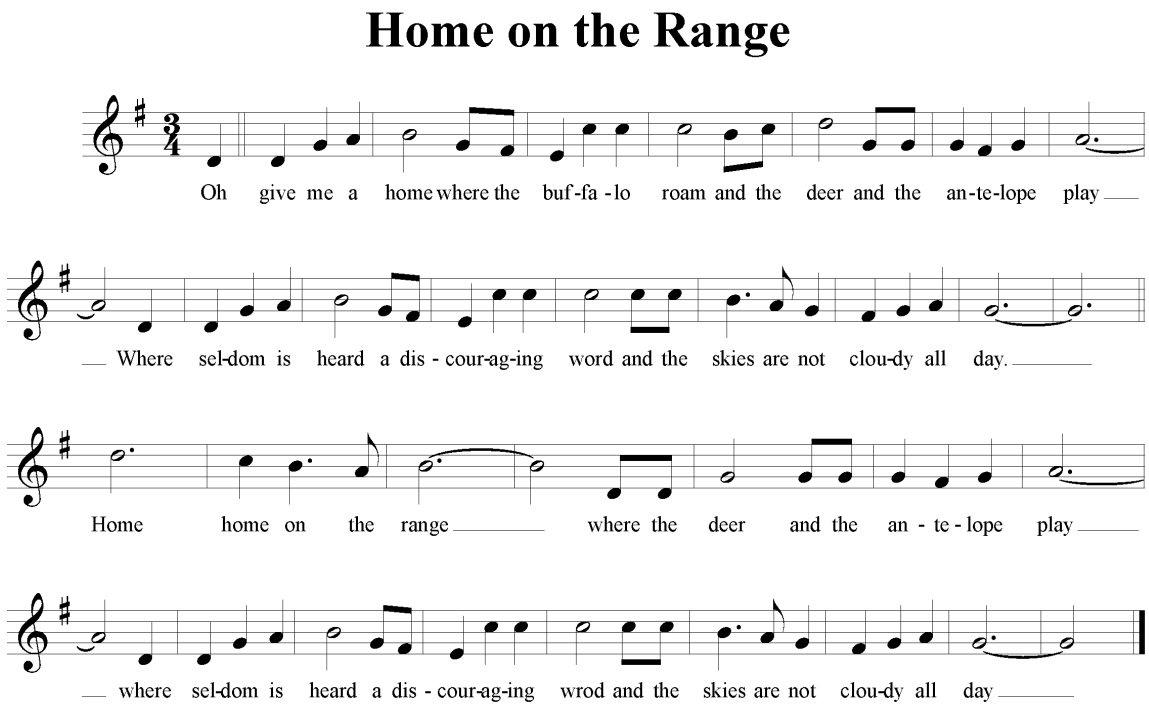


Figure 27. Brewster Higley and Daniel Kelly, "Home on the Range"

"Home on the Range" (Dec. 1873)
Traditional Cowboy Song
Words by Dr. Brewster M. Higley, 1823-1911
Music by Daniel E. Kelly, 1843-1905

1. Oh, give me a home where the buffalo roam,
   Where the deer and the antelope play;
   Where seldom is heard a discouraging word,
   And the skies are not cloudy all day.

   CHORUS

   Home, home on the range,
   Where the deer and the antelope play;
   Where seldom is heard a discouraging word,
   And the skies are not cloudy all day.

2. Oh, give me a land where the bright diamond sand,
   Flows leisurely down the stream;
   Where the graceful white swan goes gliding along
   Like a maid in a heavenly dream.

   (CHORUS)

3. How often at night when the heavens are bright
   With the light of the glittering stars,
   Have I stood here amazed and asked as I gazed
   If their glory exceeds that of ours.

   (CHORUS)

4. Oh, I love these wild flowers in this dear land of ours; The curlew I love hear to scream;
   And I love the white rocks and the antelope flocks
   That graze on the mountain-tops green.

   (CHORUS)

5. The red man was pressed from this part of the West,
   He's likely no more to return
   To the banks of Red River where seldom if ever
   Their flickering campfires burn.

   (CHORUS)

6. Where the air is so pure, the zephyrs so free,
   The breezes so balmy and light,
   That I would not exchange my home on the range
   For all the cities so bright.

   (CHORUS)

7. Oh, I would not exchange my home on the range,
   Where the dear and the antelope play;
   Where seldom is heard a discouraging word
   And the skies are not cloudy all day.

   (CHORUS)[94]

In Kreines' setting of the folk song "Home on the Range," there is a short, four-bar introduction helping to set the mood and key center of this movement. It is lightly scored with woodwinds only. A rhythmic device (imitating a guitar)[95] is included in the bassoon and baritone sax, which is prevalent throughout the entire movement.

With the anacrusis to bar five, the main melody is set in the oboe. There is also the option to perform this on the English horn, which would darken the timbre and it would sound a little more nostalgic. It is scored with a very light homophonic texture and with the rhythmic device, providing meter through this section. The music in this section of the movement reflects a pastoral mood.

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[94] Hugo Frey, *America Sings: Community Song Book for Schools, Club Assemblies, Camps, and Recreational Groups*, (New York: Robbins Music Corp, 1935).

[95] Kreines, interview. January 2012.
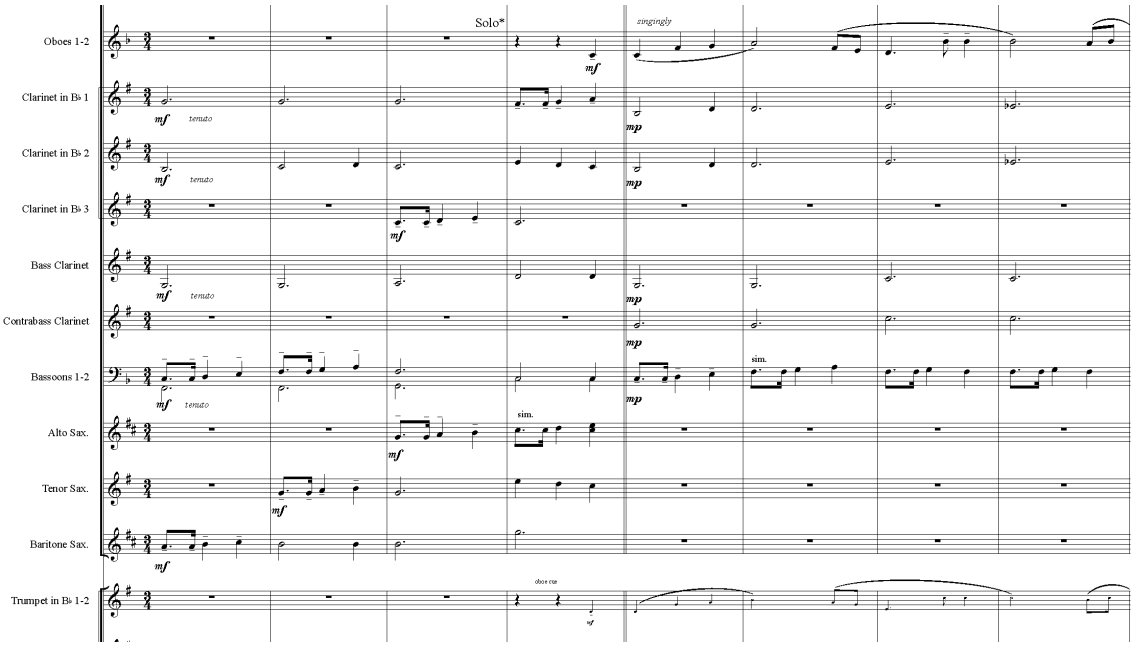


Figure 28. Joseph Kreines, "Home on the Range" (mm 1-8)

At bar thirteen, the melody continues in the oboe and there is a flowing countermelody in the bassoon. There are a few chromatic harmonies in this section, but it remains mostly diatonic.
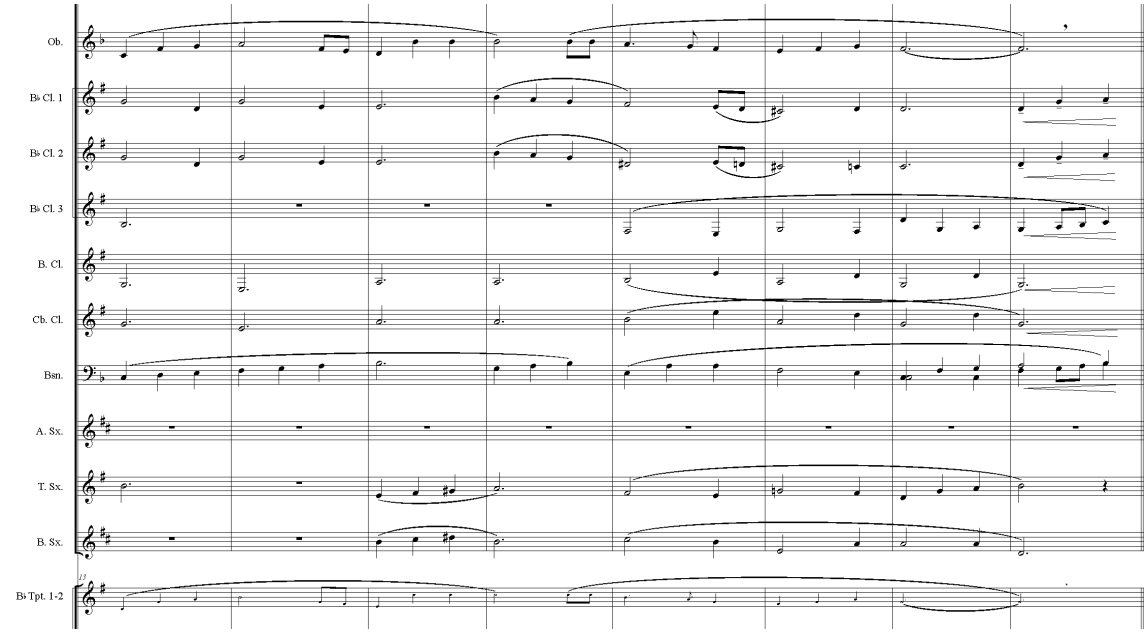


Figure 29. Joseph Kreines, "Home on the Range" (mm 13-20)

At bar twenty-one, the melody continues in the oboe with a chromatic melodic line in the clarinets. The rhythmic motif has returned in the bassoon. In bar twenty-five, another counter-melody appears in the alto saxophone.
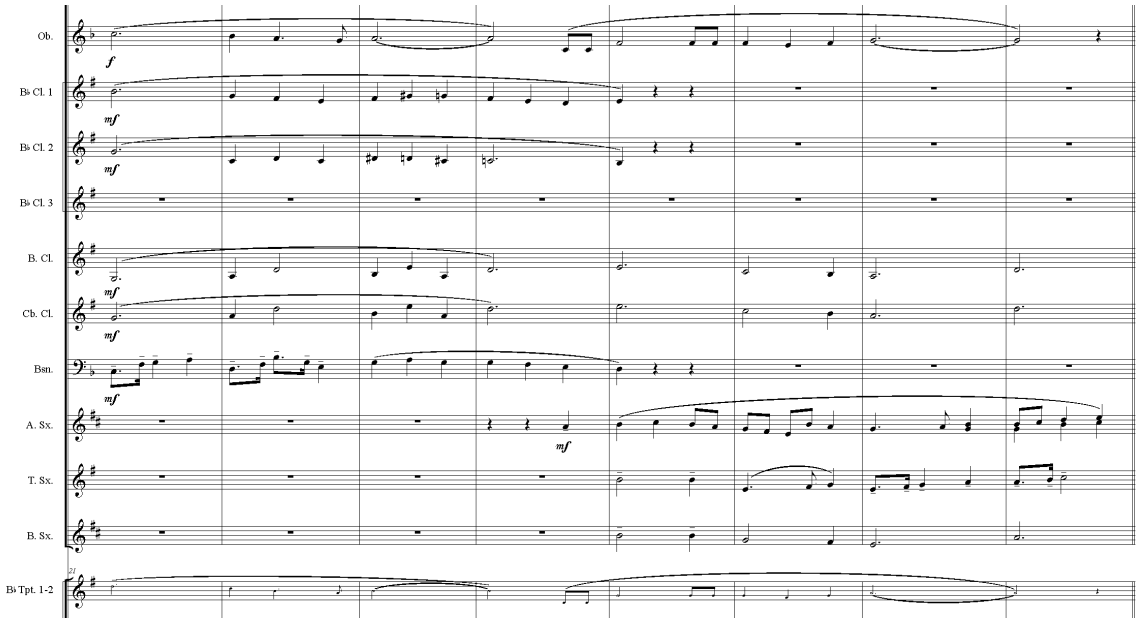


Figure 30. Joseph Kreines, "Home on the Range" (mm 21-28)

At bar twenty-nine, the horns take over the melody and are orchestrated in a harmonized chorale setting with the bassoon playing a tonic pedal point. Bar thirty-five concludes the presentation this folksong, which is in AABA form. The aural focus of the music is now a deeper, richer sonority contrasting the earlier pastoral setting with solo oboe and accompaniment.
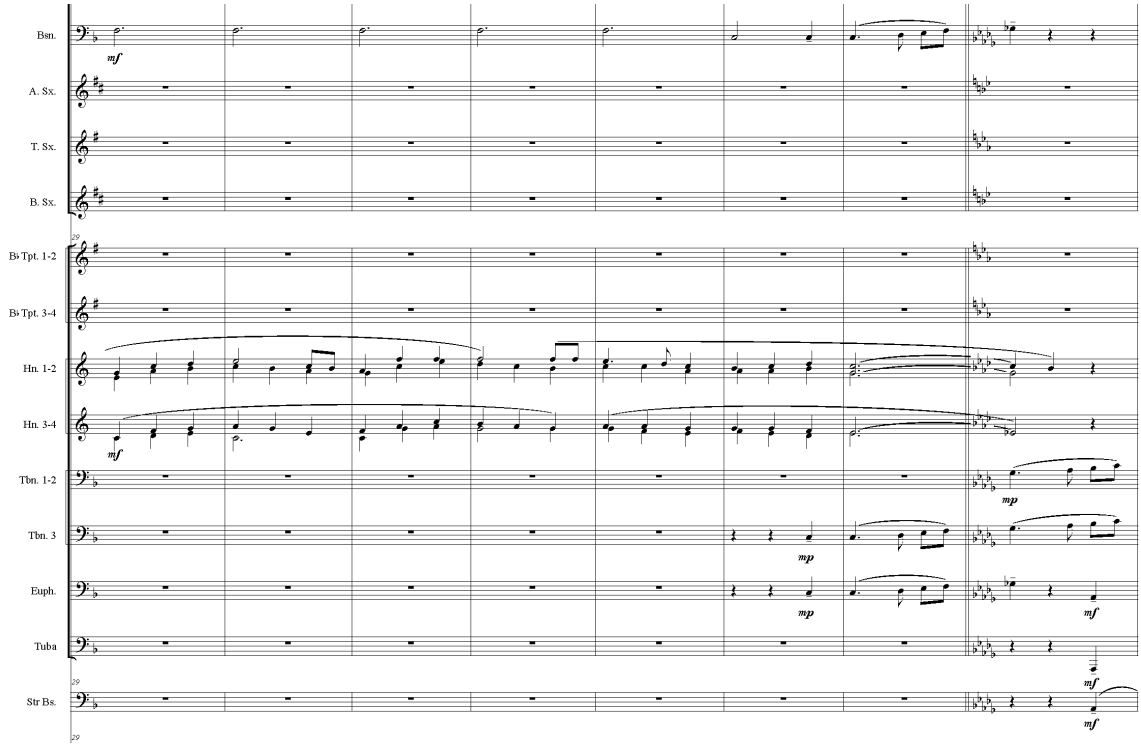


Figure 31. Joseph Kreines, "Home on the Range" (mm 29-36)

In order to keep the setting interesting, Kreines provides a change into a new key area with a distant key modulation. The suspension tone (an F concert) in the horn resolves downward on the downbeat of bar thirty-six. This aids in outlining the dominant-tonic relationship of the new key. This movement from the original key of F major to the key of D-flat major will considerably darken the tonal palette of this next section of the music.

In bar thirty-seven, trombone three, euphonium, tuba and string bass are now set with the melody. There is also counter-melodic material in the trumpets providing the harmony. This is interesting to the listener due to Kreines' placement and treatment of two elements. The harmony in this section is diatonic.
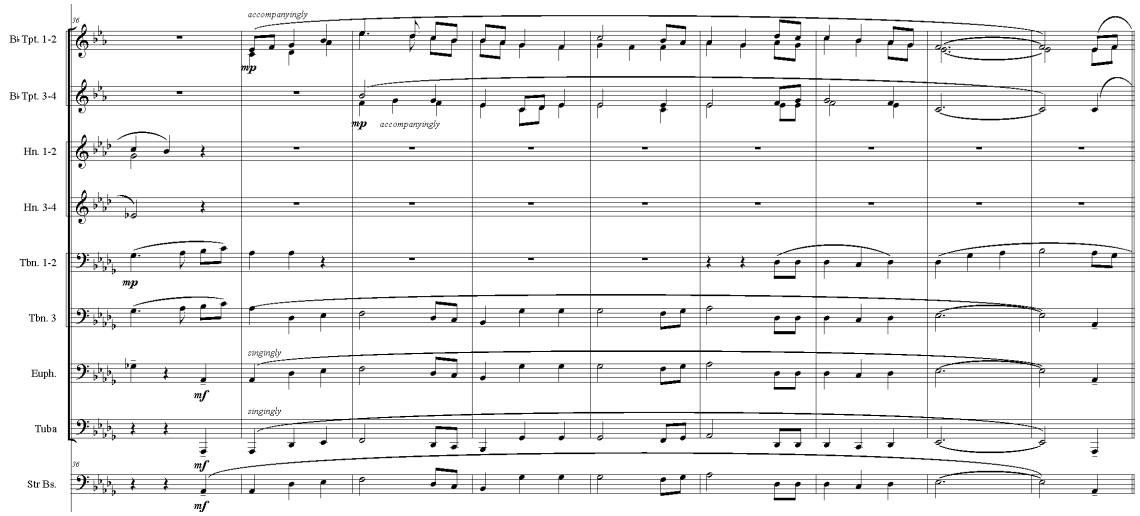


Figure 32. Joseph Kreines, "Home on the Range" (mm 36-44)

This setting continues intact for about sixteen bars, but in bar fifty-one, the saxophones and bassoon reenter. This aids in a smooth transition from this orchestration into the new key area and scoring of the next section.

This modulation is different from the one into bar thirty-six. This modulation is moving from the key of D-flat major to the key of B-flat major. This chromatic mediant relationship, commonly found in Beethoven's music, adds more harmonic interest. The melody is set in the alto saxophone with a counter melody in the second alto saxophone and accompaniment in tenor sax, baritone sax and the bassoon. This is a wonderful chamber music orchestration and provides a very intimate sound. It is a nice contrast to the earlier low brass sound and trumpet counter melody.
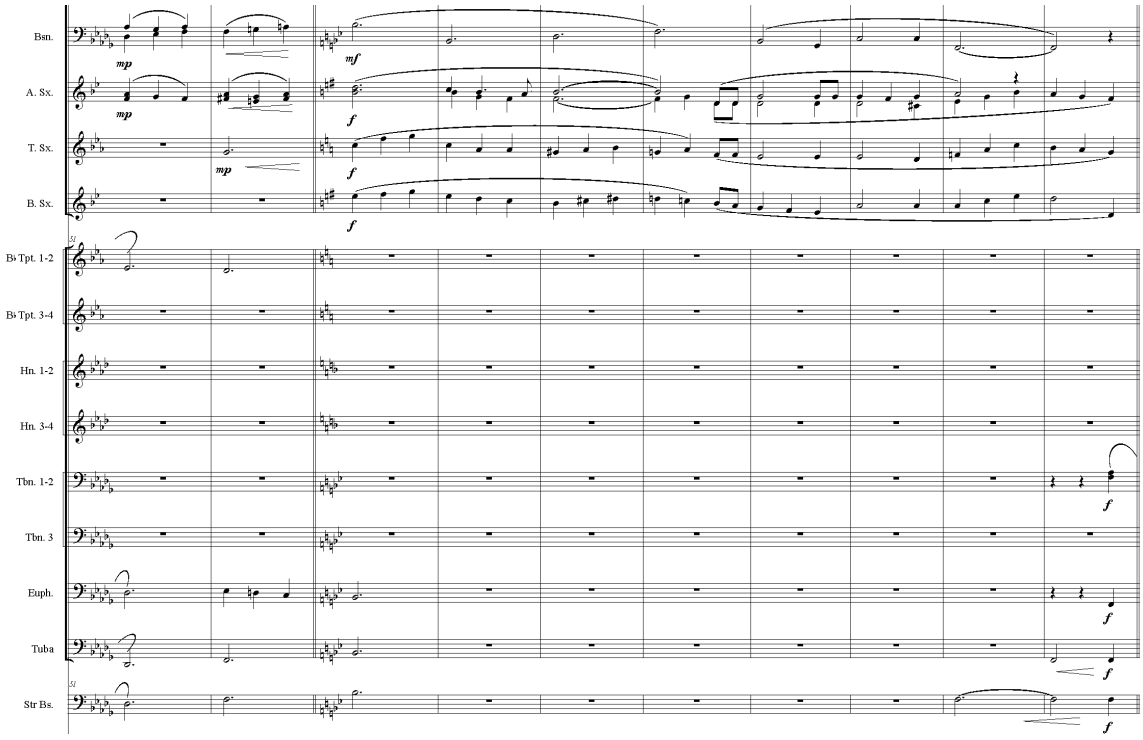


Figure 33. Joseph Kreines, "Home on the Range" (mm 51-60)

With the anacrusis of bar sixty-one, Kreines switches back to the very rich and colorful orchestration of the low brass. This briefly depicts the expanse of the "wide-open range" with a noticeable contrast to the previous intimate section in the saxophones and bassoon.

In bar sixty-nine, Kreines orchestrates the horns for a short four bar tag on the main melody. This fragment gives the illusion that the music is heading towards a cadence and an ending, but in reality he's using it as preparatory material to modulate back to the original key of F major. This thinly scored portion of the movement will serve as a textural contrast to the subito-dynamic change in the next section.
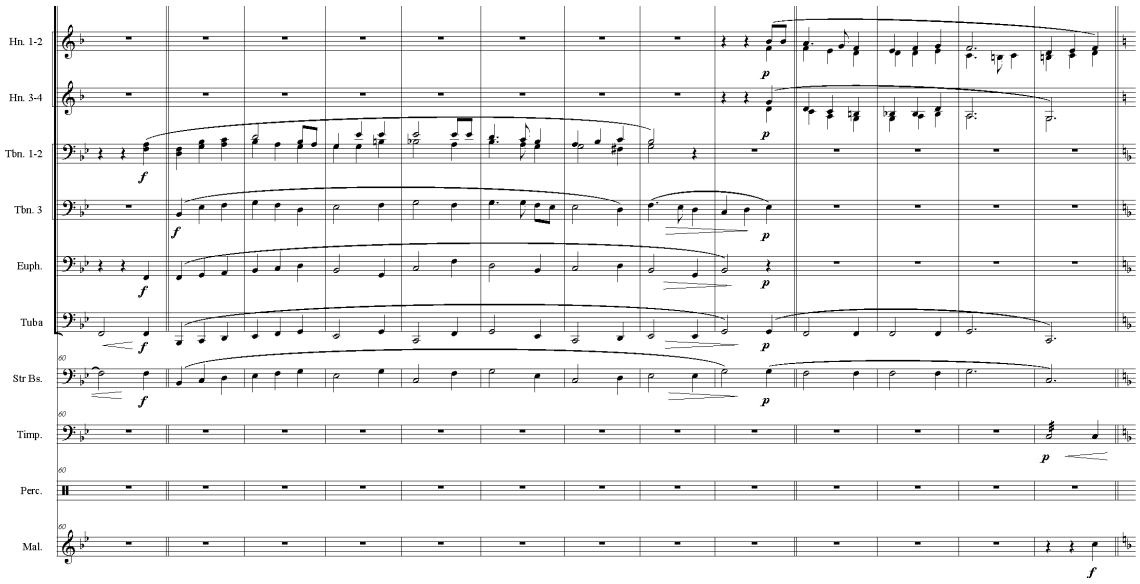


Figure 34. Joseph Kreines, "Home on the Range" (mm 60-72)

In bar seventy-two, these is a quick harmonic movement towards a modulation into the key of F major. This harmonic change coupled with the intensity of the dynamic change provides a startling effect to the listener. The melody in bar seventy-three is found in the upper woodwinds; piccolo, second and third flute, and second clarinet. Kreines also adds the return of the rhythmic device from earlier in the movement in the bass clarinet and bassoon. Here this device is more intervallically active. There is also block scoring in the woodwinds to provide a homogeneous sound to this section.
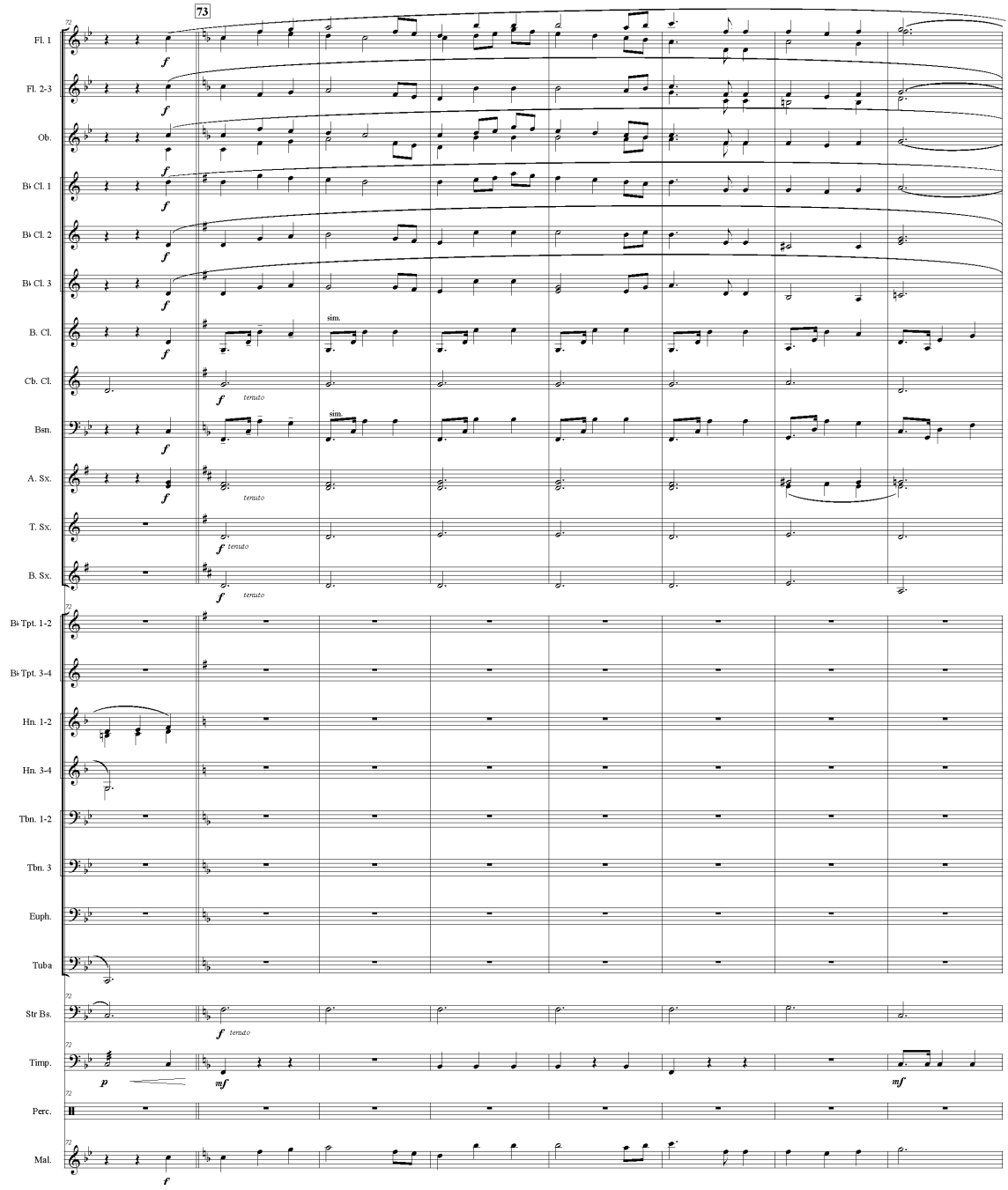


Figure 35. Joseph Kreines, "Home on the Range" (mm 72-79)

In bar eighty, the brass re-enter the orchestration and Kreines has scored a powerful setting of the main melody as a climax to the movement. In bar eighty-one, the main melody is in the first flute, first clarinet, third clarinet, first trumpet and horns which provides a soaring quality to the music. The high and intense tessitura of the scoring for

the horns and trumpets provides enormous energy to this section of the music. Kreines has also added to the orchestration of the rhythmic device, the euphonium to add weight and projection.

The climactic point of the movement is in bar eighty-four and is musically enhanced by a ritard and building harmonic tension. The chord in bar eighty-four is a half diminished chord that needs resolution to dissipate the harmonic tension of this section.
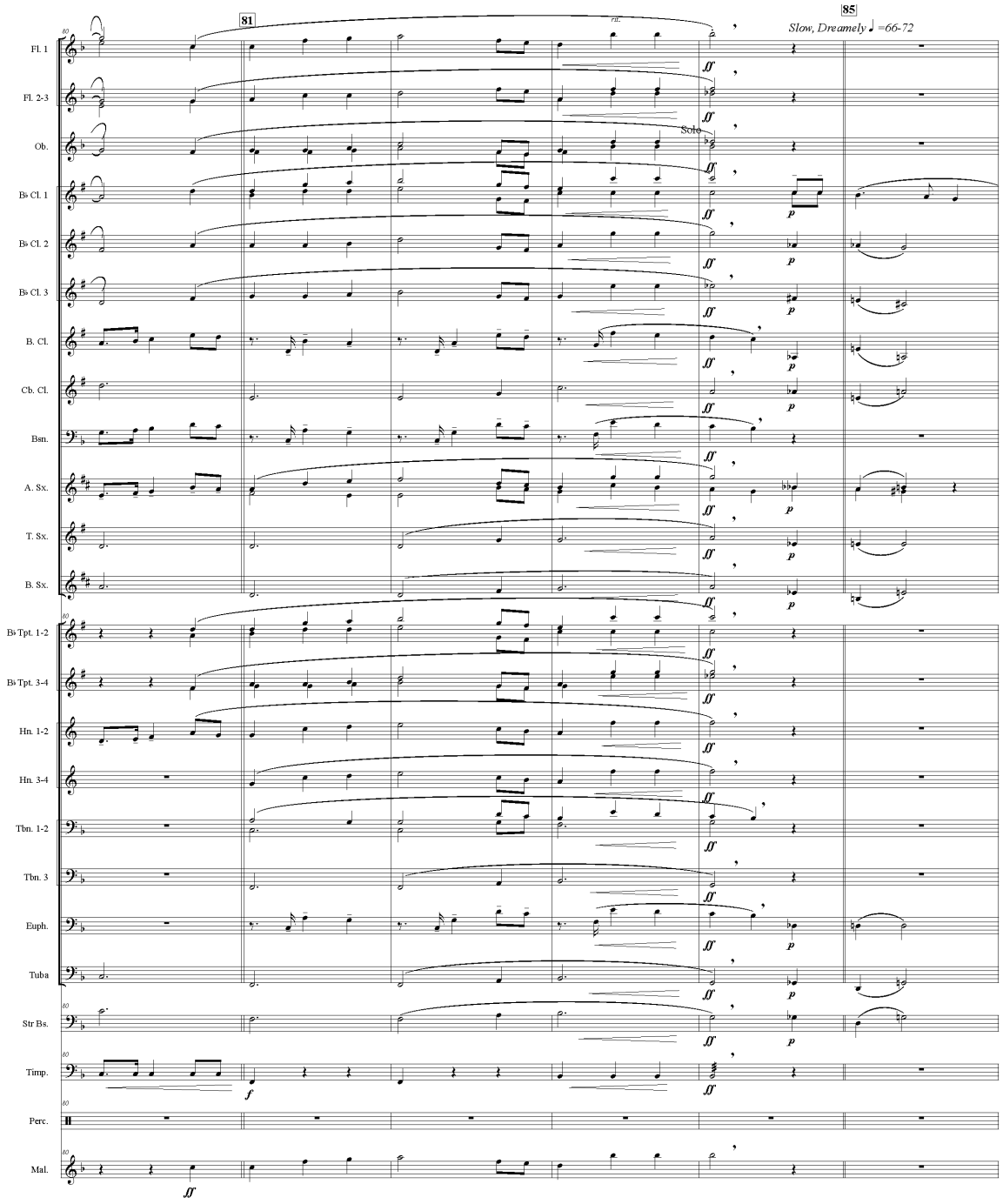


Figure 36. Joseph Kreines, "Home on the Range" (mm 80-85)

With the anacrusis into bar eight-five, Kreines brilliantly delays the climactic resolution until bar eighty-seven, with a subito change of dynamic from fortissimo to piano and an augmented sixth chord as a preparatory to dominant. He also captures the

moment by reducing the orchestration with the main melody to the clarinet only and provides a quiet homophonic accompaniment.

Kreines also changes the rhythmic device in bar eighty-seven from the active dotted sixteenth-eighth figure to just quarter notes. This first starts in the contrabass clarinet and tuba and is then mirrored in the third trombone. It then passes on the first alto saxophone and third clarinet, finally moving to the solo oboe bringing a close to the movement.

In the final bar, Kreines uses a very relaxed and restful sounding tonic ninth chord with an added major seventh, which he builds off his note choices for each of the quarter notes in the last three bars. This provides a beautiful ending to this movement as if the setting sun in the west is providing a gorgeous hue of colors to the sky at dusk.
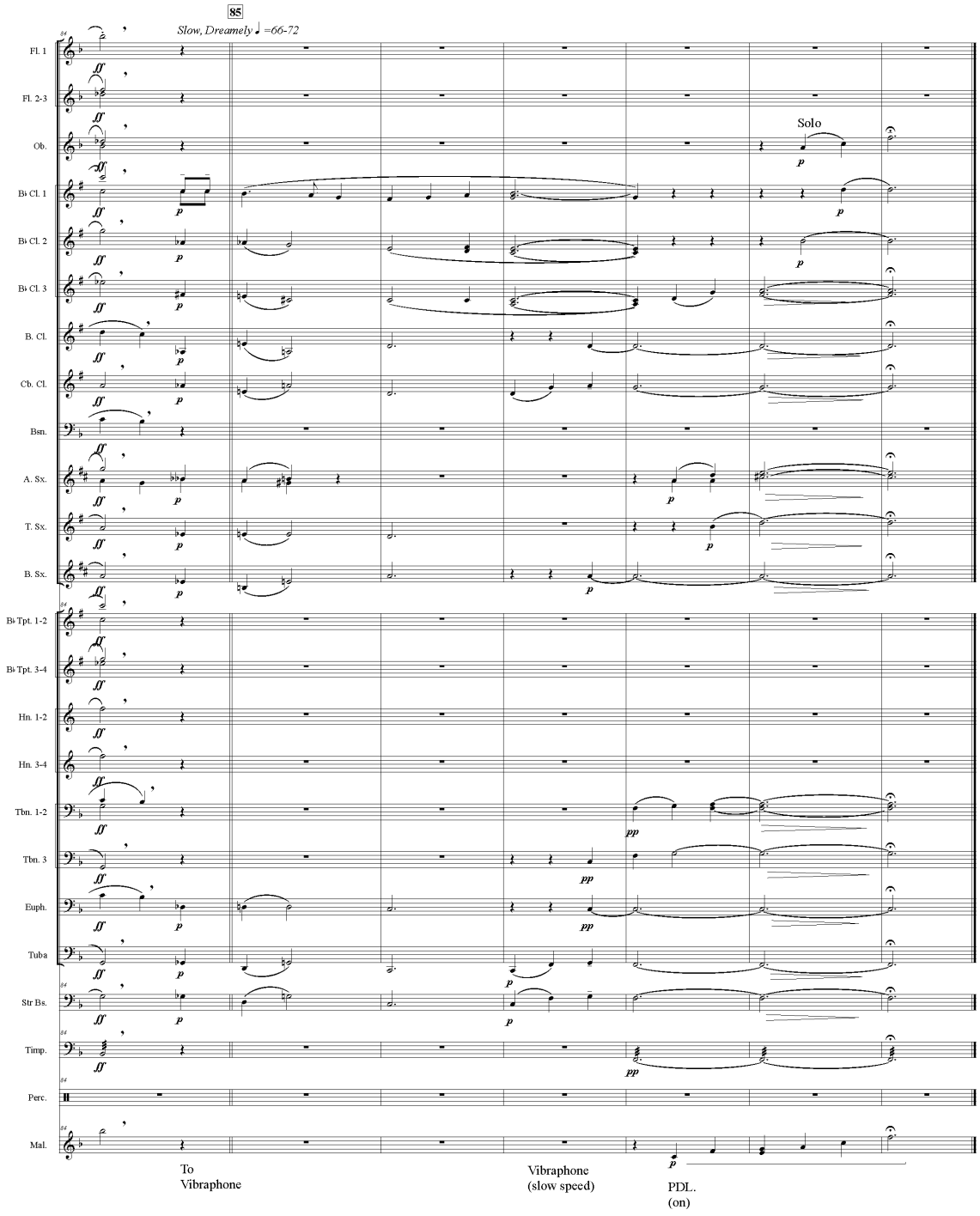


Figure 37. Joseph Kreines, “Home on the Range” (mm 84-90)

"Turkey in the Straw"

Turkey in the Straw is a well-known American folk song dating from the early 19th century. The song's tune was one of the earliest American minstrel songs and was first popularized in the late 1830s by blackface performers, notably George Washington Dixon, Bob Farrell and George Nichols.[96]

Originally it was a fiddle tune named *Rose Tree*[97] before it was published with words in 1834 as *Old Zip Coon*. *Old Zip Coon* is another "coon song" as described earlier in this study. *Turkey in the Straw* was very popular during Andrew Jackson's presidency.[98]

This version was first published between 1829 and 1834 in either New York or Baltimore. All of the above performers claimed to have written the song, and the dispute has not been resolved. Ohio songwriter Daniel Emmett is sometimes erroneously credited as the song's author.[99]

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[96] John Kenrick, *A History of the Musical: Minstrel Shows*, http://www.musicals101.com/minstrel.htm, 1996, revised 2003, (accessed November 13, 2011).

[97] Chris Goertzen, *Southern Fiddlers and Fiddle Contests*. Jackson: University Press of Mississippi, 2008. <http://public.eblib.com/EBLPublic/PublicView.do?ptiID=515599>. 5.

[98] "Turkey in the Straw," http://www.songfacts.com/detail.php?id=21946, (accessed November, 13, 2011).

[99] Ibid., "Turkey in the Straw," songfacts.com

Turkey in the Straw

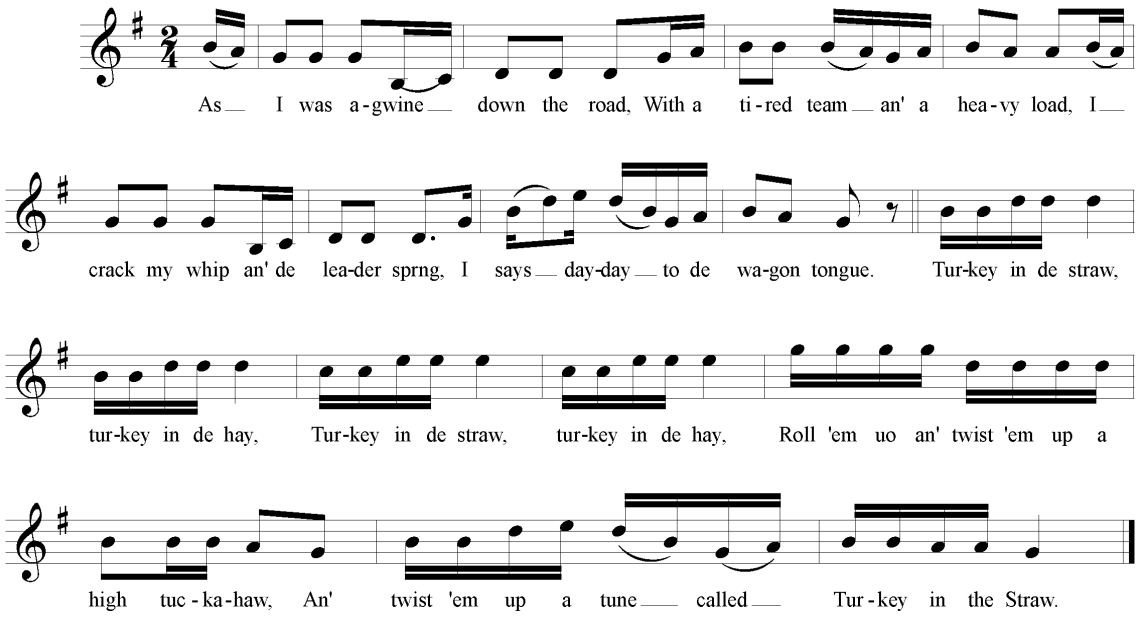


Figure 38. "Turkey in the Straw," Minstrel song

Turkey and the Straw
Minstrel song
(based on the fiddle tune *Rose Tree*)
First published as *Old Zip Coon* in 1834

1. As I was a-gwine down the road,
   With a tired team and a heavy load,
   I crack'd my whip and the leader sprung,
   I says day-day to the wagon tongue.

   Chorus

   Turkey in the straw, turkey in the hay,
   Roll 'em up and twist 'em up a high tuckahaw
   And twist 'em up a tune called Turkey in the Straw.

   (Chorus)

2. Went out to milk, and I didn't know how,
   I milked the goat instead of the cow.
   A monkey sittin' on a pile of straw,
   A-winkin' at his mother-in-law.

   (Chorus)

3. Met Mr. Catfish comin' down stream.
   Says Mr. Catfish, "What does you mean?"
   Caught Mr. Catfish by the snout,
   And turned Mr. Catfish wrong side out.

   (Chorus)

4. Came to a river and I couldn't get across,
   Paid five dollars for a blind old hoss;
   Wouldn't go ahead, nor he wouldn't stand still,
   So he went up and down like an old saw mill.

   (Chorus)

5. As I came down the new cut road,
   Met Mr. Bullfrog, met Miss Toad
   And every time Miss Toad would sing,
   Old Bullfrog cut a pigeon wing.

   (Chorus)

6. Oh I jumped in the seat and I gave a little yell
   The horses ran away, broke the wagon all to hell
   Sugar in the gourd and honey in the horn
   I never been so happy since the day I was born.

   (Chorus)[100]

In Kreines' setting of "Turkey in the Straw," the beginning is written in homophonic block orchestration. He suggests that he has set the tune in the style of a Bach chorale.[101] The main melody is set in the flute, oboe, clarinet and trumpet. The underlying accompanying figures are set in homophonic texture. Kreines uses simple diatonic harmony in this section while also providing a few secondary dominant and re-spelled augmented sixth chords to provide harmonic interest. This orchestration continues through the first eight bars of this setting. The form of this folk song is AABA and is sixteen bars in length.

[100] Hugo Frey, *America Sings: Community Song Book for Schools, Club Assemblies, Camps, and Recreational Groups*, (New York: Robbins Music Corp, 1935).

[101] Kreines, interview. August 2011.
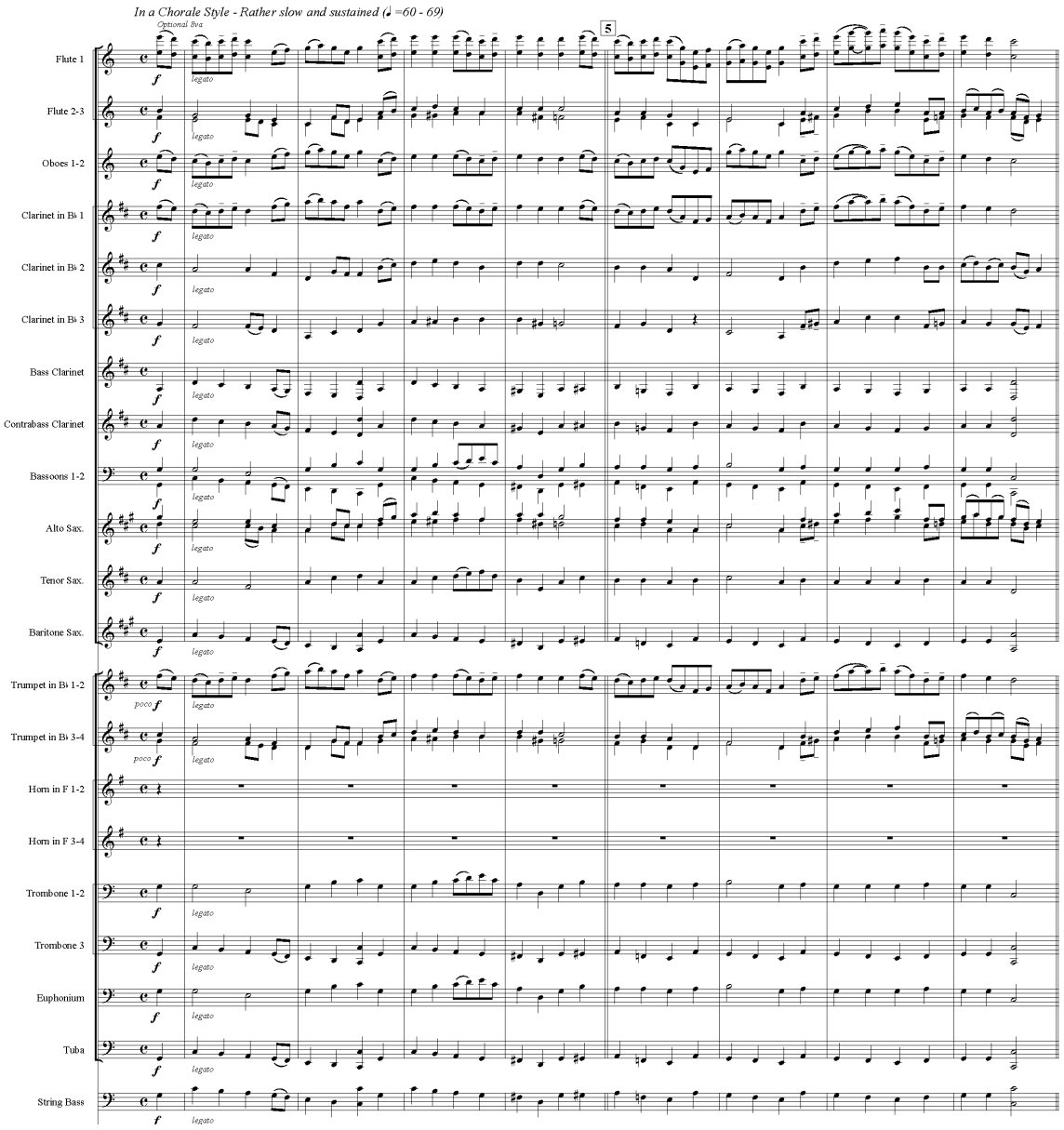


Figure 39. Joseph Kreines, "Turkey in the Straw" (mm 1-8)

In bar nine, the orchestration is reduced to a brass chamber ensemble of horn, trombone, euphonium, tuba and added string bass. The horns have the main melody with accompanying material in the lower brass. Again, the harmonic treatment of the material is diatonic with a few secondary dominant chords to provide the music with harmonic interest. There is a temporary modulation to the relative minor, which will be used by Kreines again later in the movement.

In bar fifteen, Kreines uses a simple three bar tag to the form of the tune to set up the end of this section. It ends with a half cadence returning to the key of C. The horn still has the melodic line with an interesting chromatic harmony revolving around secondary dominants and respelled augmented sixth chords leading to the cadence.
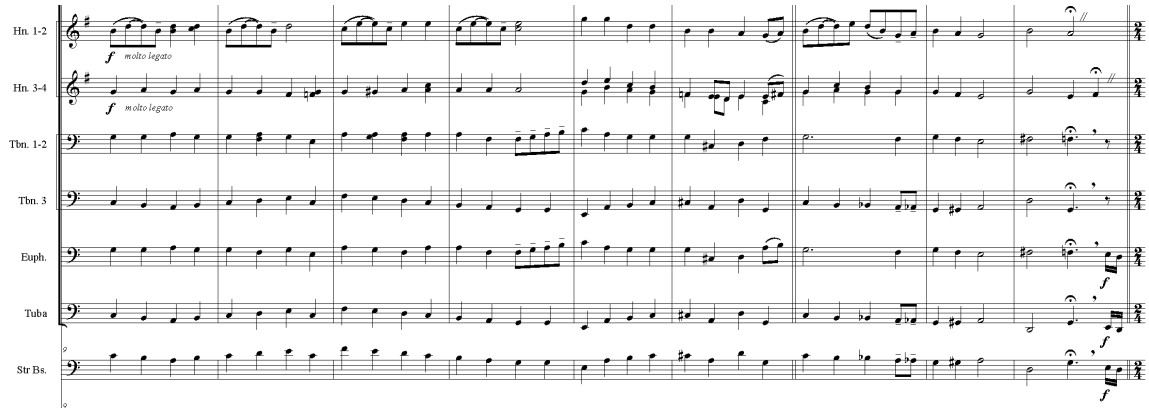


Figure 40. Joseph Kreines, "Turkey in the Straw" (mm 9-17)

With the anacrusis to bar eighteen, Kreines uses a textural shift in the music away from the Bach chorale-like structure of the first setting to a polyphonic treatment of the melody. He uses a fugato style in this next setting. Fugato is a polyphonic device in fugal style.[102] However, it does not exhibit all the aspects of a fugue. Kreines' fugato contains a few elements of the fugue without the formal structure and structural length of a typical fugue.

The exposition, with the subject in the tonic key is presented in the bass clarinet, contrabass clarinet, bassoon, baritone sax, euphonium, tuba and string bass for the first eight bars of this opening polyphonic section.

[102] *Encyclopædia Britannica Online*, "fugato, http://www.birtannica.com/EBchecked/topic/221434/fugato. (accessed Novemeber 11, 2011).
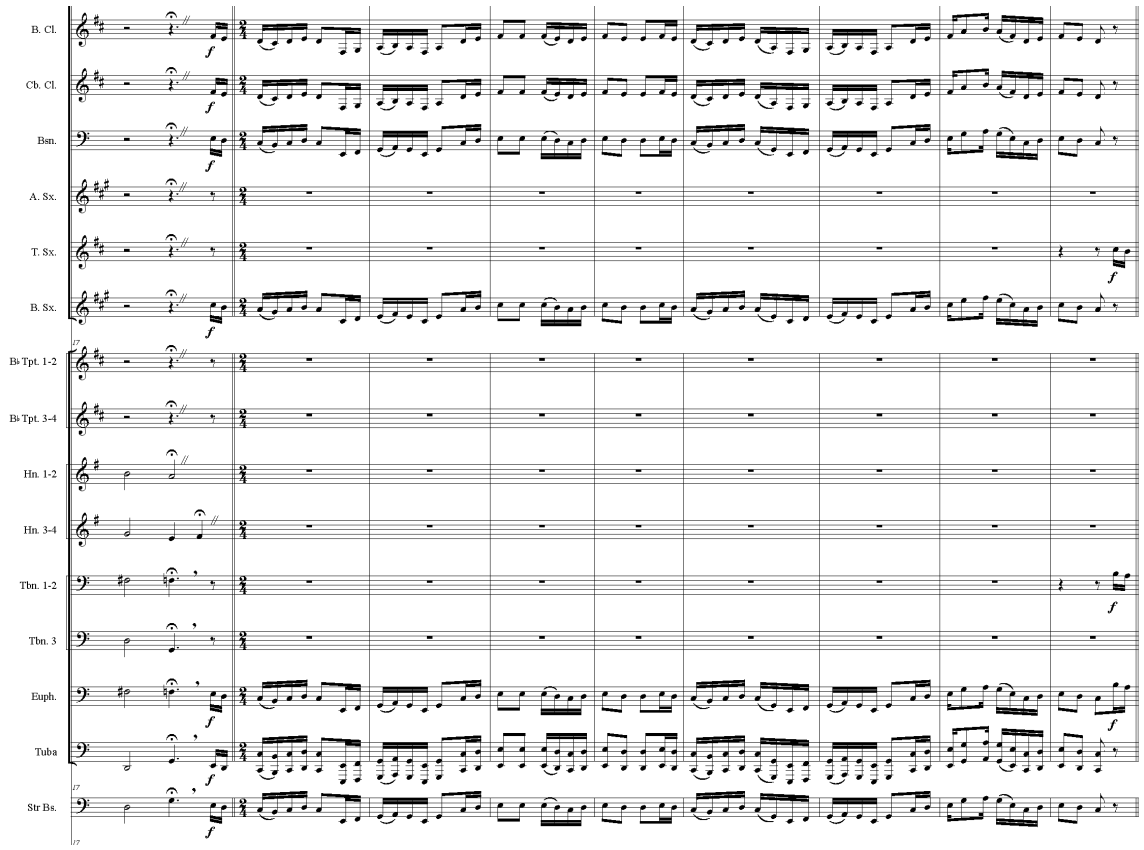


Figure 41. Joseph Kreines, "Turkey in the Straw" (mm 17-25)

With the anacrusis to bar twenty-six, Kreines uses an anticipated key shift of the melody to the dominant. The melodic material is scored in the tenor sax, trombone and euphonium. This is a real answer to the original subject presentation. A real answer is an exact duplication of the melody in the key of the dominant. There is also counter-melodic material present in the bass clarinet, bassoon and baritone saxophone.
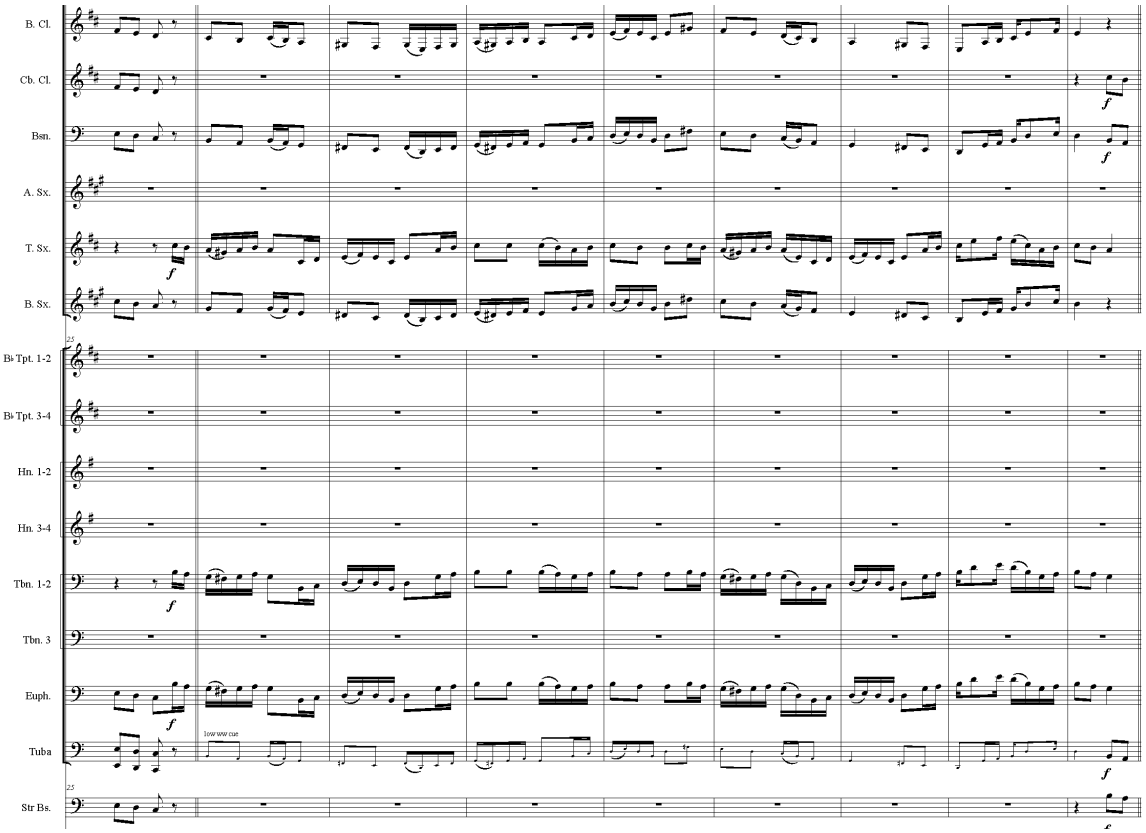


Figure 42. Joseph Kreines, "Turkey in the Straw" (mm 25-33)

Since this is a fugato, the extended form typical in a full-fugal composition is not followed. With the anacrusis to bar thirty-four, the "B" melody is presented in the tenor saxophone and trombones one and two in the key of the dominant. Kreines interrupts this melody with a re-presentation of the original subject "A" in the horns in the key of the tonic in bar thirty-seven. The development of this fugato starts in bar thirty-four and continues until bar forty-five.
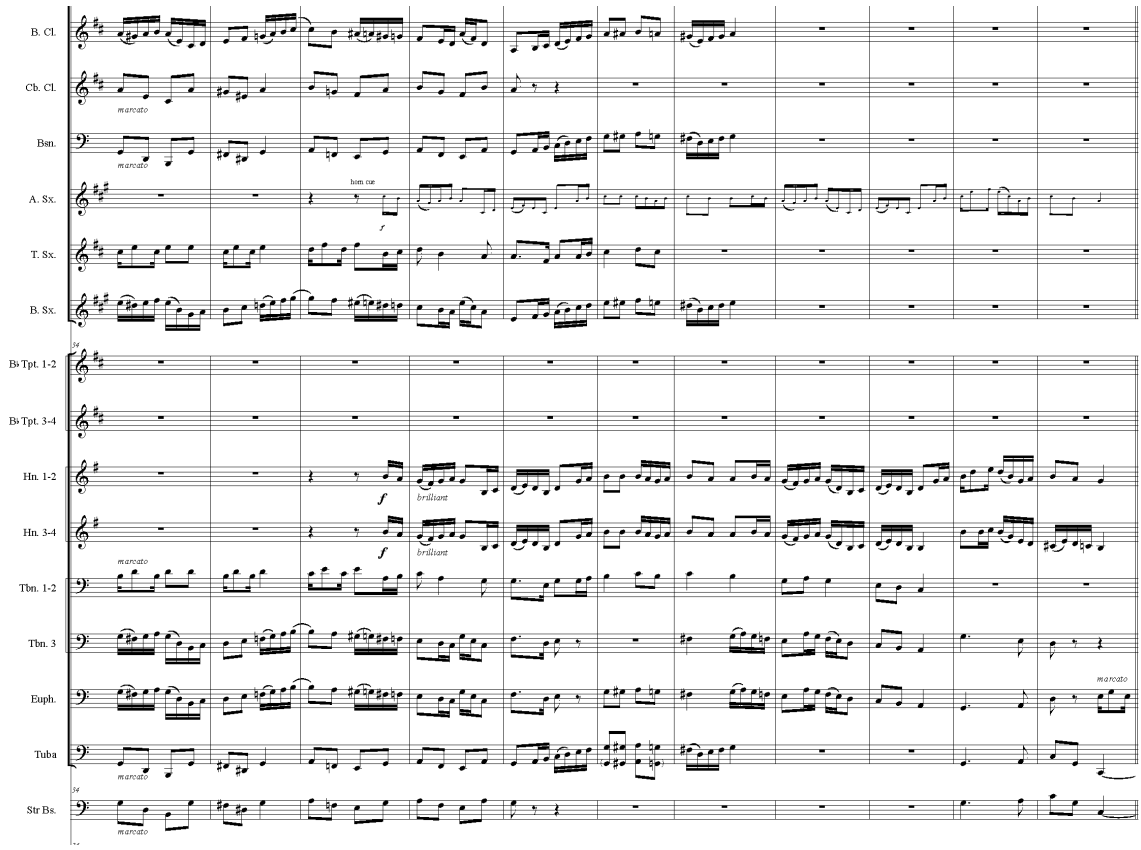


Figure 43. Joseph Kreines, "Turkey in the Straw" (mm 34-44)

With the anacrusis to bar forty-five, the euphonium presents a false entry of the melodic subject. This is an element typical to a fugue and has been incorporated by Kreines here to give the illusion that he is possibly starting a canon. The flute and first clarinet enter with the main melody in bar forty-five with counter-material utilizing the main fugato motives entering in the second and third flute and second and third clarinets. But he does not complete the full development of the canon. The polyphonic treatment is significantly reduced in orchestration providing for more clarity of the independent lines and the main melody ends in bar fifty-two.
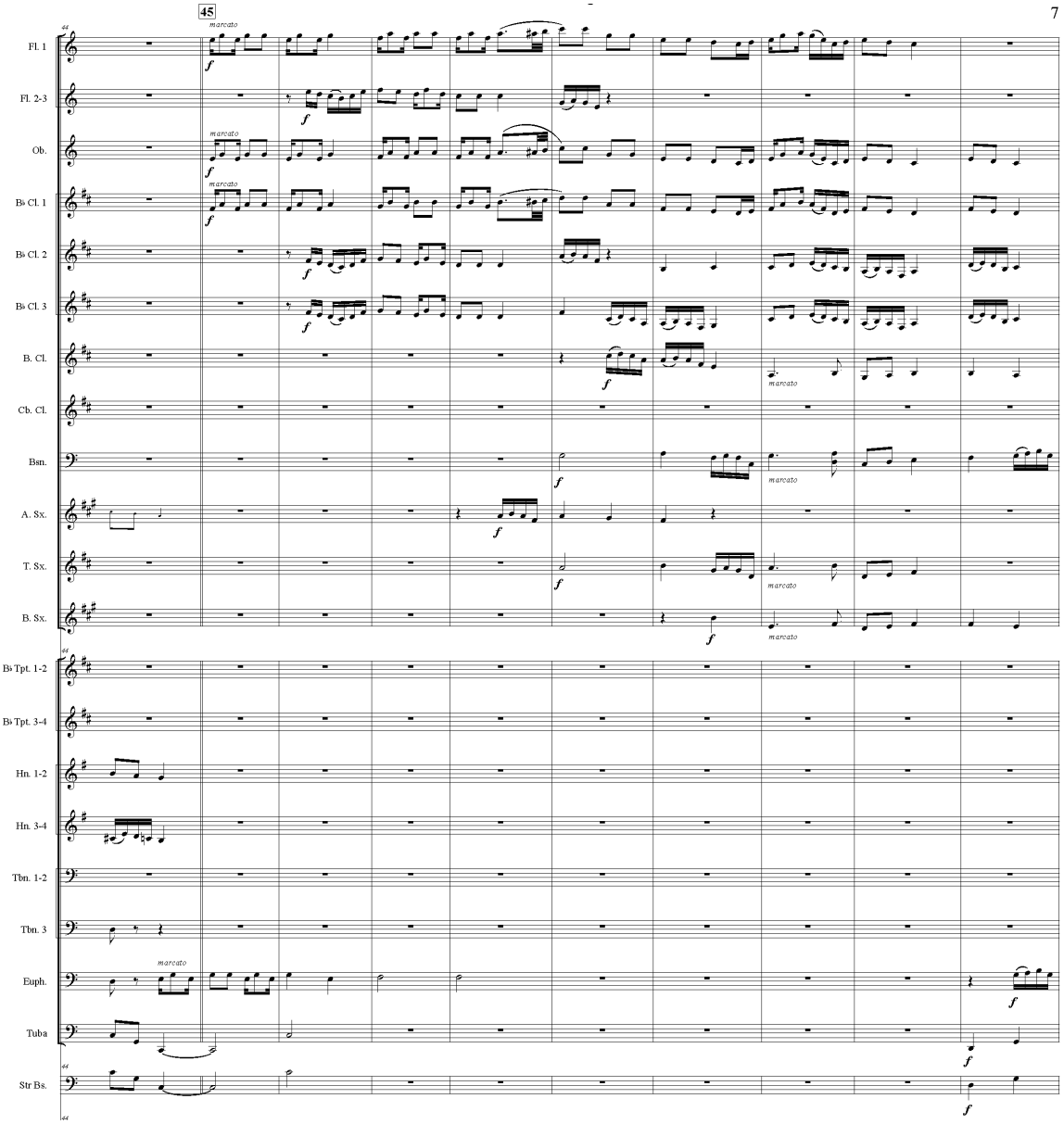


Figure 44. Joseph Kreines, "Turkey in the Straw" (mm 44-53)

In bar fifty-three, a three bar extension of the music sets up the modulation to the key of F major. The modulation is highly chromatic but lightly orchestrated incorporating the clarinets, euphonium and tuba in order to give an outline to the upcoming harmonic modulation. With the anacrusis to bar fifty-six, the main melody returns for four bars in the trumpet and counter-melodic material is used in the horn. Four bars later in bar sixty, Kreines sets the melody in the clarinet with a counter subject in the alto saxophones

before closing the fugato and moving on to a new setting and textural change in bar sixty-four. It is interesting to note that the last eight bars of the melody are in the key of the subdominant key of F major and a return to a new key area is a surprise in the next section.

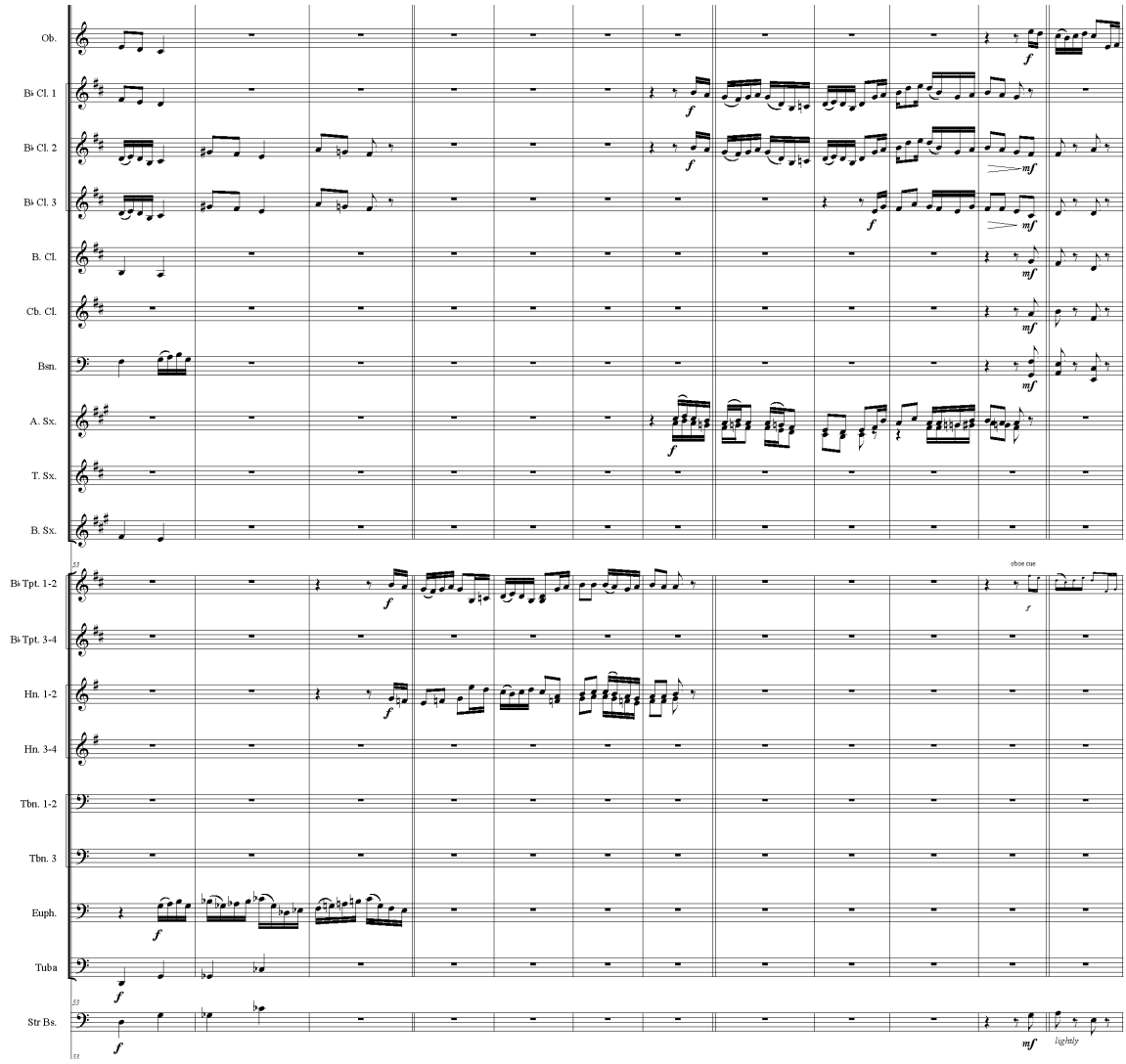


Figure 45. Joseph Kreines, "Turkey in the Straw" (mm 53-64)

In bar sixty-four, Kreines surprises the listener with a dramatic change in texture and harmony. This textural change is from the polyphonic treatment of the melody in fugato style to a homophonic treatment of the melody. The main melody is now scored in

the oboe with an accompaniment in the clarinet section, bassoons and string bass. This is a light density of texture, which is very reminiscent of a pizzicato string section. There is new harmonic interest this section of the setting. The main melody is in the key of C major and the accompaniment using secondary chords implying A minor, which presents some interesting tonal combinations with the use of the harmonic minor scale in this section. There was no anticipation of this modulation by a preparatory chord or a cadence at the end of the previous section.

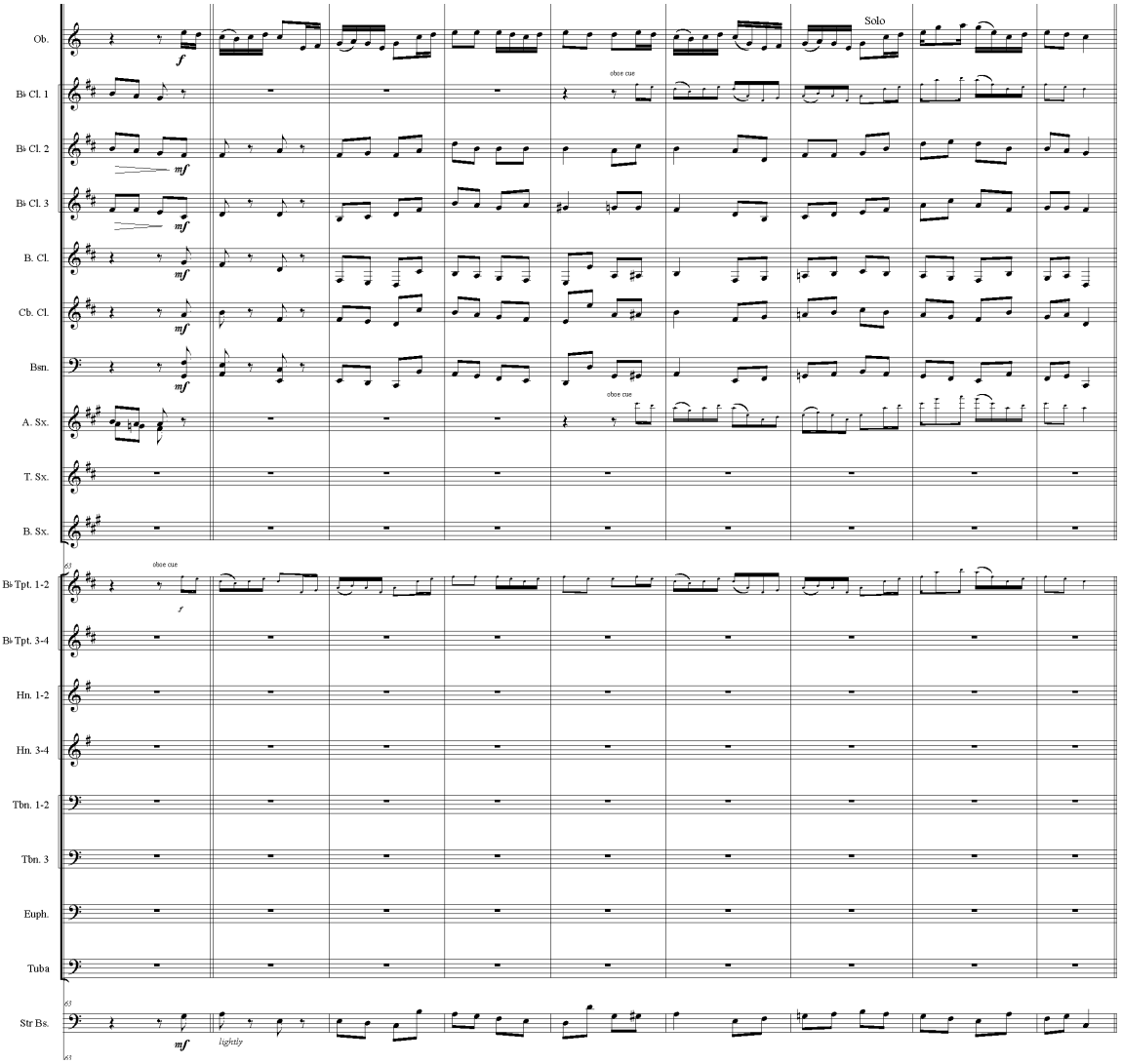


Figure 46. Joseph Kreines, "Turkey in the Straw" (mm 63-71)

In bar seventy-two, Kreines breaks the monotony of the melodic rhythm by using a rhythmic augmentation of the melody. This provides an elongation to the structure and marks the anticipation of building towards the climax of the movement and of the entire piece. Underneath this augmented melody, are active rhythmic and melodic figures in the trumpet, trombone, euphonium and tuba using the rhythmic content of the first half of the melody providing a counterpoint to this rhythmic augmentation. In bar seventy-six, the augmentation continues in the horn section. It is accompanied by the original rhythm of the melody in the bassoon, baritone sax and euphonium. This orchestration creates intensity, density and variety.
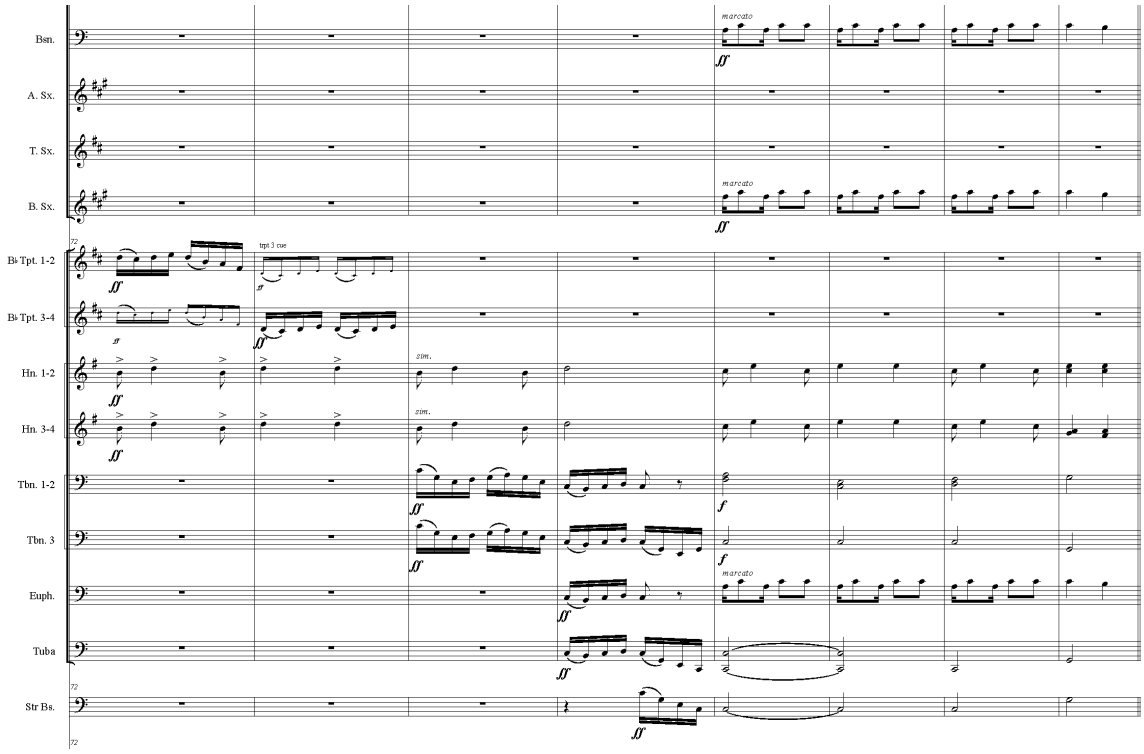


Figure 47. Joseph Kreines, "Turkey in the Straw" (mm 72-79)

In bar eighty, Kreines completes the augmentation of the "B" melody in the horns. He also scores a few more instruments on the sixteenth note rhythmic figures first adding the clarinets then trumpets and finally the lower register in the bass clarinet, bassoon,

trombone and euphonium in bar eighty-two. This will give the effect of decreasing the intensity of the line going from high to low instruments, reducing the density of the orchestration and setting up the next rhythmic augmentation in bar eighty-four.
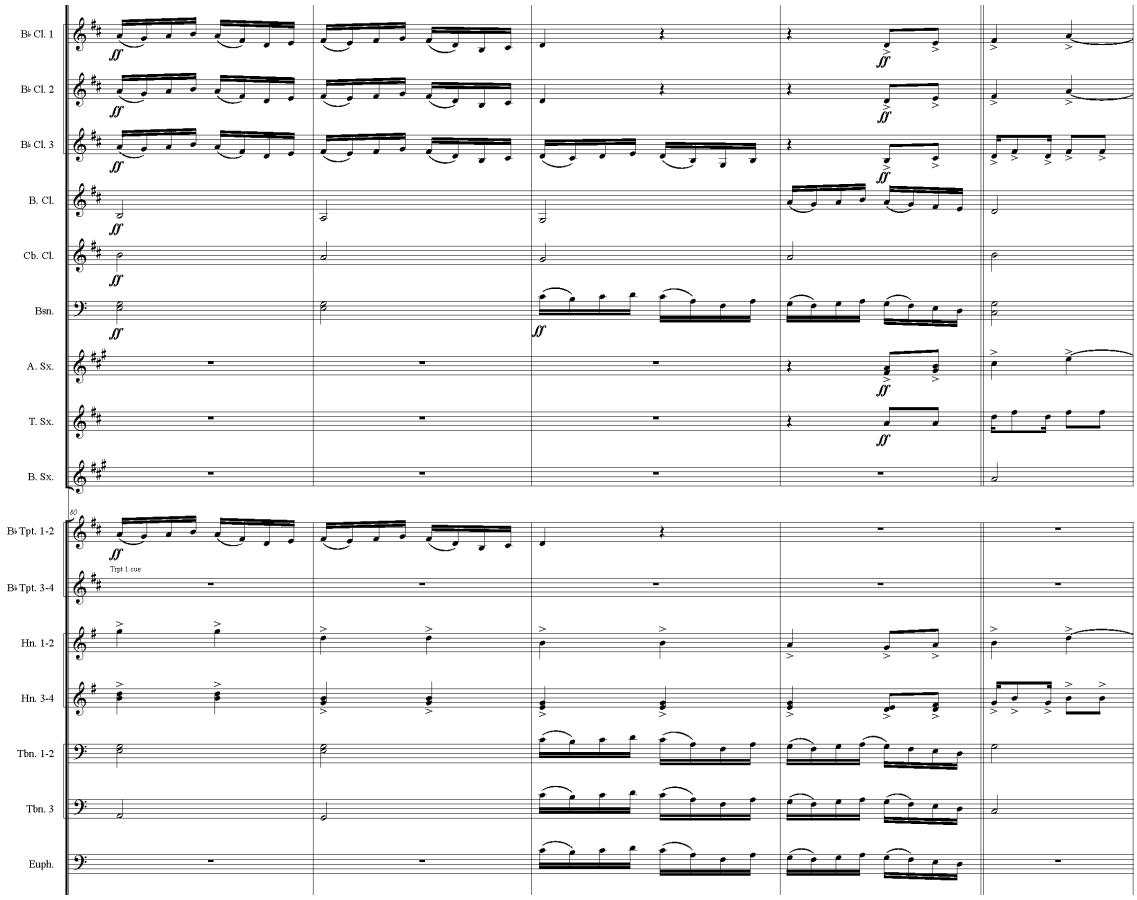


Figure 48. Joseph Kreines, "Turkey in the Straw" (mm 80-84)

With the anacrusis to bar eighty-four, Kreines scores the melody in augmentation for the next eight bars. This augmentation occurs in clarinet one and two, alto saxophone one and two and in horn one and two. He also reuses the diminution rhythmic fragment added to the third clarinet, tenor saxophone and third and fourth horn. The sixteenth note counterpoint returns in bar eighty-seven in the bass clarinet, bassoon, trombone one and two and euphonium and continues to the close of the melody at the downbeat of bar

ninety. It is also important to note from bar seventy-two through bar ninety the harmonic treatment of this entire section is diatonic. Kreines does not utilize any chromatic alterations or other chordal substitutions until the end of the augmented melody in bar eighty-seven. By keeping the harmony simple, Kreines keeps the aural focus on the interesting orchestration choices and the contrapuntal interest. He finally uses a secondary dominant chord to add to the harmonic palette creating more interest leading into the conclusion of the movement.
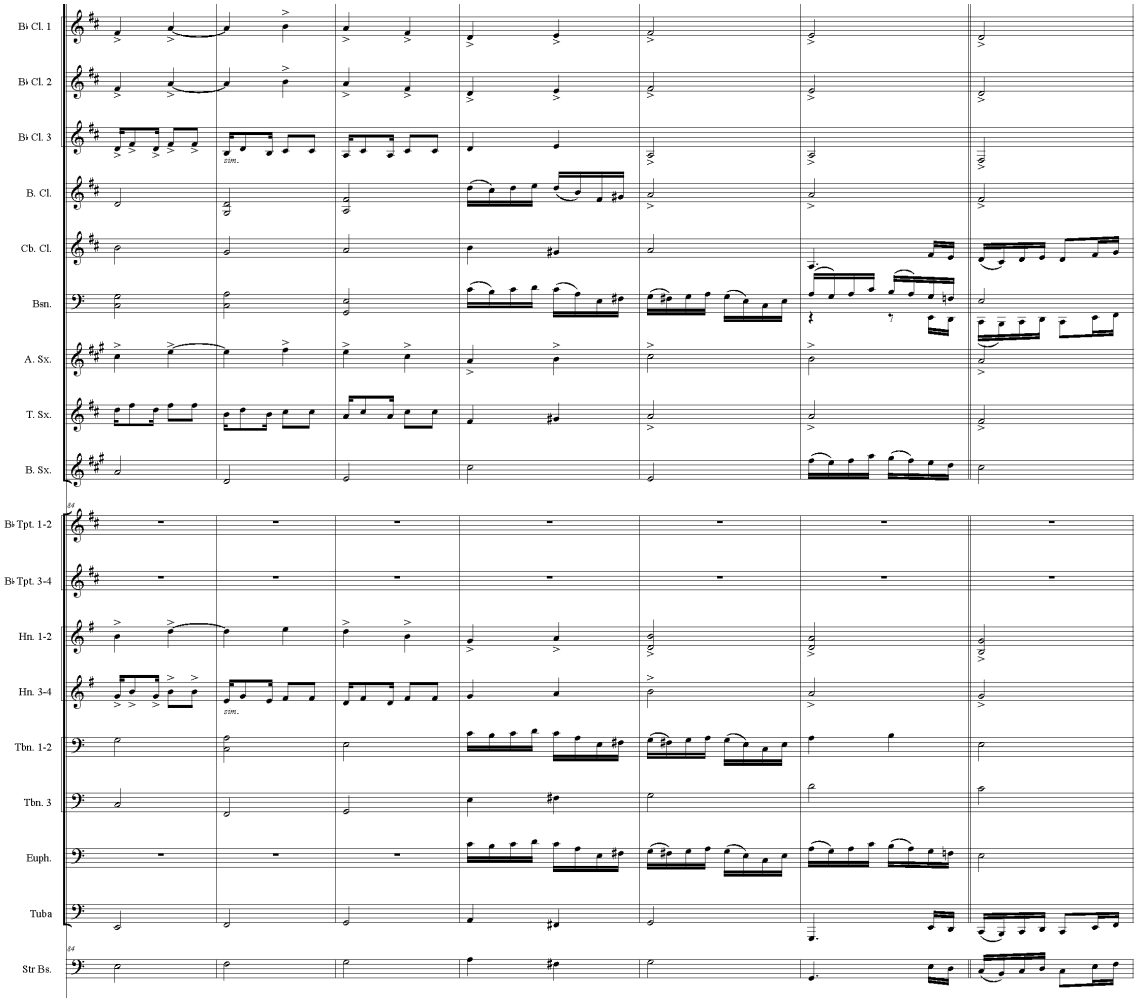


Figure 49. Joseph Kreines, “Turkey on the Straw” (mm 84-90)

From bar ninety through bar one hundred, Kreines orchestrates sixteenth-note fragments of the original subject of the fugato to add excitement and density, building towards a climax at the end of the movement. This textural crescendo starts in bar ninety with the string bass, tuba, second bassoon and contra-bass clarinet. Moving to the second and third clarinet, baritone saxophone, trombone three and euphonium, it continues in the second half of bar ninety-two adding the horns, tenor sax and alto saxophone. In bar ninety-three Kreines adds the oboe, the first clarinet and trumpet and finally the flutes completing a textural crescendo. This creates an enormous increase in dynamic intensity of the music.

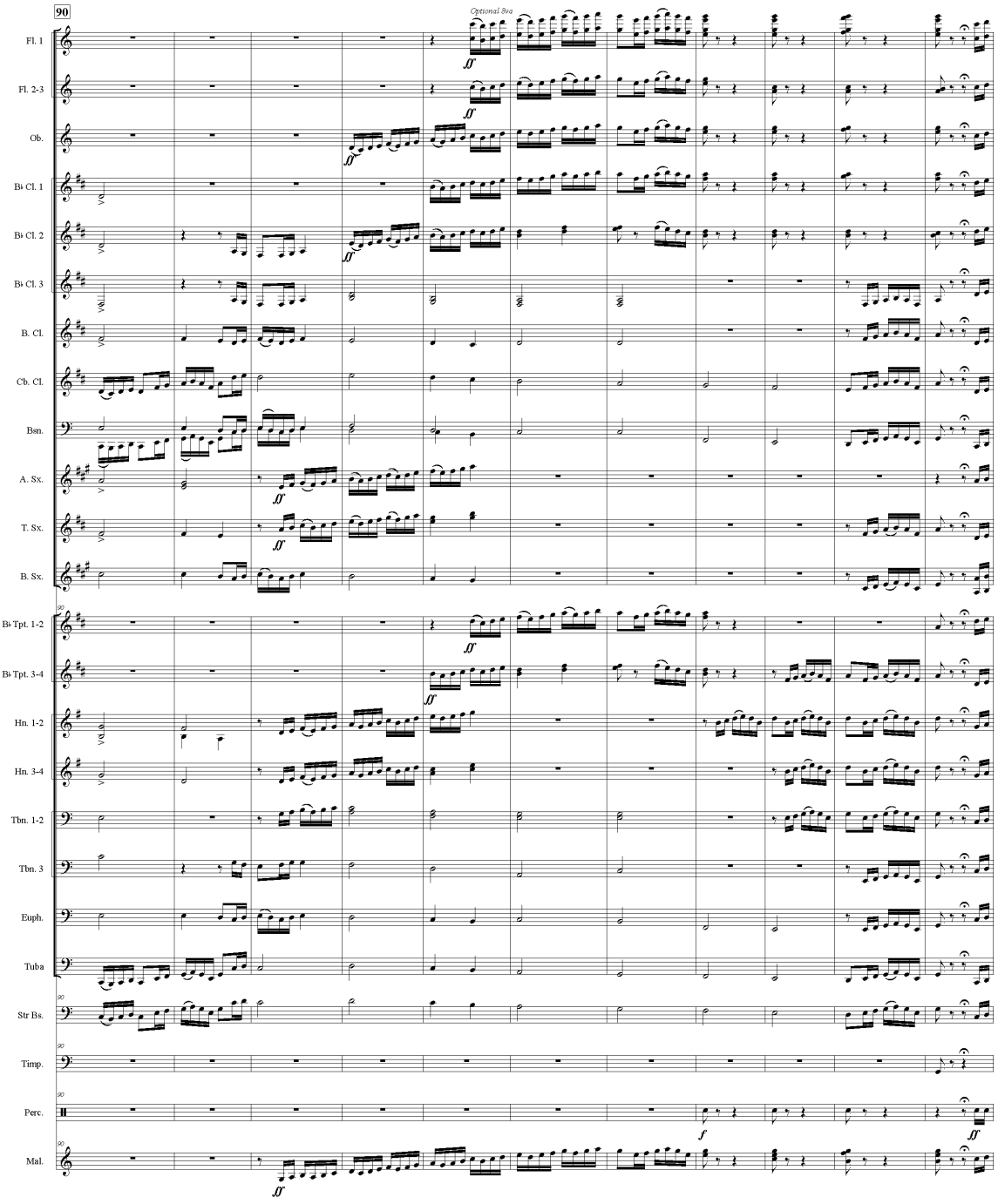


Figure 50. Joseph Kreines, "Turkey in the Straw" (mm 90-100)

Further in bar ninety-seven, Kreines restarts another orchestrated crescendo building to the downbeat at bar one hundred. This crescendo starts with the horn, then moving to a larger group instruments, the trumpets, horns and trombone in bar ninety-

eight. In bar ninety-nine the crescendo expands out into an even larger group of instruments; soprano clarinets, bass clarinet, contra bass clarinet, bassoon, tenor sax, baritone sax, trumpets, trombones euphonium, tuba and string bass leading into the powerful downbeat at bar one-hundred.

This unison orchestration provides a remarkable contrast to the polyphonic and homophonic treatments of the melody in earlier settings during this movement.

A simple four bar tag is added by Kreines to end the movement. This unison block orchestration built upon the main melodic fragment of the tune provides a strong closing statement to the end of the movement and the entire work.
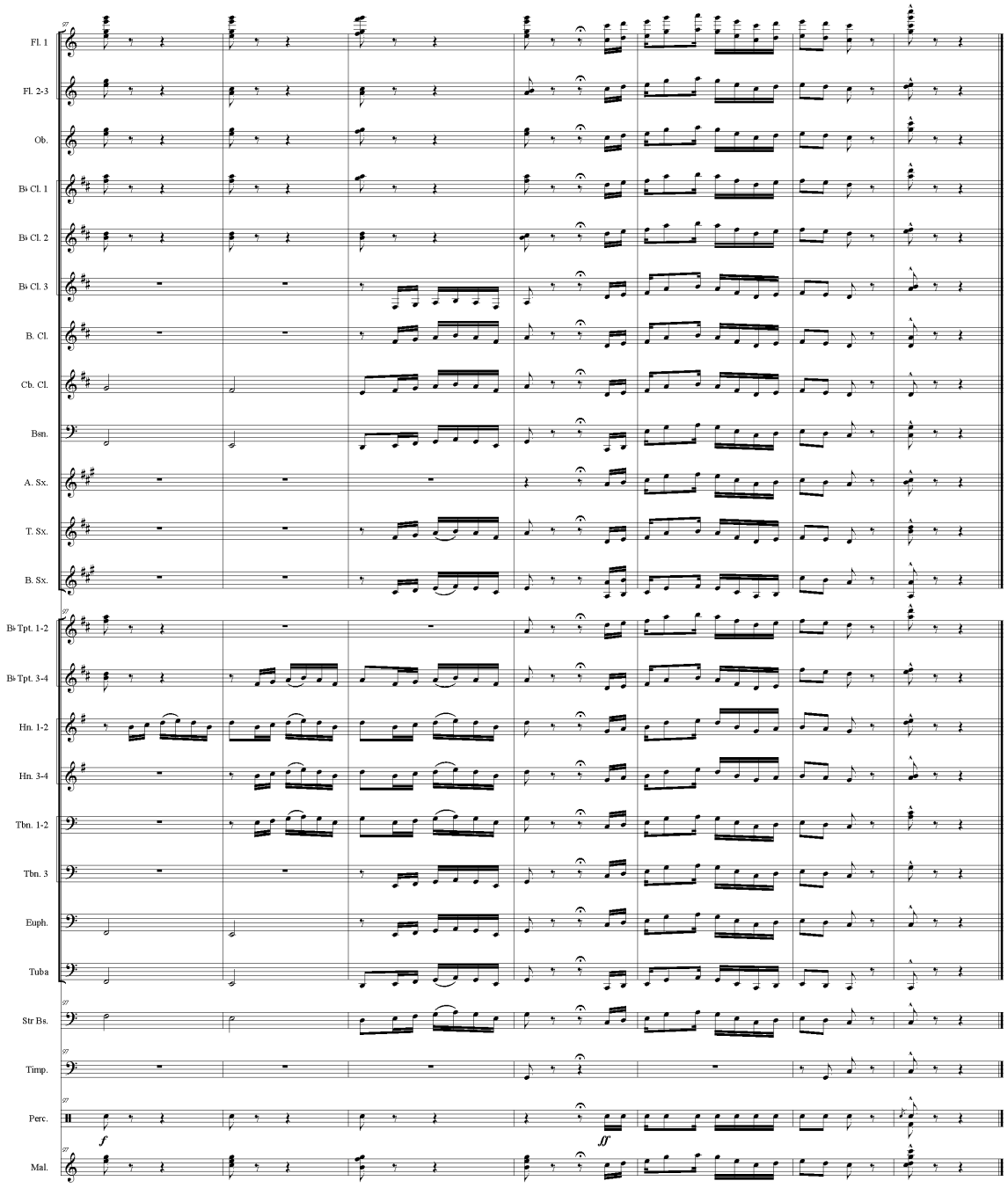


Figure 51. Joseph Kreines, “Turley in the Straw” (mm 97-103)

Kreines demonstrates his expertise as a composer in *American Song Set for Band*. The analysis of the piece illustrates Kreines' full command of the proper orchestration techniques to provide diversity to instrumental textures. Also, his understanding of traditional compositional techniques, including rhythmic variety and harmonic progression, shows his ability to generate a stimulating musical effect, providing the listener with an enjoyable aural experience. Further, his choice of root material establishes a familiar connection to an audience's upbringing by choosing well-known music to adapt and change with creative ideas.

Kreines is renowned for his editions, arrangements and transcriptions of Percy Grainger's band works and also for his orchestral transcriptions for band. With the quality of this original work, he establishes that his writing abilities for band are both appealing and inventive, further illustrating that he is a very capable and exciting composer. Additionally, *American Song Set for Band* has had many performances since its premier performance and continues to be a popular concert choice for music educators. Finally, the author believes that the new digital edition will provide added opportunities for the performance of this piece, since some conductors may have shied away from the original manuscript version.

CHAPTER IV

DESCRIPTIVE CATALOG

Descriptive Catalog of the Collection of Works for Wind Band by Joseph Kreines

This descriptive catalog is of the original compositions, transcriptions and editions for wind band by Joseph Kreines and includes music that is published through Kreines' own publishing company, Aeolus Music (Kreines.com) and his music that is published through other companies.

The catalogue will be organized in the following manner: Original compositions for band, Aeolus music; Transcriptions and editions for band, Aeolus music; Solos with band accompaniment, Aeolus music; Original compositions for band, other publishers; Transcriptions and editions for band, other publishers.

While this catalog is not a complete compendium of Kreines' music, it is intended to be a source for conductors and other musicians interested in the composition, transcription and editing techniques for wind band of Joseph Kreines.

Each listing, as possible, will have a small snippet of information about the composition, the original key of the work (in the case of transcriptions), important notes from Kreines about the composition, transcription or edition, the adapted key (if different from the original) and an estimate of the performance difficulty of the piece for band.

For those pieces written by Kreines and published by others, there will also be, if possible, a current universal product code or the international music numbering system number and/or company catalog number and the name of the publishing company.

It is hoped that the readers will find this information useful in choosing to program these works on future concerts.

Original Compositions for Band (Published by Aeolus Music – Kreines.com)

Kreines, Joseph – *American Song-Set for Band*

Originally written for brass and percussion, it has been re-written for band, orchestra and string orchestra. There are four movements based on folksongs: "Red River Valley," "Polly Wolly Doodle," "Home on the Range," "Turkey in the Straw." This piece's difficulty is medium advanced with some technical demands for low woodwinds and brass.[103] It is further reviewed in this study.

Kreines, Joseph – *Arietta for Concert Band*

This piece written for middle school level band and dedicated to Gary Bottomley. It presents a simple melody with straightforward accompaniment. This piece's difficulty is easy.[104]

Kreines, Joseph – *Christmas Carol-Set for Band*

This composition is a suite of fifteen carols with a wide variety of scoring from a double reed ensemble to full band. Written originally for full orchestra and or string orchestra. This piece is medium difficulty and you will need good double reeds for a successful performance.[105]

Kreines, Joseph – *Festal Flourish #8 (A Summer Flourish) for Band*

Written for and first performed at the FSU summer camp conducted by Joseph Kreines. It is a short introductory fanfare-like composition. This piece has a difficulty of medium.[106]

Kreines, Joseph – *Festal Flourish #9 (Festival of Winds) for Band*

Written for the USF Festival of Winds. Its difficulty is medium.[107]

Kreines, Joseph – *Little Dance for Concert Band*

A lively composition with a moderate tempo for middle school band. This piece has a difficulty of easy.[108]

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[103] Joseph Kreines, interview with author, transcript Melbourne, Florida, December 2011
[104] Joseph Kreines, interview with the author, Melbourne, Florida, January 21, 2012.
[105] Ibid.
[106] Ibid.
[107] Ibid.
[108] Ibid.

Kreines, Joseph – *Shenandoah for Band*

Originally written for string orchestra dedicated to the memory of Michael Allen. This piece has a difficulty of medium easy except for a section of the piece scored for horns in an upper tessitura.[109]

Kreines, Joseph – *Scarborough Fair for Band*

Written for Robert S. Hansbrough and the Lincoln High School Band (Tallahassee, Florida). It contains a contrasting series of 5 settings of variations of the melody as performed by Simon and Garfunkel interspersed by interludes. Its difficulty is medium.[110]

Kreines, Joseph – *Short Suite for Band #1*

Written for DeLaura Junior High School Band, Rich Lundahl, director. This piece has four contrasting movements. Movement one - "Entry, Fanfare," movement two – "Song," movement three – "Dance," movement four – "Finale." This piece's difficulty is medium easy.[111]

Kreines, Joseph – *Short Suite for Band #2*

Dedicated to DeLaura Junior High School Band, Michael Waller, director. The score is labeled "Alla Barocco" and the piece is in 4 movements. Movement one – "Overture," movement two – "Menuet," movement three – "Aria," movement four – "Gigue." Its difficulty is easy.[112]

Kreines, Joseph – *Short Suite for Band #3*

Written for Haines City High School Band, Andrew Poor, director. It is a 12-tone composition in four movements. Movement one – "Fanfare and March," movement two – "Waltz," movement three – "Nocturne," movement four – "Rondino." This piece has a difficulty of medium.[113]

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[109] Joseph Kreines, interview. January 2012.
[110] Ibid.
[111] Ibid.
[112] Ibid.
[113] Ibid.

Transcriptions and Editions for Band (Published by Aeolus Music – Kreines.com)

Albéniz, Issac – "Triana" from *Iberia*

Originally written as part of a suite for piano, this highly evocative piece was clearly from the school of impressionism.[114] The original of the movement key was F sharp minor.[115] Kreines has arranged this for band in the key of F minor/major. Its difficulty is medium difficult to difficult. The intricate scoring music requires musicians with technical finesse, and rehearsal attention to the color and balance of the work.[116]

Beethoven, Ludwig von – *Coriolan Overture* Op. 62

Written by Beethoven during his second period around 1807 for Heinrich Joseph von Collins' 1804 tragedy of the same title.[117] The original key for orchestra is C minor.[118] Kreines has transcribed for band this in the same key as the original. Its difficulty is medium advanced to advanced. It requires feeling for style and over concern balance and voicing. Not difficult technically, but this piece is one of Beethoven's most expressive compositions.[119]

Beethoven, Ludwig von – *Egmont Overture* Op. 84

Beethoven wrote this overture as incidental music for the 1787 play of the same name by Johann Wolfgang Goethe. It was written by Beethoven between 1809 and 1810 and is often performed separately as concert piece.[120] The original key for the orchestra starts with F minor and ends in F major.[121] Kreines transcription is in the same key and its difficulty is medium to medium advanced. There are few technical issues in the coda.[122]

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[114] Frances Barulich, "Albéniz, Isaac," In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/00421 (accessed December 7, 2011).

[115] Issac Albéniz, "Triana" from *Iberia* (Paris: Edition Mutuelle, 1906 – 1908, Reprinted Mineola: Dover Publications, 1987).

[116] Joseph Kreines, interview. January 2012.

[117] "Coriolan," In *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t114/e1625 (accessed December 7, 2011).

[118] Ludwig von Beethoven, *Coriolan Overture*, *Ludwig Beethoven's Werk, Serie 3: Ouverturen für Orchester, No.18* (Leipzig: Brietkopf &Härtel, 1862-1890).

[119] Joseph Kreines, interview. January 2012.

[120] "Egmont," In *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t114/e2195 (accessed December 7, 2011).

[121] Ludwig con Beethoven*, Egmont Overture, Ludwig von Beethoven Werke Serie 3. Ouverturen für Orchester, No.27,* (Leipzig: Brietkopf & Härtel, 1862-1890).

[122] Joseph Kreines, interview. January 2012.

Berlioz, Hector – *Benvenuto Cellini Overture*

Composed by Berlioz in 1838, this overture written for the opera of the same name has become a standard in the orchestral repertoire as a standalone piece.[123] The original key for the orchestra is G major.[124] Kreines has transcribed this in the key of F major. Its difficulty is advanced and requires considerable technical skills and mature musical sensitivity.[125]

Berlioz, Hector – *Roman Carnival Overture*

Composed by Berlioz in 1843 it is a stand-alone overture and intended for concert performance, composed of material from the themes of Berlioz's opera Benvenuto Cellini.[126] The original key for orchestra is A major.[127] Kreines has transcribed this piece in the key of Bb major. This piece's difficulty is advanced with considerable technical demands and an essential English horn solo.[128]

Brahms, Johannes – *Academic Festival Overture* Op. 80

The *Academic Festival Overture* was originally composed as one of a pair of contrasting concert overtures. The other overture was Brahms' Op. 81, the *Tragic Overture*. *Academic Festival* was composed during the summer of 1880 as a thank you to the Breslau University, which had awarded him an honorary doctorate.[129] The original starts the key of C minor and ends in the key of C major.[130] Kreines transcription is in the same key as the original and its difficulty is advanced.[131]

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[123] Hugh Macdonald, "Berlioz, Hector," In *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/51424pg9 (accessed December 7, 2011).

[124] Hector Berlioz, *Benvenuto Cellini Overture*, (Paris: Choudens, 1886, Reprinted: New York: Kalmus, 1985).

[125] Joseph Kreines, inteview. January 2012.

[126] "Carnaval romain, Le," In *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t114/e1184 (accessed December 7, 2011).

[127] Hector Berlioz, *Roman Carnival Overture Hector Berlioz Werke, Serie II, Band 5,* Charles Mallerbe, Felix Weingartner, editors, (Leipzig: Brietkopf & Härtel, 1900–1907).

[128] Joseph Kreines, interview. January 2012.

[129] "Academic Festival Overture," In *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t114/e32 (accessed December 7, 2011).

[130] Johannes, Brahms*, Johannes Brahms Sämtliche Werke. Band 3: Overtüren und Variationen für Orchester,* Hans Gal, editor, (Leipzig: Breitkopf & Härtel, 1926–27).

[131] Joseph Kreines, interview. January 2012.

Brahms, Johannes – *A German Requiem*, Part I ("Selig Sind") Op. 45

Brahms wrote *A German Requiem*, a large-scale work for orchestra, chorus soprano and baritone soloists, and was composed between 1865 and 1868. The work has seven movements and a full performance lasts anywhere from 65 to 80 minutes.[132] The original key for Part I is F major.[133] Kreines has transcribed a complete version with no cuts or alterations of this work in the same key as the original. Its difficulty is medium advanced to advanced with capturing the musicality the most difficult aspect.[134]

Brahms, Johannes – *Tragic Overture*

Written by Brahms in the summer of 1880, this overture, Op. 81, was the second of his contrasting pair of overtures written that summer. It is a concert overture and Brahms chose the title "tragic" to contrast the uplifting nature of his *Academic Festival Overture*.[135] The original key for orchestra is D minor.[136] Kreines' transcription is in the same key for band and follows the original score exactly. Its difficulty is advanced.[137]

Buxtehude, Dieterich – *Chaconne in E minor* BuxVW 160

Buxtehude's *Chaconne in E minor*, originally for organ, is based on a repeated short harmonic progression, often involving a fairly short repetitive bass-line that allows for development of the theme through variations.[138] The original is in the key of E minor.[139] Kreines originally set this in E minor and later moved it to D minor. It was his first transcription for band in 1980.[140]

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[132] George S. Bozarth and Walter Frisch, "Brahms, Johannes," In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/51879pg10 (accessed December 7, 2011).

[133] Johannes Brahms, *Johannes Brahms, Sämtliche Werke. Band 17,* (Leipzig: Brietkopf &Härtel, 1926–27, Reprinted, Mineola: Dover Publications, 1987).

[134] Joseph Kreines, interview. January 2012.

[135] George S. Bozarth and Walter Frisch, "Brahms, Johannes," In *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/51879pg9 (accessed December 7, 2011).

[136] Johannes Brahms, *Johannes Brahms Sämtliche Werke. Band 3: Overtüren und Variationen für Orchester*, (Leipzig: Breitkopf & Härtel, 1926–27).

[137] Joseph Kreines, interview. January 2012.

[138] Kerala J. Snyder*, "Buxtehude, Dieterich." In Grove Music Online, Oxford Music Online,* http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/04477 (accessed December 7, 2011).

[139] Dietrich Buxtehude, *Dietrich Buxtehude's Orgelkompositionen,* Phillip Spitta, editor, Max Sieffert, revising editor, (Leipzig: Breitkopf & Härtel, 1888, rev.1903-04).

[140] Joseph Kreines, interview. January 2012.

Debussy, Claude – *Two Preludes for Wind Ensemble*

Des pas sur la neige (*Footprints in the Snow*) is Debussy's sixth movement from his first prelude for piano.[141]The original key for this prelude is d minor.[142] *General Lavine Eccentric* is from Debussy's second set of piano preludes.[143] Kreines has set these arrangements in the same key as the original. Their difficulty is advanced and is musically challenging from the vital need for soft tone control due to the dynamics. It is scored for wind ensemble with almost one on a part for transparency.[144]

Delius, Federick – *Walk to the Paradise Garden*

"Walk to the Paradise Garden" is an interlude from *A Village Romeo and Juliet*, written by Delius in 1900-01. This oft-excerpted interlude from Delius opera expresses the extreme love of the title characters, Sali and Vrenchen.[145] Scores is for orchestra in E flat ends in B major.[146] Kreines has transcribed this in the same key as the original and his transcription is completely faithful to the original. He has, however, rewritten sections of the original orchestra key of B major in D-flat major with accidentals to achieve the enharmonic key of C-flat major. Kreines feels this facilitates a better performance of this piece in the wind band medium.[147]

Franck, César - *Psyche et Eros*

Originally written as a movement "Psyche et Eros" from the vast symphonic poem *Psyché* for orchestra and chorus, was composed in the summer of 1886.[148] The original is in the key of A major.[149] Kreines has transcribed this work into the key A-flat major for band. Its difficulty is medium advanced.[150]

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[141] "Préludes," In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t237/e8119 (accessed January 21, 2012).

[142] Claude Debussy, *Des pas sur la neige: extrait du 1er livre de Préludes pour le piano*, (Paris: Durand, 1910).

[143] Ibid., "Preludes," *The Oxford Dictionary of Music*

[144] Joseph Kreines, interview. January 2012.

[145] "Walk to the Paradise Garden, The," In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t237/e10860 (accessed December 7, 2011).

[146] Frederick Delius, *The Walk to the Paradise Garden: Intermezzo from "A Village Romeo and Juliet,"* (Oceanside, N.Y.: Boosey and Hawkes, 1940).

[147] Joseph Kreines, interview. January 2012.

[148] John Trevitt and Joël-Marie Fauquet, "Franck, César," In *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/10121 (accessed December 7, 2011).

[149] César Frank and Paul England, *Psyché; Symphonic Poem for Orchestra and Chorus*, (Paris: O. Bornemann, 1901).

[150] Joseph Kreines, inteview. January 2012.

Grainger, Percy – *Sussex Mummers' Christmas Carol*

Kreines' arrangement of Sussex Mummers is based on Grainger's version for cello and piano not on the version completed by Richard Franco Goldman.[151] The original is in the key of D flat Major.[152] Kreines has kept his arrangement in the same key and its difficulty is medium with balance of the subordinate voices to the main melody requiring great care.[153]

Grainger, Percy – *County Derry Air* (chromatic version)

In 1920 Grainger made a more elaborate and eerily affective setting, under the title County Derry Air (British Folk-Music Settings 29) for orchestra and wordless men's chorus, with a prominent harmonium part.[154] The original is in the key of C major to F major.[155] Kreines uses the original keys for his transcription.[156]

> Unlike the other settings which Grainger made of this tune, all of which have the same basic harmonization in common, is an entirely different approach to the melody--highly chromatic and contrapuntal, with considerable dissonance and unusual harmonic progressions. The resultant mood is rather strained and anguished, though not without a proud and noble character. It concludes with an intense and powerful climax. My transcription requires good baritone and horns and beauty, richness and control from the woodwinds--especially clarinets and saxophones.[157]

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[151] Joseph Kreines, interview. January 2012.

[152] Percy Grainger, *The Sussex Mummers' Christmas Carol: For Violoncello (or Violin) and Piano*, (Boca Raton, FL: Masters Music Publications, 1992).

[153] Joseph Kreines, interview. January 2012.

[154] International Percy Grainger Society, http://percygrainger.org/prognot5.htm, Thomas P. Lewis, *A Source Guide to the Music of Percy Grainger,* (White Plains, NY: Pro/Am music resources, 1991.) (accessed December 9, 2011.)

[155] Percy Grainger, *County Derry Air for orchestra and chorus*, (Ney York: G. Schirmer, 1930).

[156] Joseph Kreines, interview. January 2012.

[157] Ibid., http://percggrainger.org/prognot5.htm

Grainger, Percy – *Danish Folk Music Suite*

Composed by Grainger between 1922-1927, this suite consists of four movements. Grainger's innovation of "Elastic Scoring," allows the conductor a choice from an almost endless variety of instrumental combinations.[158] Grainger's score is in these original keys: Movement one – "The Power of Love," C major; movement two – "Lord Peter's Stable-Boy," G major; movement three The Nightingale," G major and "To Sisters," E major; movement four – "Jutish Medley," B flat.[159] Kreines has transcribed these to the following keys: Movement one, C major; movement two, A flat major; movement three, A flat major and F major; movement four B flat major. Kreines has also rewritten the middle section of Jutish Medley from B major for orchestra to C flat major for band.[160]

> "[The composer's *Suite on Danish Folksongs,*], along with the collection of numerous folk-tunes, was the major result of Grainger's trip to Denmark in 1922 and 1927. It reveals yet another aspect of Grainger's great talent for folk-music setting .
>
> 1. A poignant, bittersweet melody set with great rhapsodic intensity. Requires a solo pianist, soprano saxophone (cued into trumpet) and sensitive and delicate woodwinds.
> 2. An energetic dance-song cast in 7-bar phrases, which Grainger has set with his customary harmonic and contrapuntal ingenuity, and which builds to an exciting and vigorous climax. Technically not difficult, except for the very important piano 4-hands part.
> 3. An especially lovely setting of two different songs, which Grainger has put together to form a work that is gentle and passionate by turns.
> 4. This is one of Grainger's most elaborate and ambitious settings, using four contrasting songs from Jutland as its basis. The first ('Choosing the Bride') is in moderate march-tempo; the second ('The Dragoon's Farewell') a lush, flowing melody; the third ('The Shoemaker from Jerusalem') slow and rhapsodic; the fourth ('Husband and Wife') lively and brilliant. The transcription requires full-band instrumentation, including an important part for piano 4-hands."[161]

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[158] International Percy Grainger Society, http://www.percygrainger.org/prognot9.htm, Thomas P. Lewis, *A Source Guide to the Music of Percy Grainger,* (White Plains, NY: Pro/Am music resources, 1991) (accessed December 9, 2011).

[159] Percy Grainger, *Danish Folk-Music Settings for orchestra and piano*, (New York: G. Schirmer, 1950).

[160] Joseph Kreines, interview. January 2012.

[161] Ibid., http://percggrainger.org/prognot9.htm

Granados, Enrique – "Intermezzo" from *Goyescas*

Granados wrote the "Intermezzo" overnight for a scene change in his opera *Goyescas*. It has become popular as an independent concert piece for orchestra.[162] Kreines used a compilation of two scores from different publishers, one from Luck's[163] and the other from Masters Music Publications[164] to arrange this work for band. Kreines has set this arrangement in the same key as the source scores, B flat major. Its difficulty is medium advanced and is musically challenging.[165]

Grieg, Edvard – *Two Elegiac Melodies* Op.34

The *Two Elegiac Melodies* Op.34 are arrangements for string orchestra of two songs from his op. 34 for voice and piano.[166] The string orchestra arrangements are in the keys of C minor and G major.[167] Kreines has arranged these two songs for band in the keys of C minor and F major, respectively. Its difficulty is medium with ensemble intonation being the main performance issue.[168]

Grieg, Edvard – *Two Nordic Melodies* Op. 63

Fredrik Due, a Paris-based Norwegian diplomat, provided a melody upon which Grieg composed his original melody for the first movement. For the second movement, he used themes that first appeared in Nos. 18 and 22 from his Op. 17 and 25, a collection of piano works, *Norwegian Folksongs and Dances*, written in 1869.[169] The movements are in these original keys: movement one – D minor; movement two – G major.[170] Kreines has arranged these two pieces for band in the same keys as the original. Its difficulty is medium advanced to advanced and requires good flutes and clarinets for the technical issues in the second movement and also requires good band intonation and musical refinement.[171]

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[162] Mark Larrad, "Granados, Enrique," In *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/11603 (accessed December 7, 2011).

[163] Enrique Granados, *Goyescas*, (Michigan: Luck's, n.d).

[164] Enrique Granados, *Goyescas*, (Boca Raton: Masters Music Publications, n.d).

[165] Joseph Kreines, interview. January 2012.

[166] Ibid.

[167] Edvard Grieg, *Two Elegiac Melodies* Op.34, (Leipzig: C.F. Peters, 1882).

[168] Joseph Kreines, interview. January 2012.

[169] Chris Woodstra, Gerald Brennan, and Allen Schrott, *All Music Guide to Classical Music: The Definitive Guide to Classical Music*, (San Francisco, CA: Backbeat Books, 2005).

[170] Edvard Grieg, Two Nordic Melodies, Op. 33, (Leipzig: C.F Peters, 1896).

[171] Joseph Kreines, interview. January 2012.

Handel, George Frideric -- *Overture to Theodora*

Composed by Handel in 1749 for the oratorio, *Theodora*. The overture composed in for short movements slow, fast, dancelike and fast. It was a typical overture of the Baroque era.[172] The keys of the short movements are G minor, B-flat major, E-flat major and G minor.[173] Kreines has arranged this work in the same keys as the original and his transcription strives to make this piece sound like Handel originally wrote it for winds.[174]

Kistler, Cyrill – *Prelude to Act III from Kunihild*

Thought to be a successor to Wagner, Kistler's music has fallen into obscurity. His first opera *Kunihild* was written in 1884.[175]Original score is in F major.[176] Kreines' arrangement is in the same key as the original and its difficulty is medium.[177]

Mahler, Gustav – "Adagietto" from *Symphony No. 5*

The fourth movement is arguably Mahler's most famous single piece of music, and is the most frequently performed extract from Mahler's works.[178] The original key is F major.[179] Kreines has arranged this in the same key as the original. Its difficulty is medium with a high tessitura to the middle section scored in the trumpet and requires musical maturity.[180]

Mahler, Gustav – "Finale" (complete) from *Symphony No. 3*

Mahler's *Third Symphony* was composed between 1893 and 1896. It is his longest work and one of the longest works in the orchestral repertoire. A typical performance can last for over 90 minutes.[181] The key for the finale movement is D major.[182] Kreines has set the key for his transcription in E flat major. It is a complete transcription (25 minutes) of the "Finale" and requires musically sensitive players.[183]

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[172] Anthony Hicks, "Handel, George Frideric," In *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/40060pg11 (accessed December 9, 2011).

[173] George Frideric Händel, *Overture to Theodora*, G.F. Händel's Werke: Ausgabe der Deutchen Händelgesellschaft. *Band 8,* (Leipzig: Deutchen Händelgesellschaft, 1860).

[174] Joseph Kreines, interview. January 2012.

[175] J.S. Shedlock, "Kistler's Kunihild," *The Academy, a weekly review of literature, science and art*, Volume 44 (September 16,1893), http://books.google.com/books (accessed January 20, 2012).

[176] Cyrill Kistler and Charles J. Roberts, *Prelude to the third act of the opera Kunihild*, (New York: C. Fischer, 1917).

[177] Joseph Kreines, interview. January 2012.

[178] Peter Franklin, "Mahler, Gustav," In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/40696 (accessed December 9, 2011).

[179] Gustav Mahler, *Symphonies nos. 5 & 6*, (New York: Dover, 1991).

[180] Joseph Kreines, interview. January 2012.

[181] Ibid., Peter Franklin, "Gustav Mahler."

[182] Gustav Mahler and Friedrich Wilhelm Nietzsche, *Symphonies nos. 3 and 4*, (New York: Dover, 1989).

[183] Joseph Kreines, interview. January 2012.

Mascagni, Pietro – "Intermezzo" from *Cavalleria Rusticana*

The "Intermezzo" is a serene interlude played to an empty stage representing the calm before the storm, the final climax of the death of Turiddu. It is commonly performed on the concert stage separate from the opera.[184] The score is in the key of F major.[185] Kreines has arranged this in the same key as the original. Its difficulty is medium and needs performers who have good musical control to properly execute this work.[186]

Mozart, Wolfgang Amadeus – *Adagio and Fugue* K. 546

Mozart wrote the music for the Adagio in 1787/8. The fugue is a transcription of his fugue in C minor for two pianos K. 426, which he wrote in 1783. This compilation was scored by Mozart for string orchestra.[187] The original key for this work is C minor.[188] Kreines has arranged this in the same key as the original. Its difficulty is medium advanced to advanced as the fugue section requires strong players.[189]

Mozart, Wolfgang Amadeus – *Abduction from Seraglio Overture*

This overture opens quietly and is then interrupted by brash passages, which are quite similar to the music played by the Jannisary (Turkish military band) that announces the entrance of the Pasha in the first act.[190] The original is in the key of C major.[191] Kreines has set the key of this arrangement in B flat major. Its difficulty is advanced.[192]

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[184] Michele Girardi, "Mascagni, Pietro," In *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/17964 (accessed December 9, 2011).

[185] Pietro Mascagni, "Intermezzo" from *Cavalleria Rusticana,* (Berlin: Berk and Bock, 1920, Reprinted, New York: Broude Brothers, 1950).

[186] Joseph Kreines, interview. January 2012.

[187] Cliff Eisen, et al. "Mozart," In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/40258pg3 (accessed December 9, 2011).

[188] Wolfgang Amadeus Mozart, *Adagio and Fugue for Strings, K No. 546,* (London: Eulenburg, 1952).

[189] Joseph Kreines, interview. January 2012.

[190] Julian Rushton, "Entführung aus dem Serail, Die," In *The New Grove Dictionary of Opera*, edited by Stanley Sadie, *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/O006411 (accessed December 9, 2011).

[191] Wolfgang Amadeus Mozart, *Overture to Abduction from the seraglio, K. 384*, http://site.ebrary.com/id/10011441., (San Francisco: Byron Hoyt, 2002).

[192] Joseph Kreines, interview. January 2012.

Mozart, Wolfgang Amadeus – *Marriage of Figaro Overture*

The overture is especially famous and is often played as a concert piece. The musical material of the overture is not used later in the work, aside from two brief phrases during the Count's part in the *Terzetto Cosa sento!* in Act 1.[193] The original orchestra key is D Major.[194] Kreines has arranged this in the key of B flat major. Its difficulty is advanced and requires lots of technique when performed at Mozart's indicated tempo.[195]

Mozart, Wolfgang Amadeus - *Three Miniatures*

Taken from Mozart's works for piano; the Minuet in D major, K. 355, the March in C minor, K 453A and the Gigue in G major, K 574.[196] Kreines has arranged these work in the following keys; the Minuet in E flat, the March in C minor and the Gigus in F major. Its difficulty is medium to medium advanced.[197]

Mussorgsky, Modest – *Pictures at an Exhibition* (complete)

Russian composer Modest Mussorgsky composed this suite, in ten movements for piano in 1874. It has become further known through various orchestrations and arrangements produced by other musicians and composers, with Maurice Ravel's 1922 arrangement being the most familiar.[198] Ravel's orchestral score[199] omits Mussorgsky's fifth promenade while being faithful to Mussorgsky's melodic and harmonic structure.[200] Kreines has arranged this from the piano version by Mussorgsky. It was commissioned by the Timber Creek High School Band, Rhett Cox, director. The commission asked that Kreines utilize the solo players like Ravel orchestration. Its difficulty is medium advanced to advanced.[201]

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[193] Julian Rushton, "Nozze di Figaro, Le," In *The New Grove Dictionary of Opera*, edited by Stanley Sadie, *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/O003136 (accessed December 9, 2011).

[194] Wolfgang Amadeus Mozart, *The Marriage of Figaro Overture,* K. 492, (London: Boosey & Hawkes, 1941).

[195] Joseph Kreines, interview. January 2012.

[196] Wolfgang Amadeus Mozart, et al., *Klavierstücke*, (Leipzig: Edition Peters, 1956).

[197] Joseph Kreines, interview. January 2012.

[198] "Pictures at an Exhibition," In *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t114/e5175 (accessed December 9, 2011).

[199] Modest Mussorgsky and Maurice Ravel. *Pictures at an exhibition = Tableaux d'une exposition = Bilder einer Ausstellung*, (London: Boosey & Hawkes, 1997).

[200] Modest Mussorgsky, Pictures at an Exhibition, Nikolay Rimsky Korsakov, editor, (St. Petersburg: V Bessel & Co., 1886, Reprinted Leipzig: Breitkopf and Härtel, 1918).

[201] Joseph Kreines, interview. January 2012.

Nicolai, Otto – *Merry Wives of Windsor Overture*

The *Overture to* "*The Merry Wives of Windsor* is one of the few works written by Nicolai still performed today. Written in 1849, this overture was written for an opera based on the Shakespeare play by the same name.[202] The original score for orchestra is in F major.[203] Kreines has transcribed this work in the same key as the original. Its difficulty is medium advanced to advanced with the transcription retaining the same character as the original orchestra version. It is dedicated to Dr. Bobby Adams, Director of Bands, Stetson University.[204]

Prokofiev, Sergey – *Romeo and Juliet Excerpts*

Excerpts from *Romeo and Juliet* are from the ballet by Prokofiev based on William Shakespeare's play by the same name. Prokofiev extracted Music from the ballet and scored three suites for orchestra (*Romeo and Juliet. Op. 64 Suite 1*, [205] *Romeo and Juliet Op. 64, Suite 2*,[206] *Romeo and Juliet Op. 101, Suite 3*,[207]) each as a concert work.[208] Kreines has transcribed excerpts paralleling the original orchestra versions. He has also kept the keys of the original orchestra versions. Its difficulty is advanced and movements are taken from suites one and two.

Prokofiev, Sergey – *Symphony No. 7* "Movement 3"

The third movement, "Andante Expressivo," from Prokofiev's *Symphony No. 7* is an expressive and singing slow movement.[209] The original key for orchestra is A flat major.[210] Kreines has transcribed this in the same key as the original with key variants to better fit the wind band medium. Its difficulty is medium to medium advanced and takes a group with musical maturity to perform this work.[211]

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[202] Clive Brown, "Lustigen Weiber von Windsor, Die," In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/O009159 (accessed December 9, 2011).

[203] Otto Nicolai, *Overture to Merry Wives of Winsor,* (Leipzig: Breitkopf and Härtel, 1910).

[204] Joseph Kreines, interview. January 2012.

[205] Sergey Prokofiev and Harold Sheldon, *Romeo and Juliet: op. 64, suite no. 1*., (New York: Leeds Music Corp, 1946).

[206] Sergey Prokofiev and Harold Sheldon, *Romeo and Juliet: op. 64, Suite no. 2*., (New York: Leeds Music Corp, 1946).

[207] Sergey Prokofiev, *Romeo and Juliet: suite no. 3; op. 101*, (Melville, N.Y.: Belwin Mills, 1900).

[208] Dorothea Redepenning, "Prokofiev, Sergey." In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/22402 (accessed December 10, 2011).

[209] Geoffrey Norris and David Nice . "Prokofiev, Sergey Sergeyevich." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t114/e5375 (accessed December 9, 2011).

[210] Sergey Prokofiev, *Symphony no. 7,* Op. 131., (New York: Leeds Music Corp, 1960).

[211] Joseph Kreines, interview. January 2012.

Rachmaninoff, Sergi – *Waltz and Slava from Op. 11*

The two compositions composed in 1894, were originally from Rachmaninoff's *Six Morceaux* for piano duet Op. 11.[212] The original piano score for the "Waltz" is in A major and the original key for the "Slava" is in C minor.[213] Kreines has arranged the "Waltz in the key of A flat major and the "Slava" in the same key as the original, c minor. Its difficulty is medium advanced to advanced and has difficult mallet parts.[214]

Ravel, Maurice – *La Valse*

Originally composed for orchestra in 1919 and used as music for a one-act ballet in 1928. It is now heard more often as a concert work.[215] The orchestra score is in the key of F major.[216] Kreines has faithfully transcribed this work exactly like the original. Its difficulty is very advanced; intended for strong college and professional bands.[217]

Schumann, Robert – *A Schumann Trilogy*

The *Album for the Young* was piano music selected by Schubert as being suitable for training younger musicians. It was compiled in 1848 as his Op. 68 and was one of his best selling publications.[218] The original scores are in the following keys: "Soldier's March," G major; "Chorale," G major and "Norse Song," F major.[219] Kreines has set these pinao work for band in the following keys: "Soldier's March," F major; "Chorale," F major; "Norse Song," F major. Its difficulty is medium easy.[220]

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[212] "Sergei, Rachmaninov," In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t237/e8280 (accessed December 12, 2011).

[213] Sergi Rachmaninoff, "Waltz" and "Slava" from *Six Morceaux*, (Moscow: A. Gutheil, 1984).

[214] Joseph Kreines, interview. January 2012.

[215] "Valse, La." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t237/e10592 (accessed December 12, 2011).

[216] Maurice Ravel, *La valse: poéme choregraphique*, (Paris: Durand, 1921).

[217] Joseph Kreines, interview. January 2012.

[218] John Daverio and Eric Sams. "Schumann, Robert." In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/40704pg16 (accessed December 12, 2011).

[219] Robert Schumann and Harold Bauer, *Album for the young: for the piano,* Op. 68, (New York: G. Schirmer, 1946).

[220] Joseph Kreines, interview. January 2012.

Schumann, Robert – *Symphony #3 Movements 4 and 5*

Schumann was inspired to write this symphony after viewing the magnificent cathedral in Cologne. The fourth movement was later added for the installation of a cardinal at the cathedral in Cologne.[221] The original key of the fourth movement, "Feierlich" is E flat minor and the fifth movement, "Lebhaft" is E flat major.[222] Kreines has kept this transcription the same keys. Its difficulty is medium advanced to advanced.[223]

Sibelius, Jean – *Symphony No. 2 – Finale*

Sibelius Symphony # 2 was completed in 1902. He was famous for his use of lengthy and light scoring in the strings.[224] The key of the " Finale" is D major.[225] Kreines has set this transcription in the key E flat major. Its difficulty is medium advanced to advanced.[226]

Strauss II, Johann – *Die Fledermaus Overture*

Die Fleidermaus Overture was composed for the comic operetta of the same name. It has become popular as a concert work for orchestra.[227] The original score is in the key of A major.[228] Kreines transcribed this in the key of B flat major. Its difficulty is medium advanced.[229]

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[221] "Rhenish' Symphony." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t114/e5632 (accessed December 12, 2011).

[222] Robert Schumann and Max Alberti, *Symphony, no. 3, E♭ major, for orchestra,* Op. 97., (London: E. Eulenburg, 1945).

[223] Joseph Kreines, interview. January 2012.

[224] James Hepokoski and Fabian Dahlström, "Sibelius, Jean," In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/43725 (accessed January 22, 2012).

[225] Jean Sibelius, *Symphony No. 2*., Op. 43., (Leipzig: Breitkopf & Härtel, 1903, Reprinted, Mineola: Dover Publications, 1993).

[226] Joseph Kreines, interview. January 2012.

[227] Andrew Lamb, "Fledermaus, Die," In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/O005972 (accessed December 12, 2011).

[228] Johann Strauss II, *Die Fledermaus Overture*, Hans Sarowsky, editor, (London: Ernst Eulenburg, 1968.)

[229] Joseph Kreines, interview. January 2012.

Tchaikovsky, Pyotr – "Pas de Deux" from *The Nutcracker*

Tchaikovsky's final ballet, *The Nutcracker*, is based a story by the Romantic writer and composer E.T.A. Hoffmann.[230] The original score is in the key of G major.[231] Kreines has transcribed his band version in the same key as the original. Its difficulty is medium advanced to advanced.[232]

Tchaikovsky, Pyotr – "Waltz" from *Eugene Onegin*

Eugene Onegin, Op. 24 is a lyric opera, written in three acts and based upon a novel by Alexander Pushkin. The "Waltz" has become popular as a standalone piece for concerts.[233] The original key for the Waltz is in D major.[234] Kreines has transcribed this work into the key E flat major. Its difficulty is medium advanced to advanced.[235]

Tschesnokoff, Pavel – *Salvation is Created*

Salvation is Created is a choral work composed by Pavel Tchesnokoff in 1912. It was one of the very last sacred works he composed before the Russian Revolution in 1917.[236] The original is in B minor and D major.[237] Kreines has arranged this setting in to the keys of C minor/E flat. Its difficulty is easy focusing on the tone production for a rich blend and good intonation. It is a good warm up piece.[238]

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[230] "Nutcracker," In *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t114/e4787 (accessed January 14, 2012).

[231] Pyotr Tchaikovsky, *The Nutcracker* (ballet), Op.71., (Moscow: P. Jurgenson, 1892, Reprinted, New York: Broude Brothers, 1953).

[232] Joseph Kreines, interview. January 2012.

[233] Richard Taruskin, "Yevgeny Onegin," In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/O008246 (accessed December 12, 2011).

[234] Pytor Tchaikovsky, "Waltz" from *Eugene Onegin*, Op. 24., (Moscow: Muzyka, 1965, Reprinted, Mineola: Dover Publications, 1997).

[235] Joseph Kreines, interview. January 2012.

[236] Miloš Velimirović, et al., "Russian and Slavonic church music," In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/43458 (accessed December 12, 2011).

[237] Pavel Chesnokov and N. Lindsay Norden, *Salvation is Created:(As Sung at Kieff)*, (New York: J. Fischer & Bro, 1942).

[238] Joseph Kreines, interview. January 2012.

Verdi, Giuseppe – *La Forza del Destino Overture*

La Forza del Destino Overture was first heard after Verdi completed a revision to the opera in 1869. It is often performed as a concert work for orchestra.[239] The original score is in the key of A minor/D major.[240] Kreines has transcribed this work into the keys of B flat minor/E flat major. Its difficulty is advanced.[241]

Verdi, Giuseppe – *La Traviata - Prelude to Act I*

Composed by Verdi for his opera by the same name, *The Prelude to Act 1* is often performed today as a concert work.[242] The original score is in E major.[243] Kreines has transcribed this work into the key of E flat major. Its difficulty is medium.[244]

Wagner, Richard - *Die Meistersinger - Act III excerpts*

This concert arrangement by Wagner (or his assistants) includes music from is opera *Die Meistersinger von Nürnberg*; "The Prelude," "Dance of the Apprentices" and the "Procession of the Meistersingers."[245] Kreines has faithfully transcribed this from the original with the same keys. Its difficulty is medium advanced.[246]

Wagner, Richard – *Siegfried's Rhine Journey*

"Siegfried's Rhine Journey" is an abridged excerpt (without voices) from *Götterdämmerung,* which premiered in 1876. Englebert Humperdink created the concert ending. The original key for this excerpt is E flat major.[247] Kreines has transcribed this for ban in the same key as the original. Its difficulty is medium advanced to advanced.[248]

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[239] Roger Parker, "Verdi, Giuseppe," In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/29191pg6 (accessed December 12, 2011).

[240] Giuseppe Verdi, *La Forza del Destino Overture*, (Milan: Ricordi 1904, Reprinted Mineloa: Dover Publications, 1991).

[241] Joseph Kreines, interview. January 2012.

[242] Roger Parker, "Traviata, La," In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/O005794 (accessed December 12, 2011).

[243] Giuseppe Verdi, *La Traviata, Prelude to Act 1*, (Milan: Ricordi 1914, Reprinted Mineola: Dover Publications, 1990).

[244] Joseph Kreines, interview. January 2012.

[245] Barry Millington, "Meistersinger von Nürnberg, Die," In *The New Grove Dictionary of Opera*, edited by Stanley Sadie, *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/O003512 (accessed January 23, 2012).

[246] Joseph Kreines, interview. January 2012.

[247] Richard Wagner and Engelbert Humperdinck, *Siegfried's Rhine Journey*, (New York: E.F. Kalmus, 1932).

[248] Joseph Kreines, interview. January 2012.

Wagner, Richard – "Liebestod" from *Tristan and Isolde*

Wagner referred to the final aria in a concert version with no singer as the Verklaerung (meaning *transfiguration*).[249] The original orchestra score is in A flat major.[250] Kreines has transcribed this work in the same key as the original. Its difficulty is medium advanced.[251]

Weinberger, Jaromír – "Polka and Fugue" from *Schwanda the Bagpiper*

Weinberger's most famous composition from the opera of the same name, it is often preformed a concert work with the pipe organ. It was composed in 1926.[252] The original score is in the key of B major [253] Kreines has transcribed this work in its entirety. He uses a partial key signature plus accidentals to achieve the enharmonic key of C flat major. Its difficulty is advanced.[254]

Solos with Band Accompaniment (Published by Aeolus Music – Kreines.com)

Chaminade, Cécile – *Concertino for Flute*

Chaminade wrote the *Concertino* in 1902 as an examination piece for flute students at the Paris Conservatoire.[255] Original is in the key of D major.[256]

Doppler, Franz – *Fantasie Pastorale Hongroise for Flute*

Doppler's *Hungarian Pastoral Fantasy* uses the slow-fast Hungarian form that Liszt employed in his Hungarian Rhapsodies, although in Doppler's work there's a transitional section separating the slow and fast movements.[257] The original score is in the key of D minor/D major.[258]

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[249] Barry Millington, *The Wagner Compendium: A Guide to Wagner's Life and Music*, (New York: Schirmer Books, 1992). pg 320.

[250] Richard Wagner, Robert Bailey, and Richard Wagner. *Prelude; and, Transfiguration: from Tristan and Isolde*, (New York: Norton, 1985).

[251] Joseph Kreines, interview. January 2012.

[252] David Z. Kushner, "Weinberger, Jaromír," In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/30037 (accessed December 12, 2011).

[253] Jaromir Weinberger, *Polka and Fugue from Schwanda the Bagpiper, Minature Score*, (New York: Boosey & Hawkes, 1938).

[254] Joseph Kreines, interview. January 2012.

[255] Marcia J. Citron, "Chaminade, Cécile," In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/05388 (accessed December 18, 2011).

[256] Cécile Chaminade, and Marcel Moyse, *Concertino,* Op. 107., (New York, NY: International Music Co., 1960).

[257] James Reel, *Fantasie for flute and orchestra*, www.classicalarchives.com/work/51823.html#tvf=tracks&tv=about (accessed on December 18, 2011).

[258] Franz Doppler, and A. Klautzsch, *Fantaisie Pastorale Hongroise,* Op. 26., (Boca Raton, FL: Edwin F. Kalmus, 1900).

Glazunov, Aleksandr – Alto Saxophone Concerto

The work premiered in 1934 by Sigurd Raschèr, a famous German saxophonist soloist. Glazunov dedicated the *Concerto* to Raschèr and many people consider Raschèr responsible for its creation through his pursuit to commission Glazunov.[259] The original score for *Concerto in E flat major for Saxophone and string orchestra* is in E flat major and is normally performed without pause.[260]

Glazunov, Aleksandr – *Chant du Ménestrel for French Horn*

Aleksandr Glazunov wrote the *Chant du Ménestrel for Cello and Orchestra* Op. 71 in 1900. This piece was very popular in the first decade of the twentieth century.[261] The original score for cello and piano is in the key of F sharp minor.[262]

Grieg, Edvard – *Piano Concerto in A minor* (all mvts)

Grieg composed his only *Piano Concerto in A minor*, Op. 16, in 1868. It remains one of his most popular and oft performed works.[263] The original orchestra score for the first movement is in the key of A minor. The key for the subsequent two movements, are D flat major and A minor - F major - A major, respectively.[264] Kreines has faithfully transcribed this work for wind band. Each movement is complete and in the original key.

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[259] George Gelles and Peter Schmelz, "Rascher, Sigurd," In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/22910 (accessed December 18, 2011).

[260] Aleksandr Glazunov, *Saxophone Concerto,* Op. 109., (Paris: Alphonse Leduc, 1936, Reprinted, New York: Edwin F. Kalmus, n.d.).

[261] Emily Stoops, "Chant *du Ménestrel* (Minstral's song) for cello and orchestra in F sharp minor, Op. 71," review, *Allmusic.com*, http://www.allmusic.com/work/chant-du-mnstral-minstrels-song-for-cell-orchestra-f-sharp-minor-op-71-c5096/description(accessed December 21, 2011).

[262] Aleksandr Glazunov, *Chant du Ménestrel for Cello and Piano,* Op. 71., (Leipzig: M.P. Belaieff, 1901).

[263] John Horton and Nils Grinde, "Grieg, Edvard." In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/11757 (accessed December 18, 2011).

[264] Edvard Greig, *Concerto for Piano and Orchestra: A Minor/a-Moll/La Mineur* Op.16, (London: Eulenburg, 1950).

Handel, George Fredric – *Oboe Concerto in G minor* (wind ensemble)

The *Oboe Concerto No. 3 in G minor* (HWV287) was possibly composed by George Fredric Handel c. 1704-1705. There is significant debate as to the origins of this piece as it wasn't "discovered" or given a premier until 1863, Originally for oboe, strings and basso continuo, the short movements alternate in tempo, a typical characteristic for music of the baroque; slow (Grave), fast (Allegro), slow (Sarabande) and fast (Allegro).[265] The original score is written in the keys of the following: first movement, G minor; second movement, G minor; third movement B flat major; fourth movement G minor.[266] Kreines has maintained the original key structure and score the accompaniment for a wind ensemble (mostly one on a part).

Haydn, Franz Joseph – *Trumpet Concerto* (all movements)

Joseph Haydn's *Concerto per il Clarino*, Hob.: VII e, 1 (*Trumpet Concerto in E flat major*), was written in 1796 for Anton Weidinger and his invention the "keyed" trumpet (a forerunner of the valve trumpet).[267] The original score, in three movements is in the following keys: first movement (Allegro) in E flat major; second movement (Andante) in A flat major; third movement (Allegro) in E flat major.[268] Kreines has transcribed this work in the original key.

Hummel, Johann Nepomuk – *Trumpet Concerto* (all movements)

Johann Nepomuk Hummel wrote his *Concerto a Trombe Principale* (*Trumpet Concerto in E Major*) for trumpet virtuoso, Anton Wiedinger. It was first performed on New Year's Day 1804 to mark Hummel's entrance into the Esterházy court orchestra as Haydn's successor.[269] The original score was in E major moved to E flat major to facilitate performance on modern trumpets.[270] Kreines has transcribed this in the key of E flat major.

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[265] Blair Johnston, "Oboe Concerto in G Minor (no. 3) HVW 287 (possibly spurious)," review, *Allmusic.com*, http://www.allmusic.com/work/oboe-concerto-in-g-minor-no3-hwv-287-possibly-spurious-c7179/description, (accessed December 18, 2011).

[266] George Frideric Händel and Arthur Willner, *Concerto No. 3 in G Minor for Oboe and Strings*, (London: Boosey & Hawkes, 1946).

[267] James Webster and Georg Feder, "Haydn, Joseph." In *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/44593pg10 (accessed December 19, 2011).

[268] Joseph Haydn, *Trumpet Concerto*, (London: Boosey & Hawkes, 1950).

[269] Reine Dahlqvist, "Weidinger, Anton," In *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/30023 (accessed December 18, 2011).

[270] Elisa Koehler, "In Search of Hummel," *International Trumpet Guild Journal* (January 2003), pg. 7.

Korngold, Erich – *Marietta's Lied* (Soprano solo part transcribed for trumpet)

"Marietta's Lied" from Korngold's opera *Die tote Stadt* had its premiere on December 4, 1920.[271] Marietta's Lied from original opera score is in the key of B major.[272]

Mahler, Gustav – *Ich Bin Der Welt Abhanden Gekommen* for Alto/Mezzo

Rückert-Lieder is a song cycle of five Lieder for voice and orchestra or piano by Gustav Mahler, based on poems written by Friedrich Rückert. The third song in the cycle of these Lieder, *Ich bin der Welt abhanden gekommen* (*O garish world, long since then thou has lost me)*.[273] The original score is in E flat major and was written in August 1901.[274] Kreines transcription maintains the original key and uses a smaller wind ensemble setting of this work.

Mahler, Gustav – *Liebst Du Um Schönheit* for Alto/Mezzo

Liebst du um Schönheit (*Lov'st thou but beauty)* was the last song in the *Rückert-Lieder* cycle.[275] The original score is in the key of C major and written in August 1902.[276]

Mozart, Wolfgang Amadeus – "Der Hölle Rache" from *The Magic Flute* (Trumpet + Wind Ensemble)

"Der Hölle Rache kocht in meinem Herzen," commonly abbreviated "Der Hölle Rache," is often referred to as "the Queen of the Night Aria" from Mozart's singspiel, *The Magic Flute*.[277] The original score was originally in the key of D minor.[278]

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[271] "Tote Stadt, Die," In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t237/e10358 (accessed December 19, 2011).

[272] Erich Korngold, Paul Schott, and R. H. Elkin, *Marietta's song: from the opera The dead city = Mariettas Lied zur Laute: aus der Oper Die tote Stadt*, (London: Schott, 1920).

[273] "Rückert-Lieder," In *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t114/e8041 (accessed December 20, 2011).

[274] Gustav Mahler, *Rückert Lieder*: *Ich bin der Welt abhanden gekommen,* (Leipzig: C.F Kahnt Nachfolger, 1913, Reprinted Mineola: Dover Publications, 2002).

[275] Ibid., "Rückert-Lieder," *The Oxford Companion to Music*.

[276] Ibid., Gustav Mahler, *Rückert-Lieder*: *Liebst du um Schönheit.*

[277] Temperley, Nicholas, "Aria," In *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t114/e376 (accessed December 20, 2011).

[278] Wolfgang Amadeus Mozart, Emanuel Schikaneder, Carl Ludwig Giesecke, Ruth Martin, and Thomas Martin, *The Magic Flute, Die Zauberflöte. An opera in two acts*, (New York: G. Schirmer, 1951).

Pierné, Gagriel – *Canzonetta for Alto Saxophone* (originally for clarinet)

Gabriel Pierné, French composer and successor to his teacher Cesar Franck as organist at Sainte-Clotilde Cathedral in Paris, was a master musical craftsman, and his skill is as apparent writing *Canzonetta for clarinet and piano*, Op. 19.[279] The original score for clarinet and piano is in the key of E flat major.[280]

Puccini, Giacomo – "O Mio Babbino Caro" from *Gianni Schicchi*

"O mio babbino caro" ("Oh My Beloved Father"), is a soprano aria from the opera Gianni Schicchi written in 1919 by Giacomo Puccini.[281] The original score from the opera is in the key of A flat major.[282]

Ropartz, Joseph – Andante and Allegro for Trumpet

This work was one of the several solo works written by Ropartz. He was a student at the Paris Conservatoire and later a professor at the Strasbourg Conservatoire and was heralded by his contemporaries like Faure and Dukas.[283] The original score starts in the key of C minor and ends in the key of C major.[284]

Strauss, Franz – *Nocturno, Op.7 for French Horn*

Franz Strauss was a composer, a virtuoso horn player and accomplished performer and was also the father of composer Richard Strauss.[285] The original key for this solo work is D flat Major.[286]

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[279] Georges Masson, "Pierné, Gabriel," In *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/21712 (accessed December 20, 2011).

[280] Gabriel Pierné, *Canzonetta for Clarinet and Piano*, Op. 19., (Paris: Alphonse Leduc, c. 1889).

[281] Julian Budden, "Gianni Schicchi," In *The New Grove Dictionary of Opera*, edited by Stanley Sadie, *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/O010002 (accessed December 20, 2011).

[282] Giacomo Puccini, *Gianni Schicchi*, (Milan: G. Ricordi, 1918, Reprinted Mineola: Dover Publications, 1996).

[283] Yves Krier, "Ropartz, Joseph Guy" In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/23810 (accessed December 21,2011).

[284] J. Guy Ropartz, *Andante and Allegro in C minor for trumpet and piano*, (New York: International Music Co, 1950).

[285] "Strauss, Franz Joseph," In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t237/e9875 (accessed December 22, 2011).

[286] Franz Strauss, *Nocturno for Horn and Piano*, Op. 7., (Munich: Joseph Aibl, c. 1880, Reissue, Vienna: Universal Edition, 1904).

Strauss, Richard – *Two Songs for Soprano* (Allerseelen and Zueignung)

The first of Richard Strauss' Lieder to appear in print were the Acht Gedichte aus "Letzte Blätter" von Hermann Gilm, (Eight Poems from Hermann Gilm's "Letzte Blätter"), Op. 10, composed in 1885.[287] The original score for each lied is in the key of the following: "Allerseelen," Op. 10, No. 8 is in the key of E flat major; and Zueignung," Op. 10, No. 1 is in the key of C major.[288]

Strauss, Richard – *Three Songs (Nichts; Seitdem Dein Aug; Caecilie)*

This is a collection of lieder from different opuses composed by Richard Strauss. "Nichts" is from Op. 10, "Seitdem Dein Aug" is from Op. 17 and "Caecilie" is from Op. 27.[289] The original key for each of the Lieder are as follows: "Nights" Op. 10 No. 2 is in A major;[290] "Seitden Dein Aug" Op. 17, No. 2 is in D flat major;[291] "Caecilie" Op. 27. No. 2 is in E major.[292]

Verdi, Giuseppe – *"Caro Nome" from Rigoletto for Soprano*

Composed between 1850 and 1851, Verdi's *Rigoletto* opera is a tale of lust, desire, love, and deceit.[293] The original key for this aria is E major.[294]

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[287] Bryan Gilliam and Charles Youmans, "Strauss, Richard," In *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/40117pg8 (accessed December 22, 2011).

[288] Richard Strauss and Hermann von Gilm. *Acht Gedichte aus Letzte Blätter von Herrmann von Gilm für eine Singstimme mit Klavierbegleitung, op10*., (London, Milano, Zurich: Universal Edition, 1907).

[289] "Strauss, Richard," In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t237/e9880 (accessed December 22, 2011).

[290] Ibid., Richard Strauss and Herman von Gilm, *Letzte Bätter*.

[291] Richard Strauss and Franz Trenner, *Lieder*, (London: Boosey & Hawkes, 1964).

[292] Ibid., Richard Strauss and Franz Trenner, *Leider*.

[293] Roger Parker, "Rigoletto," In *The New Grove Dictionary of Opera*, edited by Stanley Sadie, *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/O002584 (accessed December 22, 2011).

[294] Giuseppe Verdi, Francesco Maria Piave and Natalia Macfarren, *Rigoletto: opera in three acts*, (New York: G. Schirmer, 1902).

Original Compositions for Band, Other Publishers

Kreines, Joseph – *Air and Variations*

Kreines has written a theme and variations, which moves through a number of stylistic changes. After presenting a legato opening theme, the first variation, "Toccata," is a rhythmic version of the theme. Next, a "Romance" with the theme set in a slow, expressive manner. Kreines then presents a the theme in a "Waltz." The last variation is a stately "March," which provides the conclusion of the work.

Published by Alfred Music Publishing under their catalog number is 00-24686, the Universal Produce Code is 038081278193. Its difficulty is listed for young bands as a medium easy piece on the score.[295]

Kreines, Joseph – *American Song Settings No. 1 (Billy Boy)*

Kreines has written a theme and variations on the folk song, "Billy Boy." It is scored with every instrument playing the melody during the composition and also provides the younger players opportunities to experience the different time signatures of 2/4, 3/4 and 4/4.

Published by Alfred Music Publishing under their catalog number 00-31704S, the Universal Product Code is 038081356228. Its difficulty is listed for young bands as an easy piece on the score.[296]

Kreines, Joseph – *American Song Settings No. 2 (Skip to my Lou)*

Kreines has set "Skip to My Lou" and it is the second in a series of wind band settings of familiar melodies. It was written for and is dedicated to the Maitland (FL) Middle School Wind Ensemble, Eric Mendez, director. This set of variations is an excellent source of material for teaching younger students.

Published by Alfred Music Publishing under their catalog number 00-33835, the Universal Product Code is 038081395036. Its difficulty is listed under the "Debut Series" as an easy piece on the score.[297]

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[295] Alfred Music Publications, "Air and Variations," by Joseph Kreines, http://www.alfred.com/Products/Air-and-Variations—00-24686S.aspx, (accessed January 22, 2012).

[296] Alfred Music Publications, "American Song Settings No. 1 'Billy Boy'," by Joseph Kreines, "http://www.alfred.com/Products/American-Song-Settings-No-1--00-31704S.aspx (accessed January 22, 2012)

[297] Alfred Music Publications, "American Song Settings No. 2 'Skip to my Lou'," by Joseph Kreines, http://www.alfred.com/Products/American-Song-Settings-No-2—00-33835.aspx, (accessed January 22, 2012).

Kreines, Joseph – *American Song Settings No. 3 (Barbara Allen)*

Kreines' setting of the folk song "Barbara Allen" as a series of variations in which all sections of the band have an opportunity to play the melody. This is the third in Kreines' series of wind band settings of familiar melodies. It was written for and is dedicated to the Independence Middle School Band in Jupiter, Florida, and their director, Randy Sonntag.

Published by Alfred Music Publishing under their catalog number 00-36703, the UPC is 038081417608. Its difficulty is listed under "Debut Series" as a medium easy piece on the score.[298]

Kreines, Joseph – *Short Suite No. 4*

Kreines has written this work in three short, contrasting movements sharing a common motive. The movements, "Antiphonal and March," "Air" and "Dance" present the original motive with stylistic differences. It is dedicated to Monty R. Musgrave, exemplary music educator.

Published by Boosey and Hawkes as part of their Windependance series, its catalog number is M051660339 and the International Standard Music Number is 9790051660339. Its difficulty is medium easy for band.[299]

Kreines, Joseph – *Air from County Derry*

This Irish folk song was first published in 1855 and has been subjected to many rewordings and musical adaptations. It is dedicated to the students of the Andrew Jackson Middle School Band, Titusville, Florida, James Matthews, director.

Published by Boosey and Hawkes as part or their Windependance series, its catalog number is M051659746 and its International Standard Music Number is 9790051659746. Its difficulty is medium easy for band.[300]

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[298] Alfred Music Publications, "American Song Settings No. 3 'Barbara Allen'," by Joseph Kreines, http://www.alfred.com/Products/American-Song-Settings-No-3-Barbra-Allen—00-36703.aspx, (accessed January 22, 2012).

[299] Boosey and Hawkes, "Short Suite No. 4," by Joseph Kreines, http://www.boosey.com/cr/sheet-music/Joseph-Kreines-Short-Suite-4/24888, (accessed January 22, 2012).

[300] Boosey and Hawkes, "Air from County Derry," by Joseph Kreines, http://www.boosey.com/cr/sheet=music/Joseph=Kreines-Air-for-County-Derry/19543 (accessed on January 7, 2012).

Transcriptions and Editions for Band, Other Publishers

Beethoven, Ludwig von - *Allegro Con Brio* (Symphony 5, 1st movement)

The first movement of Beethoven's *Symphony No. 5*, Op. 67, features an opening motif that is heard throughout the movement. This work amongst the most performed of all orchestral symphonies, not just Beethoven's.[301] The original score is in the key of C minor.[302] Kreines transcription is in the original key and is presents the work in is entirety.

Published by Boosey and Hawkes its catalog number is 051660742. Its International Standard Music Number is 9790051660742. Its difficulty is Advanced for band.[303]

Bruckner, Anton – *Ave Maria (1882 setting)*

Bruckner's third and last setting of *Ave Maria* was written for alto and organ or harmonium accompaniment in February1882. It is notable for its difference from his earlier settings with a wide dynamic range and chromatic harmonies. This version was originally in the key of F major.[304] Kreines transcription is in the same key as the original.

Published by Daehn Publications, its catalog number is DP2610. There is no Universal Product Code or International Standard Music Number. Its difficulty is medium for band.[305]

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[301] Joseph Kerman, et al, "Beethoven, Ludwig van," In *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/40026pg15 (accessed January 7, 2012).

[302] Ludwig van Beethoven, *Symphony 5, C Minor,* Op. 67, (London: Boosey & Hawkes, 1940).

[303] Boosey and Hawkes, "Allegro Con Brio from Symphony No. 5," Ludwig von Beethoven (Kreines), http://www.boosey.com/pages/licencing/catalog/music-finder_detail.asp?site-lang=en&musicdetailsid=36504(accessed January 7, 2012).

[304] John Williamson, *The Cambridge Companion to Bruckner*, (Cambridge: Cambridge University Press, 2004). 60.

[305] Anton Bruckner and Joseph Kreines, "Ave Maria" (1882 version), (New Glaris, WI: Daehn Music Publications, 2006).

Delibes, Leo – *March and Cortege of Bacchus*

Leo Delibes composed his ballet, "Sylvia," in 1876. The March and Cortege of Bacchus appears in Act III of the ballet, describing the arrival of Bacchus and his followers. The music is martial, lyric, grand and brilliant, building to an exciting conclusion.[306] Kreines has transcribed in the original key.

Published by Alfred Music Publishing its catalog number is 00-23320. Its Universal Product Code is 038081233987. The difficulty is advanced for band.[307]

Grainger, Percy – *Harvest Hymn*

This tune exists in many formats, but the main two are: for a small ensemble of 18 instruments; the second for large string orchestra. Grainger sketched the first portion of the tune in 1905 and concluded in 1932.

"Composed 1905-32 for orchestra; piano version 1936. This short work features a simple tune, richly harmonized with stately chords and decorated counter-melodies. This transcription uses both orchestra and piano versions as its basis."[308]

Published by C.L. Barnhouse Company its catalog number is 012-1709-00AR. There is no Universal Product Code or International Standard Music Number. Its difficulty is medium for band.[309]

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[306] Carl Van Vechten, "Back to Delibes," *The Musical Quarterly* , Vol. 8, No. 4 (Oct., 1922), pp. 610

[307] Alfred Music Publishing, "March and Cortege of Bacchus," Leo Delibes, arranged by Joseph Kreines, http://www.alfred.com/Products/March-and-Cortageof Bacchus-00-23320.aspx, (Accessed January 7, 2012).

[308] International Percy Grainger Society, http://percygainger.org/prognot3.htm, Thomas P. Lewis, *A Source Guide to the Music of Percy Grainger,* (White Plains, NY: Pro/Am music resources, 1991) (accessed January 7, 2012).

[309] C. L. Barnhouse Company, "Harvest Hymn," Percy Grainger, arranged by Joseph Kreines, http://www.barnhouse.com/product.php?id=012-1709-00AR,, (accessed on January 7, 2012).

Grainger, Percy - *Immovable Do*

Published in 1940, this work became a highly respected and widely performed Grainger work. It is unique in that it employs a high drone on the note C, which is sounded throughout the entire piece.[310]

> Grainger's ingenuity of harmonic invention and command of sonority are nowhere more effectively displayed than in this work. Using the note C (Do) sounding throughout the piece in the treble instruments, Grainger presents an attractive, flowing melodic line, with rich, lush chords and numerous countermelodies, rising to several imposing climaxes. Technically not difficult, but requires a group with good intonation and tonal focus.[311]

Published by G. Schimer, Inc. its catalog number is HL50486319. Its Universal Product Code is 884088090449 and its International Standard Music Number is 9781423414476. Its difficulty is medium advanced for band.[312]

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[310] International Percy Grainger Society, http://percygrainger.org/prognot4.htm, Thomas P. Lewis, *A Source Guide to the Music of Percy Grainger,* (White Plains, NY: Pro/Am music resources, 1991) (accessed January 7, 2012).

[311] Ibid.

[312] G. Schirmer, "Immovable Do," Percy Grainger, edited by Joseph Kreines, http://www.hallenoard.com/product/viewproduct.do?itemid=50486319,, (accessed January 12, 2012).

Grainger, Percy – *Lads of Wamphray March*

Lads of Wamphray is one of Grainger's most accessible original pieces. Originally for men's voices and two pianos it has been reset many times and it is interesting to note that Grainger did not use any folk songs or other traditional music material in composing this work.[313]

> This was originally written for men's chorus and two pianos, but soon after this setting Grainger embarked on a band version (his first work for wind band). Over 30 years later, he subjected it to considerable revision and presented it (along with *Lincolnshire Posy*) as the product of his commission from the A.B.A. for their 1937 convention. Though it is perhaps somewhat repetitious and indulges in the frequent use of short sequential patterns, it again reveals Grainger's mastery of t he band medium and the contrapuntal textures and rhythmic vigor which are so characteristic of his style. Requires great technical fluency in all parts, and tonal maturity and control, especially in fully-scored passages.[314]

Published by Carl Fischer its catalog number is J744. There is not Universal Product Code or International Standard Music Number. Its difficulty is medium advanced for band.[315]

Grainger, Percy – *Mock Morris*

Percy Grainger composed the string orchestra version of *Mock Morris* in 1910. It was not based on any preexisting folk music, but does have a dance-like character.[316] Kreines has transcribed this in the key of E flat for band.

Published by Ludwig Masters Publications its catalog number is 10100279. There is no Universal Product Code or International Standard Music Number. The difficulty is medium for band.[317]

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[313] International Percy Grainger Society, http://percygrainger.org/prognot5.htm, Thomas P. Lewis, *A Source Guide to the Music of Percy Grainger,* (White Plains, NY: Pro/Am music resources, 1991) (accessed January 7, 2012).

[314] Ibid.

[315] Carl Fischer, "Lads of Wamphray," Percy Grainger, edited by Joseph Kreines, http://www.carlfischer/seriesband_2002b.html (accessed January 11, 2012).

[316] Ibid., International Percy Grainger Society, http://percygrainger.org/pronot7.htm, (accessed January 11, 2012).

[317] Ludwig Masters Publications, "Mock Morris," Percy Grainger, arranged by Joseph Kreines, http://www.ludwigmasters.com/products/4879-mock-morris-arr-kreines.aspx,, (accessed January 11, 2012).

Grainger, Percy – *Two Grainger Melodies*

The first melody is "Early One Morning," was composed by Grainger in 1940 for piano and voice. The second melody is from "Six Dukes Went A-Fishin'," written over the period of years from 1902 – 1911, was also originally written for voice and piano. These pieces were based on Folk songs Grainger collected during the period from 1900 – 1914 before his emigration to America.[318]

Published by C.L. Barnhouse Company, its catalog number is 012-2091-00. There is no Universal Product Code or International Standard Music Number. Its difficulty is medium for band.[319]

Grieg, Edvard – "Homage March" from *Sigurd Jorsalfar*

One of Grieg's most popular orchestral selections, the "Homage March" was written for the play *Sigurd Jorsalfar* in 1872.[320]

Published by Boosey and Hawkes its catalog number is 051660650. Its International Standard Music Number is 9790051660650. Its difficulty is medium advanced for band.[321]

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[318] International Percy Grainger Society, http://percygrainger.org/biograf5.htm, Thomas P. Lewis, *A Source Guide to the Music of Percy Grainger,* (White Plains, NY: Pro/Am music resources, 1991) (accessed January 11, 2012).

[319] C. L. Barnhouse Company, "Two Grainger Melodies," Precy Grainger, arranged by Joseph Kreines, http://www/barnhouse.com/product.php?id=012-2091-00,, (accessed January 11, 2012).

[320] Robert Layton, "Grieg, Edvard (Hagerup)." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t114/e3027 (accessed January 11, 2012).

[321] Boosey and Hawkes, "Homage March," Edvard Grieg, (Joseph Kreines), http://www.boosey.com/Opera/sheet-music/Evard-Grieg=Homage-March/AMusicID=49073 (accessed January 11, 2012).

Mozart, Wolfgang Amadeus – *Ave Verum Corpus*

Mozart composed this brief work in June 1791. It is based on plainsong, which has been frequently used by other composers for mass settings.[322] The original score is in B flat major.[323] Kreines has transcribed this in the key of B flat for band. His transcription follows Mozart's text literally, and uses the trumpets and trombones as substitutes for the chorus parts.

Published by Boosey and Hawkes as part or their Windependance series, its catalog number is M051659739 and its International Standard Music Number is 9790051659739. Its difficulty is medium easy for band.[324]

Suppe, Franz von – *Light Cavalry Overture*

Suppe's popular overture was written in 1866 for an operetta in two acts.[325] The original key for this work is B flat major.[326] Kreines has transcribed this in the original key for band.

Published by Boosey and Hawkes, its catalog number is 051660636. The International Standard Music Number is 9790051660636. The difficulty is medium advanced for band.[327]

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[322] "Ave Verum Corpus," In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t237/e687 (accessed January 12, 2012).

[323] Wolfgang Amadeus Mozart and Leslie Curnow. Ave Verum = Jesu, Word of God Incarnate, (Melbourne: Allan & Co, 1940).

[324] Boosey and Hawkes, "Ave Verum Corpus," Wolfgang Amadeus Mozart, (Joseph Krienes), http://boosey.com/cr/sheet=music/Wolfgang-Amadeus-Mozart-Ave-Verum-Corpus-K618/19555,, (accessed on January 12, 2012).

[325] "Light Cavalry," In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy, *Oxford Music Online*, http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/opr/t237/e6116 (accessed January 17, 2012).

[326] Franz von Suppe and Mark Williams. Light calvary [i.e. cavalry] overture. (United States: Alfred Pub, 1993).

[327] Boosey and Hawkes, "Light Cavalry Overture," Franz von Suppe, (Joseph Kreines), http://www.boosey.com/teaching/sheet-music/Franz-von-Supp-Light-Cavalry-Overture/37427, (accessed January 17, 2012).

CHAPTER V

CONCLUSION

American composer, conductor and educator Joseph Kreines has had a profound effect on many musicians in Florida. His orchestral background and training have facilitated a strong sense of musical style, which he utilizes to the fullest in any rehearsal or performance situation in which he finds himself.

The purpose of the research outlined in this paper provides an accurate biographical composite on Kreines' musical development and career; a thorough analysis of one of his best original compositions for band; provides a descriptive catalog of his works for wind band collected in a scholarly document so that other researchers have one location to consult with a complete list of those works; statements from other influential Florida band directors who recognize Kreines' valuable contribution to the development of Florida bands.

The biography in Chapter II accounts Kreines' exceptional musical training and background, which he takes advantage of once he moves to Florida. It also describes the extent of his multi-faceted musical talents and the use of those talents to foster the development of the young musicians in Florida. Further, his skills as a conductor, accompanist, composer and arranger have provided a long-lasting legacy to Florida bands.

In the analysis for *American Song Set for Band* in Chapter III offers a complete examination of a masterful composer, who utilizes his vast array of skills to write an outstanding work for band. While the roots of this composition are American Folk songs,

Kreines has provided an interesting setting of this music and demonstrated the depth of his compositional skill.

When comparing *American Song Set for Band* to his other works, to Kreines' transcriptions and arrangements for band, in this author's opinion, it is his most successful original composition for band to date and compares in quality and depth to his well-known transcriptions and arrangements. Further evidence to support this conclusion it that *American Song Set for Band* continues to be performed around the state by excellent high school and outstanding college bands. It has also been placed on the very selective approved music list of the Florida Bandmasters Association at the level of grade five.

The Descriptive Catalog in Chapter IV is necessary for those researchers who choose to delve into Kreines' work in the future. It provides a source for the chosen titles, a short history or source for each work and summation of the difficulty of his works for wind band. While it is not a complete catalog of Kreines' oeuvre, it establishes a collection of the most famous of his compositions, transcriptions and arrangements for band.

Through the interviews conducted with Kreines and the other individuals, a colorful picture can be drawn regarding Kreines musical career. The author's interview with Kreines contains some interesting pedagogical concepts, which were not in the purview of this study. However, interviewees Croft, Adams and Bishop all agree on Kreines' tremendous teaching influence on bands in Florida. His selection to the Florida Bandmasters Association's "Roll of Distinction" provides further evidence that a significant collection of Florida music educators agree.

Not only has Kreines composed music for wind bands and orchestras, he has written many solo and small ensemble transcriptions, arrangements and original compositions that were not covered in this document. All of his literature is Kreines' teaching curriculum and its superiority is paramount to providing the best possible musical education. Students and music teachers everywhere have more musical tools at their disposal due to the extraordinary volume and distinguished quality of Kreines' work. The author hopes further research into Kreines' works for instrumental soloists and small ensembles will result from this study.

APPENDIX A

INTERVIEW WITH JOSEPH KREINES

Melbourne, Florida - August 8, 2011

Paul Weikle: It is August 8, 2011. And I'm sitting with Joseph Kreines for his interview for my dissertation. And we're going to discuss a lot of different things from my prospectus. So let's start first, Joe, if you don't mind, talk to me about your formative years. Like, your primary study and up until your Bachelors Degree.

Joe Kreines: Okay. I was born in Chicago, Illinois. And at the age of six and a half, I started taking piano lessons. The reason I started taking piano lessons was, actually, my parents bought a cheap piano at a rummage sale. And moved it into my bedroom, thinking that maybe I would be interested in taking lessons. So it was a ten-dollar purchase, which-- although, at that time, ten dollars was a lot of money. You know, relative to today, it still was pretty cheap. So there the piano was sitting. And I'm plunking on it for six months. And after a while, they got sick and tired of listening to me do that. And they asked me if I wanted to take lessons. And I said, "Yes, I think I do." So for the next five years, I took piano lessons. And developed pretty quickly, despite the fact that I was lazy, like most kids of that age, and didn't want to practice. And by the time I was 11, I had become proficient enough to enter a competition and end up in the finals of the Society of American Musicians that had a competition in Chicago every year, a piano competition. But because I had to go through all that practice, I decided I had to quit. I just couldn't put up with it anymore. So I quit taking piano lessons. But that didn't stop my interest in music. I had already started a recording collection, and I kept on collecting recordings of classical music and listened to them a

lot. I also started going to concerts. I started going to the Chicago Symphony concerts when I was 15 and went to every Chicago Symphony subscription concert for the next five years. And I often tell people that my greatest teacher was the Chicago Symphony, because, that's where I learned so much about how music was performed, how it was presented, and how it was conducted, and all the rest. I didn't really, however, think seriously about any profession. I just was absorbed in music a lot. And was constantly taking scores out of the library and conducting the recordings that I had and so on. That's usually the way most conductors start, as a matter of fact. So however, a major event took place when I was 17, and that was a trip to Europe. I had seen an advertisement in a magazine about a music festival tour that covered some of the major music festivals. Which, I knew about, because I was reading about music a lot. And I asked my parents if I could go on this tour, and they thought it was a great idea. So I went on that tour, thinking I was going to have a great time. And I came back from that tour believing that I was going to become a musician. That's what an impact that tour had on me. We went to the Glyndebourne Festival. And we went to the Bayreuth Festival. We went to the Salzburg Festival. And the rest of the tour, people were finished after that. But I went on to Edinburgh. And went to the Edinburgh Festival, which was the highlight and which was the high point of the entire trip. Although, all of it was great. I came back from that trip and decided I'm going to become a musician, seriously. So I went back to taking piano lessons and theory and all the rest of it. And got my Bachelor's at the University of Chicago. The first Bachelor's I got was not a music degree. It was a liberal arts degree, because that's all that was offered when the BA was going on at the beginning of my entrance. But in the middle of my tenure at U of C, they changed. And then, it became

where you had the opportunity to getting a second Bachelor's with a major. So by the time I'd gotten back from Europe that was my decision. I was going to get a Bachelor's with a major in music, and I did. And so I graduated at the University of Chicago with a Bachelor of Arts. And then, proceeded to go down to the University of Illinois for a year, wanting to do conducting. But they didn't have a conducting degree then. So since I was so adept in music history in my undergraduate work, I decided I would, at least, enter as a musicology major. So I did. And despite the fact that I got a lot out of that curriculum, I realized that was not for me. I wanted to be a conductor. So I left there without getting my masters. But I went back to Chicago. And within a very short amount of time, as luck would have it, an opportunity fell in my lap. A couple of students from the University of Chicago, where I'd graduated a year and a half earlier, called me up and said, "We're starting the University of Chicago Orchestra again. Would you like to be our conductor?" They had gotten my name from somebody in the music department who knew that I was interested in conducting. And they thought highly of me in the department, as far as my academic and musical ability. So anyway, I got called by these students and we started up the University of Chicago Orchestra. And I was conductor of that for a year and a half. That started me in my career as a conductor.

Paul Weikle: Wow. All right. Let's follow up from some of what you were talking about. What year was the summer when you went on that trip to Europe?

Joe Kreines: 1953.

Paul Weikle: Now, did you see a lot of major orchestras...

Joe Kreines: Yes.

Paul Weikle: ...during that trip?

Joe Kreines: Yes. We heard the Philharmonia Orchestra, the Vienna Philharmonic Orchestra, the La Scala Orchestra. Those are the three major-- and then, of course, when we went to Bayreuth, we heard a great orchestra. Which is, of course, comprised of musicians from all over Germany. They put that together every summer from the best. And we heard a magnificent performance of *Tristan and Isolde*. And it was overwhelming. And Glyndebourne has a magnificent orchestra, too. That's composed of players from all over England. The Glyndebourne Festival was also an opera festival. Where it was an instituted originally as a Mozart opera festival. But after a number of years, it expanded. But the operas that we saw there, we saw two, *Abduction from Seraglio* and *Cosi fan tutte*, Mozart. And just beautiful. And I had never seen either of those. And I didn't even know the music to either one of those, but I was totally enchanted by...

Paul Weikle: So that was your first exposure to opera?

Joe Kreines: No. Not my first exposure to opera. I had that earlier. When I was 14, my aunt took me to see a performance of Aida at the Civic Opera in Chicago.

Paul Weikle: Oh, cool.

Joe Kreines: But that was my first exposure to opera. But other than that, you know-- and, of course, while I was still in Chicago, Lyric Opera was formed. And I started going to their performance their second season, '55-'56, and '56-'57. Not regularly. But, you know, because opera was still a peripheral interest. But I did get to hear some-- I got to hear Maria Callas in rehearsal. And I got to hear Jussi Björling and, I mean, just Tito Gobbi and all kinds of great-- Giuseppe Di Stefano. All the great opera singers of that

period in the 1950's came to Lyric Opera. And the productions were very good, even in those early years. Now it's considered one of the best opera companies in the world.

Paul Weikle: All right. As a follow up, also, you spoke of-- did you study in, either, your early piano before you decided-- In the piano competition, did you study with anybody of note? Or was it just...

Joe Kreines: No. But I auditioned for somebody who had a reputation in Chicago. His name was Howard Wells. And he wanted to take me on, but he didn't have room in his schedule. So he turned me over to one of his students. And I studied with him for three years.

Paul Weikle: And what was his name?

Joe Kreines: Julian Leviton.

Paul Weikle: Did he want to have a career in music? Or...

Joe Kreines: No. Well, he performed. He and his wife used to perform two piano recitals. He was very good. And he was a good teacher. Not a great teacher, but a good one. And knew what to expect of students. And that's important in teaching. So what I haven't mentioned, however, is another major event that occurred. Between my graduating with the University of Chicago and my entrance at the University of Illinois, came Tanglewood in 1956. I had applied as a conducting student. I had never conducted anything. I was 20 years old. But I gave them my resume of my background at the University of Chicago and all these people. And they took me in as an auditor. In those days, the Tanglewood conducting program was divided into two parts. There was the auditor group, which was chiefly comprised of people who were not experienced or, you know, who didn't have a reputation of any substance as a conductor and the active

conductors, who conducted the student orchestra every week. I was an auditor for the first two years. I went to Tanglewood for three summers. The first summer was the summer of 1956. And that was a major event, probably the greatest musical event in my life, in terms of in my formative years, because, all of a sudden, for the first time, I was involved in music 24/7, just about. Seriously, I mean, it was, like, we got up seven o'clock in the morning. We were in rehearsals at 8:00, or classes or whatever. And rehearsals and, you know, I'm listening to concerts and all the rest of it until ten o'clock at night. And we weren't done after that. Because when we got done, we went into the-- we had a lounge room there. And sat at the piano and tinkled away and played chamber music. I mean, it was like whole hog. And it was like that for all three summers, but particularly that first one, because I had never experienced anything like that before. And it was incredible. I mean, it was the greatest thing that had ever happened to me. I felt like I finally was at home. You know, this where I belonged and involved in music full time-- full tilt.

Paul Weikle: So now, then, your third summer, you were a participant...

Joe Kreines: An active conductor, yes. The first...

Paul Weikle: So you got to conduct...

Joe Kreines: The student orchestra. The first two years I was there, I was an auditor. But in the middle of the second year, the second season, Eleazar de Carvallo, who at that time was the head of the conducting department, asked me if I would like to read something with the orchestra. This was really kind of an audition for me to become an active conductor the following summer. So he gave me the Beethoven *Leonore Overture* number one, which I didn't know. And I suspect he knew I didn't know. But he said,

"Okay. You're going to conduct this on Wednesday." And gave me the score on the previous Friday. So, okay. So I studied it over and got on the podium, and I conducted it. And he was very pleased with what I did. And he said, "You're going to be an active conductor next summer." So that was 1957. The next summer was 1958. And that was the year that I was picked as an active conductor. The most notable thing about that year, however, were the other conductors in the class. Claudio Abbado, Zubin Mehta, David Zinman, and Gustav Meier. And then, there was me. How did I fit in there? Well, of course, at that time, none of those people were known.

Paul Weikle: Right.

Joe Kreines: None of them. David Zinnman was fresh out of Oberlin and had conducted a few chamber orchestra things at Oberlin, and that was all. Claudio just finished studying at the Vienna Academy. And he had a very limited amount of experience there. Zubin was the most experienced of that lot. And he had had a chance to conduct in Vienna a little bit. But he won the job as associate conductor in Liverpool for the following year. He was the same age I was, 22. And Gustav had done a little bit of conducting. But he was mostly a vocal coach and recital pianist. I mean, a wonderful musician. So there we were. And Gustav had been there the previous summer. So he had had experience conducting the student orchestra. He was an active conductor in '57, as well as '58. So there we were. And on the first concert, I got it stuck to me big time. The Webern *Six Pieces,* opus six. And Zubin said, "Do you know how hard that is?" And he said, "I turned that down, because I didn't think I could do it." I said, "Well, I'm going to go after it." And I did. And as it happened, Zubin ended up having to play bass drum in the orchestra, because there weren't enough percussion. It takes six players in

the third movement-- fourth movement. And he came up to me after and said, " you did a wonderful job." It was very exciting. And I had a lot of very nice comments from people, including Lukas Foss and Aaron Copland. They both said, "Really good job." For my first outing...

Paul Weikle: Yeah, that is...

Joe Kreines: I mean, I was so green it was pathetic. But, you know, at the same time, what came across was, number one, I knew the music well enough to get it across. And number two, I was communicating my feeling to the orchestra. And clearly enough so that they knew what I was doing. So that's what got me into the profession.

Paul Weikle: So I have an ancillary question here. I mean, obviously, you don't use a baton, as a general...

Joe Kreines: But I did then.

Paul Weikle: Oh, you did use a baton then?

Joe Kreines: Oh, yes. Oh, yeah. All right. Here's the story about the baton. Everybody keeps asking me this all the time. You know, I started like just about every other conductor by using a baton. Because that was-- my teacher said, "Oh, you need to use a baton. Everybody uses one." But that wasn't true. Because Ormandy didn't use one. Mitropoulos didn't use one. And a number of-- Stokowski didn't use one, either. But, you know, the point was almost everybody uses a baton. And actually when somebody comes to me to study conducting, I tell them, "I think it's a good idea for you to start with a baton. Because you'll find that your intentions will be better focused with a stick in your hand than without." Anyway, I started with a baton. And I conducted with a baton all during Tanglewood and for the number of years after that. But then, the baton started

breaking. You know, you hit the stand. With fiberglass, too, not just the wood. And after a while-- and then, I was Irwin Hoffman's associate in Tampa in 1969-70, the first year of the orchestra there. And he didn't use a baton. And one day, I asked him, I said, "Well, why don't you use a baton?" And he told me. He said, "Because I can be just as clear without as with." And he said, "I started with a baton, also. Almost everybody does." So I began to try it his way. And I found that I could be just as clear without a baton as with. But if somebody asks me, "Can you use a baton?" I pick up a baton and start conducting. They say, "My God, you use a baton great." I said, "Sure, because I learned with one." But you don't have to use it. The main thing is what is the purpose of a conductor? The purpose of a conductor is to show the music, both, in terms of where you are and what you want - those two things. If you get that across, with or without a baton, who gives a damn? I mean, what's important is your communicating the musical content through your gestures. And that's the only thing that matters. I've had exactly one person complain. And I'm talking about professional musicians, not just the students that I work with. Who said why don't-- you should use a baton. It would be better. One. Nobody else ever complained to me saying "I can't understand what you're doing." Everybody has always said, "Oh yeah, you're perfectly clear." And I always ask students in rehearsals, I say, "Am I being clear enough for you to--" "Oh, yes."

Paul Weikle: Yeah, well, no one ever-- your clarity is-- I mean, I've watched many rehearsals with you. And so...

Joe Kreines: Yeah. I mean, that's the only thing that really counts. But I understand, you know, it's always-- the conductor without a baton is like a violinist without a violin. I mean, but that's really not true. But, you know, that's the mythology that builds up from

the profession was, "Well, the first conductors used a baton." And that's true. Either, a bow or a stick. You know, the famous story about Lully beating time backstage...

Paul Weikle: And then, clipping his toe and then, dying. Because he didn't...

Joe Kreines: Hitting his foot and dying of gangrene, yeah. So, you know, there's always been a stick involved in one way or another. But, you know, as time has gone on, I guess, Stokowski was probably the first major conductor not to use one. Although, I think there were a few others before him. But during that generation, the '20s and '30s, there were several others. Ormandy came along...

Paul Weikle: You can see videos of some of the conductors you mentioned on the YouTube, where they're not using them. And the reason for my question, of course, is because you're one of the only conductors that I've worked with of late that doesn't use a baton. Pretty much, everybody I've seen...

Joe Kreines: Oh, yeah, sure.

Paul Weikle: Now, in the wind band orchestra realm now, choir conductors rarely...

Joe Kreines: Well, they never-- almost never use a baton.

Paul Weikle: Right. Exactly.

Joe Kreines: And, of course, that's pretty clear why. First of all, their groups are smaller, usually, and more used to many rehearsals. And besides, the requirements, the technical requirements with the varied instrumentation that you deal with orchestra is much less in a chorus. There's no comparison. You're talking about four parts, basically. Occasionally, eight. Where as you're talking about 20, 30, 40, 50 parts in an orchestra. And so the thinking is, "Well, you know, it's so much clearer when you have a baton to focus on." And everybody can see the point of that. And they're quite right. But, again,

you can always adapt the basic motion to your hands and get the same message across. But that's the reason chorus...

Paul Weikle: Well, there's a certain amount of freedom, also, that you get here in front of you with your hands. This hand can now become-- instead of being...

Joe Kreines: That's true.

Paul Weikle: ...the baton holding hand, it can actually add-- at times it's just natural for it to become expressive...

Joe Kreines: Well, of course, you can do that...

Paul Weikle: ...with the music.

Joe Kreines: ...with a baton, too. I mean, a lot of conductors do. I mean, if you really know how to use the baton effectively, you can cover the total spectrum. There's nothing that you can do that you can't do with a baton really, if you work with it properly. And at the same time. There's nothing you can't do without a baton, either.

Paul Weikle: My next question is really going to be about what brought you to Florida after your time. You went to the University of Chicago, you went to the University of Illinois for a year and then I know you came to Florida somewhere after your Tanglewood experience...

Joe Kreines: 1961. All right. Here's what happened. Here's the whole deal in that period. 1957, fall of '57 was when I got invited to do the university orchestra and I continued with that into 1958/'59, I guess, yes, and, after that, I was dismissed because the music department decided they wanted to take the orchestra over. It had been started, remember, by students...

Paul Weikle: So it was a student-generated...

Joe Kreines: ...who then applied to the activities association of the university to make it an official group. And so it became an official activity group with the university and that's how I was able to become the conductor. I didn't get paid, though, I mean, because this was a student activity, you know, volunteer association. Then the chairman of the music department and the whole faculty came to that first concert and they were surprised. They thought it was going to be kind of a joke, you know. "Oh, we don't need an orchestra. We can't have an orchestra, there aren't any good players, enough good players." Well, we proved them wrong. It wasn't very good but it was a lot better than they were expecting. So I continued into the next season and the orchestra got better and it got bigger and they got more players from outside the student community to become members who wanted to have a chance to play and I brought in a couple of student soloists who were really good and so on. At the end of that year, the chairman of the department didn't notify me, notified the activity, that they were going to take the orchestra over and it was going to be an official music department organization and they had somebody they were hiring who was going to be teaching music history who also was going to be the conductor of the orchestra. So I was out.

Paul Weikle: No notification?

Joe Kreines: No. Well, they didn't have to notify me. Of course, from an ethical standpoint, it would have been nice.

Paul Weikle: Well, it would have been at least treat you with some respect for what you created.

Joe Kreines: Oh, yeah, but, oh, no, you see, because I did it outside of them, therefore, they didn't get any credit so therefore they wanted credit. I mean, you know, don't get me

wrong. There were some people on the faculty, they were good, a lot of them were very good faculty people as far as their teaching is concerned but the chairman was a petty little man, brilliant mind, wonderful teacher, great teacher. Absolutely one of the best- three or four best teachers I've ever had but, as a human being, he was petty, spiteful and mean behind everybody's back. He'd be lovely and smiling and, behind your back, <makes cutting noise> so that's what he did to me because he didn't like me. He, I mean, he respected my talent. He didn't like me so that was the end of me. I don't want to get into the subject, it's unpleasant. Anyway, so what happened after that was, well, here I am, it's 1959 so I had a job in a record store selling recordings. That didn't last very long but it was something to bring in some money. And, meanwhile, one of my friends in the Lyric Opera Orchestra, who played English horn, Bert Lucarelli, he was a student of Ray Still. Ray Still was the principal oboe of the Chicago Symphony, and Bert was a student at Roosevelt University. He was getting ready to do his senior recital and he asked me if I could conduct a small chamber ensemble on the recital. Wow, that was great. Now, why did he pick me? He'd never seen me conduct but he knew, first of all, I hadn't mentioned one other thing. I had become a member of the Chicago Symphony Chorus, which got started in the fall of '57, '57/'58, and I got in there. Word got around, I was a really good musician, I had perfect pitch and Burt got to know me before that. He was very impressed with my musicianship and he thought, "Well, you know, I'm sure that Joe could conduct this chamber group and, I mean, these players are good players, even if he can't conduct." So he asked me to rehearse it and it was really good. That was the start of another little phase in my life in Chicago because that led to the formation of what I organized as the Young Artists Foundation. This was an organization that was designed

to give opportunities to young, budding, professional musicians and so we organized a concert and Bert was going to play on it and some of the other players. In the middle of our preparations for this event, in November of 1959, Bert got a call from Florida. They needed a principal oboe in the Florida Symphony and he got recommended. How? Because a number of the players in the Lyric Opera used to come down here to Florida because the season, at that time in Lyric, was over at the beginning of December and the Florida Symphony season started in the middle of December. So that was a way that they- and some of them were also in the Grant Park Orchestra. So between...

Paul Weikle: They would go there...

Joe Kreines: ...the three jobs...

Paul Weikle: ...and then go back up there...

Joe Kreines: ...they could make a good living, a respectable living. So Burt got recommended for the job and he went down there and he became principal oboe. So, okay, well, I could go on about the artist thing.

Paul Weikle: What's the name of that foundation again?

Joe Kreines: Young Artists Foundation.

Paul Weikle: Is it still in existence?

Joe Kreines: No. No. This was a gimmick designed to promote me. <laughs> Well, my parents believed in me and they knew that I loved music and that I seemed to know what I was doing and I had credibility among all these young musicians and so on and so forth so, okay. So we organized it, but Bert had to leave. Meanwhile, we got another of Ray Still students to substitute for him, did a beautiful job. So our first concert was April 6th, 1960, an all Bach program. Brandenburg Concerto No. 5, Cantata- we started with

Cantata 51, an aria or two arias, yeah, I think there was one aria from there, one aria from another, then the Brandenburg Concerto No. 5 and then the Cantata No. 12. I can't remember whether there was something else. Anyway...

Paul Weikle: Must have had a hell of a harpsichord player for the...

Joe Kreines: Well, yeah, we did. We had a good player. It was a very good concert and it was a good start for this whole thing. But, anyway, that led to some more concerts very shortly after because, in fact, right after, was it the next year? Yeah, it was the next year we got a brass concert together. I think, was it 1960? I think it was 1961. It was either '60 or '61, we had a whole- well, Jay Freidman was involved, I mean, I got a lot of the players from the Civic Orchestra. I didn't mention, also, that I had sort of gotten in the back door of the civic orchestra by offering to play extra percussion- you know, to help out as a assistant conductor if Weicher needed me and some of the guys in the Civic recommended me to Weicher and so Weicher had me- I was allowed to come in rehearsal and, every once in awhile when he'd left early, I would take over the rehearsal and conduct. It was a great experience. So, anyway, I can't remember. I have to go back into my scrapbook to make sure I'm getting the dates right. If you really need that information, I think you do, ultimately, but I can find those.

Paul Weikle: Yeah. It'd be good to have. We can be fairly...

Joe Kreines: I can give that to you later...

Paul Weikle: ...exact dates but...

Joe Kreines: I can give that to you later because I have it in a scrapbook. Anyway, so I think it was the same year, it was May, I'm pretty sure, anyway, it was brass and chorus. It must have been the next, second year. We didn't have time to prepare all that. I don't

know. Anyway, it potentially was a great concert. Unfortunately, this is why I never like to rehearse before a concert, we were forced into having a rehearsal before the concert because that was the only time we could get into the auditorium with the organ. So, guess what? By the time the concert came...

Paul Weikle: Everybody was tired- they were done.

Joe Kreines: ...the brass- boy, did that teach me a lesson. <laughs> I said to myself, "I'm never going to have a rehearsal before a concert." Unfortunately, I've had to sometimes have a rehearsal but it's usually very minimal because, first of all, I do believe that a rehearsal just before a concert takes the edge off of the excitement, the vitality. Secondly, there is the fatigue factor and the factor that, you know, if you do too much playing, you lose a little of that, the bloom of the point.

Paul Weikle: Right.

Joe Kreines: So I learned a valuable lesson from that.

Paul Weikle: I do that all the time on my own rehearsals. When we're leading up to a concert with the band, the day of the concert, we'll have a rehearsal on stage and it'll be what do we need to go through for you guys...

Joe Kreines: That's right.

Paul Weikle: ...that we need to touch to make sure you're comfortable with this transition...

Joe Kreines: That's right. You don't need to do all of it.

Paul Weikle: And then I'll stop and I'll count through the measures. If somebody raises their hand, we'll do that little section, then we go on, next piece, next piece and then, in about an hour, we've gone through the whole program. It's still fresh...

Joe Kreines: Their mind is focused...

Paul Weikle: ...in their minds...

Joe Kreines: ...on it...

Paul Weikle: But they're not- but they don't have the embouchure issues and then we come back on the concert and we may have another meltdown someplace else but we don't have meltdowns where we've had other meltdowns before.

Joe Kreines: Right, sure, exactly.

Paul Weikle: I use the word meltdown...

Joe Kreines: I know. Anyway, that taught me a valuable lesson. So here it is 1961 and, in the meantime, got this call from Bert. He's down there [Orlando] as principal oboe, 1960/'61. He calls me up and he says, "Joe, they're going to fire the assistant conductor and I've already put your name in as a person who can replace him. So do you think you could come down here for a week and meet the conductor and the manager," so, in March of '61, I flew down and hung around for a week, went to the rehearsals, met Mazer and met Helen Ryan. She was the manager then and so on and so forth.

Paul Weikle: Who was the conductor?

Joe Kreines: Henry Mazer. Henry Mazer, previous to this, had been conductor of the Wheeling West Virginia Symphony. He was a sort of hang around, followed Fritz Reiner around a lot, carried his luggage. <laughs> It was a sycophantic business but Reiner took an interest in him and encouraged him and that helped him because he managed to get some players from Pittsburgh to come over to Wheeling and play in the Wheeling Symphony. Anyway, the job in Florida opened up and he came down for that and he came in '58 because Frank Miller had left, coming Chicago to take over the principal

cello position. So I came down, nothing official, "Well, you know, maybe we can use you, we're not sure," Months go by. Nothing. Finally, I get this letter in November, a month before the season, "I think I can use you. Be down here on December 6th and here's what I want you to do" and he listed all these things that I'm going to have to do at the first rehearsals. <laughs> He was throwing the book at me deliberately. This is going to test me, you know? Because he doesn't know-- and that was an old Reiner trick. That's what Reiner did with Herseth, you know, and bom-be-dom-bam, you know that story.

Paul Weikle: The starburst, yeah.

Joe Kreines: Yeah, you know that story.

Paul Weikle: Herseth looks at his watch and says...

Joe Kreines: "Yeah, we have another hour..."

Paul Weikle: "Rehearsal's over at 12:30..."

Joe Kreines: "I can keep playing." <laughter> He says, "Do you want me to repeat it?" <laughter> That was it. Reiner never bothered him again. He didn't have to. He knew what he could do.

Paul Weikle: He knew-- yeah, that was a Reiner...

Joe Kreines: Yeah, well, that was Mazer here, he was going to test me to see whether I could fulfill what he thought an assistant conductor would have to do. He didn't think I was going to be able to do it. He was sure I was going to bomb out. So- but he...

Paul Weikle: He didn't know who he was dealing with.

Joe Kreines: He didn't know I could handle all that stuff. That's why I was there for four years.

Paul Weikle: So do you remember some of the specifics?

Joe Kreines: Oh, yeah. Oh, absolutely. The first thing I had to do was do a string rehearsal on Daphnis et Chloe, Suite No. 2. Then I had to do a chorus rehearsal on Daphnis because he was using the chorus, a small chorus because, in the original, there's a chorus part. It's cued into the brass but you can do it with chorus and he wanted it with chorus. And then there was a wind, then he wanted me to go over to the Bach festival and do a rehearsal on Honegger- King David. Was it King David? I think it was Kind David. I don't know, anyway, so one thing after another. And then I had to rehearse my children's concert piece that I had to conduct on the children's concert. All in the first week. I passed all the tests. And so Mazer felt like he could trust me whenever he needed me to get up and conduct something because he said it was pretty clear to him that I knew what I was doing. So that's how I came to Florida. That was in December of 1961. And so, '61/'62 was my first season. '62/'63 was the second and, in between the first and second season in the summer, Mazer organized- got a youth orchestra together, which he called the Florida Symphony Youth Training Orchestra. And, as soon as he got it started, and it was going pretty good, Shirley Slaughter, who was the secretary in the office, wrote me a letter saying that he'd gotten this orchestra started and he wanted me to take it over after the first of the year. So, in '63, January, '63, I took over the Youth Orchestra.

Paul Weikle: So that was part of your official duties with the orchestra besides...

Joe Kreines: And that made it necessary for me to move down here full-time because the first two seasons, I had not moved here full-time. I had an apartment near downtown

Orlando that I rented for four months and that was all. But then it was clear I had to be here in September to do the Youth Orchestra into May. So that made...

Paul Weikle: Basically, you were having to make an academic- year commitment to being here.

Joe Kreines: Yeah, that's exactly right. So that's how that got started. Then, well, the kids in the Youth Orchestra loved me. I mean, they did. I had no doubt about it and I loved working with them. It was a perfect fit because I kindled their enthusiasm and I showed that I knew what I was doing and I taught them a lot about music and so on and so forth. You know who was in that orchestra? Charlie and Chris Rex. You know Charlie's in the New York Phil and Chris is principal cello of the Atlanta Symphony but they were kids then.

Paul Weikle: Right. They went to Winter Park High School, right?

Joe Kreines: Went to Winter Park High School and a lot of other really good players went to...

Paul Weikle: There were a lot of amazing players that lived in Winter Park that are all professional players now.

Joe Kreines: Yes. And then we had some of the other schools. I mean, there were people who are now band and orchestra conductors who were in that orchestra with me back then to this day, you know? Anyway, so that got me going big time. So some of the kids started asking me, they'd say, "Mr. Kreines, why don't you come rehearse our band?" I said, "Band?" "Yeah, you're a wonderful conductor. You could help us out a lot." I said, "Well, you know," I said, "I've never done much- I've only conducted a band once," that was true. That was in 1959 at the University of Chicago, Louis Lason had

conducted the so-called concert band. There was a concert band then. It wasn't very big and it wasn't very good but he gave it up in the middle of the year and so I was asked if I could come in and conduct a couple of rehearsals so I did. No concerts, just a couple of rehearsals. So that was the only time I'd ever conducted a band until 1963/'64 when I got asked by these kids. They kept on pestering me, pestering me, so finally I said, "Okay." So I went over to Winter Park High. I had never met Jack Williams but Jack knew all about me. The kids had been filling him in, you know, and he was very skeptical until I walked in the door and he was very nice but, you know, he was a little standoffish. He said, "Well," he said, "here's what we're playing" and he opened up his folder, 30 pieces in it. Wow, I think to myself. Yeah, this is the way Jack was. He didn't like to rehearse. He loved to sight read so his bands always could read the spots off the page and, I mean, they could play.

Paul Weikle: His band were, obviously...

Joe Kreines: So he said, "Pick out a couple, something to..." so I did <laughs> and it was really good and the kids loved me. So Jack, after the rehearsal, he said, "Joe," he said, "any time, come in any time. You're welcome here. Come and rehearse the band or the orchestra or whatever." And I did. And I was in there quite a bit, not only rehearsing the full group but I also did sectionals for him. Jack was a wonderful guy and he was a good musician but he was lazy. I mean, if he could get away with not working, he would do it but, once he was working and he focused his attention and the kids knew what to expect, but, you know, I loved the guy. He was a dear friend. He was my first musical friend outside of the Symphony that I had. He was one of my big boosters. He is the one

who got me started in this career, being clinician, because he told some of his other friends...

Paul Weikle: I had him and, boy, he did a great job. Yeah.

Joe Kreines: Yeah. So he told Mark Casey and he told Del Kieffner and he told Jimmy Finn and he told Bob Price. So all these people who are band directors all over the state knew who I was before I even walked in the door. And I went in there and, "Oh, Jack tells me you're great" and that's great to have that kind of support. So there it was. And that started me on that part of my career, which became a major component in my life and still is.

Paul Weikle: Oh, yeah. So now somewhere along the way you became involved with the Gulf Coast Symphony.

Joe Kreines: Yes. Okay.

Paul Weikle: Was that around that same time?

Joe Kreines: Later. Okay. Here is the chronology. '61 through '65, Florida Symphony. '65, fall of '65 until 1976, conductor of the Brevard Symphony, which fell on our lap because Mazer decided to dismiss me, I'm not going to go into the details of why, it had nothing to do with my ability, nothing. It was personal. So I was out as associate conductor in the Florida Symphony but, as luck would have it, right before I knew I was going to be dismissed, we had a rehearsal with the soloist for the Beethoven Ninth that we were doing that Mazer was conducting and I had a piano rehearsal so I was talking to Jane Hobson, she was the alto, and I said, "You know," I said, "do you know anything that's going on in the summer that I might get involved in because..." and she said, "Oh, why don't you talk to David Lloyd." He was our tenor. She said he was looking for a-

they're looking for an assistant conductor of the Lake George Opera. So he said, "You're in, we need you," because I showed, you know, I could do the job.

Paul Weikle: And Lake George was?

Joe Kreines: In New York.

Paul Weikle: New York. Okay.

Joe Kreines: And that no longer is in existence, that opera, but it was- it had been started several years earlier, I guess about five or six...

Paul Weikle: Is that in upstate New York?

Joe Kreines: Yeah.

Paul Weikle: Because I know there's Glimmerglass that's up there and there's a few other of those type...

Joe Kreines: Anyway, it was a very good company. There were a lot of good young singers involved in it and I met one of my dearest friends who passed away, unfortunately, 22 years ago, Kurt Saffir, wonderful musician, not a very good conductor that way but, in here, brilliant. Brilliant. He and I became very close friends. But, anyway, so I was there for that summer. While I was there, I get this letter in the mail from the Brevard Symphony President, Adrian Jenson, and Adrian said, "We're looking for a conductor," because Rudolph Fisher, who was the conductor of the Winter Park Community Orchestra, was going to take over the Brevard Symphony job that fall but he dropped dead of a heart attack. So they were looking for a conductor to come in and they didn't know- they were going to audition people. So they got my name and "Could you come to our first rehearsal?" So I came to the first rehearsal in September and they loved

my work and they hired me on the spot. So I became a conductor of the Brevard Symphony in '65.

Paul Weikle: So it was your audition but there really wasn't anybody else?

Joe Kreines: That's right. Well, the assistant wanted the job but it was obvious, he conducted one little piece and then I conducted and-- anyway.

Paul Weikle: I understand.

Joe Kreines: So I'm there from '65 to '76. In the meantime, I hear from grapevine that the Tampa Philharmonic and the St. Petersburg Symphony are going to merge and guess who the conductor is? Irwin Hoffman, who I knew, not well, only slightly, but he remembered who I was sort of. But the key was that, at that time, Irwin was the acting music director of the Chicago Symphony and Jay Freidman, of course, my dearest musical friend, put in very strong two cents' worth about how he should hire me as his assistant. So I went over and met Irwin and he asked me to get up and conduct the dead air and the Egmont Overture. He said, "I'm leaning towards you. I think you might be able to do the job." He saw, you know, all the stuff that I'd been doing and everything so he hired me as his associate. That was in '68/'69, I think that's right.

Paul Weikle: So you were doing both jobs simultaneously?

Joe Kreines: Yeah.

Paul Weikle: You were working for the Brevard Symphony and being the assistant for the Florida Gulf Coast...

Joe Kreines: Right. So I was over in the Gulf Coast, I was back and forth...

Paul Weikle: I4 was your driveway.

Joe Kreines: ...in Brevard on Monday for Monday night rehearsal and the rest of the week, I was in Tampa. St. Petersburg is where I was living, actually, because also I was conductor of the St. Pete- the Pinellas County Youth Symphony.

Paul Weikle: When did you get that?

Joe Kreines: Same time because Tom Briccetti, who was the conductor of the St. Pete's Symphony, and the conductor of the Pinellas County Youth Orchestra, was leaving because he didn't get the job as conductor of the two orchestras together. Irwin got it because Irwin had the big name and, actually, Irwin was a better conductor. Tom is very good but Irwin is better.

Paul Weikle: I understand.

Joe Kreines: So that sort of was a dual job and, since it was a tandem action, I took over that orchestra. That didn't work out but that's another long story. I don't want to get into that. I did do some good work with them and some of the students in that orchestra are also now, to this day, musicians, a couple of them because of me because I encouraged them. But, anyway, I was living in St. Pete and commuting back and forth. I stayed with the Gulf Coast- at that time, it was called the Florida Gulf Coast Symphony, now it's the Florida Orchestra, same orchestra, though, and I was with them for six years. Then I resigned because it was frustrating. I wasn't getting any opportunities to conduct to speak of except on children's concerts and I got a few bones thrown to me and I succeeded in doing a good job with those bones but that wasn't enough for the manager. He didn't like me. I wasn't glamorous enough. He was one of those who was looking- he had a good point. They wanted somebody in front of the orchestra all the time who was going to attract the audience with his charisma and all that stuff. But I wasn't the big guy, I was

just the associate. Nevertheless, Robbie Thompson, who was the manager, he didn't want any part of me. The less that everybody saw of me, the better. So I got frustrated and I said, "I don't need this," so I wrote the resignation letters and left and came over here full-time. I thought, oh, I can live here full-time and do this, that and the other thing and then, the year after that, or two years after that, two, I got fired from the Brevard Symphony, which it turns out was a blessing in disguise because the reason I was fired was the orchestra got sick and tired of me yelling at them. <laughs> Those were the good old Kreines days when I used to get mad at every mistake and all that stuff, you know? The reason I say it was a blessing in disguise was that that event triggered off a whole series of subconscious thoughts. What am I really doing in rehearsal? Am I really doing a constructive or destructive job here? And I began to realize, subconsciously, that I was more destructive than constructive. I was constructive but too much destructive was in there. And especially when you're talking about community orchestra type people who don't come to a community orchestra rehearsal to get yelled at. They come to the orchestra to have a good time. And I didn't, you know, I wasn't thinking in those terms back then. I was still a pretty young guy.

Paul Weikle: And you had lofty musical goals and you were hoping that...

Joe Kreines: Yes.

Paul Weikle: ...this Brevard Symphony is going to be your...

Joe Kreines: Yes. And it got better and better and everybody recognized that and the people on the board recognized it. "Oh, there's no doubt about it. Joe made the orchestra much better but we just can't take that abuse any more so it's bye-bye." So they contrived the whole thing behind everybody's back. A bunch of them got together and ran as a

slate for the board of directors, not indicating what their agenda was. Their agenda was to fire me. But, you know, oh, these are good people. We need them on the board, blah, blah, blah. So that's what they did in July of 1976, they voted me out.

Paul Weikle: Right. So this whole time, from the time that you took over at the Brevard Symphony and were assistant conductor, you were still doing concert band rehearsals...

Joe Kreines: All over the state.

Paul Weikle: ...all over the state of Florida?

Joe Kreines: That's right.

Paul Weikle: So your free time, such as it was, was spent doing Joe's thing, getting in the car and driving hither and yon and...

Joe Kreines: That's exactly right. And that's what I was doing. And then I also haven't mentioned the fact that I started my first experience in the schools in Orange County, besides those rehearsals with the band and orchestra, were accompanying students for solo and ensemble because it turned out that that first year, in 1964, there were a bunch of kids who needed an accompanist so I accompanied them at State. I don't think I did their district. I think I just did their State. And that started a big, you know...

Paul Weikle: That's another part of your life and we'll get to that a little later.

Paul Weikle: During your time, not only were you doing your Brevard Symphony and your associate conductor job with the Gulf Coast Symphony, you also produced this recording that actually was quite a landmark because no one had ever done anything like this. And it turns out that, you know, if we look back at music history, the effect that it had on the music industry, because now there are so many recordings that were similar to

this, I mean I think the music for Minus One had come along similar time wise but I'm not exactly sure.

Joe Kreines: Yeah, but that was, of course, solo. That was not ensemble.

Paul Weikle: Right. So we have the music Minus One recordings, which were intended so that students could work on their music. And here, we have a recording-- this recording that you did with the Chicago Symphony. Tell me a little bit about the recording and how it happened in as much detail as you want to get into it about it because this is really something that I think would be very important for everybody to know a lot about.

Joe Kreines: Here's the thing, my relationship with Jay Friedman is one of the important relationships in my life. And I first met Jay on the Illinois Central train going downtown in Chicago. He had gotten on the previous stop. And he was standing in the well area there where the door is, the entrance and exit door. And I walked in and I saw him, this funny looking guy with a trombone case. And I struck up a conversion with him because he was a musician. I said, "You're a musician?" He said, "Yeah." And then I proceeded to tell him about who I was. This was 1959. Jay was 20. I was 23. And we started talking and we started-- we struck up a convenient friendship. He lived pretty close to where I lived. He lived in Hyde Park and so did I. So it was easy for him to come over. And he was a student at Roosevelt University studying with Robert Lambert. And he was in the Civic Orchestra. And it was pretty clear that everybody that Jay was a major talent right off the bat. And of course, I didn't know his playing at all. But anyway, he realized that I knew a lot about music. And when he came over to my house and saw my record collection, he couldn't believe it and my score collection and all the rest. So we became

very close friends. And he would come to me all the time and play for me and ask me about, “Well, what do you think of the way I’m playing this?” And I would coach him on solos and stuff like that. And I opened up a whole new vista to him not just in terms of trombone playing so much but music itself and how to play musically and what phrasing was and all of that and literature-- I mean all the literature that he didn’t know and he wasn’t aware of at all. And I opened that up to him. And I could show it to you now but I’ll wait until later. And one of the program pieces, the CSO program, had these little interviews with players, you know, and ask some questions about what’s your favorite city and what do you like to-- and one of the questions for Jay was who do you recognize as the most important influence in your life. And he said Joe Kreines. He said because, “He took me under his wing and mentored me when I was virtually totally ignorant about classical music.” So it comes out of his mouth not mine. And I treasure that feeling very much. And of course, it goes both ways because once Jay got into the Chicago Symphony, if there was anything he could do for me, he was going to do it. And thanks to him, I got the job with Irwin Hoffman and the Florida Gulf Coast. But shortly after that all occurred, he had the idea of making a recording. He wanted to do a series of brass recordings that he was going to call it Educational Brass Recordings. And it was going to be ensemble, low brass, maybe upper brass but certainly full brass. And half the album-- because in those days, it was only LPs, no CDs. Half the album would be excerpts. And the other half would be original pieces. So that’s what the intent was. And this was going to be the first in the series of albums. In fact, he had planned on the drawing board on the full brass section, the same story. And I would conduct except I wouldn’t be officially the conductor because I’m not a Chicago Symphony member. But they couldn’t work it out.

Some of the players didn't want to do it unless they got paid. But the low brass guys all volunteered their services and they didn't get a nickel because they felt like this was something really worthwhile. Well, as it turned out, they actually mentioned it as a landmark. But in that summer of 1971, we spent three weeks off and on working on this album. And Norman Pellegrini was our coordinator. He was the chief announcer at WFMT. And at that time, of course, the trombone group had already performed at the studio there and made that-- do you have that album, that other album, A Symphony of Trombones? You haven't seen it probably. Kagarice has released it also. I'll show it to you. It's over there. I have it.

Paul Weikle: Oh, okay, because I have the excerpt…

Joe Kreines: Oh, this is different. It's with Glenn Dodson playing.

Paul Weikle: Okay, because I know there's-- I mean there's the famous recording of three brass ensembles done by CBS.

Joe Kreines: Yeah. But no, this is just the trombones. But the one we did, of course, was the four trombones and tuba. Anyway, so we got this thing together. The first thing Jay said, "Well, what do you think we should put on here?" And he gave me his list and I added some things. And he had some suggestions on some pieces that we could play, ensemble pieces. He said, "You know, we really need something different, something new. Could you write a piece for us?" And I was like ah. And they needed it in like two weeks, <chuckles> three weeks. So I wrote the *Chorale Variations* for that recording and it turned out-- it's a good piece. I'm proud of that one. And the guys liked it. They really liked the piece a lot. So anyway that's how that all happened. And we got together. And I can't remember the name of the temple up on the north side there near Evanston.

Paul Weikle: Was it the same one that they used for the CSO recordings?

Joe Kreines: No, no, no. No, that's Medinah Temple. No, this was just a small room. It's like a theater, you know…

Paul Weikle: Maybe it's on the back of the liner or something.

Joe Kreines: I can't remember but it doesn't matter. But it was a great place to record in. And so, off and on for three weeks we rehearsed and then we recorded. We rehearsed. We recorded. And I served as music director and they all found that to be great. I mean they were really-- I was really happy that-- because I was really worried. I said, "Jay" and Jay said, "Don't worry." The minute you start working with them, they'll know that you know what you're talking about. And he said that's all they care about. And he was right. Jacobs loved what I did. Kleinhammer loved what I-- and even Crisafulli was the big skeptic, you know, because as, you know, he and Kleinhammer and-- their lifelong feud. But, you know, I have to give him credit. Crisafulli sat down and did his job. And he actually became very-- quite friendly with me and loved what I was doing.

Joe Kreines: So it was a great experience. The guys were just totally cooperative and not one bad word, not one nasty remark. It was totally like let's do this right.

Joe Kreines: Total professionalism at its best, couldn't ask for more.

Paul Weikle: Right. And like I say, because there are a lot now. I mean I think that-- I mean, like I said, you had the music, Minus One recordings and then you had this recording. And now, you have, you know, Summit Records that produces all these different, you know, solo trombone and so on sort of albums. And this had to be part of the genesis of that.

Joe Kreines: Oh, well, there's no doubt about it. And everybody raved, of course. It became like a talking point all over the world. They thought this is a great recording. Everybody said it, you know.

Paul Weikle: Like I said, I'm using the word landmark. I mean it was the first of its kind and everybody said wow, what a great idea to let us not only hear the quality of the musicianship and these players but hear them outside the context of the orchestra where you can really hear what you've got to do to…

Joe Kreines: That's right, exactly. And that was the whole thing. And of course, the excerpts part of the album is really wonderful. And I'm especially proud of that part of it because it really demonstrates I mean every single excerpt. It's remarkably well played but I mean musically it's just right on the money, dynamic style phrasing, the whole thing, you know. It's just really wonderful. So that was '71 and that was great.

Paul Weikle: Now, that record went out of print.

Joe Kreines: Yes, and it was out of print for a long, long time.

Paul Weikle: And I don't remember-- because I had always known of it. And I remember Roy Pickering had a copy of the record and played it for me when I was in school at UCF. And then, you know, all of a sudden, it appeared on CD and I was like…

Joe Kreines: Well, we'd been pushing for it for a long time. And finally, Vern Kagarice got a hold of a really clean copy of the-- because the master was gone. The tape had vanished.

Paul Weikle: Oh really?

Joe Kreines: Yeah. The people who were sent the master tape to make the record went out of business and apparently they destroyed their warehouse or whatever so that the

original-- yeah. But fortunately, there were some pristine copies of the disc. And now, with noise reduction and everything, you can get rid of all the noise, practically all of it. And so, Vern found somebody to take that over and remaster it for CD. And so we have that.

Paul Weikle: Well, that's what we have. Okay, got you, remastered from a vinyl disc. I wasn't sure how that was done.

Joe Kreines: That's how it was done because otherwise it would never have been-- we never would have been able to reissue it.

Paul Weikle: I thought well, maybe they found the source recording because that's always the-- but even then, you know, after…

Joe Kreines: That was the tragedy and we were all saying, "Oh, God, how could that have happened." But it did. It happened, you know. So that's why, you know, whenever I get a recording, I make sure I have a copy, an original or at least a really good copy so that if I want to make copies for somebody else, I always hold on to the original.

Paul Weikle: Yeah, I don't give recordings out very often other than here's a copy of something because for that very reason because, you know, it's like if you give out one of your CD copies, you loaned it to a student, you know, it's gone <laughs>.

Joe Kreines: Fortunately, now, you know, you can burn CDs like that.

Paul Weikle: Right. Cool. Well, at the end of your time with the-- I guess you were-- when did you finish up with…

[Recording stops]

Paul Weikle: Okay. So you finished up your tenure with the Gulf Coast Symphony around..

Joe Kreines: ’70-– I’ll tell you exactly-– ’74, yeah.

Paul Weikle: And so-– and then by that time you were still conducting the Brevard Symphony..

Joe Kreines: Right.

Paul Weikle: ...until 1970..

Joe Kreines: ’76.

Paul Weikle: And then you went to school again.

Joe Kreines: Yes. I decided that, you know, I didn’t get my Masters, hadn’t gotten it yet, and I thought to myself, “Well you know, this is the time.” And I figured I might as well take advantage of it. But before I actually decided to do that, I sent out resumes of my conducting experience. There were all these jobs, you know, listed in America Symphony Orchestra League and all that. I sent out over 40 resumes. I got a nibble, one nibble, one response. Everybody else, not even a response. And you know, that’s-– I thought, “This is awful. How can they do that?” But they do. They do it all the time. They don’t want to be bothered. In the ashcan. So I thought, “Okay. I’m going to go back and get my Masters and what can I get it in?” I didn’t want to do it in education because my experience with education courses back in ’66 when I did-– I didn’t mention that in my-– but I was a graduate assistant in the instrumental music of USF from ’66, ’67. And so I had to take education courses and I didn’t like them. I wanted to make music not, you know, not learn statistics and all that kind of stuff. Anyway, so I decided okay, I think, you know, I think it would probably benefit me more than anything else to get it in piano performance, so that’s what I did. So that was a great thing for me to do. I’m glad I did it because for the first time in my life I was forced to really practice, and I mean really

practice. Up to then I'd never really practiced the way I should have when I was a kid. I was lazy. I was one-– I have to confess it. I mean music came so easy to me, you know? It was like I was born speaking the language, you know? And it's always been easy for me to absorb a piece of music. And my private piano teacher, my first one, was the first person who told me I had perfect pitch because she suspected I was coming to my lessons, I was playing by ear. And so she tested me one day. She had me walk in the studio. She said, "Turn around." I had my back to the piano. "What note's this?" "A." "What note is this?" "C." Four or five notes she said, "I thought so. You have perfect pitch." And I said, "What's that?" "Oh," she said, "That's the ability to tell what note's being played without having any reference to it." And I said, "Oh really? I thought everybody could do that," because I'd been doing it for almost a year. I remember going by my first grade elementary school class and the music teacher was in there, and she was playing something and I said to myself, "Gee, that piece is in A major." How did I know that? But I thought-- so anyway, so music came easy to me and I thought, you know, and so I got away with murder all the time. Never practiced really. But when I got to the Masters, I had to practice. An hour full-length recital from memory, and heavy literature. None of this, you know? So, I prepared a full-length recital in that year, '76, '77, and I took some other courses and to fulfill them.

Paul Weikle: Well you had, you had transfer credits from University of Illinois? Or did you..

Joe Kreines: Yes. Not very many, but I didn't need much. I had enough, you know? And I had some from '66, '67.

Paul Weikle: Oh, that's right. Because you were there also.

Joe Kreines: Yeah. Yeah. So I took the-- I got the Masters and the recital turned out pretty damn well. Jacques Abram was very pleased. He was.

Paul Weikle: He was your piano professor?

Joe Kreines: He was proud of me. Yeah. He was very skeptical when I first walked in the door because he knew who I was. He said, "Really, you think you can play a recital?" And I played for him and he said, "You know? You really play the piano like a musician." But he said, "But you're going to need some technical work." And he gave me the work-out, and he really made me work like a dog, and it was great for me. I'm glad I did it. And as it happened, that was another watershed because I had lost my Brevard Symphony job, so I had no job. And up to that point I hadn't been charging for my piano clinics because I had a salary with the BSO and so I had to do something about that. So I talked to Andre Arrouet and some of my other band director friends, and they said, "Hey, you need to charge for your clinics." And I said, "You know? Well what do you think?" And he said, "Yeah. Just figure out a sum and let us know what you think." And I gave him a price and he said, "Oh, that's too little." But you know? But anyway, so that's how that got started and pretty soon it turned into an 80 percent of my income was doing clinics. I really shouldn't..

Paul Weikle: You were talking about…

Joe Kreines: Clinics, yeah my clinic work, so that turned into a professional and full-time…practically a full-time, professional, between that and accompanying students all over the place, because my accompanying activity had grown hugely over the years. I mean, I'm not bragging about my piano skills, but on my accompanying skills, I'm pretty damn good at it.

Paul Weikle: Well, that was about the time that I would have been a fresh… let's see… a freshman at Cocoa High School. And I know you played for me on numerous occasions.

Joe Kreines: Oh yeah, and John West and all the other students that went through. Yeah, I played for so many kids. I mean, every instrument, and I mean my record year, and then I played at all three States. I played 128 accompaniments at State. <laughing> That's ridiculous. But you know what, the whole thing was this. See, I'm not really a pianist, but I'm a musician who plays the piano. But, I know the literature, and I know how to accompany. And accompanying is its own art. You can be a great pianist and be a terrible accompanist, and there are plenty of those around.

Paul Weikle: Oh yeah, the collaborative artistry is way underestimated as far as when… they want to be great piano players, and they're really great at solo piano literature. And all of a sudden, you put… I have to accompany this or accompany that, and they don't make…

Joe Kreines: They don't know how to do it. They don't know how to do it, mostly because they haven't done it. That's all, and their focus is so much on themselves and their playing. They're not thinking about oh, I have to play with, which is one of the things I was very grateful for in my… when I returned to taking piano lessons after… when I had that trip to Europe I mentioned earlier. I started taking piano lessons with Gavin Williamson. And I studied harpsichord with him too, because he was a student of Wanda Landowska. And he was an excellent harpsichordist. In fact, he was the harpsichordist of choice for the Chicago Symphony, he and Dorothy Lane, who was one of his students. Anyway, he said, "You can play piano all day, but unless you

accompany, you're not a true musician." And I said, "Really?" And he said, "Yes." He said, "So from now on, once a month we're going to have somebody in here, and then you're going to accompany." And it was a violinist one time. It was a flutist another. It was a singer another. It was different; it was great, great experience. That started me off. And because I was good at it, because I could sight read, I got a job downtown in Sonya Sharnova's voice studio accompanying, thanks to my ability to do that. So that was an important skill that I was kicked into, and I'm grateful I was kicked into it. In fact, it's really one of the most important parts of my life is being an accompanist.

Paul Weikle: So you finished your master's degree. You're doing all these accompaniments around the state of Florida for the Florida Band Master's students and the band. You're doing clinics. Typically, how many clinics a year did you do during this time, because there would have been… I'm sure you're still that busy now.

Joe Kreines: I'm not as busy now, but I'm still busy, but not anywhere near as busy. The peak, I think there was one year I did 250 rehearsals. That's a lot.

Paul Weikle: That's a lot, because we're not talking about the whole year.

Joe Kreines: No, we're talking about basically from September to May.

Paul Weikle: From September to May, and the big times are going to be the month of January…

Joe Kreines: January, February, March and April.

Paul Weikle: … and February and March and April, because everybody wants you to come in and rehearse their band for district festival or come in and rehearse their band for state festival.

Joe Kreines: Well, there were three or four days in a row when I would do four and five rehearsals a day. So that's a lot.

Paul Weikle: Like, when I knew you come up to Jacksonville, you come and do my band, and then you go usually over to Douglas Anderson and do Shawn's band.

Joe Kreines: There were some days I've been to four or five different schools in one day. In fact, it's working out that way. It's better; I don't have to do that much driving. But no, that was the biggest time. I'm still busy, but nowhere near as many rehearsals. That was as much as I did then.

Paul Weikle: What did you say to me when you were up in November this last year? You said, "I enjoy doing the rehearsals. I don't enjoy the driving."

Joe Kreines: That's right. The worst part of my job right now, in my opinion, is having to get in my car and drive everywhere. The best part is doing the rehearsals.

Paul Weikle: It's not like you're going to get anything out of driving from Melbourne to Jacksonville or Melbourne to Tampa or Melbourne to Miami or…

Joe Kreines: There was a time when I really enjoyed driving. I mean, it just…

Paul Weikle: You probably put a tape in the CD player and off you go.

Joe Kreines: Or listen to public radio, that's what I usually do. But the point is, the driving itself became much more arduous to me than it used to be. It used to be nothing to it, but now it's uh… So that's why I'm adjusting to it by cutting back.

Paul Weikle: So in around the 1970's, when I was in high school, you did the Kreines Reading Bands.

Joe Kreines: Yes, back when I started in 1966, that was the first one…

Paul Weikle: I was going to say, it probably started before when I knew about it, but I want you to go through. And I think as part of that, didn't you guys do some recordings that were… or maybe there was another thing after that…

Joe Kreines: No, that was later. But I know what you're talking about there. We started; the first one we had was at King High School in June of 1966. And at that time, I had gotten around to going to schools in Hillsborough County that year, '65-'66.

Paul Weikle: That was when you were living in St. Petersburg.

Joe Kreines: No, not yet, I was still living in Orlando.

Paul Weikle: Oh, okay, that's right.

Joe Kreines: I hadn't moved to St. Pete until '68.

Paul Weikle: That's right, okay, sorry.

Joe Kreines: But I had visited a lot of schools by that time. And I started making a list. Oh, these kids are really good, and you got to know a lot of the kids individually. And I made up a list, and I talked to Bob Scott, who at that time was the band director at King High School. He and I became very good friends. He really liked the way I rehearsed and liked my whole ability to communicate with the kids and everything. And so I asked him if we could have it at his school. And he said, "Oh, that would be great." So I think I invited about 80 or 85 kids. We had about 65 or 70 show up. It was a really good group. All we did was… the whole purpose of this was not to rehearse anything, but to read as much good literature as we could.

Paul Weikle: I know that it helped my sight-reading. And of course, at that point, I was sitting next to some… you had a different level of players when it got to the 1970s,

because you had college players involved, and you had band directors involved who were good players. So maybe it was a little different generation.

Joe Kreines: But actually, no, those kids in the reading band, per se, were all from high school, every one of them. They were high school kids. After that, when I made the recording sessions, when I did that recording of music for concert band, that was a group of professional players that I put together for that, because I wanted this to be of a quality we could send out. But the reading bands were all high school; they were all…

Paul Weikle: Who was I sitting next to who I assumed were in… Dave Roberts.

Joe Kreines: Oh, yeah.

Paul Weikle: And I don't think he was… he was from USF or something.

Joe Kreines: He was from… Leonard. Yeah, but he was entering USF. Maybe he was already at USF. I may have had a few former reading band members come in and sit in occasionally. That did happen a couple of times. I have to admit that. That's true.

Paul Weikle: Yeah, I'm sure that was just to make sure…

Joe Kreines: He came out of…

Paul Weikle: He was a trumpet player originally and switched to tuba.

Joe Kreines: Tuba. He went to Leonard, J.I. Leonard High School, I'm almost positive.

Paul Weikle: That sounds right, because I remember sitting next to him, and he's a…

Joe Kreines: I haven't thought about him in years.

Paul Weikle: I remember when we were playing an Irish tune from County Geary, and he's the first tuba player that I ever heard play a pedal C. And I remember from the rehearsal you stopping and going, "Dave, it sounds great, but Granger wouldn't have liked it because <singing> "G, C, F." And he's got G, low G, to C to F, and…

Joe Kreines: And he went down.

Paul Weikle: … he played the contra C. And he played it great, and you stopped him, and you said, "No, no, no."

Joe Kreines: <laughing> I don't remember that, but I believe it.

Paul Weikle: And you didn't do it in an unkind way.

Joe Kreines: No, no, no, of course not.

Paul Weikle: And I think those were the days… I think you were kind of shifting in your tenor. You'd come in to rehearse at Cocoa High School, and some of your rehearsal technique would be kind of intense. And we came to expect of what when you sat down in those. But the Kreines Reading Bands were different, because it was… you had all these select all-state level players.

Joe Kreines: That's right.

Paul Weikle: And you gave everybody a great opportunity. I know, if I think back to my ability to sight read, it's directly attributable to that particular scenario.

Joe Kreines: Well, my favorite story about the reading band kind of came from Tim Conkling, who was a student at Titusville High School first. He got into Eastman, and he went up to Eastman and majored in trumpet. He's not in music now. I think he either went into music ministry or… he's doing something with communications, but it's not in music. But anyway, I encountered him after a number of years, after he'd already graduated from Eastman. And I don't know exactly what he was doing. But we were talking… maybe it was at Titusville High that I ran into him. I don't remember exactly where it was; it doesn't matter. So we were talking, and I said, "Remember the times when we had the reading band?" "Oh yeah," he said. He said, "In fact, I got to tell you

something." He said, "One day, I was in symphony band up at Eastman, which is the big band, not the wind ensemble.

Paul Weikle: Right, it's the second band.

Joe Kreines: Hunsberger was doing it, and he started asking, after played a piece. He said, "How many people have ever played this piece?" And my hand would go up. <laughing> And finally, Hunsberger said, "He said, Mr. Conkling, where did you play all these pieces?" He said, "In Mr. Kreines' Reading Band." <laughing> I'll never forget him telling me that story.

Paul Weikle: But it's true.

Joe Kreines: He said, Hunsberger said, "That was great." He said, "You really got a great background because of that experience."

Paul Weikle: And a lot of us during that time did, because we were exposed to literature you would not normally get to play with your high school band, because the high school model…

Joe Kreines: Sure.

Paul Weikle: And I was fortunate; I had a really good high school band director in John West.

Joe Kreines: Yes.

Paul Weikle: You know, we didn't get that kind of model. The typical high school model today is marching band until November, then November to December, December concert…

Joe Kreines: Well, not anymore now, the typical model now in this state is much more… concert in October, much more than… when I came to Florida, nobody ever played a concert before December, nobody.

Paul Weikle: Right.

Joe Kreines: And then it started to creep in gradually, more and more and more and more. And in this county now, we've got four or five or six high schools who put on concerts in October.

Paul Weikle: Well, that's good. I wish it was that way in Jacksonville.

Joe Kreines: Titusville and Satellite and Eau Gallie and Palm Bay.

Paul Weikle: Those are all really good high school band programs.

Joe Kreines: It shouldn't be that… even with <inaudible>.

Paul Weikle: And it's unfortunate, and that leads it to what it is. It's like we had… my brain is… Jack Crew conducted my final concert. And he came in, and he told me after the second rehearsal, he said, "This band is really very good. I didn't expect much."

Joe Kreines: Well, with the community… well, it's not a junior college anymore, but…

Paul Weikle: Well, state college, it doesn't matter.

Joe Kreines: It has always had the reputation of being not primo. Years ago, it was pretty mediocre. I remember.

Paul Weikle: Right, well…

Joe Kreines: I remember very well.

Paul Weikle: Yeah. But anyway, but he said he wasn't expecting much. And he said, "We could have picked a lot harder music." I said, "I'm fine with that." He said, "Well, I was just told …." I said, "I'd appreciate it if you thought you had a good time and that

things were good. If you'd just tell people that we are doing a good job here teaching the students and doing something that isn't what you expect, because our colleagues in town have this idea that…"

Joe Kreines: Yeah, well you're just this Florida college; it can't be very good.

Paul Weikle: Exactly, and sorry, but for what we get, it's pretty remarkable.

Joe Kreines: I think you do a very good job; I do.

Paul Weikle: Is there anything else about the Kreines Reading Bands we need to touch on? I mean, I know it started in '66.

Joe Kreines: No, it's…

Paul Weikle: When did you stop doing the Kreines Reading Bands?

Joe Kreines: Well, the school calendar forced me to stop basically. What happened was that it went this way. Well, school was actually starting a little earlier than it used to, but school finishes earlier. And therefore, the window between State MPA, State, what we call MPA Festival, and graduation is very small. And in between we have AP testing and all of that stuff.

Paul Weikle: AP Testing interrupts….

Joe Kreines: It becomes almost impossible to schedule. And I almost went ahead this year and had one. I was going to do it, and again, the calendar got in my way. And I would love to do it again. The last time I did it was about eight or nine years ago.

Paul Weikle: Really, so that recently? I thought it had been…

Joe Kreines: Oh yeah, my year… oh no, that was a once… I mean, the yearly thing stopped 1988, '89, somewhere in the '80s.

Paul Weikle: Yeah, because I know we did it. Every year I was in high school, we had the Kreines Reading Band. And you knew, as a player, that if you got invited to do Joe Kreines' Reading Band you were actually a pretty good player.

Joe Kreines: Oh yeah, I definitely had the good players, there's no doubt about it.

Paul Weikle: And you had the players that had potential to go on to the college level and be successful musicians.

Joe Kreines: Without a doubt, yeah. And if it hadn't been for the calendar change that happened in the '80s, we would have been able to go on until now. But I had two or three… in the last 15 years, there were two, maybe three times that I had a reading band. I'd love to do it again, and maybe I'll be able to this coming year. I don't know. We'll have to see. But it was always a great experience. It was.

Paul Weikle: Well, I know it was very important for me as a musician, not only as a player, but also the exposure to the literature, because I would have never been… even though as great a high school band director as John West was…

Joe Kreines: Yeah, there's only so much you can cover.

Paul Weikle: There's only so much literature, and you can't do…

Joe Kreines: You can cover, exactly.

Paul Weikle: You don't have that kind of talent. We had a really good high school band with a lot of all-state players in it, but you can't sight read like that.

Joe Kreines: Persichetti Symphony, Gould Symphony.

Paul Weikle: You just can't…

Joe Kreines: And Ingalf Dahl Sinfonietta, all those things.

Paul Weikle: And everything you can think of, Percy Grainger.

Joe Kreines: Yeah, we did them all.

Paul Weikle: Now you mentioned the professional recording that you did. It's not in my notes, and I knew it was there, and I was going to amend my notes, and I said, "No, I'll just remember it, and we'll talk about it at this point." Tell me a little bit about how that recording came about, and was that in conjunction with your book?

Joe Kreines: Yes, the whole intent was, and it remains an unfinished project, and maybe someday before I kick off, I will be able to continue it and get some more done. But the intent was to record a number of the pieces that were in that book, especially pieces that had not been available on recording. And of course, at that time, which is 23 or 22 years ago, there was very little out there in terms of… compared to what there is now.

Paul Weikle: And you've got the whole teaching… teaching performance for band, which…

Joe Kreines: Teaching Music and Performance and all of that.

Paul Weikle: Now it's nine volumes, and there's 50 CDs of this.

Joe Kreines: Yeah, I know. So but at that time, there was nothing, so that was the purpose of it. And I decided, well it's going to be pretty clear if I'm going to do this really right, I'm going to have to spend some money. So I spent money out of my own pocket. I put together the group, and we spent the morning… I guess we… I'm just trying to think if we rehearsed, record, rehearsed, record. I think that's what ended up doing. And yeah, and we did it… yeah, the session we had was at Stetson, the first one. And we were all worried about how boomy and echoey it was going to be, but Jim Meckley miked it in such a way so that it came out really well. Our recording came out really well. So yeah, that was designed to go along with the book.

Paul Weikle: <inaudible> Elizabeth Hall at Stetson?

Joe Kreines: Yeah. It was designed to go along with the book, and the first volume contained grade three, basically grade three music. I had a couple of grade twos, and my aim was to do the next one was going to have some grade fours. So we had two other sessions. I'm just trying to think. One of them was at Lakeland High School, and where was the other one? We had two, and I cannot remember now where that second one was, 22 years ago. We did them not back-to-back but within… Brandon, that's where it was, Brandon. Was it Brandon? Yeah. We did it so that basically we would do it the early fall or late spring, so we would have access to the band room, and I could get some of these players who would otherwise be very busy. And the group was about 50 players all together, and they were all really good. I had faculty from USF and UCF and some professional players in the Orlando area and so on and so forth playing. That was a very good group. Well, you could hear the recording was very good; I'm proud of it, especially when you consider we had so little time to do it. But well, that was the whole thing. I mean, we didn't pick really difficult stuff to play either, because it was designed, like I said, to introduce the whole idea of having something to go along with the book.

Paul Weikle: Right, and at this point, now… correct me if I'm wrong. But I'm just thinking it being, my knowledge of when literature and things like that… I don't think there were any books like that in existence at that point. I mean, there were books that probably recommended literature, but did they have recordings?

Joe Kreines: No.

Paul Weikle: So this would have been a predecessor to this successful series done by GIA Publications.

Joe Kreines: Right.

Paul Weikle: Wow, it dawned on me while you were talking about it. I'm like going, we talked about the fact that your 1971 recording set up the model for a lot of these other recordings that have been done since, little excerpts where you pull out all that stuff. It had to come from that, and I think the Music Minus One also played. They were about the same time in history. I think the Music Minus One might have been actually a little earlier.

Joe Kreines: Yes, 1960s. Yeah, they came in the 1960s. I remember very well.

Paul Weikle: Right. And so well anyway, the Music Minus One, and you had your recording, and then now you have this… because you did this book of recommended literature, which I've seen. I don't own a copy, because I…

Joe Kreines: No, we're working on a new edition. Bob Hansbrough and I are working on it.

Paul Weikle: You had said that.

Joe Kreines: We're going to come out with it next year.

Paul Weikle: Good.

Joe Kreines: In fact, he's sending me some stuff, and then we're going to get together in November. I'm going to go up to New York, I'm pretty sure.

Paul Weikle: And then try to get it all done.

Joe Kreines: All together, yeah, and then he's going to write a lot of it, because I'm not going to write much. I'm going to revise a few of the old entries and add a few new ones. He's going to do most of the new ones.

Paul Weikle: We'll have a good biography for you.

Joe Kreines: <laughing> Right.

Paul Weikle: So well, that's interesting. Now what year was that recording done, does your memory serve on that?

Joe Kreines: 1990, '89, '90, '91, right in there someplace. I mean, honest to God, you're putting me on the spot. I honestly, to be brutally honest, I don't remember. But let me look; I may have it.

Paul Weikle: Well, we can do that a little…

Joe Kreines: I got some mini cassettes, and I think they have some dates on them. Let me see here. Where did we put those?

Joe Kreines: ...years. That much I remember. See, only the first one is the one that you're familiar with. But we recorded a whole bunch of other pieces that are good enough, in most cases, to be released. But I wanted to do them better, you know. And we thought that we were going to be able to get around to redoing them, but we never did.

Paul Weikle: Okay. Well, that, I'm sure, was a product of just time and money.

Joe Kreines: Yeah, that's right.

Paul Weikle: You know, I mean, unfortunately, you know, every time you hire a 50-person ensemble, I mean, it's not a...

Joe Kreines: A few thousand bucks.

Paul Weikle: You know?

Joe Kreines: Yeah.

Paul Weikle: You know, I would think you'd have to spend, at least, $5000 to do that, $100 a person, $80 a person. I don't know what...

Joe Kreines: I don't remember what I paid them. But it was...

Paul Weikle: I'm sure it was...

Joe Kreines: They were happy to get the money, but it wasn't big money.

Paul Weikle: No. I'm sure they were happy to be asked. They knew it…

Joe Kreines: Yeah. And it was...

Paul Weikle: ...was important. And that basically you're offsetting some of their gasoline costs.

Joe Kreines: That's the best...

Paul Weikle: And buying them lunch, you know.

Joe Kreines: That's the best part of the whole thing is being able to call on people who you know you can ask for that kind of volunteering.

Paul Weikle: Yeah, and you know, because it's not going to be a moneymaker for you. It's not going to be a moneymaker for...

Joe Kreines: No, certainly not. But then, of course, I wasn't doing it for that purpose, anyways.

Paul Weikle: No, no, no. You were trying to just get your thoughts down, you know, about the music so that someone else-- again, just like my paper is, is we need to know more about Joe. And right now, all you really have is some of the recordings and some of the things you've done professionally to demonstrate your musical background and knowledge. And now, the purpose of this paper is to, kind of, help people have an area to go and look at it. Because they don't know how to-- I mean, I was telling somebody, you know, "I imagine, probably, if we think about every high school band in the United States, just in the United States, who has played one of your Grainger pieces." These

people, they go, "Percy Grainger, arranged by Joe Kreines." They don't know who Joe Kreines is.

Joe Kreines: No, they don't. That's right.

Paul Weikle: And they should. Because, you know, they probably know about, you know, the new 20th Century guys, John Mackey and...

Joe Kreines: Yes, unfortunate...

Paul Weikle: You know, except...

Joe Kreines: Unfortunately, they do know about John Mackey.

Paul Weikle: You know, and Steve Bryant and Corigliano and et cetera, et cetera.

Joe Kreines: No. Don't mention him in the same breath with those other two. Because he's a far better musician.

Paul Weikle: Right. But you understand...

Joe Kreines: Yeah, yeah, yeah.

Paul Weikle: You understand my point is that because of the nature of our 20th Century means of communication, we have-- people know more about these contemporary guys than they do about some of the predecessors.

Joe Kreines: Yeah, that's right.

Paul Weikle: And not that you're in predecessor mode, but...

Joe Kreines: Well, but, I mean, it is.

Paul Weikle: You know what I mean?

Joe Kreines: Exactly. I come out of a previous generation. That's the point.

Paul Weikle: You came out of my generation. You know, and at this point, you know, unfortunately, we have guys, you know, like-- well, I don't want to use any names,

because I don't want to put it in my book. But, you know, the type of band composers that write formula music that sells.

Joe Kreines: Yes.

Paul Weikle: That they write, at least, one piece a year.

Joe Kreines: Okay. But you want to know something? That type has always been around.

Paul Weikle: True. And I realize that.

Joe Kreines: You know, most people don't realize it, but at this clinic, I'm going to be doing a presentation a week from Thursday in Collier County. I'm going to do an in service day. And I'm going to talk about literature. And I'm going...

Paul Weikle: The thing you sent me a notice about...

Joe Kreines: I'm going to haul out this list of pieces that were big in 1940, who every one of them has been forgotten.

Paul Weikle: Was that the thing you did at UCF?

Joe Kreines: Yeah, yeah. But I didn't mention some of the titles there. But yeah, the...

Paul Weikle: Because you sent me a letter about that.

Joe Kreines: "Cabins," by Gillette, 1940 prize winner. Ever heard it?

Paul Weikle: No.

Joe Kreines: No. I wonder why. Probably, because it's no good. You know, I mean, that's just one example...

Paul Weikle: Well, that's music history.

Joe Kreines: That's just one example. Yeah, exactly. But, you know, people don't have a good perspective about music history. They don't. They think that music is in a decline

now, because we don't have anybody around like Beethoven or Mozart. But we don't know who Beethoven or Mozart of this day is, for one thing.

Paul Weikle: Absolutely. Because time has weeded them out.

Joe Kreines: Yeah, exactly. And, you know, the curative here is to go back and look. And then, get an idea of what the real reality is. And I tell this story. In '56, I went to the musicology convention, because I was a student in Illinois, then. And so that was '56-'57. And they were having a convention in Urbana. So I stayed over. And it was right at Christmas break, right after classes let out. So I stayed over a few days for that convention. And one of the lectures was the symphony from 1750 to 1800. And it had been given by Jan Larue, who was, I think, on the faculty at New York University at that time. Or maybe it was Columbia, I'm not sure which. Anyway, so he starts off, and the first sentence of his talk is, "Between 1750 and 1800, 8450 symphonies were composed."

Paul Weikle: That's right.

Joe Kreines: And I said, "What? What happened to all of them?" Most of them weren't any good. Time weeded them out. But there it was. I mean, 8000 and Beethoven only wrote 9? I mean, you know, see, so that's the point. We've got all these pieces, and only a few of them are any good. And then, the other example is there's a book-- I don't know. You may have run into it in your bibliography class, "Annals of Opera." It's this thick. And it's "Annals of Opera, 1597 to 1940." That's basically the history of opera up until 1940. And this is a complete compendium of all the operas performed between 1597 and 1940. This thick. Thousands of them. Thousands. And how many of them are remembered today?

Paul Weikle: A mighty handful.

Joe Kreines: Yeah, exactly. So we have to get a perspective and realize you can't expect every piece to be a masterpiece. But on the other side, you can't accept every piece as a masterpiece, just because it was written today. And, finally, you have to develop critical thinking with your ears and with your brain. So that's what this clinic is <inaudible>,

Paul Weikle: Where was it? I was at Midwest Clinic. And a really famous band director, and I saw him in the hall. And I hadn't seen him since he had retired. And I said, "Oh, it's good to see you." And he said, "Oh, it's good to see you." He said, "Well, I'm off to go hear really good bands play bad music." And I'm leaving his name out...

Joe Kreines: Who was that?

Paul Weikle: Oh, that was _____.

Joe Kreines: That's all right, you can tell me that. Because he knows perfectly well.

Paul Weikle: Yeah, I know. You know, but, let's see, what else? How are we doing? Are you needing to get up?

Joe Kreines: No.

Paul Weikle: Okay. Because we've still got some more to do.

Joe Kreines: Fine.

Paul Weikle: We're halfway through. So we're doing pretty well. On the list anyway. I mean, this next group of stuff may go pretty fast. Another important part of your life has, of course, been your relationship with the Florida Bandmasters Association and Florida Music Education Association. Obviously, in 2004, you were elected to the role of distinction. And I was a concert employee then, when you conducted and had all the guest conductors. And I think that was a really important recognition in your life.

Joe Kreines: Yes, it was. It's one of the highlights of my life.

Paul Weikle: I mean, obviously, you started in the 1960's with this relationship with doing clinics in high school bands. Talk about...

Joe Kreines: And junior high, now middle school.

Paul Weikle: And probably were doing orchestra and probably doing sectionals. And probably all kinds of different things...

Joe Kreines: All of the above.

Paul Weikle: Talk about your philosophy a little bit about your relationship and why it was an important role. And because, I mean, obviously, you're not the only person that does this. But you're one in Florida. I can only think of a few people that are doing similar things to you. I don't think they're doing it with all the different-- because you've got your hand in accompanying, and you've got your hand in writing and arranging. And you do conducting. You know what I mean? So there's more there. And some people just do rehearsals. Some people just write. You know what I mean? So there's more facets to that. Talk about your relationship. How that relationship with the Florida Bandmasters and Florida Music Educators was important. And some of the people that helped foster that for you to develop your overall-- because, you know, I mean, you've been doing this for 40 years.

Joe Kreines: Forty-five, forty-six.

Paul Weikle: Well, you know...

Joe Kreines: Whatever. Yeah, it doesn't matter. Well, okay. It's an interesting thing, because, you know, here I am. I've been working in FBA and FOA and FMEA. And yet,

really, I'm just an associate member. Because I've never been a band director, never been an orchestra director, officially, in part of the education establishment.

Paul Weikle: Public school system; right.

Joe Kreines: Right. But it isn't about the job. It's about what you do. That's what's important. And I consider my function to be, first of all, musical. What I mean by that is that I feel like my obligation to my profession, my art, is to always stand for the belief that the art is universal. Even though everybody isn't a part of it, they should be, in one way or another. But more importantly, it is not just for a few people. It's for everybody. And everybody has some capacity, some aspect of them, what I would call the aesthetic capacity. Has that capacity that needs to be educated and fostered. And unfortunately, the world in which we live does not do the job very well.

Paul Weikle: Unh-unh.

Joe Kreines: We are fortunate to have, a good at times, and very good at times, excellent organization, Florida Bandmasters Association. At times, they do a great job. At times, they do a pretty good job. But the main thing is they have produced students and teachers who have contributed positively to the overall development. I mean, starting with the fact, I mean, just talking about the quality of the groups in the state of Florida. When I came to Florida, and got involved in the band world, in the early 1960's, the number of really outstanding bands were very few. And the overall level was rather mediocre. The music that was played, in many cases, was mediocre. And the attitude toward music was, you know, get it on the field. Get it in the Christmas concert. Get it in the spring concert. And that was it. That's changed greatly. It's still got myriads to go, but it's greatly improved. The overall level, the overall level of playing has improved

enormously in the state of Florida, in every area. Strings, especially, but also, winds and brass. And that's a positive that can be attributed to better college curriculum, better college teaching, better high school and middle school, junior high, teaching overall. So now, that doesn't mean we still don't have many bridges to cross, because we do. And I don't know whether we're going to be able to get across them. Because we've got constraints put on us now, financial and otherwise, that are going to make it very difficult to continue to make the same kind of progress we've made up 'til now. But my place in this whole thing, I feel, is as a musical mentor. I mean, I have tried to get people to realize what music can be. First, by providing them with the literature that they didn't know about. And I've done that a lot.

Paul Weikle: You've done that for me.

Joe Kreines: I mean, I've taught people about literature that they had no awareness of. Franklin Jennings was here Friday. And I introduced him to a number of pieces he had never heard before. And then, I reminded him of pieces that he knew, but didn't know very well, and had, sort of, slipped through the cracks and forgotten about. And he said, "Boy, I'm glad you reminded me about that one." So I feel like that is my major contribution, musicianship and literature, both. Those are the two areas that I'm the strongest in. And those are the areas that I keep on using in my work. When I do a rehearsal, I try to get the students to be more musically aware, more sensitive to what the music is telling them they're not being thoughtful enough about. And I want to get them aware of the music itself, the composers, and this particular piece and other pieces by that same composer. And why you should get to know this. And what you need to listen to, and so on. Whenever I get the opportunity. And I think that that's one-- one of the things

that I feel we've got a leg up on most other states is we have a better organization. And we have better music lists than most of the other states. That doesn't mean ours can't be improved, and it is being improved now. There's going to be a bunch of pieces taken off the list, a bunch of pieces regraded. And that's going to improve it further. But mainly, the overall quality is pretty good. And we don't have as much junk as Texas does. They have most of the good stuff. But they also have a stuff that I don't understand why it's there. Except, it'll sell a lot of copies.

Paul Weikle: And unfortunately, that's part of this business.

Joe Kreines: Well, you see, that's the other part of it. And that we-- you know, I understand that. And I've been a part of it myself, dealing with Alfred Music, as I have for the last five years. Because I've got several pieces that they're publishing. And one of the things I wasn't really aware of until I had dealings directly with, was that they force rewriting on composers.

Paul Weikle: Oh, telling them to dumb this down? Or to...

Joe Kreines: Yes.

Paul Weikle: ...reorchestrate because this is too high? Because it won't sell...

Joe Kreines: Yes, reorchestrate it.

Paul Weikle: It's got a high C in the trumpet. And if we have a high C...

Joe Kreines: That's right. You got it.

Paul Weikle: ...it'll sell 50 copies. If it has an A, it'll sell 300 copies.

Joe Kreines: You got it. That's exactly right. And I don't like it. But I've had to deal with it, and so I've dealt with it. I've compromised a little bit, not a lot. But more than I really wanted to. But you do what you have to do in order to get the music out there. But

that being said, still, we have enough good quality out there, if only the guys will persist in the belief in their own values. What worries me now is there is a streak of "We have to accommodate." I'm talking about in the upper levels, now, of music education. "We should get away from the established big groups. And go to garage bands and rock bands and pop groups, and have popular music taught in the classroom." I'm sorry. My first question about that is "why do you want to teach something that the students already know better than you?" And the only answer I get back is "Well, they like it. And therefore, they'll sign up for the course if they see that that's"...

Paul Weikle: So it turns into being job preservation.

Joe Kreines: Yeah. But, I mean, what does this have to do with education? Nothing.

Paul Weikle: A lot of teachers don't care about education. They just want to preserve their jobs.

Joe Kreines: Well, my...

Paul Weikle: I'm sorry. That's the truth.

Joe Kreines: My answer to them is, "You can preserve your job just as well if you will admit that you like this piece and this piece and this piece. And admit to the idea that maybe you can get your students to like it, too." I'm not saying that they'll do it. But I think you have to give them the option by getting-- because a lot of these guys, they think they can't do it. They think the kids won't like it. The kids don't like that stuff. Well, how do they know? Well, you know, they don't listen to it. No. They don't listen because they don't know about it. And believe me when I tell you, I know this to be true, the kids still, on their off time, listen mostly to their pop stuff. But they also get the iTunes recording of the piece that their band is playing. Or the solo that they're playing,

or the solo that Johnny next to them is playing. And they listen to them. And they like it. So don't tell me that you can't teach it, because I know different. And then, I will cite them chapter and verse examples over and over again of teachers that I've known throughout the 45 years I've been going into classrooms in this state, who have done exactly that. My favorite example-- my first favorite example is Jim Wilson, who used to be at Jones High School. He had the students at Jones, in 1964, play the New World Symphony, the whole thing, for band. And these are black kids from the ghetto. They don't know anything about Dvorak. They loved it. Now, how do you explain that? Well, first of all, he loved it. And secondly, they loved him. So it's not a very big step, from one to the other, is it?

Paul Weikle: Oh, absolutely no.

Joe Kreines: But you have to believe that. And most of these guys don't believe it. They really are terrified of the idea. "I'm going to present that to the kids and they're going to hate it." Well, if you think that, that's what's going to happen. It's a self-fulfilling prophecy for God's sake. Go into the classroom and say, "I love this piece. And I'm going to present it to you kids. You listen to it. Just forget everything that you've listened to outside of the classroom. And listen to this right now." And I guarantee you that you will even come up, in the first time, with a small core of students who will get the message. Not all of it, but some of it. And then, do it a second time, and more will get it. And before you know it, all of them will get it. In one form or another, they will remember that experience. Because I think part of this whole thing is students will never remember what they learned in English class in 1965. But they sure as hell will remember playing the Tchaikovsky 4th Finale at Winter Park High School in 1965.

Paul Weikle: You're darn right. Yep, I agree.

Joe Kreines: See? You know, I mean, that's the point. Patty Lowe, you know, who's at Space Coast, ask her why she's a band director. She'll tell you. Because in 1971, when she was in the Melbourne High School Band, and they played "Music for Prague." That's why. So don't tell me that you can't have a lifetime influence on a person with music. Because I've seen it happen over and over and over again.

Paul Weikle: Absolutely. I can...

Joe Kreines: But these guys don't know that. And, of course, the guys coming-- the greenies coming up from the schools, they don't know it, either. You know, they don't realize the impact that they can have if they get the right mindset from the very beginning.

Paul Weikle: You know, we're on the topic of Florida Bandmasters and stuff. One of the things that-- I mean, I've been fortunate in my development as a band director that I've had people to talk to. You and others, you know, that I respect their musicianship. And I know that they're not going to, you know, say, "Play this piece." And you play it, and you go, "Eh." You listen to it, and you go, "Well, what was Joe thinking on this piece?" You know, everything you've ever you've ever recommended to me I've listened to the recordings, and I go, "That's a good piece of music." You know?

Joe Kreines: Well, that's one of the things I'm proud of that I'm saying.

Paul Weikle: And I hope that the Florida Bandmasters would-- you know, this is our discussion about your relationship with them. And some of the influences, because I think you've had a pretty significant influence...

Joe Kreines: I have. I know I have.

Paul Weikle: ...on a lot of band directors who are now at the stages in their career, where they're in the driver's seat in that organization.

Joe Kreines: Oh, yes. This has been going on for a long time, even before my book. I mean, you know, in the 1970's, you know, people started to recognize that I was somebody that they owed me their respect. I mean, I don't necessarily expect them to agree with me or any of that stuff. But they knew I knew what I was talking about, and they respected me. So when the name of Kreines came up, "Oh, we should listen to what he has to say, even if we don't agree with it." And that happened more than once in meetings about music, what, on the band list and so on and so forth. But that's the whole thing. Over the long haul, my evaluations have proven mostly to be correct. I mean, not always, but most of the time. And that's another reason. "Gee, you know, I remember when we played that. And Kreines recommended that piece. And, boy, he was right. That really is a good piece." You know, so I'm glad to have been able to have that kind of influence.

Paul Weikle: And I know that, you know, you get a sense of-- I mean, as you get older, and I'm older now. And so my sense of things, I realize when I'm sitting there in the band playing with you, when we were doing the concert for you. And you realized that was a special moment. You felt, I mean, for lack of a better way to put it, a lot of vindication for what you've been espousing...

Joe Kreines: Oh, I should say...

Paul Weikle: ...for many, many, many years.

Joe Kreines: Absolutely.

Paul Weikle: Because here you are. They're honoring you. You've picked the guest conductors. You've picked all of the music, probably.

Joe Kreines: Yeah, everything on the program, I picked.

Paul Weikle: You know, and you're, like, "Okay. And this is my moment to show, you know, respect for the profession through this concert."

Joe Kreines: Right. That's right.

Paul Weikle: And, you know, you can sense that. I mean, if you're not critical, and you're not aware of what's going on, you-- and, I guess, if I were 20, I probably wouldn't be nearly as perspective. Because I'd be, like, "Wow, this is really cool copper..."

Joe Kreines: No. Because your perspective is different now. So you have a larger...

Paul Weikle: Right. Absolutely. And so...

Joe Kreines: Did you happen to see-- are you an NBA member?

Paul Weikle: I'm not a National-- I need to do that.

Joe Kreines: You should.

Paul Weikle: I know it. Bobby's been bugging me about that. So...

Joe Kreines: Well, two years ago, I guess, or a year and a half ago, Bob Hanswell [ph?] wrote a really great article about the ideal concert program. And guess which one he picked? That one. The Hall of Fame concert. He said, "It was an hour and a half long, but it seemed like it was much shorter."

Paul Weikle: Right. I need to get reference on that article. Because that needs to be...

Joe Kreines: Well, I have it in there. But I can't lay my hands on it right away. But...

Paul Weikle: Well, I need to get that. Because I'll need that for my dissertation. Because that article...

Joe Kreines: It's really a good...

Paul Weikle: That's something else I didn't even know it existed.

Joe Kreines: It was really nice. And I don't know if he-- I can't remember if he mentioned-- I think he mentioned me and/or Stetson. I'm not sure. But, I mean, he just gave the indication of what kind of a thing it was. And well, that was the whole thing. And, you know, there were two other numbers that we had to take off.

Paul Weikle: Right. I remember that.

Joe Kreines: "A Celebration Overture," and the Liebestod.

Paul Weikle: Well, that was because we...

Joe Kreines: "Too much music." Lynn Musco was the one who complained.

Paul Weikle: Well, and we couldn't play "Celebration Overture," frankly. We weren't...

Joe Kreines: You could've played it. But anyway.

Paul Weikle: I could've played it. I'm not worried about me. I'm talking about the band.

Joe Kreines: You could've played it. It would've taken a little more rehearsal.

Paul Weikle: And the Liebestod was difficult because it was-- I don't know the score that well, to be honest with you. But from my perspective, sitting in the back row, we were having difficulty with trying to figure out what the music was. I didn't think everybody knew what it was. And so some people understood the music. And we're all sitting there going, "We don't get this piece." And, you know, the pieces, you know, like playing Lincolnshire Posy. All right. We've done that. You know...

Joe Kreines: Yeah, I know.

Paul Weikle: Or we did "Colonial Song." And everybody's played that and under different conductors and different situations. You know, but we didn't get the piece. We didn't get it. And...

Joe Kreines: And "Celebration" is a really-- see, that's a...

Paul Weikle: It's a great piece.

Joe Kreines: That's a neglected band piece. Even to this day, it's neglected.

Paul Weikle: And it partly is because people, they see Paul Creston and they know, well, immediately, it's difficult.

Joe Kreines: Yeah, but, you know, it's not that difficult.

Paul Weikle: It's not as difficult...

Joe Kreines: There are other pieces that those bands play that are much harder than that is.

Paul Weikle: Right. But...

Joe Kreines: But when you first look at it, of course, it's intimidating.

Paul Weikle: It is. You know, but, there's another thing I want to talk about. I've got to remind my brain. So, of course, you're going along all this time. But then, you were reappointed as the Brevard Symphony Youth Orchestra Director. Now, you've done that...

Joe Kreines: I did it for five years.

Paul Weikle: That was recently...

Joe Kreines: I retired two years ago.

Paul Weikle: Right.

Joe Kreines: Yeah, I came into the Brevard-- the BSYO, as Conductor, in 2004-05. Yeah, I think that was the first year. I'm not sure, 2005-06, whatever. Anyway, it was right around there. And I was Conductor of the symphony for five years. And it was a great experience. The first two years were not so great. I had to deal with a few attitudes in there. Because the previous conductor-- I mean, Art Prano, he was very capable to doing certain things. But he didn't have the conducting focus that I have, nor the musical focus. I mean, you know, he was a cheerleader, kind of. He was good at that. But by the time I get to the third year, though, the last three years of doing that orchestra were really good. And...

Paul Weikle: I remember you telling me, "Wow, this is going to be a really good concert."

Joe Kreines: "The Shostakovich 10th" was amazing. I have the recording to prove it. I mean, there's a lot of things wrong with it, of course. I mean, you're talking a piece that no bunch of high school students has any business playing. But you know something? They played-- they understood it. They played the music in it. They didn't get all the notes. But they played the music remarkably. It's a remarkable job. I'm really proud of that. And the thing was what I discovered in the process of doing that was, same story. If you give the kids something good, they will latch onto it. And they will love it. And they loved that piece. I knew they would. I mean, I felt in my bones that they're going to like this. And virtually every piece that we ever did that I considered to be major literature, they loved. They got into it. You can tell by the way they play, you know.

Paul Weikle: Right. And they're going to go after it. And they're going to go actually practice. And, you know, they might not get all the notes and might have moments of attitudeness and a missed note here or there in the winds or something, in the brass.

Joe Kreines: Well, we missed more than a few, but it didn't matter. Because the music-- the overall musical experience was there. And that to me is the most important thing.

Paul Weikle: And, I mean, obviously, you know, that was another important thing. You know, along with this whole idea that you've been doing. You had a couple of professional engagements that I know of, as well. You were the Director of the brass band at Central Florida for quite a number of years.

Joe Kreines: Yeah.

Paul Weikle: And that came through what was originally the-- well, not brass-- horns and pipes. And I think the horns and pipes came first.

Joe Kreines: Yes, it did.

Paul Weikle: And then, the brass band at Central Florida...

Joe Kreines: Some of the players, the horns and pipes, got involved in organizing a brass band. And then, I got called in. I'm glad I did. It was a good experience. Even though I gave it up, because I felt like they wanted to go in another direction. And they wanted to play more brass bandy stuff.

Paul Weikle: They wanted to play more traditional brass band literature...

Joe Kreines: Popsy, yeah. And very popsy oriented.

Paul Weikle: They've certainly made a name around the world, and in the brass banding world, for being kind of a pops organization. And they're not-- when they've gone to

England and done the other competitions, you know, when they're competing against the world class...

Joe Kreines: Yeah, but they did pretty well.

Paul Weikle: They've done very well. But, I mean, they still...

Joe Kreines: Under Michael, at least. You know...

Paul Weikle: Right.

Joe Kreines: ...when Michael was doing it.

Paul Weikle: You know, and Michael did a great job with the band. And...

Joe Kreines: Absolutely.

Paul Weikle: You know, but they definitely had the perspective of the pop side of it, when they did the concerts. And they went over to England and where they would compete. And they did very well in that. But I'm talking about the traditional brass band...

Joe Kreines: Yeah, I know.

Paul Weikle: ...literature concerts.

Joe Kreines: Yeah, absolutely.

Paul Weikle: And they had, you know, reading the reviews, "too bright a sound." And, you know, et cetera, et cetera. It wasn't what the Brits were looking for.

Joe Kreines: No. I know.

Paul Weikle: That doesn't mean it wasn't good.

Joe Kreines: I know.

Paul Weikle: But you know how that works. You know?

Joe Kreines: Yeah.

Paul Weikle: Talk a little bit about, also, the horns and pipes. That's still ongoing?

Joe Kreines: No.

Paul Weikle: Or did you guys finish up?

Joe Kreines: Well, last year-- I retired from it and Michael took over. And last year, there was supposed to have been a concert. But then, that storm came up and blew it away.

Paul Weikle: Right. That was some...

Joe Kreines: But that concert wasn't even supposed to happen exactly. I mean, basically, it was a money issue. The church, I think, felt like they couldn't finance it the way they were able to in the past. Because the union no longer was putting any money into it.

Paul Weikle: Oh, really? So you lost a green sheet job?

Joe Kreines: That's my understanding. My understanding is that that last concert, I don't think the union was putting any-- I don't know. Because it didn't happen, you know.

Paul Weikle: Right.

Joe Kreines: But that was, sort of, what I was understanding.

Paul Weikle: Because when you guys first started doing the horns and pipes, it was a green sheet job. Meaning, it was a 35 percent sponsored by the...

Joe Kreines: That's exactly right.

Paul Weikle: ...Music Performance and Trust Fund.

Joe Kreines: That's right.

Paul Weikle: And 65 by the presenting venue.

Joe Kreines: Right. That's correct.

Paul Weikle: Do you remember the first year for that? Because it was a number of years that it went on...

Joe Kreines: I think the first one was 1993 or '94, somewhere around there. I mean, we came close to 20 or 18, 17 years. I don't know. It's somewhere in that vicinity. We need to get a chronology thing going there. Because, I mean, I don't...

Paul Weikle: Well, that'll be part of...

Joe Kreines: And I have recordings. But I don't have all of them marked with the dates, or even the programs. And that, you know...

Paul Weikle: Well, that's going to be part of...

Joe Kreines: I've got to talk to John and find out whether he has a complete...

Paul Weikle: Well, more importantly for me...

Joe Kreines: ...discography.

Paul Weikle: ...is, obviously, what would be great is that we get some-- for this, you know, it would be great if I can-- again, since this is primary source information, I'd like to be as precise as we can be with...

Joe Kreines: Absolutely. Yeah.

Paul Weikle: And that's why we're doing this. You know...

Joe Kreines: Absolutely.

Paul Weikle: ...while memories are still, sort of, like, "Oh, that took place." Because, you know, even as I'm going through this, there are things I've heard about and things that I know of. And stuff that happened. And, you know, you want to make sure it gets all covered. And then, what I hopefully will do is that I'll go through and review this.

And there'll be some spots, and I'll go, "You mentioned this in the recording. Talk a little bit more about that." Or something for us to follow up on, you know, to do that. Okay. You had a couple of college engagements that came about for different reasons.

Joe Kreines: Yes.

Paul Weikle: You taught at the University of South Florida for, I think, a semester?

Joe Kreines: Yes.

Paul Weikle: And then, you also taught at the University of Central Florida?

Joe Kreines: Yes.

Paul Weikle: Talk a little bit about those positions. And, again...

Joe Kreines: Okay. The first one came about when I did-- well, it was in the same year, actually. When I did the-- when Gustav Meier, who was scheduled to be, kind of, guest conductor while Bill Weidrich was on sabbatical at USF. He ended up not being able to come because his wife was ill. So Wade Weist, who at that time, was the Chairman of the USF, called me. And asked me if I were available to do the orchestra during that fall term. And I said, "Yes." So I did the two concerts there. And then...

Paul Weikle: With the USF Orchestra?

Joe Kreines: Orchestra

Paul Weikle: Okay.

Joe Kreines: Then, I did-- oh, God, I can't remember what the year factor is here anymore. You know, you do so much, you know, you just-- I don't keep track of the years, which year this happened and which year that happened. I just know it happened.

Paul Weikle: As do I. I mean...

Joe Kreines: I did a guest conducting for one of the concerts of the USF Wind Ensemble the same year Jack Crew did one and Jim Croft did one. And then, I taught a course in the spring term on wind literature. And Weidrich was, oh, had either given it up or was on-- yeah, he wasn't on sabbatical. He'd given it up, given up the course. And I did it. I think that was the next year or something like that. But that was a great experience. I'm glad I had a chance to do that. I, sort of, followed his outline, but I made my own curriculum. You know, so covered the entire history, all the way back from Medieval to now. And I had a weekly outline I passed out to everybody. "These are the things we're covering. These are the things you're responsible for in the course."

Paul Weikle: And this was a wind band literature course?

Joe Kreines: Yeah.

Paul Weikle: So you dealt with harmonie music, and you dealt with everything...

Joe Kreines: Yeah, everything.

Paul Weikle: The Civil War bands?

Joe Kreines: Not much on that. Very little. Basically, this is wind literature. So there isn't anything really...

Paul Weikle: Right, in the Civil War.

Joe Kreines: Of substance there. Yeah. But there's plenty of music in and around there. I mean, of course, you know, most of it, besides the earliest music, which was really not band, exactly. But wind music is like the Gabrielli Canzoni and so on and so forth. And then, you have the French Revolutionary group, Mihaud and Gossec and Jordan and so on. And then, you have a big gap between that and the late 19th early 20th centuries.

With a few individual pieces like the Mendelssohn Overture and then Nocturno. And the Wagner..

Paul Weikle: Trauersinfonie.

Joe Kreines: Trauersinfonie. And, you know, a few pieces like that. But I cover all of it.

Paul Weikle: Right.

Joe Kreines: And then, you know, I covered every angle of it. You know, I think it was a good course.

Paul Weikle: All right. And then, also, University of Central Florida, there was a time that you were the director of bands there...

Joe Kreines: I did...

Paul Weikle: Or, certainly, director of the Wind Ensemble...

Joe Kreines: I did two concerts with them, yeah.

Paul Weikle: And that was around-- was that before or after...

Joe Kreines: Four or five years ago, I think it was, 2006, I think. I have the CD's up there.

Paul Weikle: And that was before they hired Michael Garasi?

Joe Kreines: Yes.

Paul Weikle: And then, they hired Michael Garasi, I think, the next year...

Joe Kreines: Yeah, he came in as an interim. I think it was the year after, yes. Yeah, that's right.

Paul Weikle: Um-hum. All right. Well, you know, we're pretty much at the end of the list. I know one of the things, you know, you've guest conducted, probably, every good high school band in the state of Florida.

Joe Kreines: Not quite, but a large proportion of them.

Paul Weikle: And I know you've done a lot of college band directing. On your website, of course, it says you've done 300 or so different programs...

Joe Kreines: Different schools in the state, yeah.

Paul Weikle: That's a pretty, you know...

Joe Kreines: I counted them once. It was 280 something or whatever.

Paul Weikle: And that was-- and who knows what the number is?

Joe Kreines: Well, I don't know. <Inaudible>.

Paul Weikle: Have you done anymore college band? I mean, obviously, you directed some of these other bands. I mean, I know you've directed up at Florida State University. Have you done anything at the University of Florida?

Joe Kreines: Not in a long time. And only once in a performance. Well, no. Actually, more than once. Once was they were on tour, and Frank Wicks had me-- oh, no. That was LSU. That's right. Oh, no, with Florida just once in a concert. When Wicks was the conductor, I did the Kalinnikov.

Paul Weikle: So that would've been, like, in the 1970's or whatever?

Joe Kreines: '72 to '80 he was there.

Paul Weikle: Yeah, I was going to say, he was there in the 1970's before he went to LSU.

Joe Kreines: Yep.

Paul Weikle: And, of course, you've directed at USF, UCF. Have you ever done anything with the universities south of the border? FIU, FAU...

Joe Kreines: Indian River State College, last year. I was there. Nothing at FAU. Nothing at FIU. Nothing in Miami.

Paul Weikle: Okay.

Joe Kreines: And nothing at Florida Gulf Coast University, either.

Paul Weikle: Right. Well, that's a pretty new school. What about schools out of the state of Florida? Obviously, you've conducted at LSU, I guess, and I didn't know about that.

Joe Kreines: No. I never conducted there. I conducted the band when they were on tour.

Paul Weikle: Okay.

Joe Kreines: And Wicks heard I was in the audience and called me up, before the concert. And asked me if I'd be willing to conduct a couple of pieces of the concert without rehearsing. So I said sure. It was great. They played the...

Paul Weikle: Oh, it's a great school.

Joe Kreines: They played the crap out of-- well, I took "Molly on the Shore" faster than they had ever played it. And they played it. I just went...

Paul Weikle: They're, like, "Uh-oh."

Joe Kreines: The first stand of clarinet players thought they were going to have a heart attack. But they got in there and played it. Boy, it was good.

Paul Weikle: What about other schools out of state? I don't really know about your out of state stuff.

Joe Kreines: Western Illinois University of Music camp, but not with the band there. Oh, Fort Hayes State, when Jeff Jordan was the band director there. I went out there. Arizona, Northern Arizona, when Danny Schmidt-- Danny Schmidt's still there, I guess?

Paul Weikle: Um-hum.

Joe Kreines: I went out there. Western Kentucky, when John Carmichael was there. Furman University, when John Carmichael was there. There are a few. I can't recall now any other places, college type places that I've been. There may have been some others and I'm just not remembering.

Paul Weikle: Yeah, I don't think that we'll get an exhaustive list. Just interesting to know, because I knew some of what your guest conducting stuff was. What about, as far as, like orchestra stuff? I mean, obviously, our focus is going to be for the...

Joe Kreines: Okay. Well, I've already mentioned USF, of course. And, oh well, of course, we didn't mention Stetson. I've guest conducted the band there a lot.

Paul Weikle: I remember you telling me that was, kind of, your-- when you were trying out a new piece that Bobby just let you, kind of, be the go to band for...

Joe Kreines: Yes. That's right. That's one of the places I go all the time.

Paul Weikle: And I know when Bobby, this last couple of years, he's had back problems. And I know you've gone and done rehearsals sometimes.

Joe Kreines: A couple of times. <Inaudible>.

Paul Weikle: You told me about that. When he just couldn't get up and run the band, and he was hurting.

Joe Kreines: Oh, yeah. My phone is ringing again. My favorite sound. It hasn't been too bad today, though.

Joe Kreines: Not too many, outside of the ones I already mentioned.

Paul Weikle: I don't expect this to be an exhaustive list. It's important to note the effect you've had on the education part of teaching. Of course we know about the Facebook website. I've been musically assaulted. When you look on that website, and I've looked at it—

Joe Kreines: I haven't looked at it. I mean, a couple of my friends have printed up some of it.

Paul Weikle: And the positive stuff on there is really pretty astounding.

Joe Kreines: Oh, yes, it is.

Paul Weikle: And you go, "Wow."

Joe Kreines: Yes, it is.

Paul Weikle: I've seen a couple of my high school classmates that were on there, and other people from around the state of Florida. And we're talking about 35 years. I mean there's probably people who just don't participate.

Joe Kreines: Yeah, who don't know about the—

Paul Weikle: Or don't know about it, or just choose not to.

Joe Kreines: About 3000 people. Over 3000.

Paul Weikle: Right, that's just 3000 people that have got on the website, found it, and are members like myself. And the testimonials on there are really pretty amazing. And I'm sure—

Joe Kreines: Yes. They certainly are.

Paul Weikle: That's another indication. And it's not just my age students, the 1980s. We've got '90s, and we've got recent students. "Mr. Kreines just came in and guest

conducted my band last week, you know." And so, it's a multigenerational thing. And it's very important. Moving on to a couple of other things, we've talked about, part of my dissertation is going to be really in three parts. The biography, my lecture recital, which will be the analysis of the *American Song Set*. And then the last part will be, I'm going to call it "annotated bibliography." It's not really going to be that. It's going to be just kind of like how your book is set up, where you have the title of the piece, and a few sentences about the arrangement, so that it's not in the original key, or it's in the original key. Because some of the things that people will be interested in, if they look up and they say, "Oh, Joe's done a transcription of this piece, and, oh, it's faithful to the original. It's in a band key, versus the orchestra key. It's in E flat, instead of E. It's in A flat instead of A, or whatever."

Joe Kreines: Which I have done in a few cases, yeah. Like the Tchaikovsky fifth that I did just recently. I kind of raised it a half step, from E to F. And I've done a few others like that. On the other hand, I changed the notation, but not the pitch class, of Polka and Fugue. Instead of writing it in B, I wrote it in C-flat. But I didn't write it in the total key signature of C-flat. I used a partial key signature and added the others as accidentals. I discovered that I'm not the first person to think of that. Schumann did that in the Rhenish Symphony, in fact. He didn't use six flats in <inaudible>.

Paul Weikle: So what key did he write down?

Joe Kreines: He wrote it in E-flat minor. But some of the parts he used six flats. But in others, he did not. He used accidentals.

Paul Weikle: So he just wrote no key signature?

Joe Kreines: No. I wrote a partial. I wrote four flats, and then added the other three.

Paul Weikle: Because the frequency of those notes—

Joe Kreines: Because it's much harder to remember C-flat major than it is to remember A-flat, and then read the accidentals that go with it.

Paul Weikle: That's interesting.

Joe Kreines: I'm not the first person to think of this. Like I said, Schumann. But there's a number of other composers who have done, and are still doing this. Who don't use…

Paul Weikle: Partial key signatures, and then add accidentals?

Joe Kreines: Yes.

Paul Weikle: To achieve the same—

Joe Kreines: The same key, yeah. And the actual effect, they're <inaudible> in the same key, yeah.

Paul Weikle: I'll have to do a little research, because that should be part of that discussion, but also part of your orchestration.

Joe Kreines: It turns out, it seems to be easier. And I've talked to some of the students who have played my arrangement the Polka and Fugue, who said that they didn't find it too difficult at all. But they would have found a much, if I'd asked them, I bet you reading seven flats they would have gone much more—

Paul Weikle: Well, they would have been scared from the word "go" with seven flats.

Joe Kreines: Because you don't see it very often. That's the main reason. But you do see four flats pretty often. And then you see G-flat, you see F-flat, you see C-flat, as individual notes. It's much easier to comprehend than it is to think of those in the key signature.

Paul Weikle: This is on a sidebar of that. When I think about the note C-flat, and I think about the note B-natural, while they're—

Joe Kreines: They're not the same, technically.

Paul Weikle: They're not the same, no.

Joe Kreines: But they are the same in pragmatic terms.

Paul Weikle: Right. Because obviously, people think about being in sharp keys differently, and there's an aesthetic to the sound.

Joe Kreines: That's right.

Paul Weikle: That is different, and I'm sure it basically relates to the open strings on the stringed instruments, versus the overtone series on the brass instruments and all that. And that's just my own thinking about it.

Joe Kreines: Yeah. But I realized that I was going to have to do something. Because to change the key itself, which is what Bainum did, is to knock out-- what he ended up doing was having cuts in it, because the modulations go off in the sharp areas, that are hard, that make it more difficult. So therefore, he made cuts in the music. Three of them, to be exact. I don't make any cuts in the music. I keep the same, every measure is accounted for in my transcription. Every measure. Only thing that's different is the key.

Paul Weikle: The key orientation.

Joe Kreines: Yeah.

Paul Weikle: Interesting. Along those lines, you've written, according to your website, the numbers probably have been modified. I've got 38 original compositions, transcriptions for wind band. And then I put a plus by it. There's probably more.

Joe Kreines: More.

Paul Weikle: Transcriptions for wind band, 50 plus. And then other compositions and stuff, 70 plus. Because I know there's a lot of stuff that you've written for small ensemble orchestra, et cetera. And those are adaptations, and some of the things. So we get into discussing American song set, and things like that, what I'm going to be looking for is just really the thinking about the orchestration for the wind band stuff, and that kind of stuff. And so that's when it comes down to the nitty gritty of, let's come up with, as of this day, this is what Joe has written for the large ensemble. That way, 20 years from now, if somebody else wants to come in and add an appendium, and say "Okay, from this time, the last 20 years, Joe's done this." You know, et cetera, et cetera. Because that way, it could be complete, and things like that. Because that's part of what someone else would do, in a research document. So, again, we can get into the nitty gritty of all of that. We can get materials into my hands, and we can talk about that. The last thing I want to get to today is the *American Song Set for Band*. Tell me a little bit. I know some of the history of it. It was written for the—

Joe Kreines: Grand Teton Music Festival.

Paul Weikle: Grand Teton Music Festival, at the request of Mike Mulcahy.

Joe Kreines: Michael Mulcahy.

Paul Weikle: Tell me if there's anything else that's important there. This will be part of my lecture recital.

Joe Kreines: Michael has been a part of that festival for a number of years. And somewhere, I guess, about the second or third year, maybe, he was out there, they started a brass week. That is, there was going to be one concert in the middle of the season, in the middle of one of those weeks, that would be devoted to brass music. So I think

maybe, if not the first year, maybe it was the second year, he was out there. Or maybe the third. I'm not sure. He asked for some of my transcriptions, because Jay had already mentioned it. And, of course, Michael and I had already met. So I got him some of my transcriptions, and he loved them. Thought they were great. So every year, he ended up, over the next several years, he ended up playing at least one of my things, I think, on every concert. And the group is fantastic, you know. Because the orchestra out there is not an orchestra. It's a compendium of players from all over the country who basically won a paid vacation, is what they get. And some people are there for one week, and some people are there for six weeks. I think it's a six-week festival, all together, depending upon how their contact person—

Paul Weikle: Which is kind of like the Aspen Festival.

Joe Kreines: Yeah.

Paul Weikle: Kind of a set-up.

Joe Kreines: So, anyway, so the brass player, Chicago Symphony, San Francisco Symphony, Cleveland Orchestra, you know. All over the place. Everywhere. And so they're great players, in Northwest. I mean, Charlie and Barber are playing trumpet there. And so, anyway, I guess it was '98, '99. I can't remember, '98, '99, Michael and I were talking. And he said, "You know," he said, "You ought to come up with something new for next year, for the Grand Teton." And I said, "Oh. Did you have anything in mind?" He said, "No. Some folk music, maybe, or something." So then I started thinking about it, and I said, "Well, I got an idea." So I ran it by him. And he said, "Oh, that sounds like a great idea." So I picked out four tunes. "Red River Valley," "Polly Wolly Doodle," "Home on the Range," and "Turkey in the Straw." And I thought to myself, "Okay, I'm

dealing with this group." And Michael told me, basically, it's five, six trumpets. Four horns, three or four trombones. Euphonium optional, if I want to have one, and two tuba. One tuba, but I wrote it for two, basically. And percussion. So that's what I did. I mean, I sat down, and I started working on it at the piano. And I tinkered around with some-- I picked out the tunes, and started improvising around them. And then I started writing. And the "Red River Valley," you know, I thought to myself, "Well, let's see. I want to have an introduction. So what do I want to have for an introduction?" Well, it's a Red River Valley, a flowing line that never stops. So quarter notes. <singing quarter notes> And that was the basis. And I said, "Okay, I'll write some of that down." I said, "Okay," get into measure seven or eight, or whatever, and I said, "Okay, that's a good place for the introduction of the tune." And I just kept on working, working around that idea, and figuring out how many settings that I wanted to have, and how much material to intersperse between, and how I wanted to deal with it. And that's how that all emerged. And then I realized, okay, so what am I going to do with the climax? Full statement, and then how am I going to end it, okay? So we come to the end, last chord. You know, <singing final note>. Then I said, I want there to be the hint of motion going on from that last chord. So the last quarter note of the line, going up.

Paul Weikle: <singing notes>

Joe Kreines: And up, and up, and up, until it finally ends up on a high D, high E in the brass version. So it never ends. The river keeps going. And if you notice, at the very sparsest point, you come down to one note that is held at one point. Just one note, D. And then it opens up again, from that point on. But it never stops. So that was the concept behind that.

Paul Weikle: The first movement?

Joe Kreines: Behind that piece, yeah. And the second movement, well, I thought of "Polly Wolly Doodle," and I thought of guitars. Or ukuleles. Banjos, now you're going. You know, isn't that the instrument that goes with that tune, right? So I thought, <singing percussion line>, so that's that rhythm, right? <singing percussion line>. So that's, that's the basses there. And I realized, the brass players will have no trouble with that. <singing brass line> and then so I started working around, I said, "Okay, here's one setting. I got that setting done. Now, what are we going to do now? I'm going to put in these instruments, okay. This is accompaniment." And then, finally, I got to the middle section. I said, "I've got to do something different here." I thought, "Oh, let's just keep the eighth notes moving, but in different grouping. 12/8." Except it was 3/8, <singing eighth notes>.

Paul Weikle: <singing eighth notes>

Joe Kreines: Yeah. Right. Exactly. To make it more interesting.

Paul Weikle: I think I sang the relationship too slowly. It's -- <singing eighth notes>.

Joe Kreines: And then you come to a slow statement, just as kind of a climax. <singing slow notes> hymn-like, almost. And then finally, a little coda using the eighth notes again. The hardest one to do was "Home on the Range," by far. Why? Because the tune itself is so square. And you can't develop it. You know?

Paul Weikle: If you do much thematic _____--

Joe Kreines: There's no motivic development you can use.

Paul Weikle: And if you change it too much, people go…

Joe Kreines: Yeah. Well, "What is this?" So, I finally figured out what I can do. Well, the first thing I thought of was the accompaniment. Now, this is another one of those

guitar <singing guitar line>, accompaniment. And I thought, "Oh, that gets you away from <singing quarter notes> regular quarter notes, flowing on." Because the melody has no data rhythm in it. But then the accompaniment does. So that will add a little interest. And then I thought, "Okay. How am I going to really develop this thing? There's no way you can develop a pitch you can modulate." So I think that's four different settings, right? And each one is a different key. So that's what I did, there. And then I added a little coda at the very end.

Paul Weikle: All the movements are really well done, but I really like the ending of the third movement, because it just—

Joe Kreines: It's nice, yeah.

Paul Weikle: It just goes… and it settles into the major/minor seventh. I mean, not major/minor, major/major seventh chord. And you kind of go, "Wow." And the major seventh being the oboe, it really is a cool sound.

Joe Kreines: Yeah. Well, I thank you. I'm glad that worked out the way it did. But that was the hardest one to compose.

Paul Weikle: I can imagine.

Joe Kreines: And in a way the last one was easiest. Isn't that strange? But, because it's the most complicated in a way.

Paul Weikle: It's got the whole fugue statement.

Joe Kreines: You know, you think to yourself, "What the hell can I do with 'Turkey in the Straw' that hasn't already been done?" And then it came to me. Suppose J.S. Bach got this tune.

Paul Weikle: Chorale Prelude?

Joe Kreines: What would he do with it? Chorale prelude. Right. So, we start off with a chorale statement. You have to admit, it sounds pretty outrageous, doesn't it?

Paul Weikle: Yeah.

Joe Kreines: I mean, when you think about it.

Paul Weikle: And then it goes into the fugue statement.

Joe Kreines: A fugue, a fugato.

Paul Weikle: A fugato, yeah.

Joe Kreines: Yeah. Isn't that what Bach would do? Sure.

Paul Weikle: It's not full blown for you.

Joe Kreines: No, as fugato imitations. And then augmentation.

Paul Weikle: And then it's got augmentation. But it's still very functional.

Joe Kreines: It's <inaudible> it's contrapuntal enough to be a contrast with the rest. Not only of that movement, but the rest of the movement.

Paul Weikle: It's a much thicker texture for the whole piece.

Joe Kreines: Rhythmically more intricate. So that's how that came about.

Paul Weikle: And it ends. To me, it's a Granger-esque color, because you've got the mallets.

Joe Kreines: <singing mallet line>

Paul Weikle: Yeah. And then <singing mallet line>. When I think of, what's the other-- "Shepherd's Hey."

Joe Kreines: "Shepherd's Hey," yeah.

Paul Weikle: And there's a couple other, my brain is not there right at the moment.

Joe Kreines: "Mock Morris."

Paul Weikle: A lot of them have a lot of mallet stuff. Because he liked that color. Certainly, in a lot of the ends pieces, you've got the crossed hands. And it's almost like he went <singing percussion line> boom, you know.

Joe Kreines: A lot of glissandos that he puts in there, yeah. Which is what—

Paul Weikle: When I heard the piece the first time I said, "Oh, okay." That's why I want to direct this part of the conversation, obviously. Then this piece was originally written for brass. You obviously said, "Wow. This piece is…" and then somebody heard it. Or, what was the genesis of you changing it from, you set it for brass band. And the setting was very good.

Joe Kreines: Why would I do another setting?

Paul Weikle: Yeah.

Joe Kreines: Because I wanted to do one for band, and I thought, "You know, I think I can take this one and just adapt it. I won't have to make any significant changes." And then I did it for strings. And it works with all three. And then I did the first movement for flute orchestra. And I did the, was it the first and last? For the saxophone camp.

Paul Weikle: Oh, Stetson.

Joe Kreines: Yeah. Yeah. And, oh, and I did it for full orchestra, too.

Paul Weikle: Right. I have all those scores that you sent me.

Joe Kreines: And they all work, I'm happy to say. Because I think that that serves a need. I mean, these are good tunes. And some of them have never been dealt with in this way before, at all, you know.

Paul Weikle: I think that's the thing that really intrigues me about the piece, is the fact that it was originally a brass piece. And then you explored the wind band medium with it, which is not usually how those pieces come about.

Joe Kreines: No, I know.

Paul Weikle: It's the opposite.

Joe Kreines: Right.

Paul Weikle: Or, it's a piano piece, blown up into wind band, and then done for brass, or a piano piece blown up for brass, you know. Those kind of things. What's the piece that Al Reed wrote, "Russian…"

Joe Kreines: "Russian Christmas," yeah.

Paul Weikle: Christmas, which was originally written for band, and transcribed for orchestra.

Joe Kreines: Orchestra.

Paul Weikle: After the fact. And that's what's interesting about this piece, is the fact that it was originally a brass piece. But then the scoring turns out very well. And not having heard a recording of the brass piece, I think that even—

Joe Kreines: You've never heard it?

Paul Weikle: I've never heard a recording of the brass.

Joe Kreines: You're kidding.

Paul Weikle: No.

Joe Kreines: You want to hear it?

Paul Weikle: Well, we'll certainly hear it later. We can hear it after we're done with this, you know.

Joe Kreines: Sure. You can burn a copy of it, if you want.

Paul Weikle: That'd be great, because I don't have a copy. And I don't have a copy of it.

Joe Kreines: While we're talking, then, let me pull it out. Because I want to find it. You'll get the world premiere performance, with Michael conducting it.

Joe Kreines: I thought it was a cute title to put-- since we were…

Paul Weikle: That title again was, Country…

Joe Kreines: Well, since the Grand Teton is in the West and it's also out in the country and the tunes are all country, "Turkey in the Straw" or western, "Red River Valley," that was the reason I thought it would be a cute title. But when it came time to think about publishing it, I said, "No, it's tacky. Take it out." So *American Song Set* goes perfectly well. And this is not going to be the only *American Song Set* I'm going to…

Paul Weikle: I've seen that you wrote another movement, didn't you? I've seen somewhere.

Joe Kreines: No, these are American Song Settings. It's different. For Alfred Music. "Billy Boy," "Skip to My Lou" and "Barbara Allen" is coming out this-- "Barbara Allen" is coming out this fall.

Paul Weikle: Now, those are…

Joe Kreines: Alfred Music published-- they published these. American Song Settings No. 1- American Song Settings No. 1 "Billy Boy." American Song Settings No. 2 "Skip to My Lou."

Paul Weikle: So this is like a grade three piece or grade two and a half? Two?

Joe Kreines: One and a half. Alfred puts it in the one and a half category. I put it in the two category. And if I hadn't had to make the changes, it would have definitely been a

nice middle two. But it's okay. It's published. And I get it. Hey, I got a pretty nice royalty check from Alfred last January or whenever it was. So I'm hoping to get another one.

Paul Weikle: And that particular piece is obviously written for concert band.

Joe Kreines: Middle school, concert band.

Paul Weikle: And have you thought about writing it for a young orchestra?

Joe Kreines: Oh, absolutely, all of them. And I'm going to do it eventually. But, you know…

Paul Weikle: There's only so many hours in the day.

Joe Kreines: Unfortunately, yes.

Paul Weikle: You've got to do interviews with people who want to write their dissertations.

Joe Kreines: Idiots who want to know everything about…<laughs>

Paul Weikle: There you have it. Anyway, probably at some later point, you know, once I get-- it'll be great to hear this recording. After I've gone through and done my homework because I don't want to waste your time talking to you about how you orchestrated the piece, until I've done some study about it…

Joe Kreines: Whatever you want to know, just ask.

Paul Weikle: …you know, and then we can talk more about what I perceive is the way you did the orchestration. You know what I mean? Part of my learning process for this is is that I don't want to have you tell me everything.

Joe Kreines: No. And I think that's great. I think you're absolutely right. You should come to your own conclusions first. Why not? I won't object to that at all.

Paul Weikle: And part of what we're doing today is to help me start to think along the lines of now that I know, you know, more about the genesis of the piece-- and pretty much, I knew most of that from our discussions on the phone and things we talked about. Now, I can go back and put it into perspective, you know, and then say, "Oh, he did this and this is how he moved this here." And then the question will be why did you do it. And I'll think about it and then I'll be asking you why did you do it, you know, in a subsequent time and we can get together and when I can have score in hand and go-- you know, and ask more specific question because, you know, for my lecture recital, I have 45 minutes. In that time, and I talked with Dr. Fraschillo, I mean, tentatively, you know, what I'm going to have to do is I'm going to have to take, you know, some time off from the job and school. That's fine because I'm going to do this and get it done. With the calendar of the wind ensemble at USM, there's a great week for me and a great week for them to get together where I can-- I'd have my Tuesday rehearsal with my band and then get in the car and drive and then be there for a Wednesday rehearsal with the wind ensemble and then do my lecture on Thursday because we need to do it during their ensemble time because it just-- logistically, he can't really ask them to do extra stuff. You know, he said, "I'm willing to do a lot but I really can't ask them." And I said, "That's completely fine." And I have to make it work for me. So I'm only going to be able to go in. They'll do some readings before I get there, you know, because he'll have it. And with the new set of parts, you know, completely done in this format, it'll be easier for them. And they'll write it down. And so, my vison of this is having some comparisons, like here's the original brass configuration and then now, here's the wind band configuration and talk a little bit about the orchestration differences and then, a couple of little other

things. Here's what he was thinking about with this, da, da, da and then maybe play the whole first movement because I think that the first movement really does the job with getting a whole idea about what the piece is about. The second and third movements, I think, will be kind of-- I'll present some of what's going on but probably not a full performance because I won't have time. And then probably talk about the chorale and fugue and talk about your thinking about that and compare it to the other and then play the last two-- play the last movement in its entirety so that the audience gets an idea of the flavor of your compositional spectrum and use of the different flavors within the ensemble to get an idea of the whole orchestration because that's what the lecture recital will be because that will be, you know, one chapter in my dissertation. So that's kind of how I envisioned that being. And so, I've still got to put together how I want to lay that out. But I have a pretty good idea of what that will need to be. And then probably what I'll want to do is after we listen to this recording, I'm probably going to put it on my computer so I have a copy of it if that's okay.

Joe Kreines: Absolutely, that's okay.

Paul Weikle: And then that way I'll have a frame of reference to go back and do my study and then come back and ask questions later, you know, because, you know, like I said, I've got to do it-- you know, I've got to do two recitals plus my dissertation in this next year <chuckles>. So I've bitten off quite a bit to do while still having a full-time job, you know.

Joe Kreines: Yeah, I know.

Paul Weikle: But it's got to get done.

Joe Kreines: Absolutely, it's got to get done so get it done.

Paul Weikle: Is there anything else you can think of at the moment? I think I am that I am at the point where we can conclude for today for sure as far as questions.

Joe Kreines: You don't have any other questions. No, I can't think of anything.

Paul Weikle: You know, and then I'm going to go-- my opinion for now is I'm going to go back and review what we've discussed, see if there's anything in there…

Joe Kreines: That you want to ask me to amplify on?

Paul Weikle: Exactly or I don't understand who this is or understand who that is or, you know-- because, you know, I just wanted you to talk and I may not have picked up on everybody and go, "I'm not sure who that is. Who is that? So that I can, you know, go back. And again…

Joe Kreines: Just call me and let me know whatever it is and I'll do it.

Paul Weikle: And we'll figure out a time or if it means I've got to come back and visit, I'll come back and visit, time depending, etcetera, etcetera.

Joe Kreines: Right.

Paul Weikle: So great. We're done. Let's listen to some music. Talking over with.

Joe Kreines: You want to hear the Song Set?

Paul Weikle: Yeah.

Joe Kreines: Country and western that is.

APPENDIX B

FOLLOW-UP INTERVIEW WITH JOSEPH KREINES

Melbourne, Florida - January 21, 2012

Paul Weikle: I have a group of quick follow up questions.

Joe Kreines: Go ahead.

Paul Weikle: What were your parent's names?

Joe Kreines: Leon and Beatrice.

Paul Weikle: What did you father do for a living?

Joe Kreines: he owned a shoe store. He first owned one, then expanded to three and ended up only owning one.

Paul Weikle: Was your mother a homemaker?

Joe Kreines: No, She was a working-woman. She was a women's clothes buyer for various department stores. She retired as the buyer for a large department store in Chicago.

Paul Weikle: You started collecting records. Obviously it has stayed with through throughout your life.

Joe Kreines: I started when I was nine years old and enjoyed listening to them frequently. I bought a recording of Rhapsody in Blue and also bought many recordings of piano with orchestra. They were all 78's you know, that's was all that was available at the time.

Paul Weikle: You also listened to the radio extensively. Was it all classical or did you listen to other things too.

Joe Kreines: I listened to a lot of music on the radio, not just classical. As a matter of fact, I listened to a lot of the popular music of the day. I can still play it on the piano. However, most of it wasn't very good.

Paul Weikle: You first piano teacher's name was?

Joseph Kreines: Jeanette Rosenblumm, great teacher I was only able to study for a while. She moved to California to get married. She recommended that I play for Howard Wells. His studio was full and he could accept me….

Paul Weikle: Your next teacher was Julian Levitan. Most of the details were in our first interview.

Joe Kreines: Yes.

Paul Weikle: Moving on to other areas, what do you remember of your schooling? You started at the Chicago Lab School?

Joe Kreines: No, I started at O'Keeffe Elementary school and transferred to the Chicago Lab School. They wanted me to skip a grade but my mother, who had skipped a grade in her early schooling thought it was socially detrimental and wouldn't approve of my grade acceleration.

Paul Weikle: The year when your parent bought your first piano?

Joe Kreines: They year was 1942, I was six and a half.

Paul Weikle: Any musical memories from Elementary school other than walking by the school room, which was mentioned during the other interview?

Joe Kreines: I seem to vaguely remember that I was listening to a radio broadcast on a particular Sunday afternoon and it was interrupted by the announcement of the bombing of Pearl Harbor. I think I remember that, correctly….

Paul Weikle: Cool

Paul Weikle: Were you a voracious reader? From the other interview, you got the Review of Literature…

Joe Kreines: I got that review mostly for its music reviews; I wanted to know about more recordings for my collection. It contained articles about science and literature too, but I was mainly interested in the music.

Paul Weikle: You were regularly attending concert with the Chicago Symphony?

Joe Kreines: When I was 15, my parents bought me a season ticket to the orchestra as a birthday present. I was also going to Ravinia concerts during the summer as well. I tell people my musical training came from the Chicago Symphony.

Paul Weikle: You recently went to a seminar in Chicago about Fritz Reiner as a guest lecturer. How was that?

Joe Kreines: I had a great time reliving some my experiences with Reiner. He was a great conductor, you know. I tried to get him to allow to attend rehearsals, even asked him about it back stage after some concert. I couldn't get him to allow me as no one was allowed to watch rehearsals. I would take scores from the library and study them and go hear the performances…

Paul Weikle: You joined the Chicago Sypmphony Orchestra Chorus…

Joe Kreines: I became a charter member of the CSO chorus. Reined wasn't happy with the level of performance of the choirs they would use – college and high schools from around Chicago. They were good, but not up to the level he wanted. So they hired Margaret Hollis, as the director. I auditioned for her and was accepted, she was very impressed with my ability to sight-read and had perfect pitch, however, she was

concerned with my lack of vocal training. She cautioned for me to be careful in rehearsal and performance not to let my voice stick out.

Paul Weikle: When or why did you stop singing?

Joe Kreines: I was forced to stop during my third year. I was developing vocal problems and couldn't sing correctly. Vocal nodules. I had started studying with Hollis after my first year in the group, due to her ongoing concerns with my voice. I also studied conducting with her, she was a marvelous musician and her rehearsal techniques were very good, amongst the best I'd ever seen. I still use many of them today.

Paul Weikle: Good, I think that's all I need for now. Thanks for all your help today on this background and score information.

Joe Kreines: Anything you need…that's what I'm here for.

APPENDIX C

TELEPHONE INTERVIEW WITH DR. BOBBY ADAMS, DIRECTOR OF BANDS AT STETSON UNIVERSITY

January, 31, 2012

Paul Weikle: Good afternoon. I'm speaking with Dr. Bobby Adams, director of Bands at Stetson University, and I'm calling about an interview about his relationship with Joseph Kreines. And so we'll start with a question, in what capacity have you known Joseph Kreines?

Bobby Adams: Yeah, I've known him mostly, at first, as a clinician and guest conductor, and then over the years, we formed a friendship where he's based around usually my ensemble and the work of that ensemble.

Paul Weikle: And your first relationship with him came about when you were at Bayshore High School in 1975, '76, something like that?

Bobby Adams: Five. Yeah, that's correct. I'd known who he was before then and had seen him and observed him in a few things, but I didn't really connect with him until then, and that's when he came to work my group.

Paul Weikle: Okay, great. Joe has guest conducted a lot of your different ensembles. How did your students react? And if you could give a summation of their experience.

Bobby Adams: Yeah. Well, Joe is very effective at what he does, and he brings a lot of expertise that appeals to the kids. I mean back in those days, he talked to the kids at a more mature level probably than I did, and that was very appealing to them to feel like that-- I mean Joe was very knowledgeable and very talented person, and so his expertise appealed to them. He always brought a lot of commitment and enthusiasm, commitment

not only to music but the group he's working with. He never cut them any slack. He had the highest expectation of them, which they always rose to the occasion, and so it was always a positive experience. They liked him, and they enjoyed the work they did with him every time, every time he came.

Paul Weikle: Great, thank you. Joe has written and transcribed many works for wind bands. You had mentioned a few. If you could go over those again, that was the Delius and the *Walk in the Paradise Garden* and *Tragic Overture* and some of those that he's specifically written for you. And why do you think they're really great transcriptions?

Bobby Adams: Well, if the piece sounds like it could've been written for wind band, that's the criteria. And then for the individual composer, if he does Brahms and it still sounds like Brahms, then that's pretty much the test and that's what his goal is, and that's what I think that he gets done. He does things that traditionally transcribe well. For example, a number of Wagner things he does. But then on the other hand, he does things that not necessarily would have been on the mainstream of other transcribers, like the *Intermezzo* that I talked about, *Goyescas*. And also did a number-- I had him to do a number of arias from opera that we used with like a chamber wind group, had him do a number of those, and they-- I didn't know how that would be after him doing the large pieces, but they worked beautifully. If anything, they were almost better than some of the big pieces. So what he does, it's always-- I always expect the best and you always get it, but then sometimes when you put a challenge out there for him, you think, I wonder if he'll get this, and of course, he always does.

Paul Weikle: That's true. So I know you've requested him to write a number of compositions. Can you talk specifically about-- I know one of your favorites, according to Joe, was the *Merry Wives of Windsor*.

Bobby Adams: Right.

Paul Weikle: And talk a little bit about that piece?

Bobby Adams: Well, one, it's a favorite piece, and then, as you know, there was an older band transcription of it that wasn't very [good]. It didn't get played very much. It was hard to say exactly why, but when he brought that piece in, I just loved the piece. So when it works, that just enriches the experience of getting to do that, and that's-- you know, it's just the value. I mean I think about-- I mean I've been doing this now for 50 years, and then the number of pieces that I've done because Joe transcribed them would have-- I would never have had that opportunity in most cases. And I mean that's been a big benefit to my life. When you do a-- I mean in the last spring, we did his recent transcription of the finale to the Tchaikovsky *Fifth Symphony*. You know, I never thought in my life I'd ever get to conduct that piece. And the same thing with a Delius and he also did for me the Prokofiev, parts of- sections from the *Romeo and Juliet*. And what a thrill it is to conduct something that you love but particularly something that's never been available in any other situation.

Paul Weikle: Right. One of the things that Joe was really good at is, of course, not only there are other transcriptions out there…

Bobby Adams: Right.

Paul Weikle: … but you can always expect Joe's to be pretty much spot on the money. I mean everything is exactly as it should be, like I've talked to him about the *Schwanda the Bagpiper*.

Bobby Adams: Right.

Paul Weikle: I mean how there's a couple- there's some bars missing in the one arrangement, and his is exactly complete, or his Brahms *Requiem* is exactly complete, and it's amazing what he's done with all of that. So…

Bobby Adams: Yeah, and then there will be a music list reflects the stage recognizing or the music committee recognizing that because you'll have a transcription that's been on there for years and they don't take that off, but Joe's, then they put right next to it, and he has, as you know, a number of transcriptions on the FBA list.

Paul Weikle: Right. Continuing on with the FBA, what has been Joe's strongest contribution to the music profession?

Bobby Adams: Well, I think his promoting, sometimes fiercely, always the best music. There's a lot of band music published that's not necessarily good music, and that brings Joe's mission to even a higher peak because he's not only championing great music but he is downplaying the lack of value that the poor music has or doesn't have. And so he works both sides of the aisle, and he tells people that, "This is not a good piece," and he'll tell them why it's not a good piece and because a lot of those people pick those pieces because they didn't know, and Joe does know. Any piece that he endorses, whether he transcribed it or just something somebody else wrote, he can tell you why it's a good piece, and any piece that's not, he can tell you why it's not. And most band directors can't

do that, so he's educated tons of people about how to select music and what makes music work.

Paul Weikle: Yeah, and then that goes into the other question that's there along, and he's had a real big effect on music educators and students. Can you talk a little bit about his effect on the students and his relationship with them?

Bobby Adams: Yeah. Well, as he has the highest value of good literature, he has the highest value of the practices and philosophy of music education and that as the tradition of Western art music is, that it should start as young as it possibly can and as correctly as it possibly can and that that's where so much important of what we do is in those youngest kids, and he treats all that with the equal respect that he would with the older players, but he works individually with kids, I mean far beyond what people know on that and often for no money or no reimbursement at all. He just-- when he sees talented kids, and he has kids in to his house to work on with the solo and also with chamber music, he arranges chamber music recitals of different students that he can put pieces together. He used to form reading bands made up of high school kids to plow through literature, and he's just totally committed to work with-- I mean he plays. The number of piano accompaniment he plays every year is probably in the hundreds, and he doesn't fluff off any of that. I mean he works with the kids, as well as the company he's in.

Paul Weikle: Yeah, I mean when I was in high school, of course, Joe played for me, too. So I'm one of the many thousands of kids who have had the opportunity to work with him in that capacity, and I think that's a really big portion of his contribution to the music profession, besides his education, the band directors, with what is solid literature for their bands.

Bobby Adams: Right.

Paul Weikle: So can we talk a little bit about Joe's selection to the Roll of Distinction and the vetting process and how he was selected into the Florida Band Masters Hall of Fame?

Bobby Adams: Yeah, well, he was in the-- he was fourth or fifth one inducted, and we started with-- the committee pretty much agreed right from the start that Dick Bowles would be first because he was the longest standing person in the state and then Jim Croft was next, and such. Well, in a short time, just in the fourth or fifth year, I don't-- I mean it just became apparent to everybody that Joe should be next, and because everybody on the board of directors knew Joe and respected him in the same way, it was just an absolute shoe-in. It was unanimous vote, and it was just-- there was just—[anyway] you could not [not] do it.

Paul Weikle: Right. And I remember the concert with Southern Winds was really great. He picked great literature and had great guests in, and that was just a great celebration of his contribution to Florida music education.

Bobby Adams: Yeah, and he talks about that still, about how- what a big deal that was for him, and of course, that's what we wanted it to be. And we're glad that all that stuff fell into place for him because he really got into that and involved a lot of people and people that he's worked with over many years and stuff. So his legacy is just incredible.

Paul Weikle: It is. A couple other things here before we finish up. You had mentioned in a prior conversation we had had in your office, so I guess a month or so-- maybe-- may have been longer than that now, like back in November, about Joe's lists of errata and stuff for printed compositions. Can you give me your thoughts about that?

Bobby Adams: Well, that's a real labor of love to go into those pieces and then in detail form a list of the errata from just- from things that are terrible to the slightest, you know, "This should be a piano instead of a mezzo piano," etcetera. And I just admire anybody that has the conviction and the tenacity to go in there because if he's done the piece, he could've made those changes on his own score. So when he went to the trouble to type all that out line after line after line and cover every one of those, then he's really doing that for other people, and that's a really admirable thing that he does, and he's done a lot of that.

Paul Weikle: Yeah, the piece that comes to mind for me, of course, is *Lincolnshire Posy*.

Bobby Adams: Oh, yeah.

Paul Weikle: I remember seeing the original prior to the Fennell edition, and I know that Joe was consulted by Frederick Fennell for that edition, and I think it was really important because, obviously, Joe certainly knew the piece.

Bobby Adams: Oh, yeah. And I know, too, he formed a list of William Schuman's *Carnival Overture*, which had a million mistakes in it, and I don't think I could've done that piece myself if I hadn't had his list because it's a mess, and he covered all that well. I can't-- I've got a number of his errata lists in my files, but he's done a lot of them.

Paul Weikle: He has. Well, I've got one last question for you. Any final thoughts on Joe that you'd like to share with me so that I can add that into his biography?

Bobby Adams: Well, Joe's getting up in years, just like I am, but you just have the feeling about Joe that he's going to live forever, and we need him to. There's no replacement for Joe out there that I know of, and I don't know-- when that resource is

gone, we're all going to be the poorer for it because he just-- I just-- I would like to see, particularly if he moves on in years and starts getting to the-- I mean he's at the point now where, as he's told you, I'm sure, he's not so quick to jump in the car and drive all night to get somewhere like he used to be, but I would like to see even more than what the Roll of Distinction did, too. Well, of course, your dissertation, this will be a great thing for him and the people that care about him, and you need to get that into some kind of book form where you can- people can purchase it and get pictures and…

Paul Weikle: That will be the next step of the process is after I finish the dissertation portion, maybe expand the biography a little bit and dig in a little bit more as time permits…

Bobby Adams: Yeah.

Paul Weikle: … and really try to come up with a-- because I mean I feel like I've scratched the surface and there's just- a dissertation can only have so many pages to it. I haven't even…

Bobby Adams: Oh, I know that, yeah. Like I say, that's a real reach. I mean what you're doing is great, and that's a full effort there, but I'm just thinking about a good while later down the road that any of that that can be done would be a great service to the profession.

Paul Weikle: Yeah, that's kind of my thing at this point, and I'm very thankful that Joe's been very accommodating so far, and it's been a- that part's been really great. Well, if you'll hang on for a second, I'm going to end our recording, and…

Bobby Adams: Okay.

APPENDIX D

TELEPHONE INTERVIEW WITH DR. JAMES CROFT, RETIRED DIRECTOR OF BANDS, FLORIDA STATE UNIVERSITY

February 3, 2012

Paul Weikle: Okay, I am speaking with Dr. Jim Croft, retired Director of Bands at Florida State University this morning, and we're going to talk a little bit about Joseph Kreines. And, Dr. Croft, if you would-- I know from my research so far that your association with Joe Kreines started in the 1970s when you were Director of Bands at the University of South Florida. If that's not the case, you can certainly correct me, or if you would just tell me a little bit about how you met Joe and how your relationship got started.

Jim Croft: I met Joe the first year that I was at the University of South Florida. That was in 1972, and he was rather closely associated with South Florida, having gone to school there and having an interest in the place, and I was doing a reading band for the county and we were doing the "March of the Symphonic Metamorphosis" and [inaudible] a little bit and they were doing pretty well and all of a sudden from the audience, "That's an E-flat!"

Paul Weikle: [Laughs]

Jim Croft: And I stopped the band and said, "Excuse me? What did you say?" "That's an E-flat! That's not a G!" I said, "Let's take a look at that. By golly, you're right." That's something I missed, and I was supposed to be brand-new to the territory. I didn't know what was a wahoo if I hit him in the nose. I didn't know [whether to curse] or thank him for giving me a little boost. It was shaking. It was disturbing for sure, particularly when

it's your first go-around of the band directors and the like. But then he came up to me after the thing was over and introduced himself and we started talking literature and I found that the guy was just a repository of wind-band literature and [inaudible] for me and he then stopped over there next time he was in Tampa and we had a really good chat and I thought that Joe was really a remarkable resource, you know. So it's written in that little booklet for our music company.

Paul Weikle: Yes, I think I know of the book. I know his book, yeah.

Jim Croft: And that was how we first met, and of course, we met many times after that.

Paul Weikle: Of course, yes. You certainly have had a long association with Joe. I would suppose that somewhere along the way that Kreines guest-conducted either your ensemble at USF or you may have had him up to Florida State to work with your bands. If so, how did your students react to his presence, and can you give me a little summation of their experience?

Jim Croft: Well, I think that Joe knew every kid who played. I swear the state of Florida [inaudible] contest, and that had something to do with Joe's reading sessions.

Paul Weikle: So you had Kreines reading bands. Sure.

Jim Croft: Yeah, Kreines reading bands. And he had a number of those, and as a result, he knew all of the kids who played. And I think there wasn't a great deal going on right at that point in the state. I don't mean that to sound catty. There just wasn't.

Paul Weikle: The truth is what the truth is, Dr. Croft.

Jim Croft: Yes, siree. And then Gale Sperry, who was very knowledgeable and has done a good job in developing the program at USF, and then there were some

administrative problems in that school and they deposed him as the department chair and he then took the job at Central, which was at that time—

Paul Weikle: Oh, you're talking about Gale Sperry, okay.

Jim Croft: Yeah. And Gale and Joe were good friends, and Joe helped recruit students for Gale, and that's where he gets going.

Paul Weikle: Okay. That's great, Dr. Croft. Thank you. Did you ever request Joe to compose or transcribe a composition for you or your group?

Jim Croft: No, I don't think I ever requested him, because you didn't have to request him. He just did it.

Paul Weikle: Yeah, that's true. But do you remember anything that he specifically wrote for you or the groups?

Jim Croft: Yes. He did a transcription of the Sibelius Second, and that was-- I can't remember whether that was for South Florida or whether it was for FSU, but it was for me and was very effective.

Paul Weikle: That was the finale of the last movement, or the entire last movement, knowing Joe.

Jim Croft: Yeah. I think it was just [the finale].

Paul Weikle: Anything else you can remember?

Jim Croft: Not that comes to mind. I'm sure there were lots of them because he did so many.

Paul Weikle: Yeah, it's right about 85 or so transcriptions. So, great, super. The next question I have, obviously you would be somewhat prejudiced for the Sibelius, but Joe is obviously -- and this is why I bridged the way I did -- Joe has done a lot of compositions

and transcriptions for wind band. If you can think maybe of some -- I'm sure you've played many of them over the years -- a couple that strike your memory as being just absolutely outstanding and terrific.

Jim Croft: I'd have to look at my repertoire because I don't recall any that were so outstanding that they set themselves aside. Joe's first-- The first works that he transcribed were less effective. Then, as he did more and more writing, the transcriptions became more and more effective. And towards the tail end of my time at South Florida and at FSU, he was churning them out, and always with the admonition, "I have just finished such and such and such and such, and you're just going to love it and it's really terrific." "Well, I don't know. We'll find out when we play it, won't we?" And some were more effective than others, but the best were really quite effective, and his worst ever were being picked up and published and he was gaining a reputation as a transcriber.

P**aul Weikle:** Okay, great. Thank you, Dr. Croft. I'm going to ask now some questions related to Joe's clinics and teaching and stuff like that, kind of broad-based questions, and the next one is, what effect has Joe Kreines had on music education?

Jim Croft: Well, I think that Joe had an effect on music education in a number of ways. I think he has done a tremendous amount of teaching by the accompanying that he's-- his sense of musicianship and musicality were literally forced on the kids, and that's not forced in a negative way—

Paul Weikle: He has strong convictions about his musical... and he's going to let you know.

Jim Croft: And he lets the kids know that this is how it went and any other way is wrong. [Laughs]

Paul Weikle: [Laughs] Yeah, that's for sure.

Jim Croft: And more often than not, I had Fred Hempke down from Northwestern as a soloist, and he said that he would jump out and do a recital if he could have Joe as his accompanist. And we arranged for that, and it was a very nice addition to Fred's appearance with the band, and then they played a concert in the theater on the Tampa campus. I can't remember the name of it, but it was effective. Joe has a very dominating personality. He knows his scores and he knows the music that he teaches and he particularly knows the orchestral literature, having conducted for so many years with the youth orchestras and the assistant conductors that he's worked with.

Paul Weikle: The Gulf Coast-- The Gulf Coast is a full orchestra now or whatever? It's called the Gulf Coast Symphony.

Jim Croft: Yep.

Paul Weikle: And also the Florida Symphony Orlando before it went defunct.

Jim Croft: Right. Right.

Paul Weikle: Great. You've mentioned a lot of really great things. Is any one of those that you feel like is Joe's strongest contribution to the profession?

Jim Croft: I wish I could say right offhand, but I can't. I think I played a number of Joe's works, not as many as, say, Jack Crew or Bobby Adams are two who come to mind who did a great many of Joe's works. I've read them, but not programmed any. Also, I can say that Joe was quite on top of the better wind music, the original wind music. He knew the work and did it very well. I wish all the All-State Band, and he did the clinic over in Daytona Beach and down south was really a first-rate job. He impressed me with that performance.

Paul Weikle: You mean when he conducted the All-State Band?

Jim Croft: Yes.

Paul Weikle: Okay, I think that was 1974, something like that.

Jim Croft: Yes, I think it was the mid to late '70s, yes.

Paul Weikle: Yeah. Great. Now I have a question about Joe's selection in the Roll of Distinction for the Florida Bandmasters—

Jim Croft: Overdue.

Paul Weikle: What do you know about the vetting process and his actual selection, if you know anything at all?

Jim Croft: I don't know anything at all. I know that they-- people who are on the committee who are high-school band directors. Whether it's made up of a committee that is selected by that group or whether it's made up of the officers, I really don't know how they-- But the whole thing is limited to school band directors, members of or who are the—

Paul Weikle: They weren't college band directors. They were just high-school and middle-school directors, right?

Jim Croft: Yeah. That's right. And they realized that there were some people who would never be recognized for their contributions to the state, and the first one selected was Dick Bowles, who was the captain of the college crew and you'd have to give him that distinction for all his time on the water fishing, and he had turned down a number of very good school band directors and was very well-known for his own compositions. And I was the next one selected. Since I had been around, I guess—

Paul Weikle: Joe, I think, was fourth in 2004.

Jim Croft: I think he was, then Shellahammer was the third, and Joe was the fourth, I think it was. The Hall of Distinction, or Roll of Distinction, that's what they call it.

Paul Weikle: Great. You mentioned a little bit about Joe's book. Do you recall anything specifically about that that you found-- I think that as I remember, you wrote a forward to that book.

Jim Croft: Yes, I did, and I spoke also first when they inducted the band director at _____ High School for many years was the founder of-- not the founder, the... I just can't think of it.

Paul Weikle: That's okay. That's no problem. Well, I'd like to wrap up our little interview today, and I'd like you, if you have any final thoughts or things that you think I might have missed about Joe that you think that are important for you to share.

Jim Croft: There was one telling incident with Joe Kreines. I had invited Bob Reynolds to come down for the summer clinic and convention of the FBA, and he was doing a session on literature and there was a kind of a-- We played some pieces and then we'll see if you know them. And so they did the first one he played, as I recall, was the Holst "Suite," "First E-flat Suite," and, "How many of you know this?" And of course, all the hands went up. "That's good." And they played it, and everybody plays. And they played Charlie Carter. I think he had a piece on there. And he had the standard literature at the time of the more knowledgeable college/university band directors and then he played one and he just stopped everybody and I was thinking, "Gosh, I know this piece, but what's the name of it?" And nobody was raising their hand. [Inaudible] And there was absolute silence. Nobody knew this piece. And then all of a sudden from the back of the hall there was a hand and he went on with the description of the piece and when it was written and

the year, and this is where I'm blank on now, but I'll get that to you, and he said, "Well, you're right. Are you a high-school band director?" "No. I'm an orchestra director." "Oh, that's interesting. And isn't it interesting that we have a room full of people and our work is one of the outstanding pieces for wind music and nobody knows it except for an orchestra conductor? That's a damning factor." And he opens up a good discussion about is Joe Kreines the orchestra conductor who knows more about wind literature than wind people. That and a number of other things of that nature. I'll think a little bit more about this between now and the next time we get together.

Paul Weikle: Sure. I can give you a call back, Dr. Croft. When would you like me to give you a call back?

Jim Croft: Well, let me have a chance to do a little investigating, review my own stuff, and I'll call you.

Paul Weikle: All right. Do you have something to write down my phone number?

Jim Croft: Yeah, just a minute. The doorbell just rang.

APPENDIX E

SECOND TELEPHONE INTERVIEW WITH DR. JAMES CROFT, RETIRED DIRECTOR OF BANDS, FLORIDA STATE UNIVERSITY

February 13, 2012

Paul Weikle: All right, I'm speaking this evening with Dr. Jim Croft, for a second time about Joe Kreines, and Dr. Croft, I guess you had some things you wanted to discuss that were from our previous conversation, so I'll let you just dig right in with whatever you were thinking about.

Jim Croft: I think probably the thing that impressed me the most, when I first ran onto Joe, was the incredible knowledge that he had of wind literature-- you took it for granted that he had the orchestral repertoire of the orchestral conductors, although the repertoire, they don't get a job if they don't know the repertoire, but with wind conductors, very often there isn't a repertoire to know. We have pieces that we call pop, because they pop in and pop out. A few are the same, but the repertoire doesn't become a repertoire until it's been played for a long period of time. And it's in its playing that it becomes repertoire, otherwise it just becomes literature. And Joe knew the wind repertoire, and he knew that which many who, perhaps should have been-- There ought to be a better way to put that. I don't want to throw stones at anybody. But he knew and I think I told you that story about Reynolds.

Paul Weikle: You did. You told me the story about that, that's right, and it was a piece that, at the time, you couldn't remember what the name of the piece was.

Jim Croft: I can't right now, either.

Paul Weikle: No worries, no worries.

Jim Croft: It's the-- I think it's Opus 41, but I could be wrong, and I think it was written in 1929. So maybe that way-- I don't know. Anyway, he recognized and heard it. All I could identify was the composer, at the time, Joe <inaudible> but that's-- Joe knew.

Paul Weikle: He sure did.

Jim Croft: He had an incredible background and it's one that continues to grow in his life today, and he's into it, considerably, and so particularly with his transcriptions.

Paul Weikle: Great, well we had also talked about transcriptions. Had you had a chance to-- you had mentioned that you might take a look at some of your repertoire lists and give that further consideration.

Jim Croft: Yeah, well what I did, was there really are so many that he has done, and I think that he would recognize that some are better than others, and that's kind of the way-- but in the last several years, his use of balancing colors and textures, so that they approximate and come very near the-- nearly the original concept with remarkable accuracy, and he knows. He knows that particular training. Some of those that I thought were particularly effective, and would only be done, could only be done by a really good band, because he's using all of the resources that he can. Joe also tries to keep everything in the same key, in the orchestral key. I don't think that-- personally, I don't think that's always the most effective thing to do, but it's-- there's something to the integrity of trying to do things the way they were done.

Paul Weikle: There is an aesthetic thing about keys, too, you know, D major, versus D flat major, you know, that--

Jim Croft: It's a different sound.

Paul Weikle: You know, So, great, what else would you like to get back to from our earlier discussion?

Jim Croft: Well I like I said a few tunes that I thought were particularly effective. The-- his Roman Carnival. This is an exhibition. They just should-- every band ought to play the "Blessed Are They," from the Deutsche Requiem.

Paul Weikle: Mm-hmm, versus the Barbara Buehlman one? Because I know Joe-- because that's really just an excerpt from part of the-- and I know Joe's is complete, is that correct?

Jim Croft: That's correct. And then he did the-- I was really pleased with the finale to the second symphony of Sibelius, because I thought he did that very, very well. And I think his-- that his transcription of the "Nicolai Overture, The Merry Wives."

Paul Weikle: Mm-hmm, the "Merry Wives of Windsor," yes.

Jim Croft: Right, I think that's very effective. And the-- I like the chromatic version of his Grainger.

Paul Weikle: The-- what is it, "County Derry Air."

Jim Croft: Yeah. Is it the "County Derry Air."

Paul Weikle: That's the harmonium and the female chorus version, I think, is that right?

Jim Croft: Mm-hmm. Applied to the derriere.

Paul Weikle: Mm-hmm.

Jim Croft: There you have it. His setting of the prelude to Act 3 of Kunihild is I think very effective.

Paul Weikle: Prelude form which one, Dr. Croft?

Jim Croft: Kunihild

Paul Weikle: Oh yes.

Jim Croft: Anyway, then we have the-- I could go on identify some of those ensemble.

Paul Weikle: You're doing great.

Jim Croft: Well, I don't think-- I think there will be enough people who will be making contributions on that, but all you have to do is get on the computer and get into the Kreines references, and you have the whole bag of what he has done. And when you think that a group from the Chicago Symphony, brass section, is attracted to Joe's scoring and his model, it's pretty hard to argue with that.

Paul Weikle: Very true. Great. I really-- anything else that you can remember that you wanted to get to, and touch again on?

Jim Croft: Well, I think-- I think that what impressed me the most was how kids grew when he was accompanying them. I used to think when I was judging, that you could almost guarantee a division one if Joe was accompanying it, because he forced the musicality of the moment, and the kids-- the performer grew as a result of Joe's insight and his musicianship. It just was passed on to his student, and you could take a kid who could play all the notes, and none of the music, and within a short rehearsal session, this is a different person playing the instrument.

Paul Weikle: Mm-hmm, most definitely.

Jim Croft: And that was consistent. His influence on hundreds of kids, as an accompanist, you almost had to schedule around Joe's availability. He was accompanying so many, and he made sense out of the music, and I think that that is a very important-- he just lacked-- he lacked compromise, he knew how it was to go, and that it was going to go that way.

Paul Weikle: That's pretty much Joe to a T, in just about all of his musical choices.

Jim Croft: That's pretty much Joe's behavior, period.

Paul Weikle: Absolutely.

Jim Croft: If he believes in something, he's done a considerable amount of reading, and--

Paul Weikle: And a considerable amount of listening, and he's going to-- and he is most often right, too. That's the--

Jim Croft: Yeah, I've found another thing that I think is an important-- he would back off when he knew it was time to back off. He learned this in time. When he spent the year at South Florida, where he got his Masters, I had a talk with him about this at the beginning of the year, I said that Joe, you're so used to just literally being in charge, that when you walk into a room, you take over. And we have-- things are going to happen here, he said, "Oh, I recognize that," and he did it. He was there, and he could help. He was there to help and if I was going to be gone, and he covered, you knew that the group was in very experienced and knowledgeable hands.

Paul Weikle: Mm-hmm. All right, Dr. Croft, well I think that certainly helps follow up on what we talked about the other day. I appreciate you looking and digging back into your stuff, and is there anything else you'd like to mention?

Jim Croft: No, just I have the utmost respect for Joe, and I think it's really been nice in the last few years, he's been recognized for a lifetime's work, helping kids to become better musicians, and he's a-- really-- I'm trying to think of the right word. He's been a mentor of remarkable insight, and he's also cared a lot. I know that when he literally had-- he had very little money, and he was living on his work as an accompanist and teacher, but not on a school job, but still he came up with resources to provide small scholarships

for kids that he knew needed them to go to school, and he had particular teachers that he wanted them to study with, and simply used it as an extension of what he knows to be true, and these kids reflect that today.

Paul Weikle: Great, Dr. Croft, thank you, that's terrific.

APPENDIX F

TELEPHONE INTERVIEW WITH JIM BISHOP, DIRECTOR OF BANDS AT BREVARD COMMUNITY COLLEGE AND PROFESSOR OF SAXOPHONE AT STETSON UNIVERSITY

February 5, 2012

Paul Weikle: Alright, I'm speaking with Jim Bishop. He is Director of Bands at Brevard State College I guess maybe now?

Jim Bishop: It's Brevard Community College, still.

Paul Weikle: Okay and also is the Professor of Saxophone at Stetson University and we're talking about Joe Kreines today. And Jim I want to start with just a general question. I know you've known Joe for a long time. Would you go ahead and just tell me your first encounters with Joe, a little bit about that, and how long ago was it?

Jim Bishop: Well my first encounter with Joe was as an eighth grade band student at what then was Kennedy Junior High School in 1966 and we were Barbara Moody was the band director and she was playing horn in the Brevard Symphony. Joe was the conductor, Music Director of the Brevard Symphony at the time and she asked Joe to come in and clinic the junior high band as we were starting to prepare tunes for the band festival at the time, "contest" as it was back then. And of course I was like most kids that age, very impressed with Joe's knowledge, his enthusiasm, his sense of humor, and found him to be very inspirational. And was sitting around after rehearsal was finished and I started playing the piano and of course he immediately started telling me all of the things that I needed to do to work on my piano solo to make it better. He invited me to come here, the Brevard Symphony Orchestra which I did. That was the start of a long and for

me productive relationship over the past 45 years. And I just found Joe to be very compelling in terms of his musicianship and also his desire to share what he had learned with young people.

Paul Weikle: Great, as a follow up obviously that was around the time when Joe actually first moved to Florida based on my reading and talking to Joe. So you maintained your relationship obviously all these many years. Did he have an influence on your career choice and or also your school choice?

Jim Bishop: Yeah, I would say yes to both of those. Now I never actually talked to Joe about whether or not I should major in music, but I think when we talked about it early on when I was still in high school and as a freshman at Brevard Community College I recall him saying something about it's a lousy profession, a lousy job, but a great career and a wonderful way to spend your life. And I think that that advice has proven itself out over and over again. It's certainly not easy to make a career, to make a job life in music, but it is of course infinitely rewarding. Of course I started out at Brevard Community College. I don't think that that's necessarily where Joe would have directed me if we'd ever talked about that at the time. But I ended up going to Northwestern University and that was a direct result of Joe's suggestion to Don Albert who was the band director at the time at Melbourne High School that Don should have Karel Husa in as a guest performer and then along with that they brought in Fred Hemke to play Husa's Saxophone Concerto that he played with the Melbourne High School Band in 1972 when I was a freshman at Brevard Community College. And as a result of that meeting, I ended up wanting to go to Northwestern University as an undergraduate and of course that was all something that was very much encouraged by Joe. And for me that decision do that, to pursue that and

the opportunity to be accepted and to be a part of that whole milieu in Chicago just changed my life in every way. As someone once said to me when I went away to school it was the first time in my life that I ever felt like I was around people who perceived the world in essentially the same way I perceived the world. So that became a reinforcement for everything I ever did so in that sense Joe had a tremendous influence on what I did, who I became as a result of the whole process of school.

Paul Weikle: Okay that's great. Well I know you have been a high school band director and a college band director and I know Joe has guest conducted your different ensembles. How did your students react his presence in your summation of his experience?

Jim Bishop: Well, I think Joe is someone who is always a great inspiration to especially the best kids. I think that the kids who are not as committed to music sometimes find Joe a bit daunting, but obviously since he manages to get the best kids on his side the ones who are most interested very quickly, they usually pull along those kids who are either not as talented or not as committed. And my experience is most of the time Joe's rehearsals are truly extraordinary experiences for the ensembles because Joe has an incredible knowledge base of musical style and also of historical performance practices because of the incredible number of recordings that he's listened to as well as concerts that he's attended over the years. So he brings this incredible wealth of knowledge to every rehearsal but in addition to Joe's knowledge, Joe has an ability to see the big picture. You know to take all of the component parts and put them into some kind of perspective and a context, and then he manages to synthesize that information and give it to the students in a manner that is in most cases easily understandable by the students sitting in the chair. All of that you put it together. That's a formidable list of skills to be

able to draw upon at any time. And of course he does it with such a sense of commitment and purpose, passion for what he's doing. And those things are- those are things that young people almost always respond to. It's a pretty universal thing. And so obviously the students have to be prepared for Joe if they're not really ready at a certain level it's difficult for them to get a lot out of Joe and then Joe can sometimes become frustrated with them. But when the students are ready, when they know their music, Joe can take them to the next level like no one I've ever seen and faster than anybody I've ever seen. Joe has an amazing ability, almost preternatural ability to listen to a band for a minute, two minutes, and read that band. Know where its strengths are, its weaknesses are, what needs to be done to move it to the next level. And I've never known anybody else who could do that as quickly as Joe.

Paul Weikle: Yeah, that's absolutely true. And it's a certain level of intensity he brings as a direct result with all of that too that has the students kind of focus because he's immediately snapping his fingers and "let's go" and "move" and he keeps the pace of the rehearsal is quite fast.

Jim Bishop: Yeah, the pace of the rehearsal is the fastest pace that I've ever run into with anybody I've ever worked with. I've worked with major symphony conductors that don't work as fast as Joe works. So that part of it too is good. It definitely keeps kids on their toes. Now I will say that Joe can- Joe does that and can do that because he has never had a group that he has to meet Monday through Friday for 30, 36 weeks a year, so I think that it would be difficult for students to maintain that kind of pace day-after-day. I think most teachers instinctively understand that they can't work like Joe. That is an aspect of

Joe that's unique to Joe and he manages to pull that off because of the kinds of things that he does. But the other thing of it is he has the ability todo it, you know.

Paul Weikle: Exactly. Great, onto another subject area, Joe has written a lot of, and transcribed a lot of works for band. Which do you think represents his best writing and orchestration skills and why?

Jim Bishop: The best thing probably I've ever heard Joe do was the transcription that he did of the Ravel "La Valse" and that was I think about ten years ago that he did that. Stetson Band did it. Now the thing that was really amazing about that is I think most people would agree that the orchestrations of Ravel are somewhat complex to say the least. And to be able to take those very, very complex orchestrations and then to make them work musically to the point that you feel like if you were listening for the first time you would think that this was the ensemble that this was supposed to have been written for originally.

Paul Weikle: And that's one of Joe's primary things that he likes to do when he writes.

Jim Bishop: Yes, and there was one time where I think he really rang the bell, really hit it out of the park not that there aren't other things that are well done. I think that one is particularly well done. Now it has only been played a very few times because it's just incredibly difficult.

Paul Weikle: I think it's been done by Stetson and I think it was done with Rick Clary the last time he was at Florida State he was going to do that with the wind orchestra at Florida State and that was when he got sick and Rick Clary had to conduct the concert.

Jim Bishop: Uh-huh, so like I said it's not been done very often but I think it is in my opinion, that is the best example of Joe's work. And it is truly extraordinary.

Paul Weikle: Has Joe ever written anything and dedicated it to you or have you had him commissioned him to write anything?

Jim Bishop: Yeah, Joe has written a couple of things for me, actually several things. He did a transcription of the Glazunov Concerto for saxophone and band that I have performed. He wrote an original composition for me for solo soprano saxophone, "Prelude and Presto" that I premiered at the World Saxophone Congress in 1982 and he wrote that specifically for that congress for me to perform at that congress. And then he's, my gosh, he's done so many things for me for saxophone quartet and saxophone ensembles over the years that I frankly have lost count. I can't even tell you how many things he's done. Those two things stick out in my mind because they're the things that I have used quite a bit over the years.

Paul Weikle: Okay well that's great. Obviously most of the focus of my dissertation is his wind band stuff. I mean the catalogue I'm going to do is going to be formatted somewhat like his book where it's going to have a descriptive thing and then there's going to be a grading so that people can kind of get an idea of what they're getting themselves into should they want to investigate stuff further because there's really no information if you go to his catalogue site. It just says he has all these pieces available and there's really not a whole lot of information and I thought it would be important to try to get people to know more about what he's doing especially with his own original compositions as well as his transcriptions for band.

Jim Bishop: I will say this that Joe is a person that everything he writes has had a specific person and or a specific ensemble, and or a specific ensemble in mind. I mean I've never known him to just write something willy-nilly off the top of his head. He's

always written it with people in mind. There's almost always a story that goes along with it if that makes sense.

Paul Weikle: No that's been my finding when I talk with Bobby and I spoke with Jim Croft and talking to Joe. I mean he's got the list of pieces and he just remembered I wrote for this person and etcetera, etcetera. So yes, very much so he has done exactly what you said. Moving on into after his, you know, we talked a little about his effect on the students in an ensemble rehearsal situation, what do you think the effect Joe has had on music educators?

Jim Bishop: Oh I think that over the last 50 years that there are three people who are without question in my mind the most important influences on instrumental music education specifically band in the state of Florida. They would be and not necessarily in this order, Jim Croft, Bobby Adams, and Joe Kreines. You might very well be able to put Joe Kreines at the top of that list only because Joe has probably done more rehearsals in more different band rooms over the last 50 years than anyone else in the state of Florida. I mean Jim Croft did an awful lot of guest appearances in different band rooms over the years and Bobby the same way, but no one did it as much as Joe. And I think that the Florida bands sound different than they did 50 years ago because of those three people. Joe taught these band directors what good style was and Jim Croft and Bobby Adams taught them what good band sound was and how to teach it.

Paul Weikle: Joe had a real effect on me personally not only in the style issues but in literature selection.

Jim Bishop: Absolutely. Joe would tell you that the literature is the curriculum and I mean if we think of curriculum in terms of what the original meaning of the word, a race

to be run, you start at a certain place and you end a certain place and that's what education is supposed to do. It's supposed to take you from here to there in terms of your understanding of any subject and Joe is going to tell you that you use the music as the curriculum to move and teach your ensemble. Now he's great in terms of that idea of curriculum. I think that the other side of that where I sited Bobby Adams and Jim Croft is that those guys were the ones that told you how to teach that material. Joe was very good at telling you what the end result needs to be and what material would be good to help you get there, if you understand the fine distinction that I'm making?

Paul Weikle: I completely understand it. Yeah I completely understand and that's been I have a very long- we- Joe and I did a three-hour interview and he speaks exactly of what you're talking about in relationship to some of the things that he thinks about. Along those same lines, obviously to top that off, if you would, would you give what you think is Joe's strongest contribution to the music profession?

Jim Bishop: Joe's strongest contribution to the music profession is his interest in the development of young people, his interest in setting very high standards, very exacting standards that he expects people to live up to, to his willingness to get in there and get his hands dirty at the very beginning levels of our profession, to get out there and to work with middle school bands, to work with middle school band directors. His interest has been not just in teaching the students but in teaching the teachers. And because he has as I said a very good sense of the whole, that he understands that the students don't get better unless the teachers get better. And he sees all of this in the end as an attempt on his part to preserve a tradition, a way of understanding the world, a way of understanding music. A way of expressing oneself that is important and a canon that needs to be

preserved. So in that sense there's Joe the practitioner but there's also Joe the philosopher. And although he doesn't spend as much time articulating his philosophy as say Jim Croft or Bobby Adams, he puts his philosophy into practice and tries to get everybody else to start to understand the big picture as well as the particulars.

Paul Weikle: Okay well we have just a couple more questions here to finish up. As you know Joe was selected by the Florida Bandmasters in 2004 for the Roll of Distinction. If you could reflect on some of your thoughts about that selection, and also about the concert that we both participated in?

Jim Bishop: Yeah that was really one of the great musical events of my life. And for years, I kind of quietly campaigned with the people who I knew who were a part of that committee thing, "At some point we've got to find a way to recognize Joe." "At some point, we've got to find a way to recognize Joe." "At some point we got to find a way to recognize Joe." And for a lot of years, you know, it was like, "Well, we can't do that because he wasn't a Florida High School band director, ever." And then of course they did the Roll of Distinction and the Roll of Distinction made it possible to open up recognitions to people who had not directly been high school band directors, and for most of those people who have been recognized, have either been, you know, college band directors like Jim Croft, or Bently Shellahammer, Dick Bowles and so on and so forth, Bobby Adams, but of course they did make this kind of rare distinction, almost an exception if you will, for Joe. And I think that it was really, really important that Joe was recognized because as I said he's one of the three people who has really made the biggest difference in bands in Florida in the last 50 years, and I think it would have been really bad if Joe had passed and there had not been some kind of formal recognition. So I was

very, very pleased about that and I obviously had nothing to do with the vote, but I like to think that I helped people realize that yeah, this needed to be done.

Paul Weikle: Well I think it was probably there was a number of people, I have no confirmation of this other than speaking of Bobby about the situation and he seemed to think as do you that it was the right thing to do and there was enough people that said you know, it really is the right thing to do and it was really a great thing for him. And Joe I mean he still to this day talks about it as being probably his highest honor.

Jim Bishop: Yeah I'm sure that's true. In Joe's mind I'm absolutely sure that's true. We talked about it on several different occasions. I was the- they were- I was the one that they said "Hey, you need to make sure you get Joe to the FBA meeting when we announce this." And Joe was like "Why would we want to go to the FBA meeting?" "Oh, Joe, we just really need to go." I'm the one who got him in there. "We need, come on. Let's go. It will be a good thing. We really need to keep in touch with what's going on here." "I don't know why I'm going. I'm not even a voting member" blah, blah, blah. So I mean it was really fun to sit next to Joe. He was overwhelmed, he was just truly overwhelmed. And as far as the concert went it was just a great concert and it was kind of funny because Joe wanted to play every tune he'd ever worked on that he ever- and so that made things a little bit of a challenge but it was fun. Just because of what it was I have particularly fond memories of doing "Colonial Song".

Paul Weikle: I do too.

Jim Bishop: There's a big saxophone solo in there. It's one of Joe's favorite pieces. I know it's one of Joe's favorite pieces. He and I did a recital years ago when he played one solo piece and the one solo piece that he chose to play was "Colonial Song". So I know

that it is absolutely one of his favorite pieces and it's one of my favorite pieces as well. And of course having the opportunity on that concert to play the saxophone solo in there; that was really special for me because I could do it for Joe. There were a lot of great things on that concert. I particularly remember playing "Colonial Song". I thought it was a really special moment and the band played it really, really well.

Paul Weikle: I remember him looking up at us and going "Wow!" when it was over.

Jim Bishop: Yeah.

Paul Weikle: It was something pretty special. I remember that. I remember sitting on stage going "This is pretty awesome."

Jim Bishop: Yeah the only other thing that I thought that that band had played was quite up to that on the same level, we did the Strauss trio at this last concert and that was definitely a "wow" moment and that's the only other thing that I can think of that has been played quite as well by that band.

Paul Weikle: I'd agree. I just want to- I have one last question which is basically any final thoughts or stories that you wanted to share before we finish up?

Jim Bishop: Wow.

Paul Weikle: I mean I know you probably have tons of stories. If you had just a few thoughts or maybe one story you wanted to share that would be great.

Jim Bishop: Oh my, so many I don't know where to start.

Paul Weikle: It's kind of a hard question for you I know because of your long association with him. It's okay. It's not a problem.

Jim Bishop: I can tell you one that is kind of funny. This goes back to when you were in school at Cocoa High School and I was doing the band at Rockledge.

Paul Weikle: Okay.

Jim Bishop: Obviously Joe's background, my background, very similar in a lot of ways and we obviously share musical values as a result of having a similar education and certainly a similar Chicago background. And when I was doing the band at Rockledge I brought in Joe for a rehearsal with the Rockledge Band and we got through and Joe left and had a freshman drummer who could barely tell a quarter note from a whole note. Nice kid but just hardly understood anything about music and he walks up to me after Mr. Kreines leaves and he says "Mr. Bishop, who was that man?" I said "Well that's Mr. Kreines." He says "He's imposter." "What?" He goes "He just says the same things you do." And I thought out of the mouths of babes, you know? And that's one that we've laughed at for years because of course I was saying all the same things to the band Joe was saying. He comes in and says the same things. And so it was just kind of funny because it basically just says something that Joe says all the time that "When I come in a lot of times what I'm trying is just reinforce what you're already doing." And it was just kind of funny the kid didn't realize that maybe it means that what I've been telling you is what you're supposed to be doing.
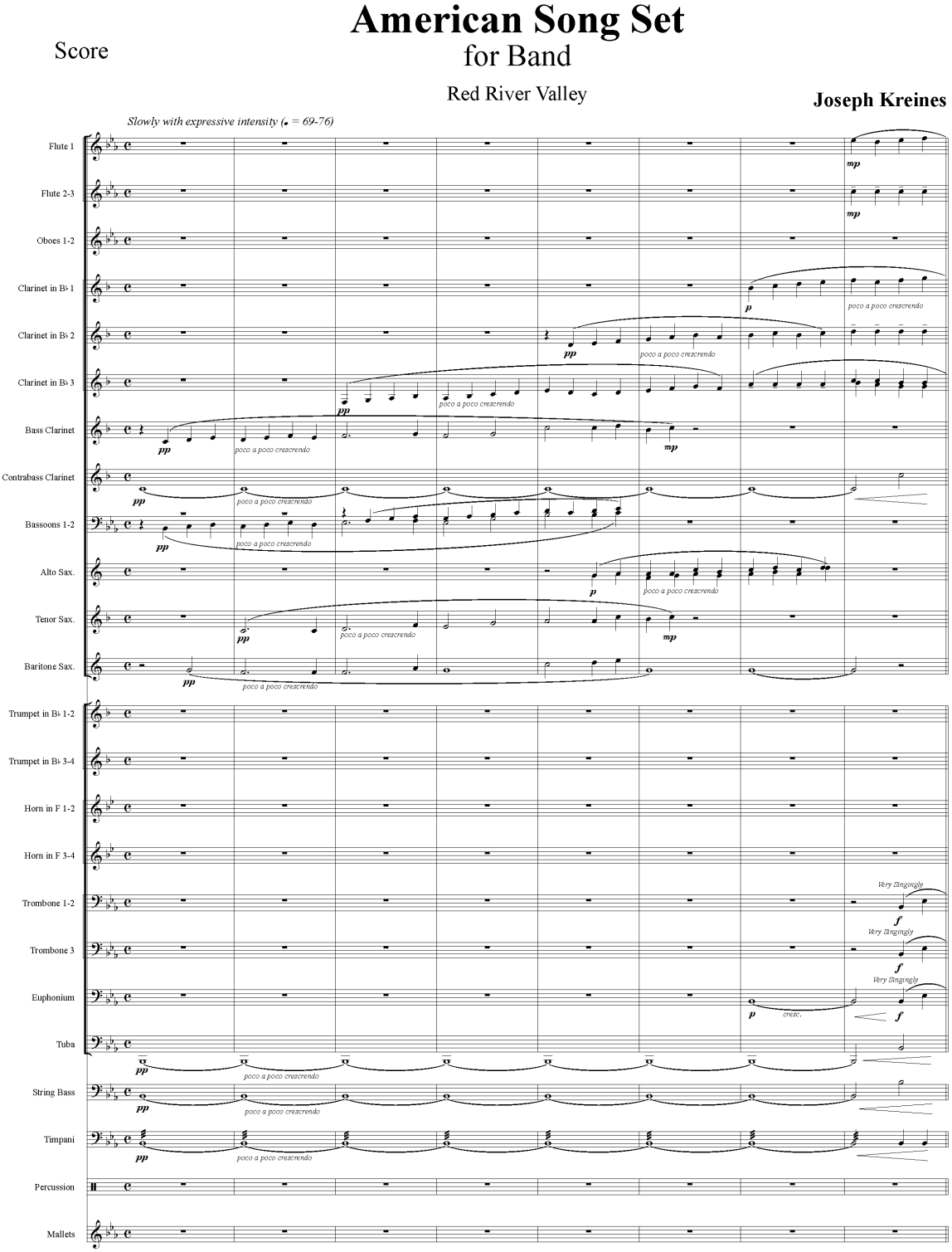
Paul Weikle: <laughs> The little light went on, ding!
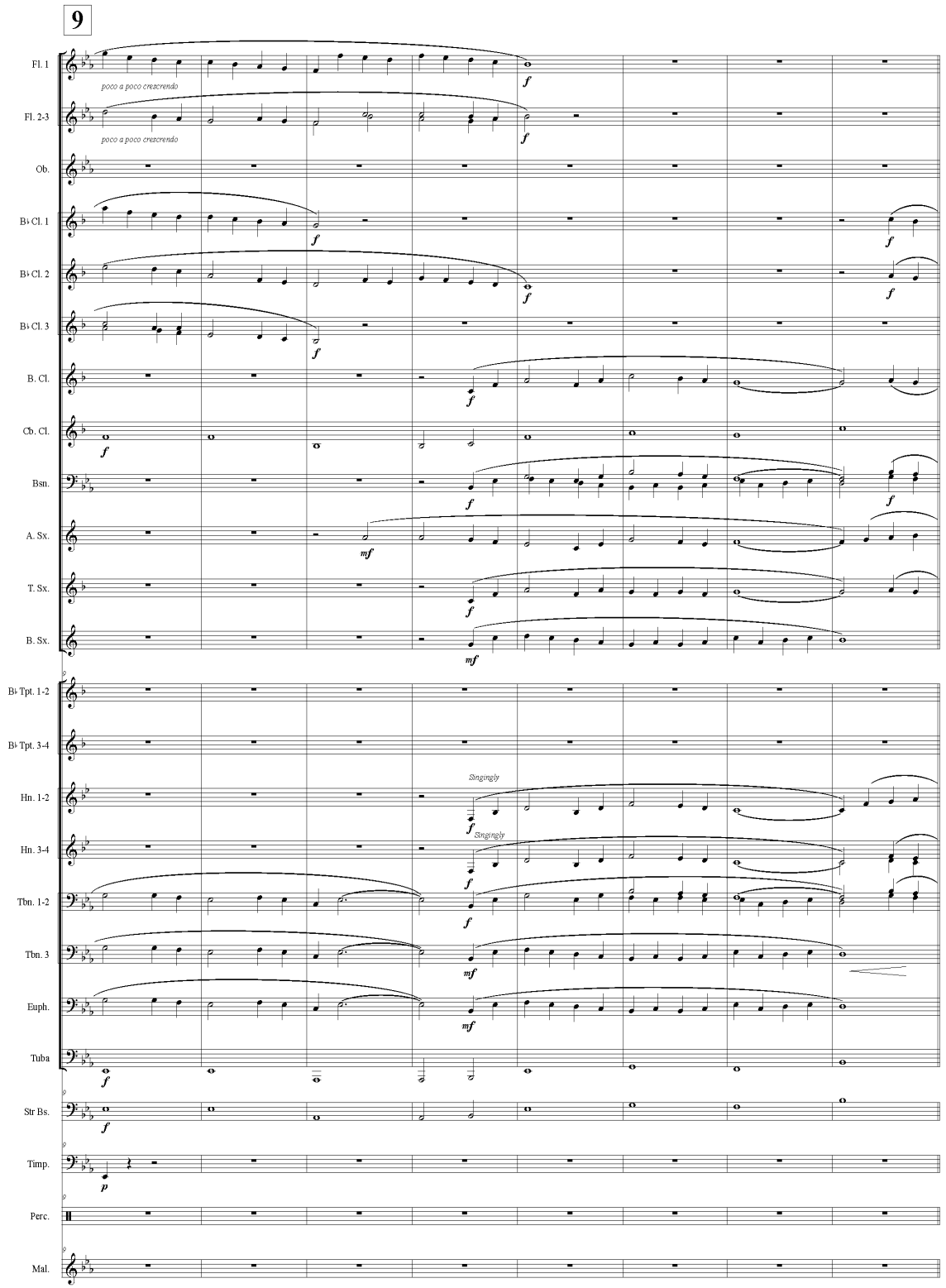
Jim Bishop: Yeah although I don't think the light ever went on but we definitely enjoyed the- Joe and I have enjoyed telling the story back and forth to each other over the years. Who is the imposter, you know?
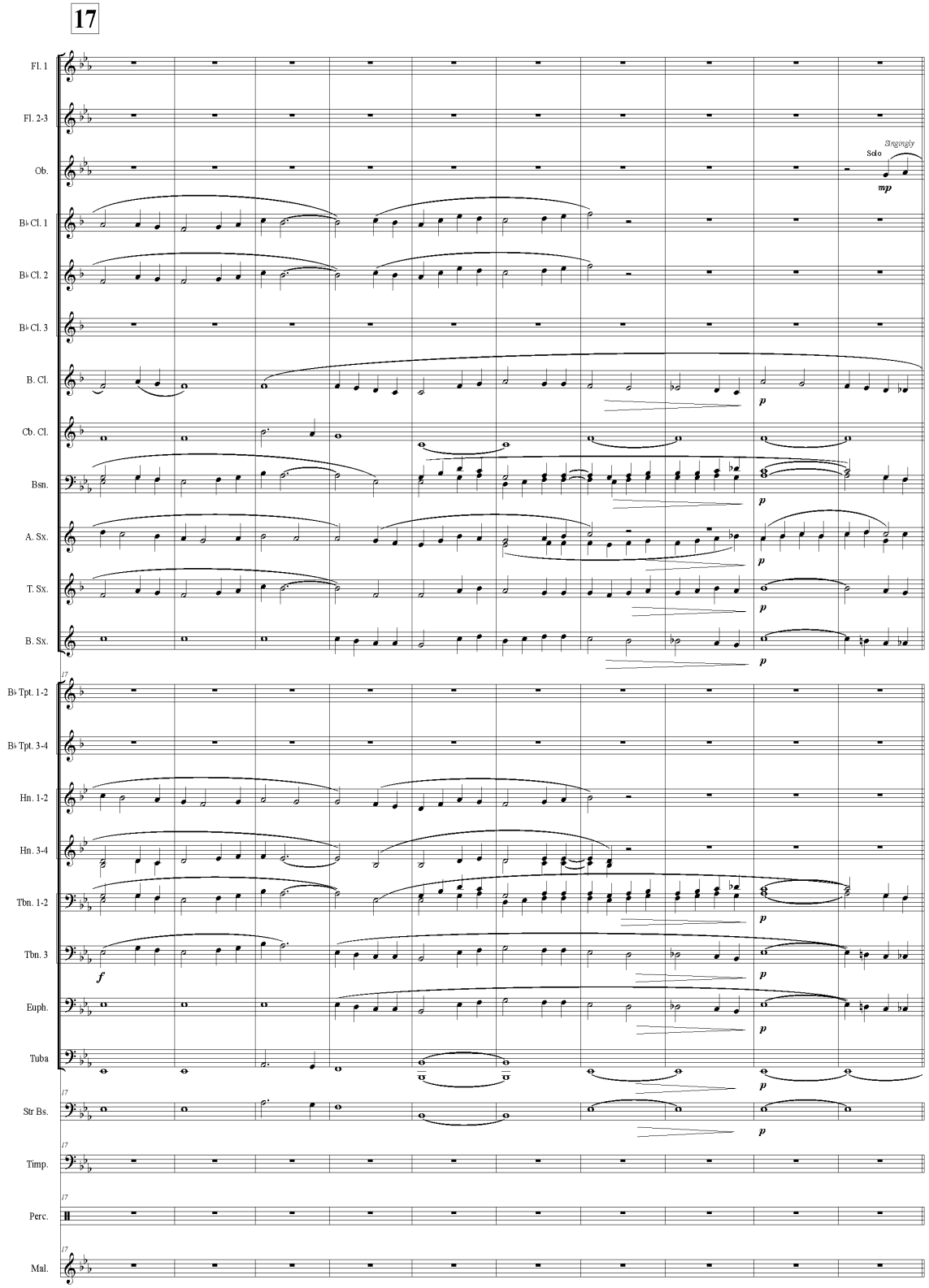
Paul Weikle: That's great, Jim. Well, let me stop the tape here and we'll finish up. Thanks.
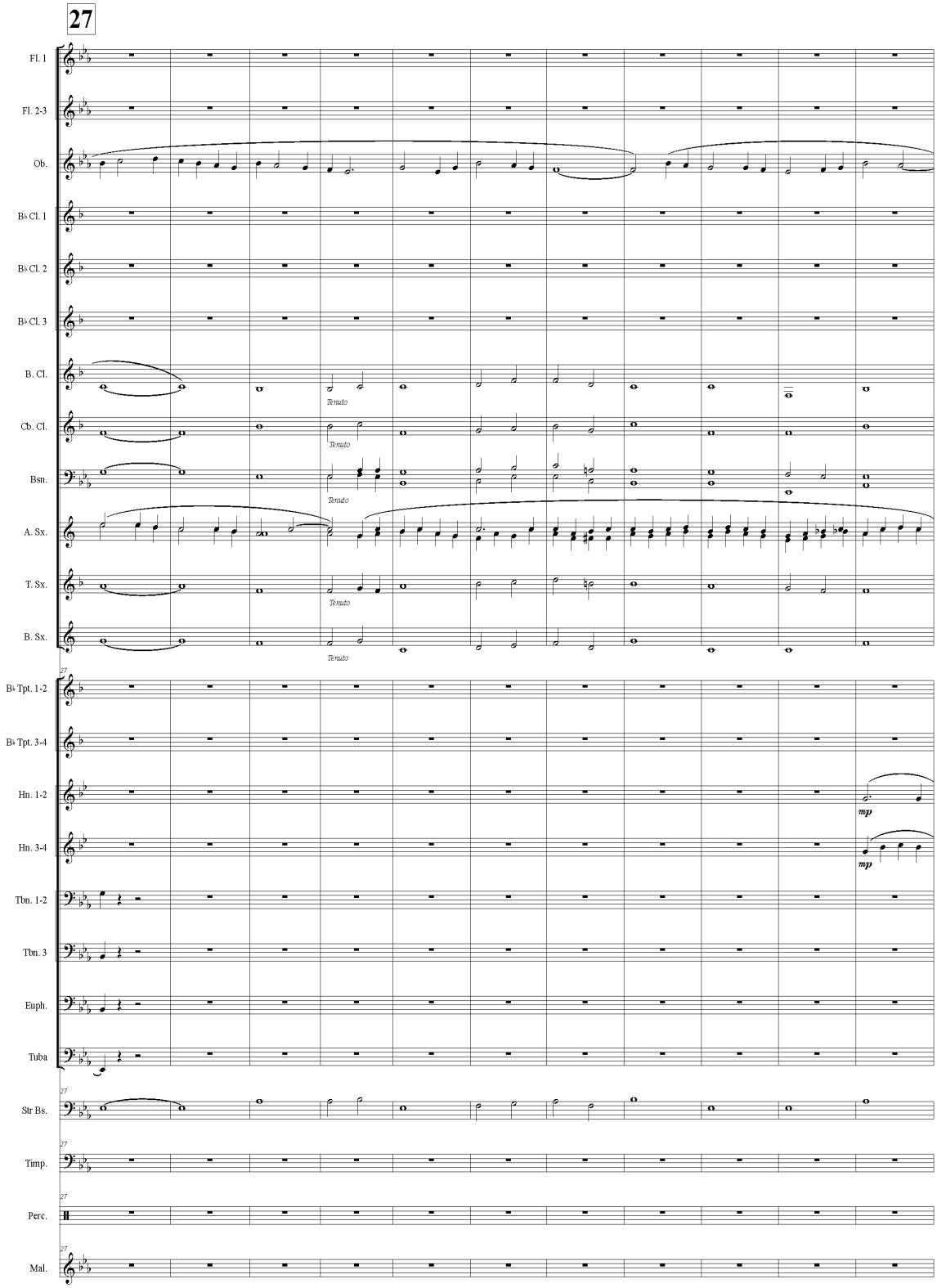
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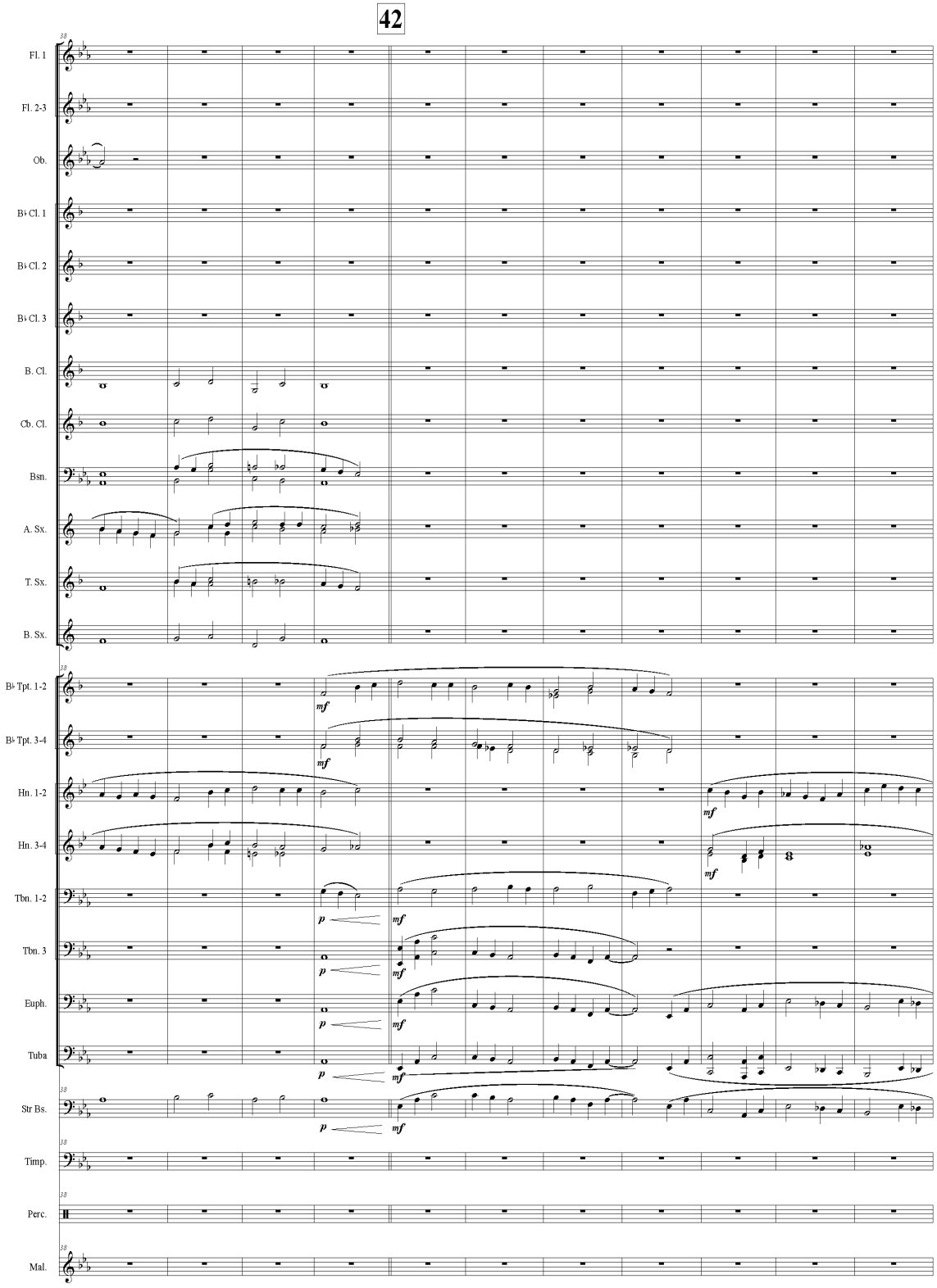
FULL SCORE TO *AMERICAN SONG SET FOR BAND*
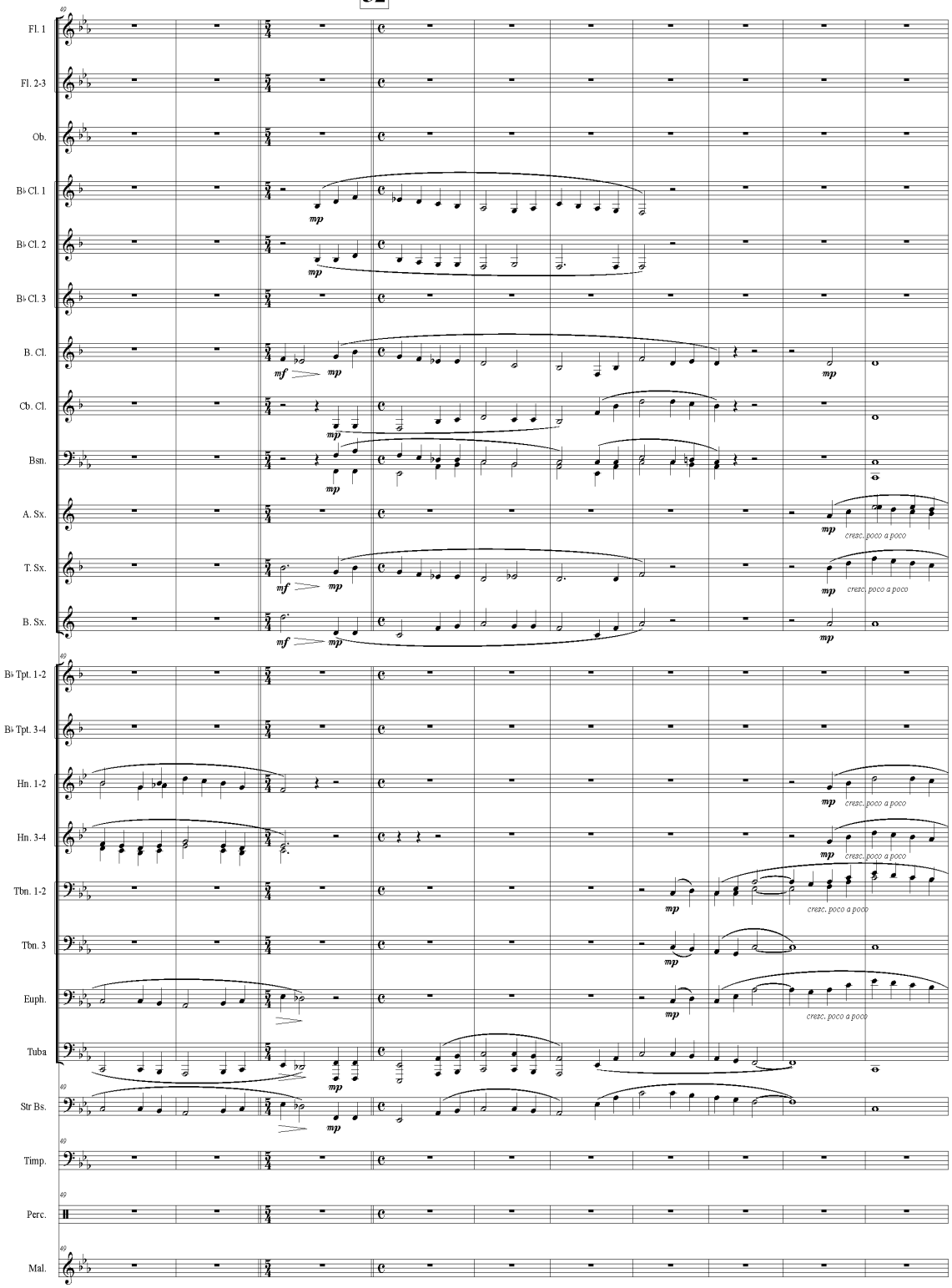



9
Fl. 1
poco a poco crescrendo
Fl. 2-3
poco a poco crescrendo
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Singingly
Hn. 3-4
Singingly
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
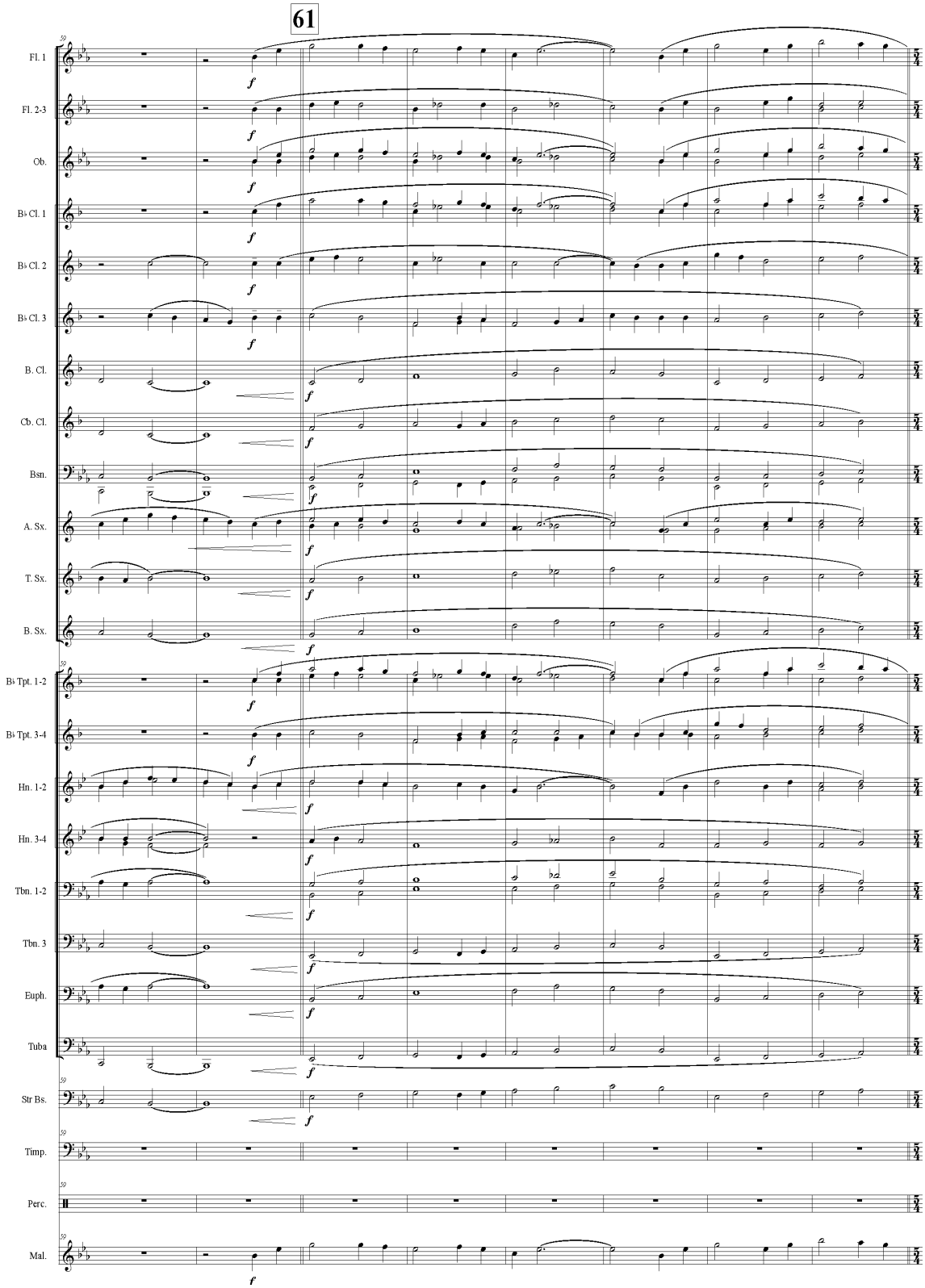

17
Fl. 1
Fl. 2-3
Ob.
Singingly
Solo
mp
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
p
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
17
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
f
Euph.
Tuba
17
Str Bs.
17
Timp.
17
Perc.
17
Mal.


27
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Tenuto
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
mp


42
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
mf
p
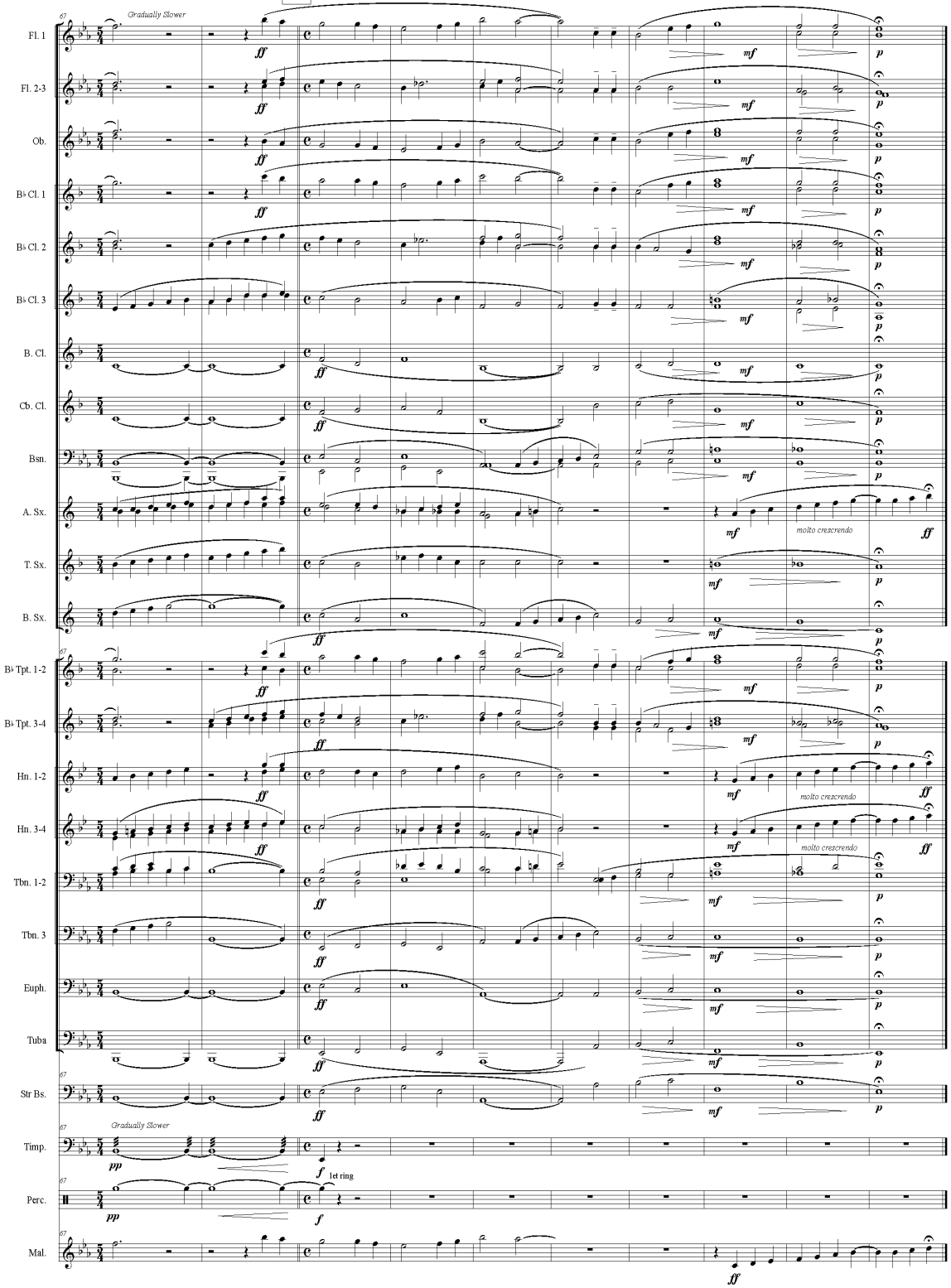
52


Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
mp
mf
cresc. poco a poco


61
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.

American Song Set (Red River Valley)

69 *Slow and Sustained (♩ =60 - 66)*



American Song Set

Score
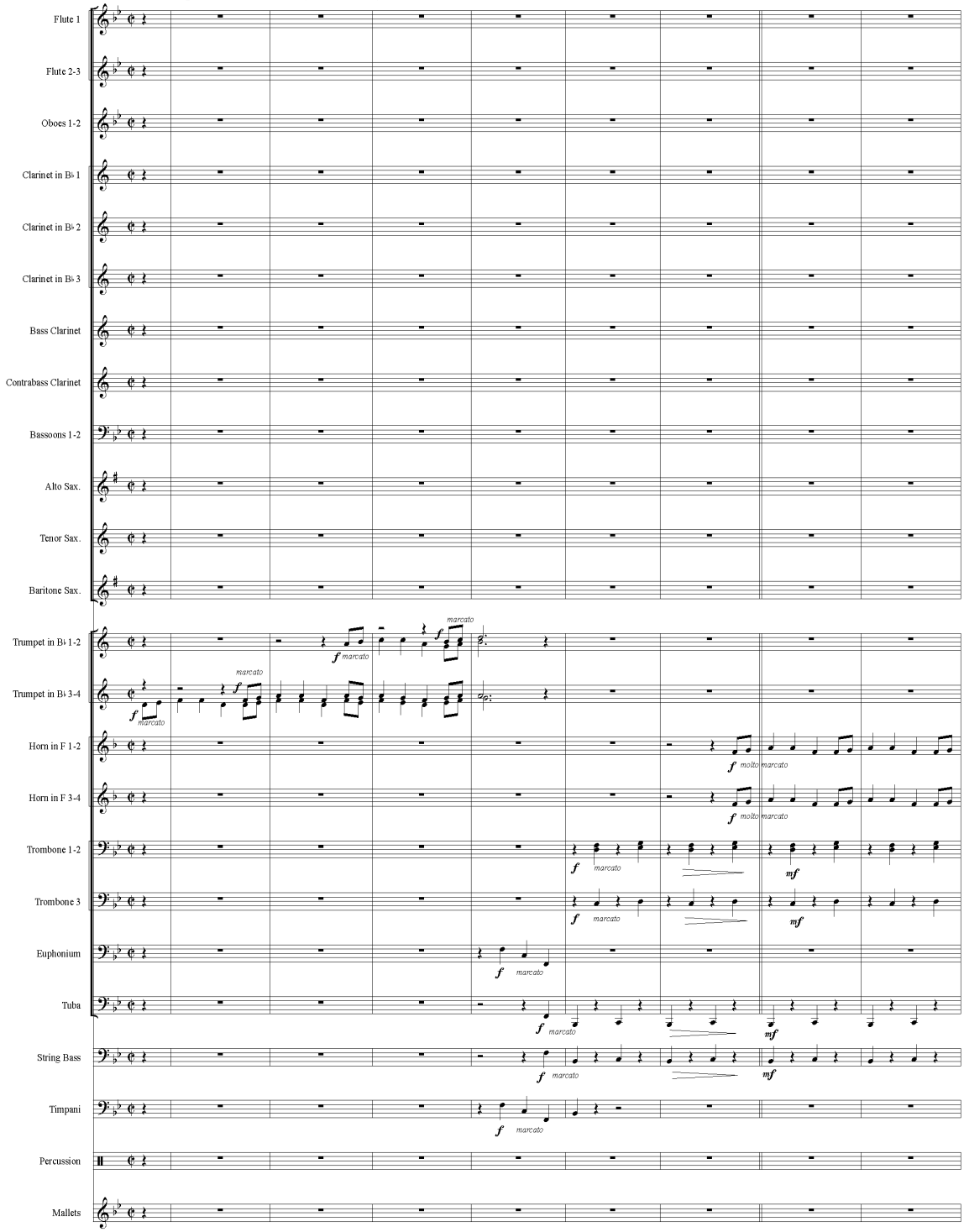
for Band
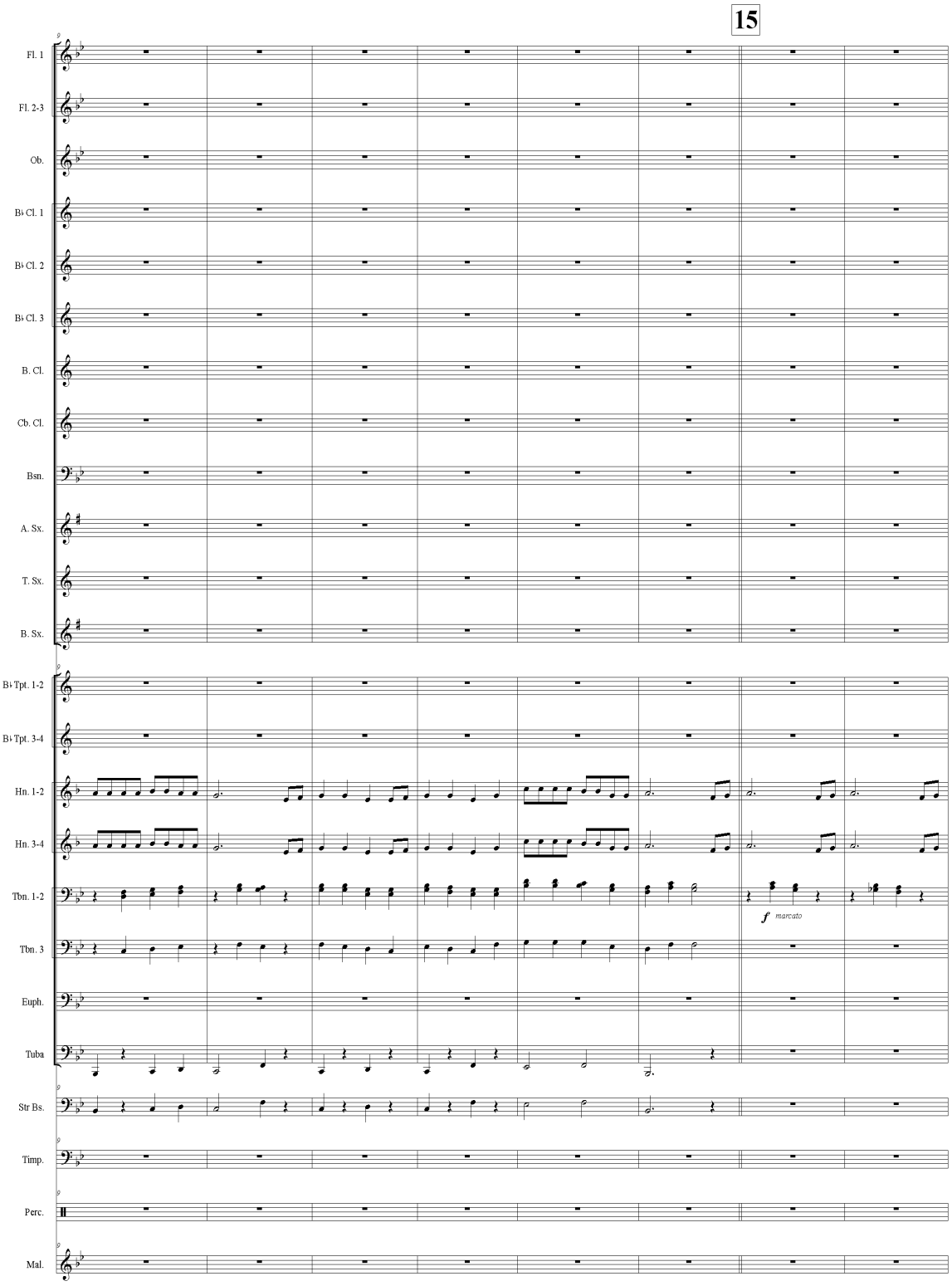
Polly Wolly Doodle

7

Joseph Kreines
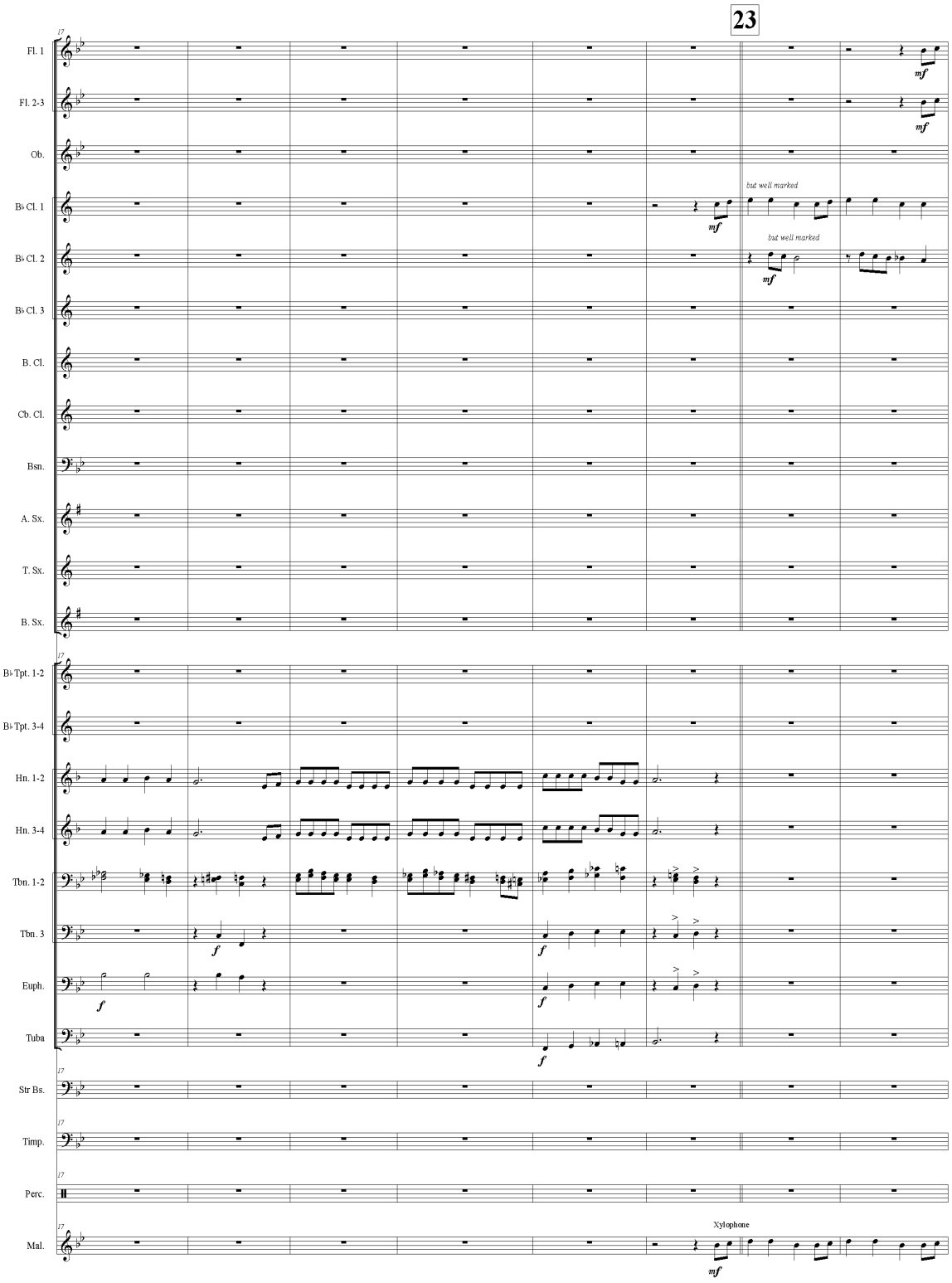
Energetic, with humor (♩= 92 -112)
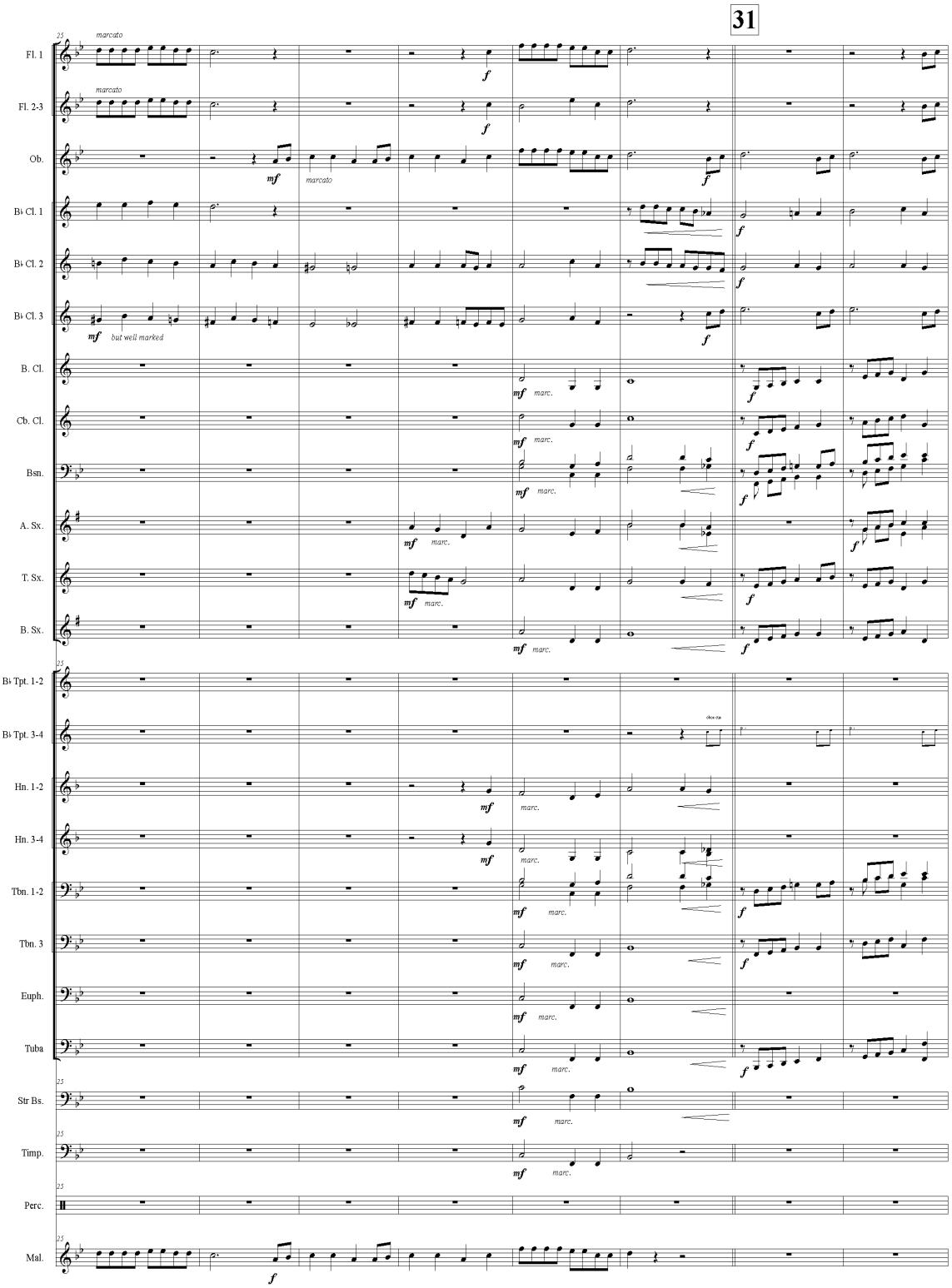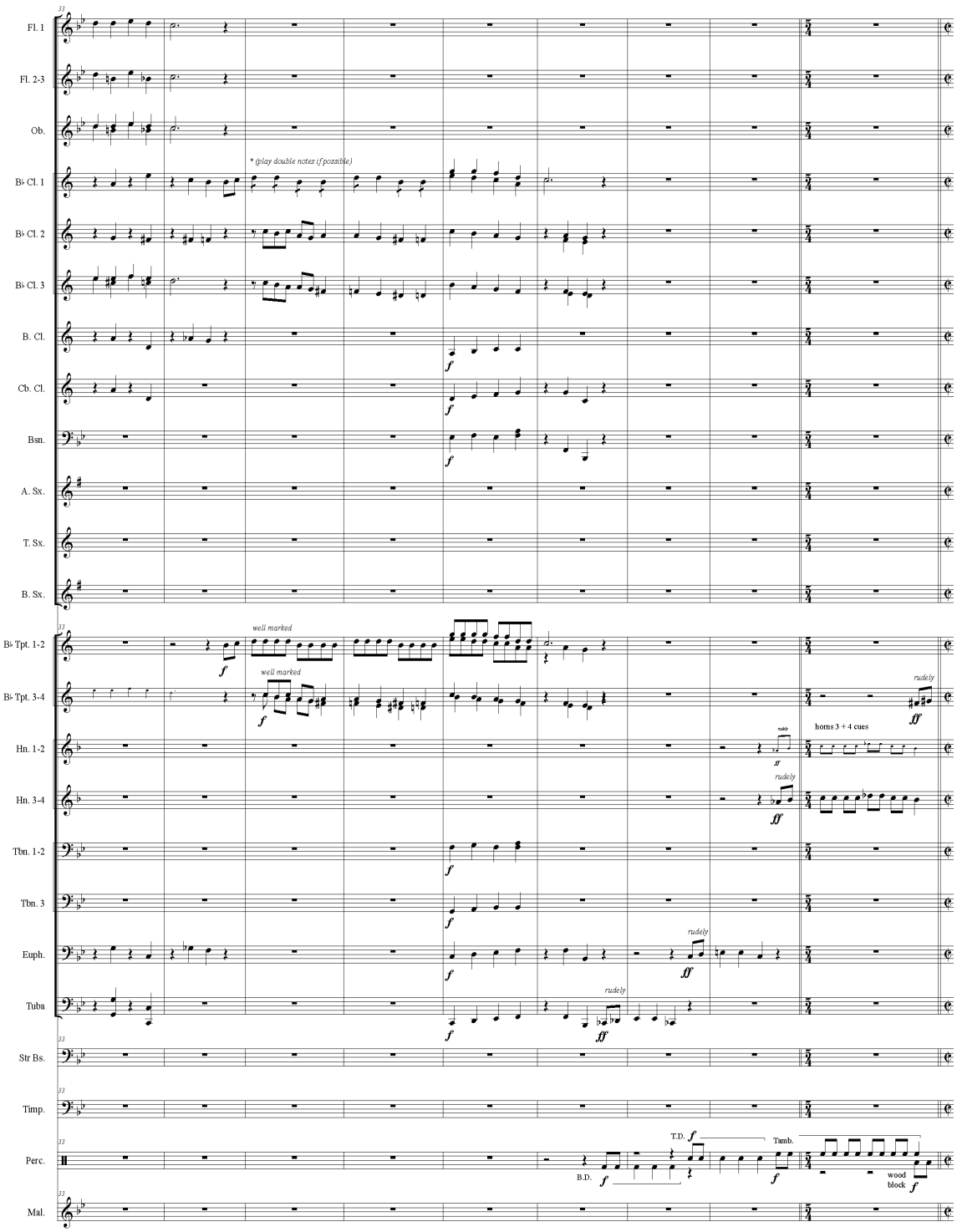



15
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
f marcato

American Song Set (Polly Wolly Doodle)
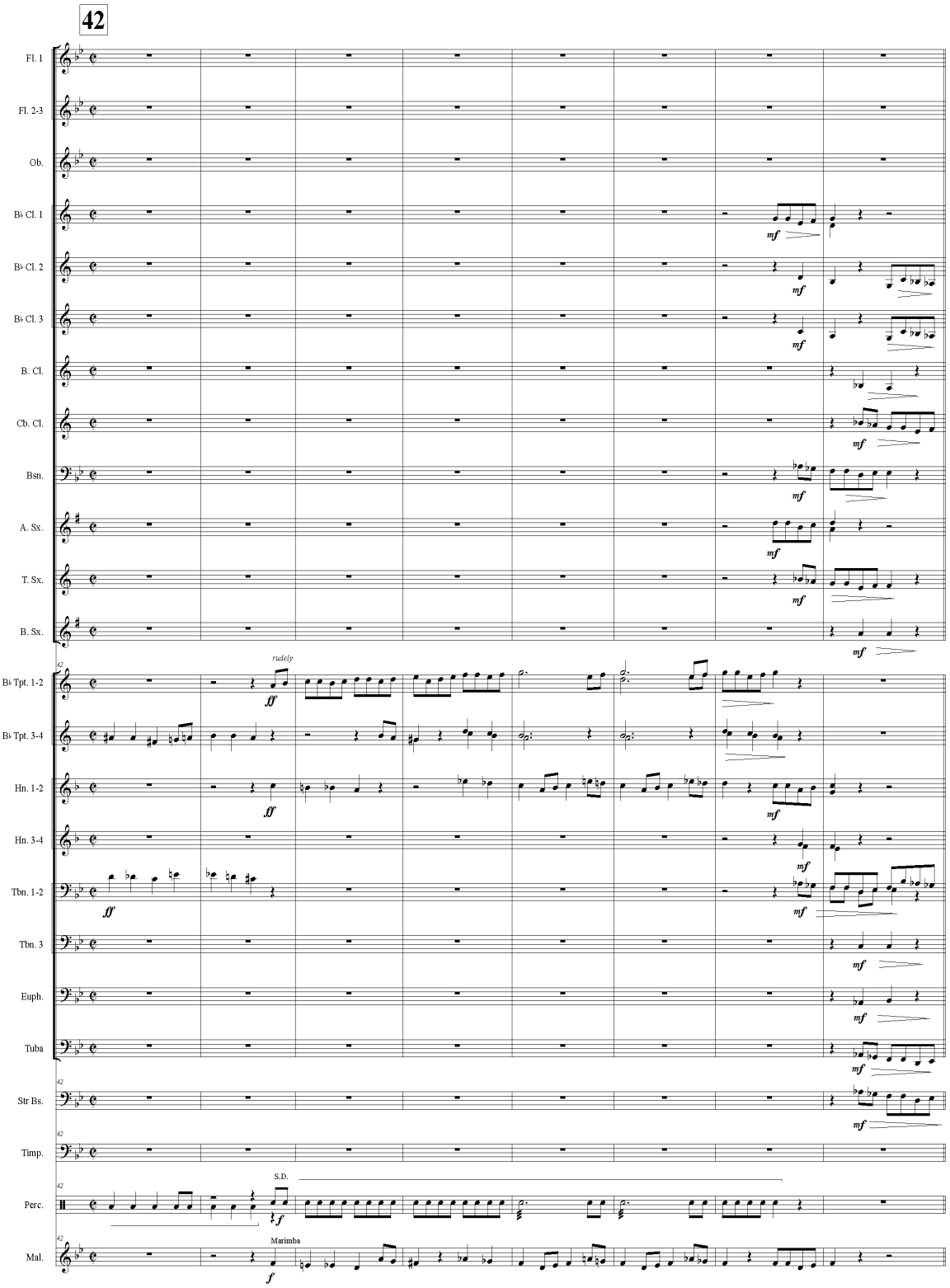
11
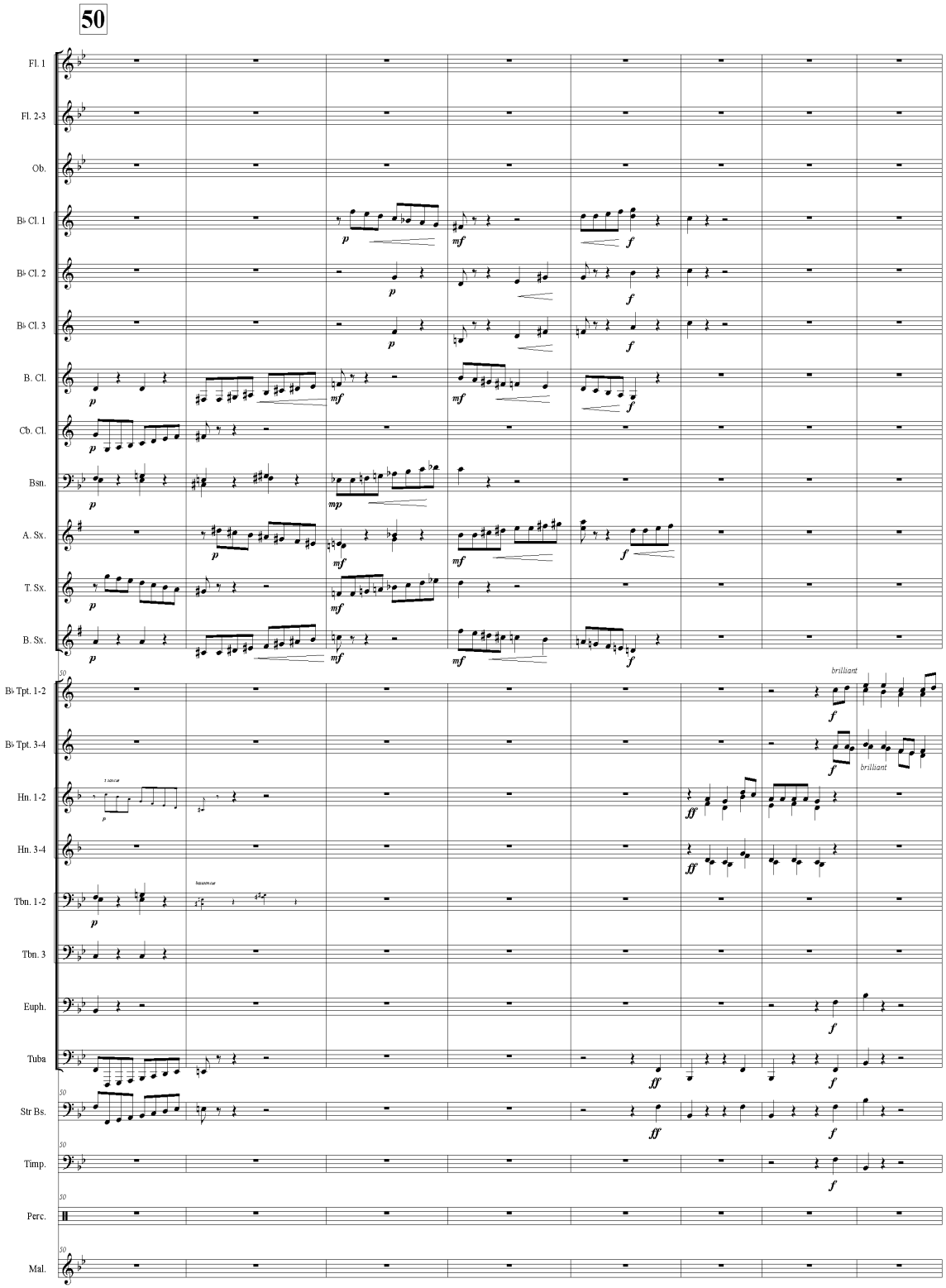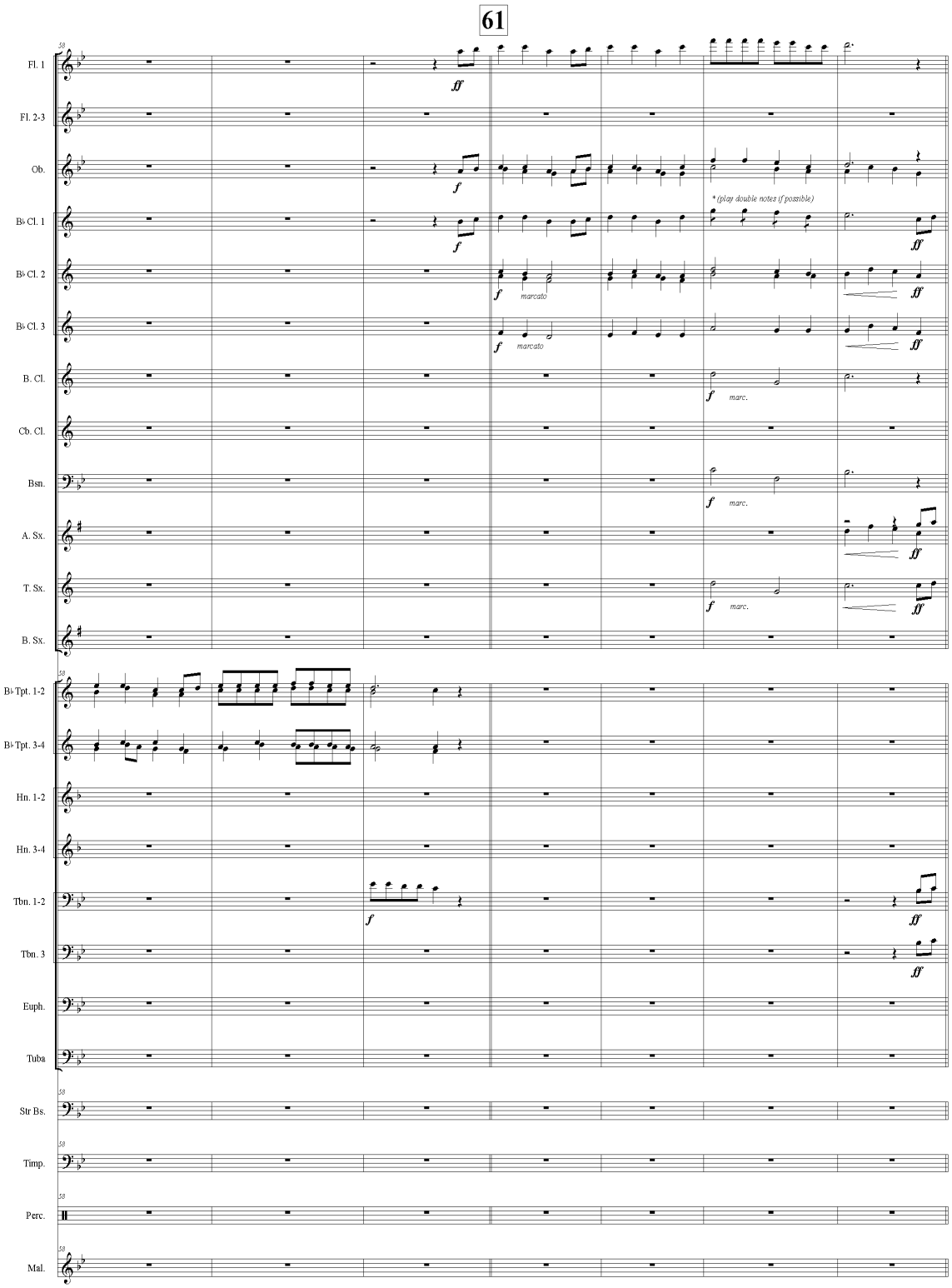



31
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
marcato
but well marked
mf
f
marc.
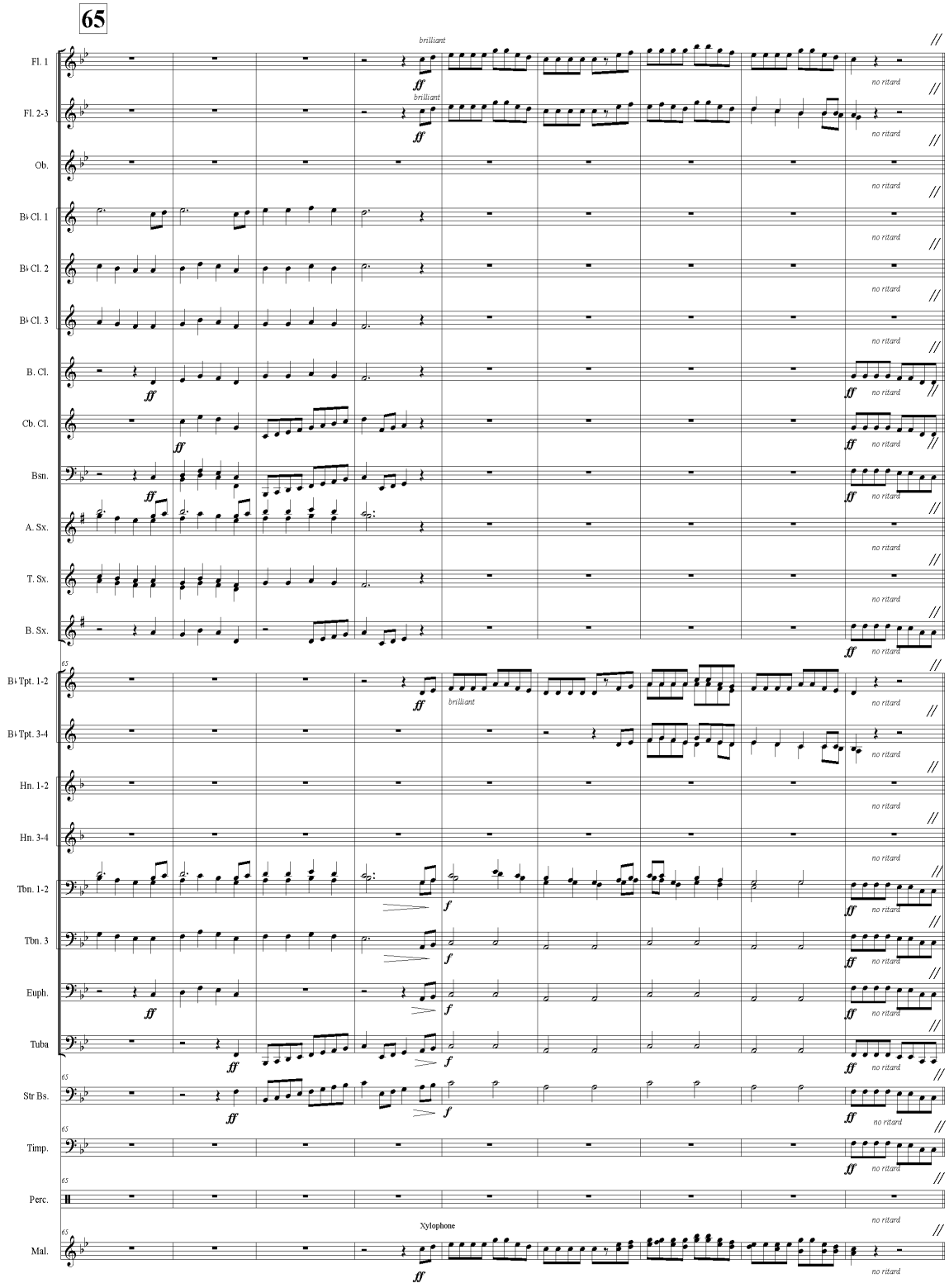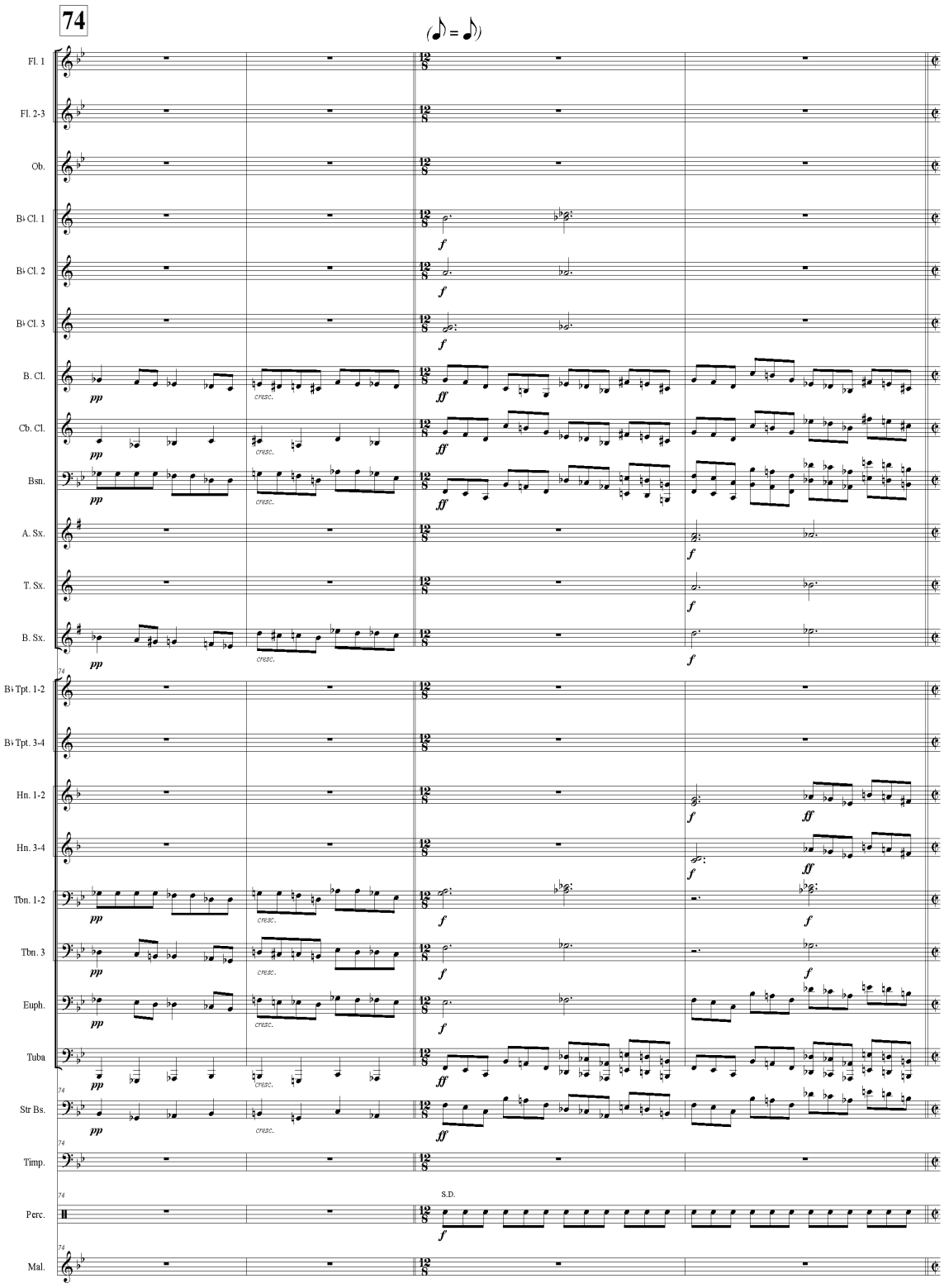


* *Double notes are optional for woodwind players*


42
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
rudely
S.D.
Marimba
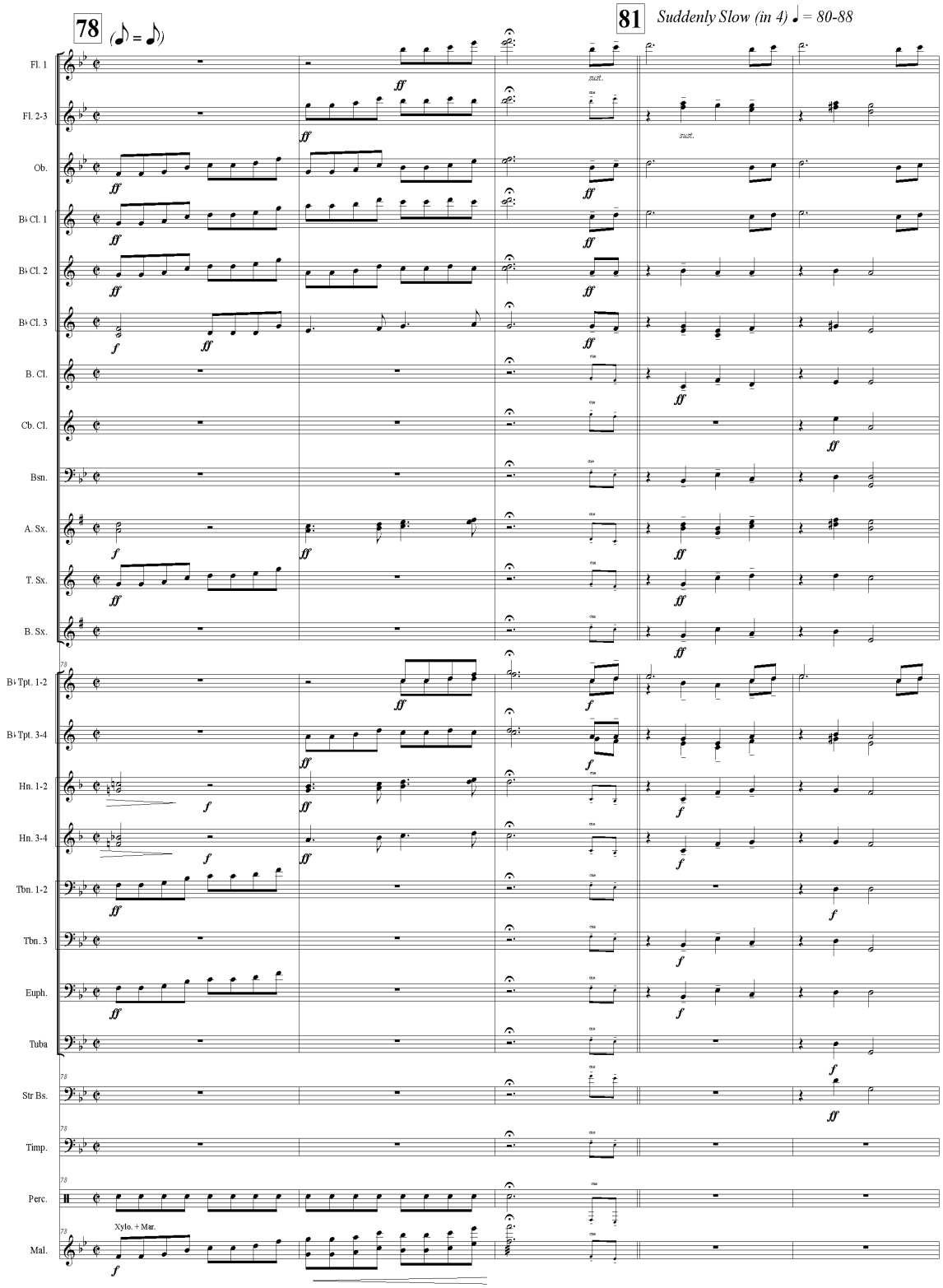

50
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
brilliant
brilliant
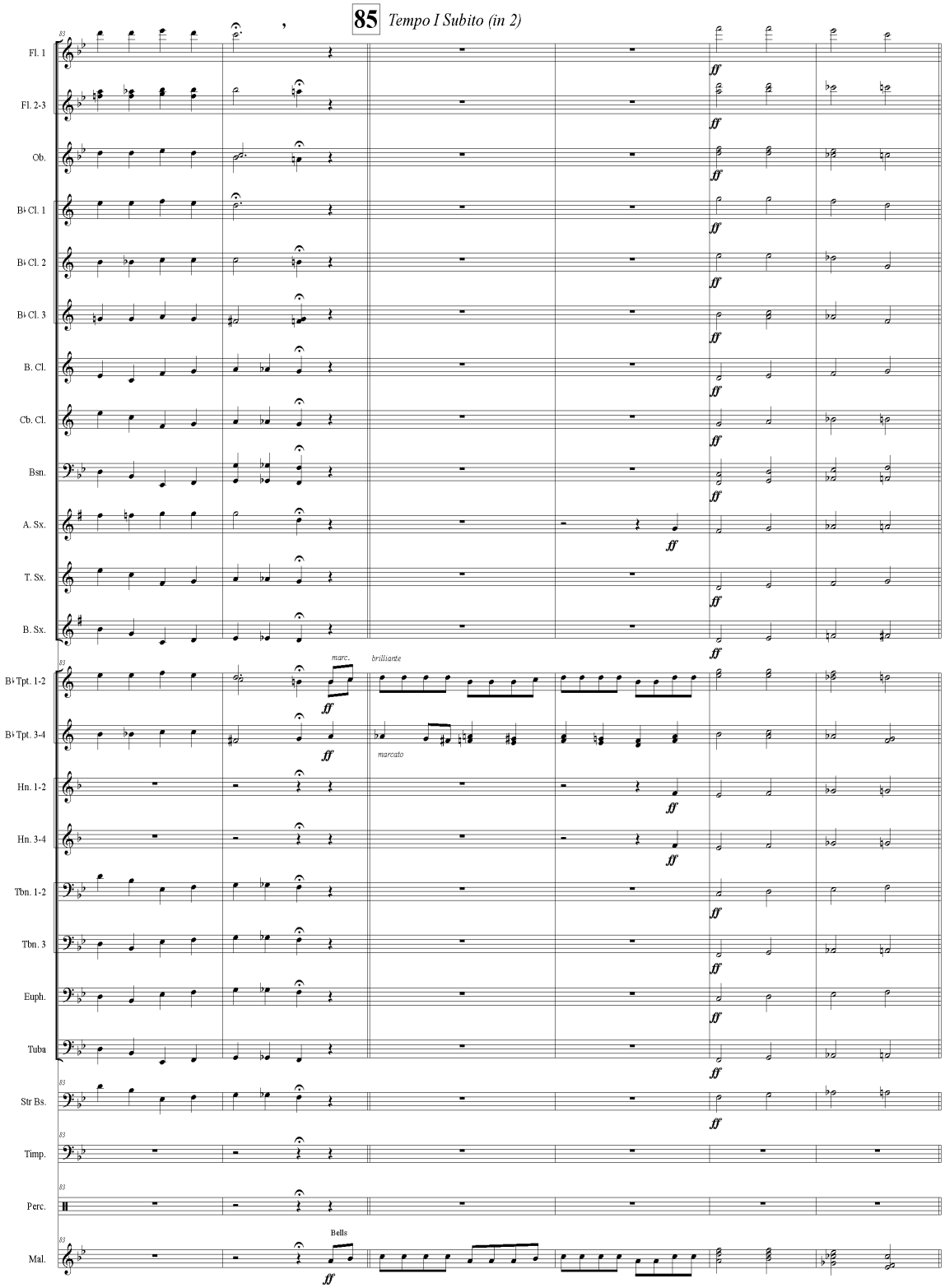

61
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
ff
f
marcato
marc.
* (play double notes if possible)


65
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
brilliant
Xylophone
ff
f
no ritard


74
(♪ = ♪)
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
S.D.
pp
cresc.
ff
f
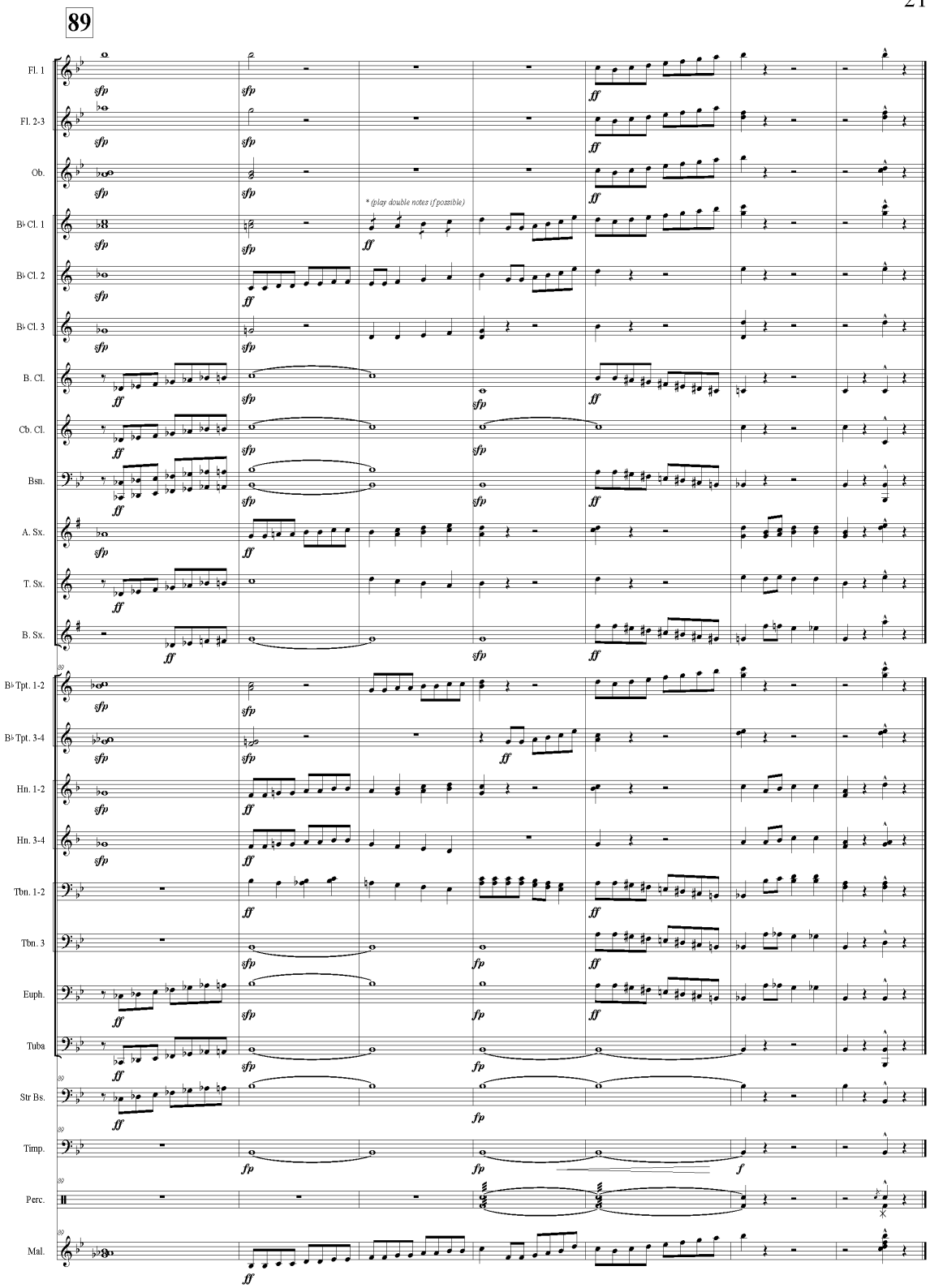
American Song Set (Polly Wolly Doodle)




85
Tempo I Subito (in 2)
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
ff
marc.
brilliante
marcato
Bells

American Song Set (Polly Wolly Doodle)

21
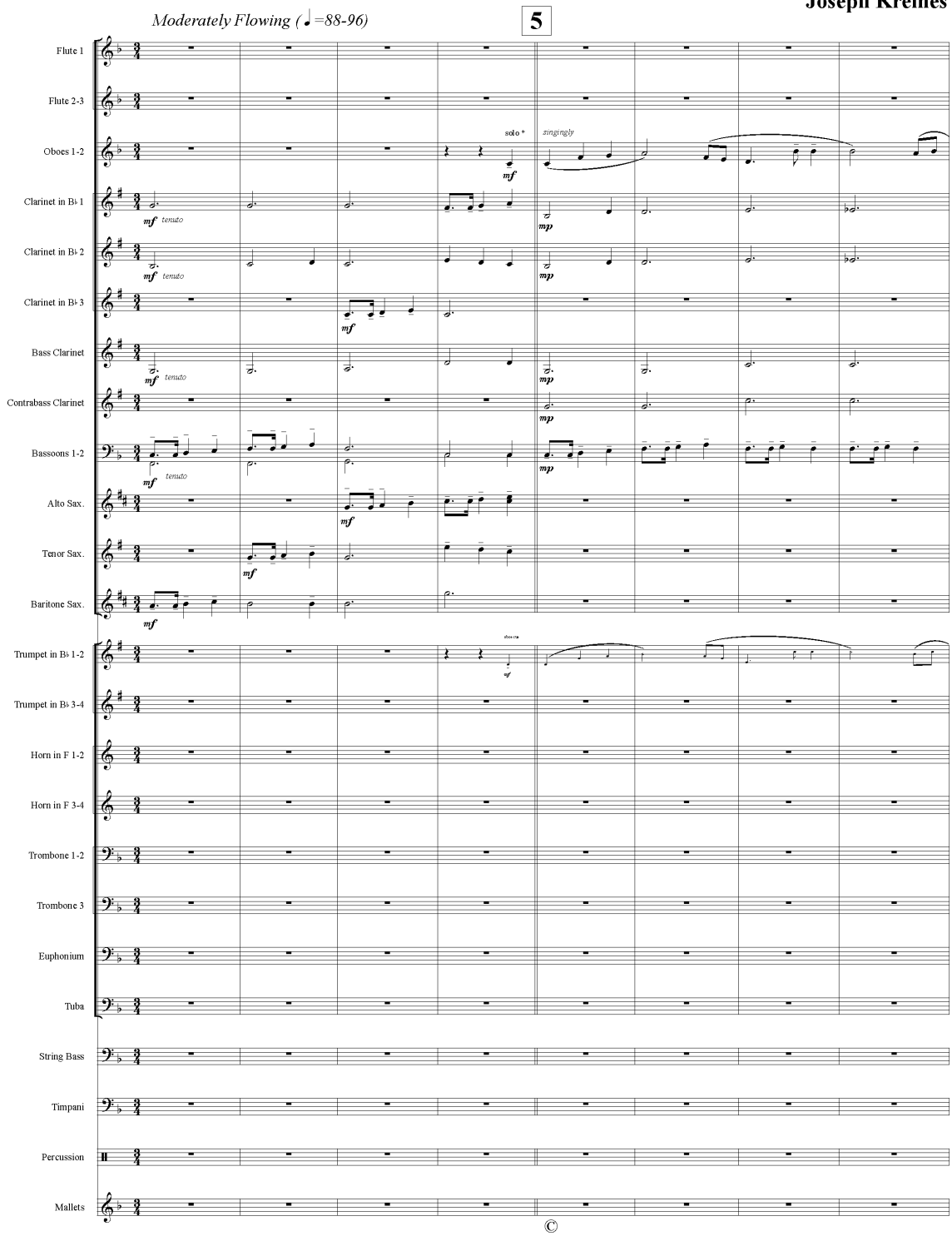


American Song Set

for Band

Home On The Range

Score

Joseph Kreines
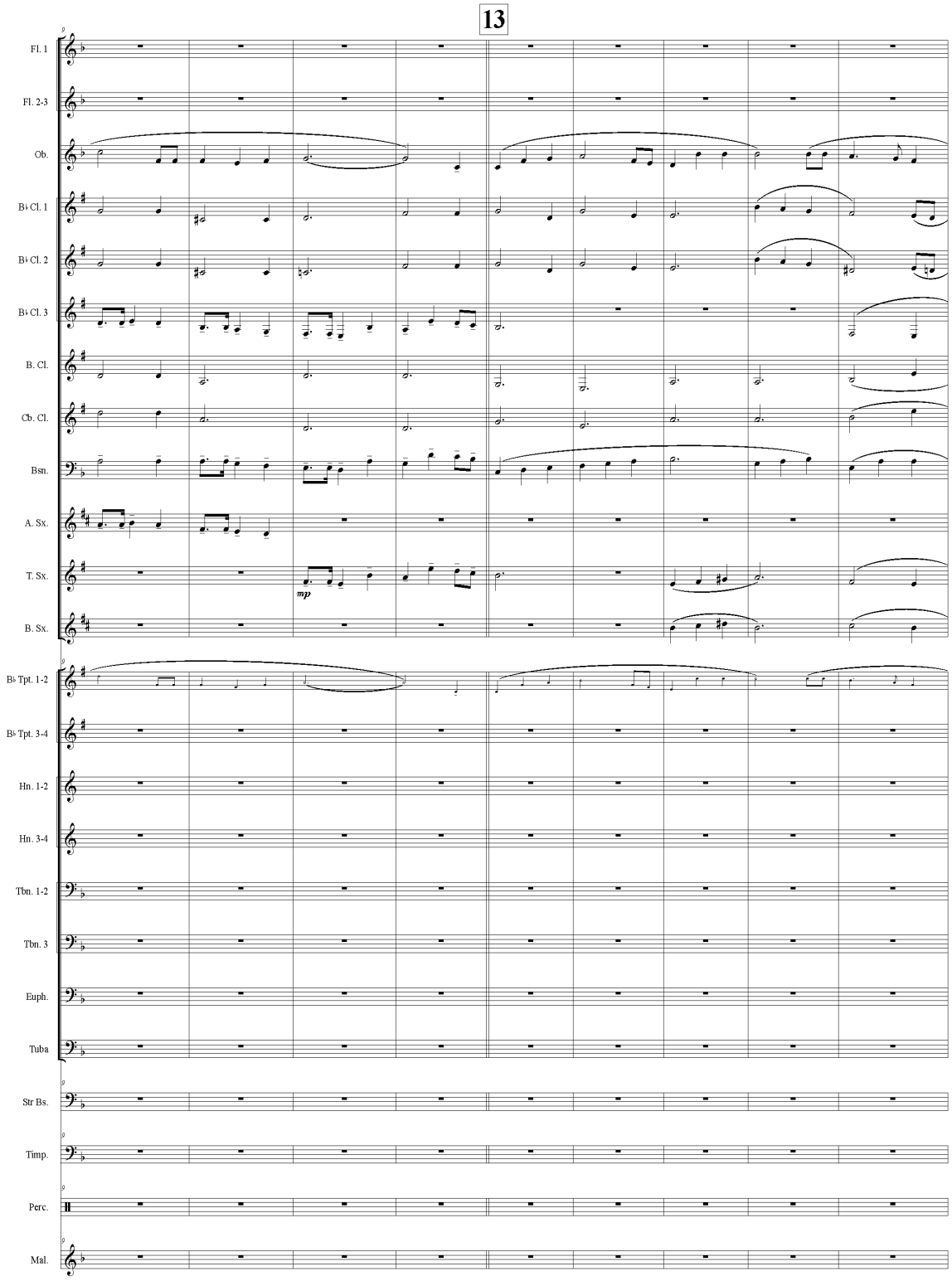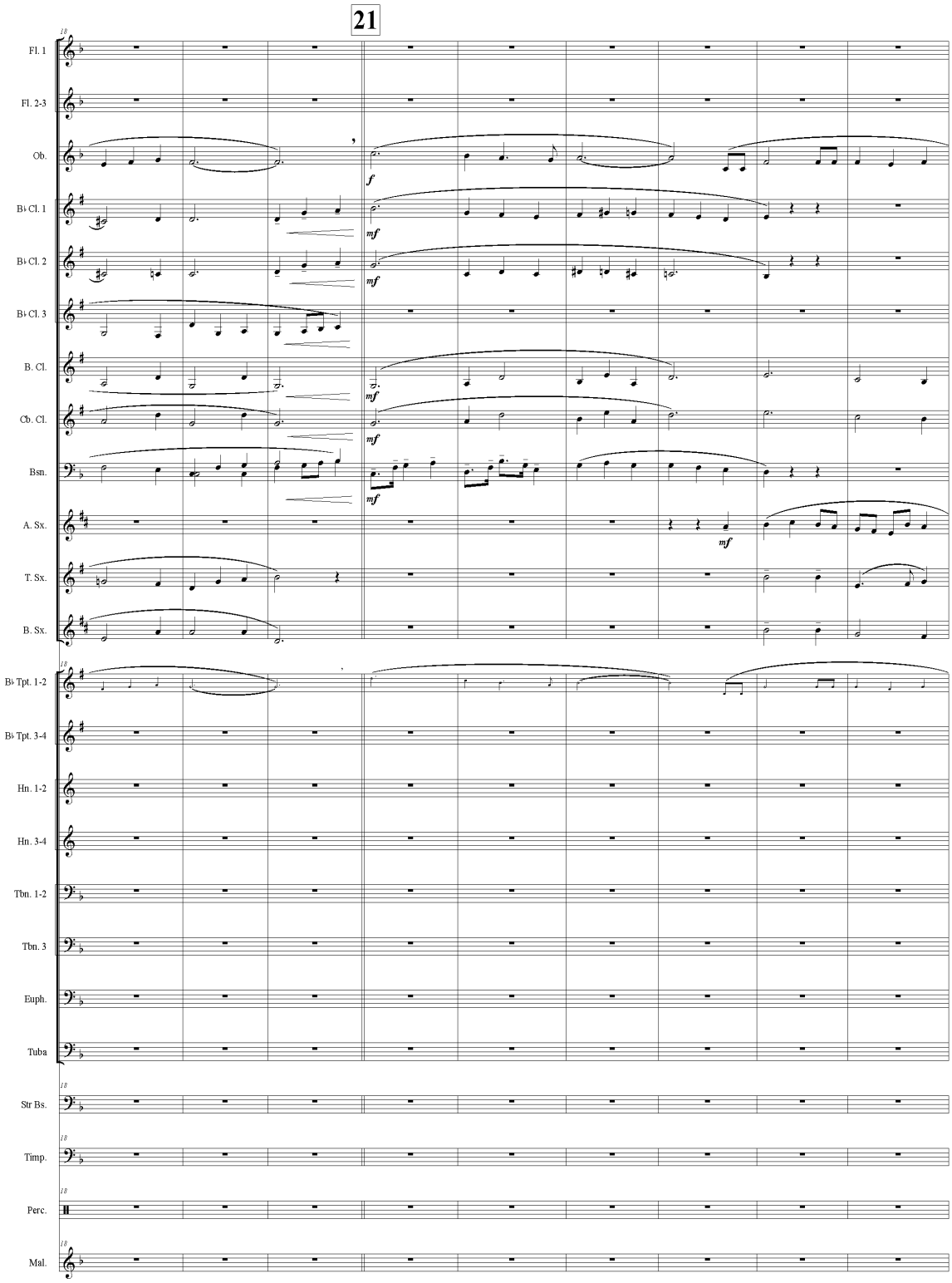


©

* can be played on English horn (notated for both on the part)

American Song Set (Home on the Range)
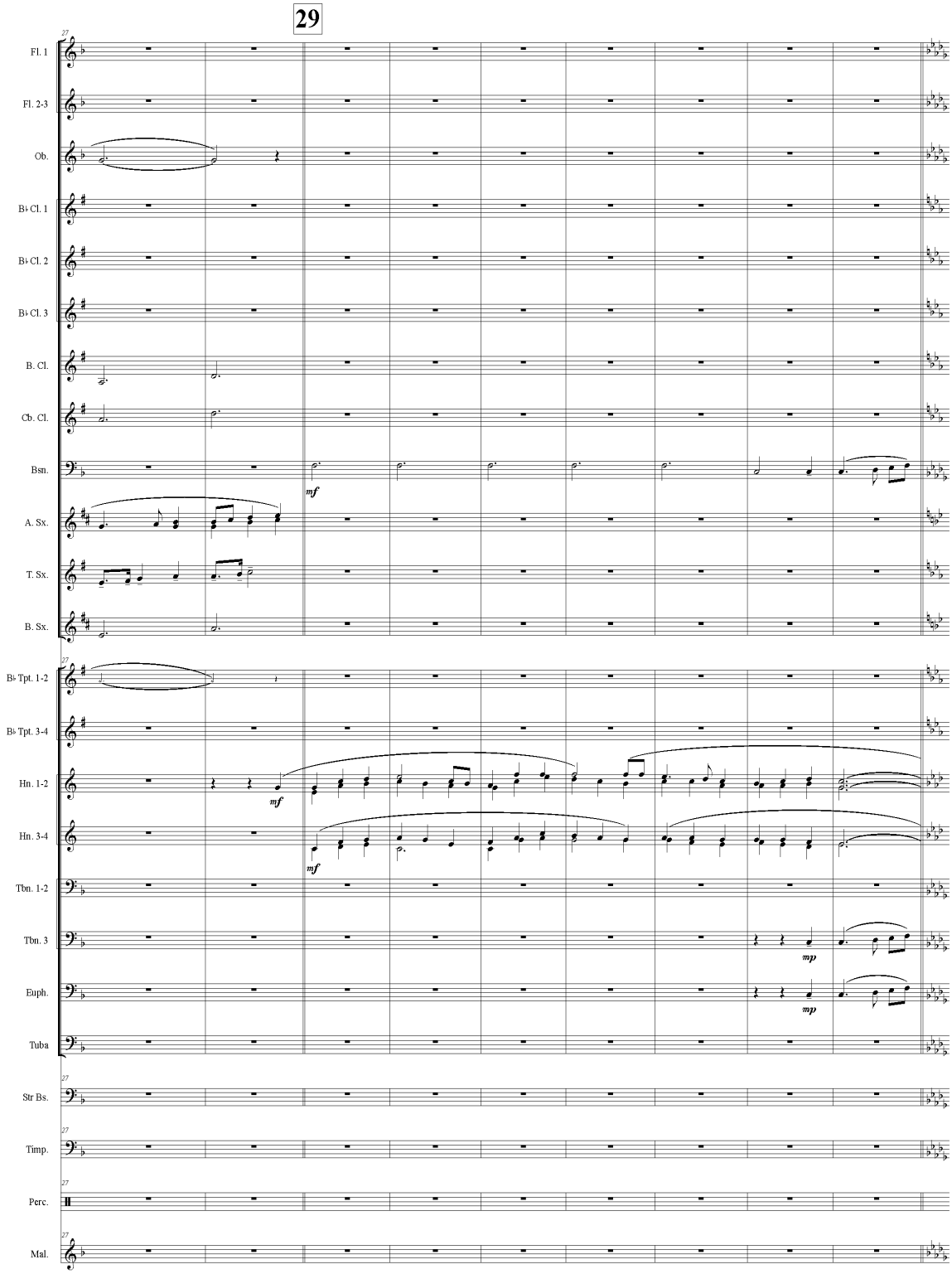
23
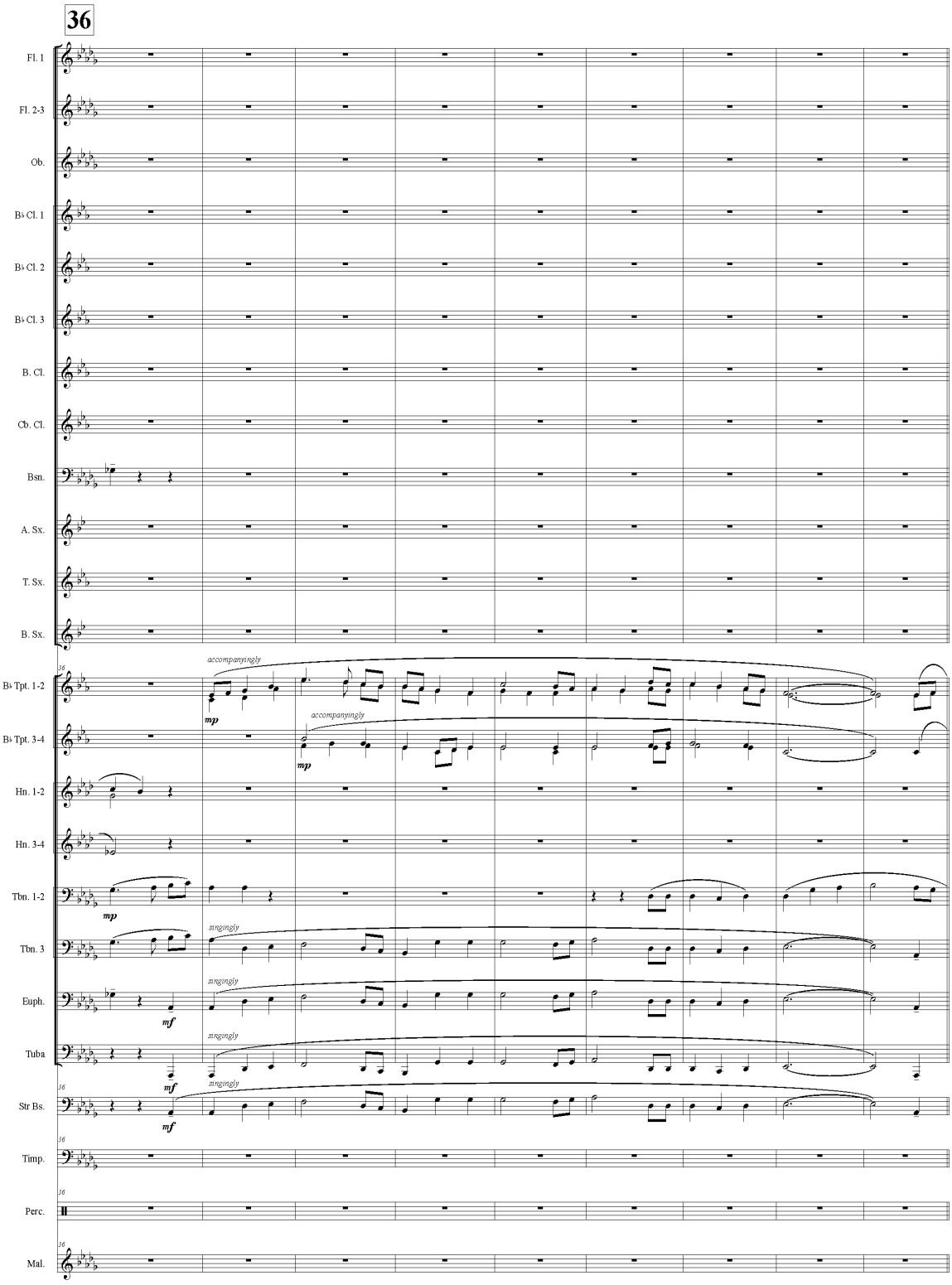



21
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
f
mf

American Song Set (Home on the Range)
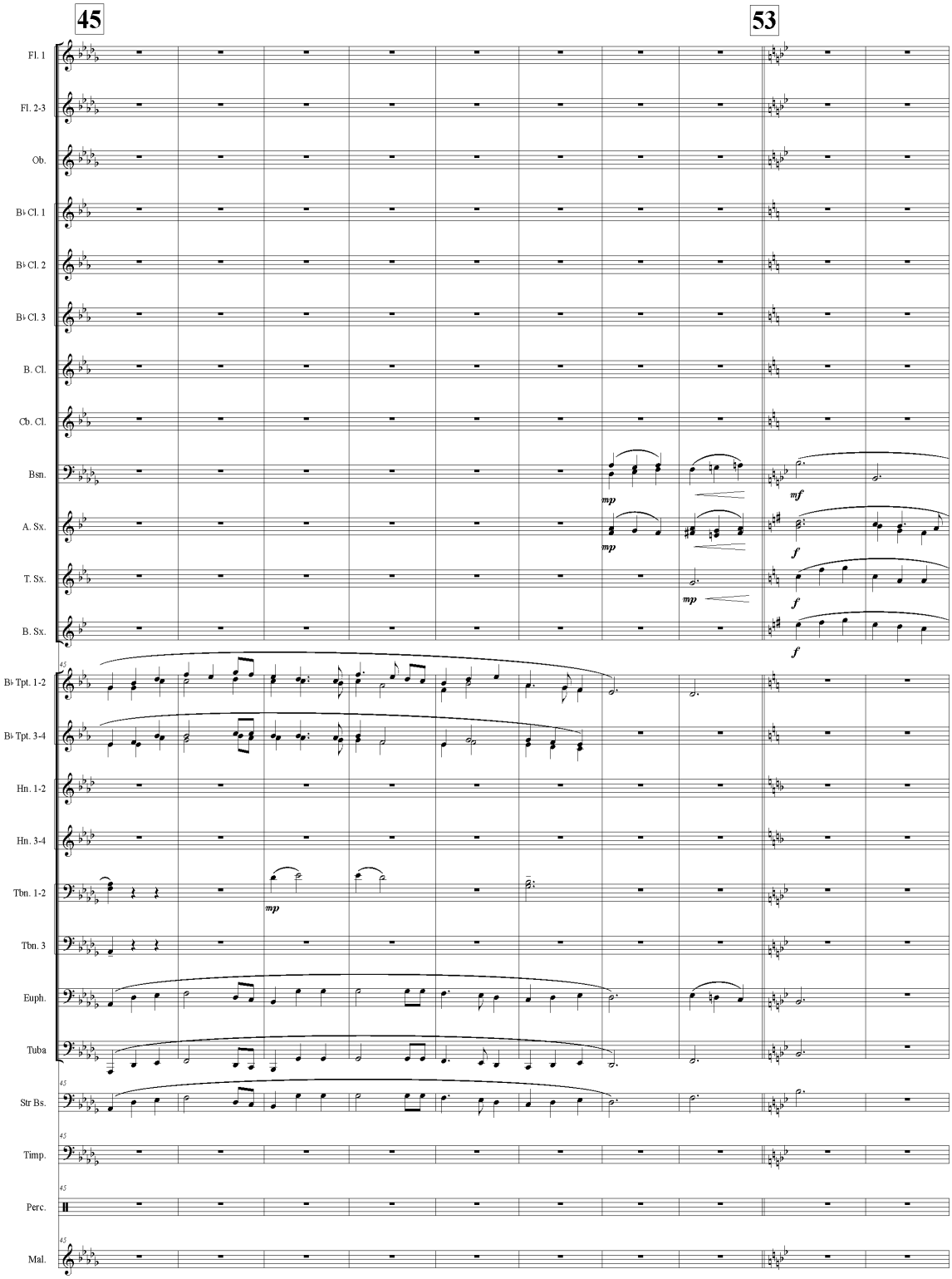
25




36
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
accompanyingly
mp
accompanyingly
mp
mp
singingly
mf
singingly
mf
singingly
mf
singingly
mf

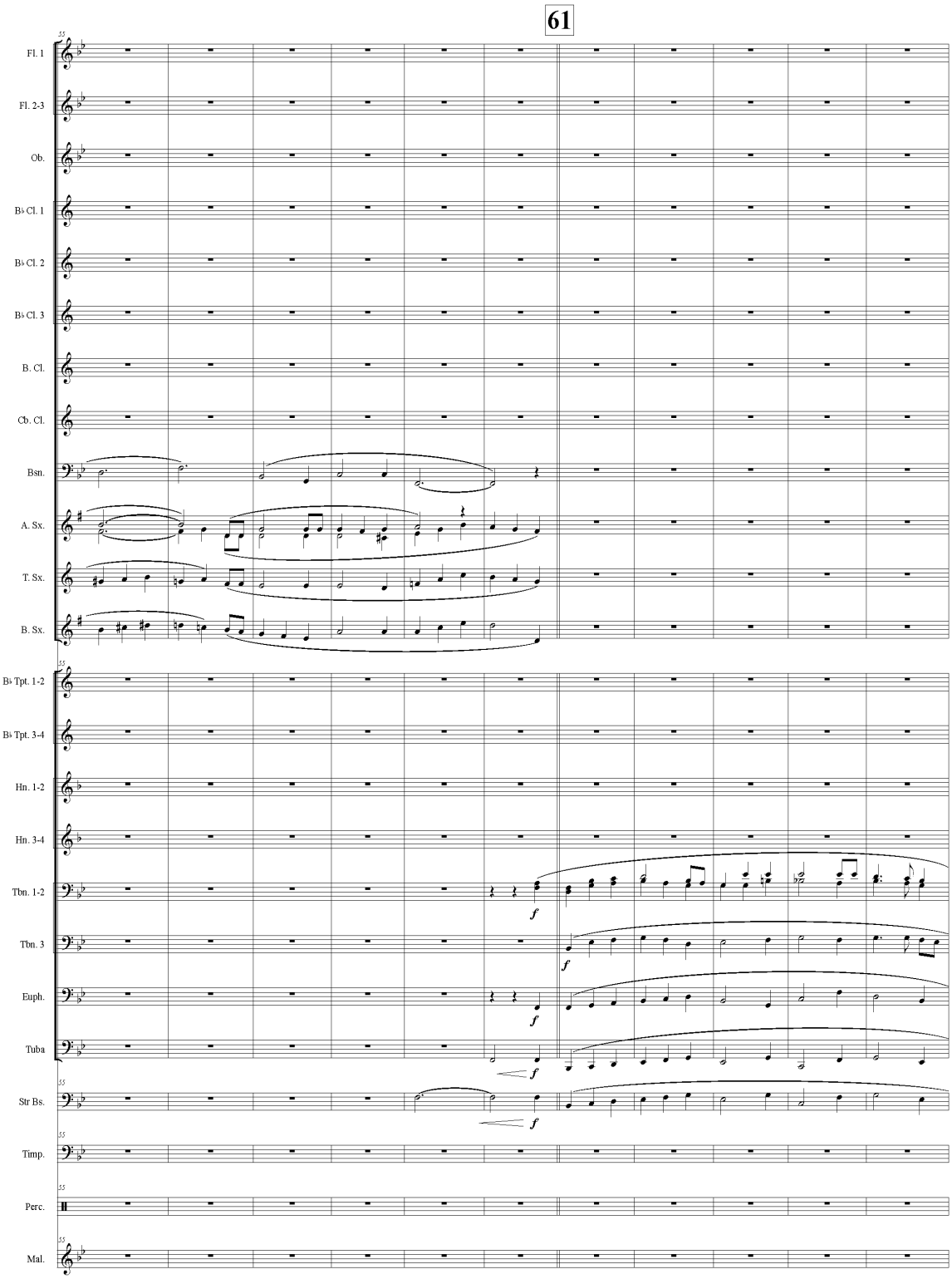
American Song Set (Home on the Range)

27
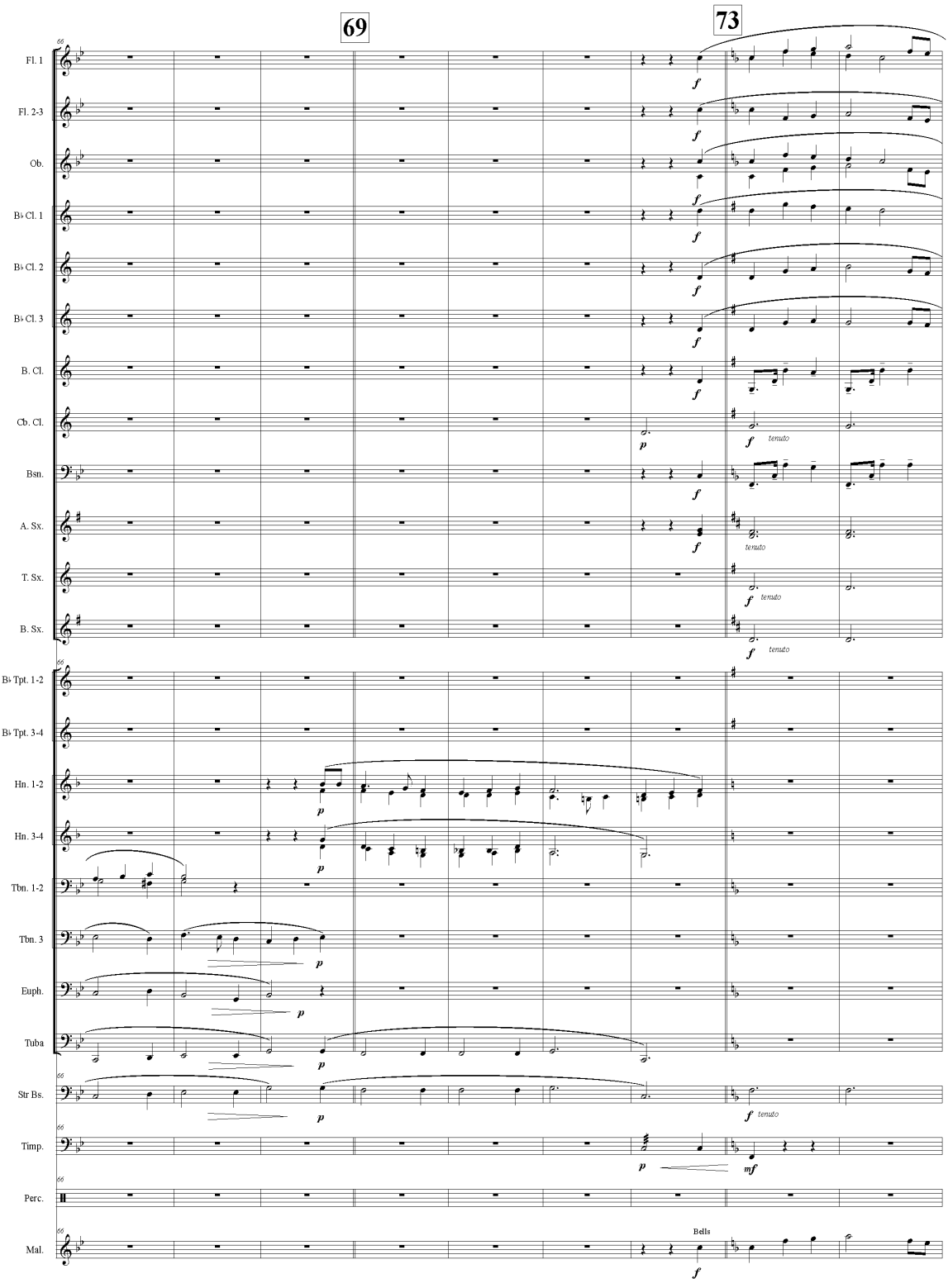


American Song Set (Home on the Range)
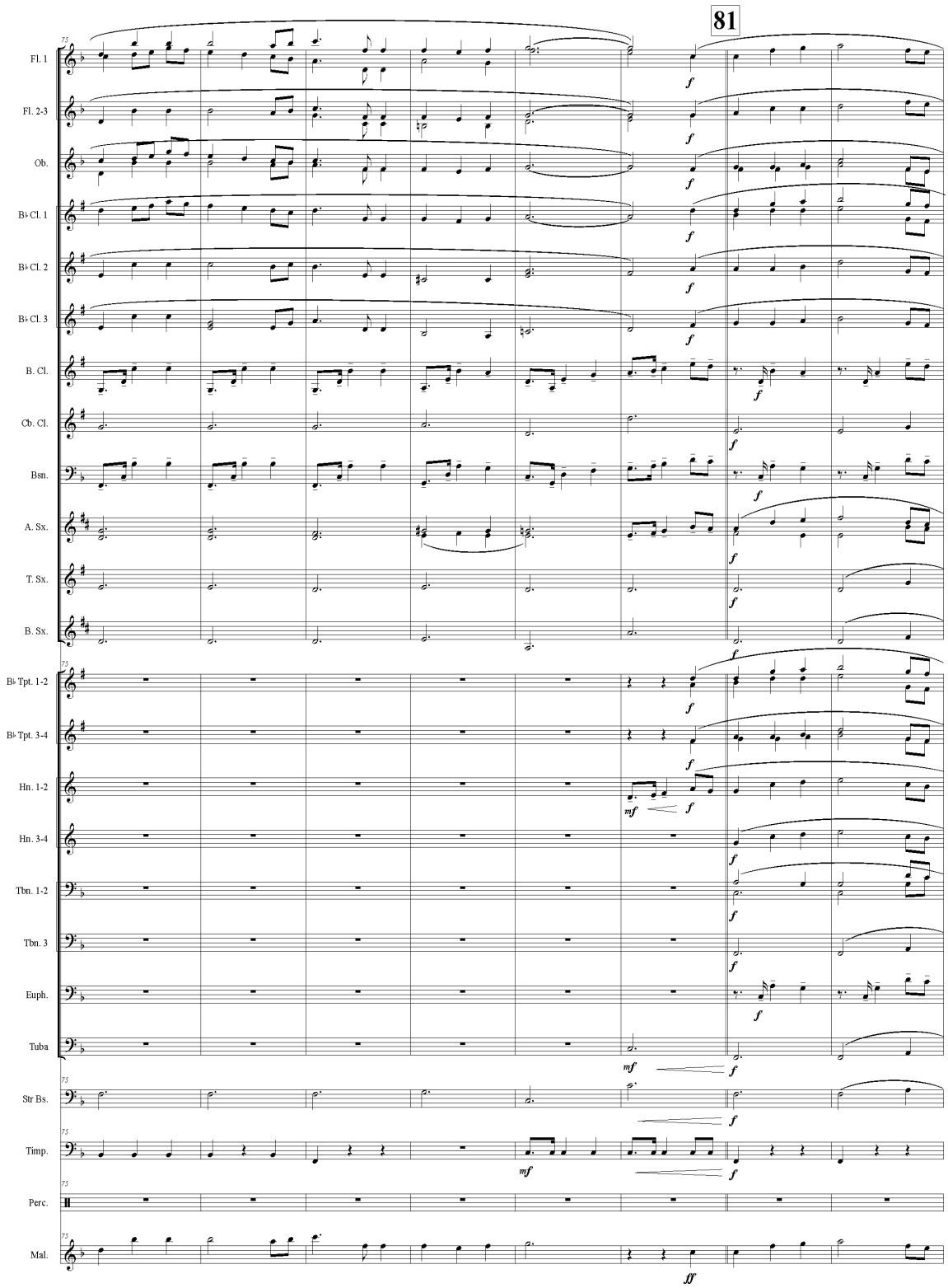
28



American Song Set (Home on the Range)
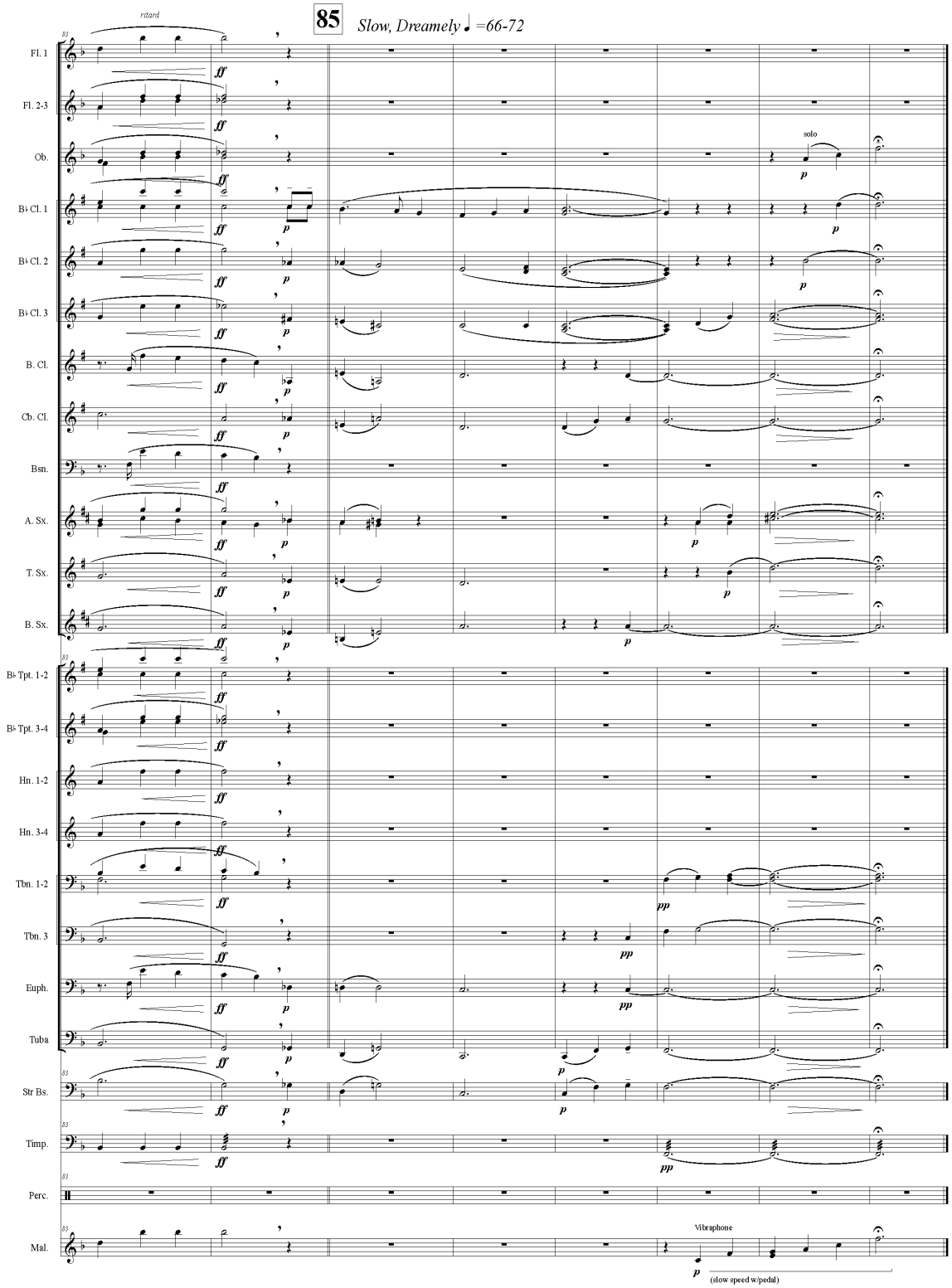
29




81
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.

American Song Set (Home on the Range)

31



Score
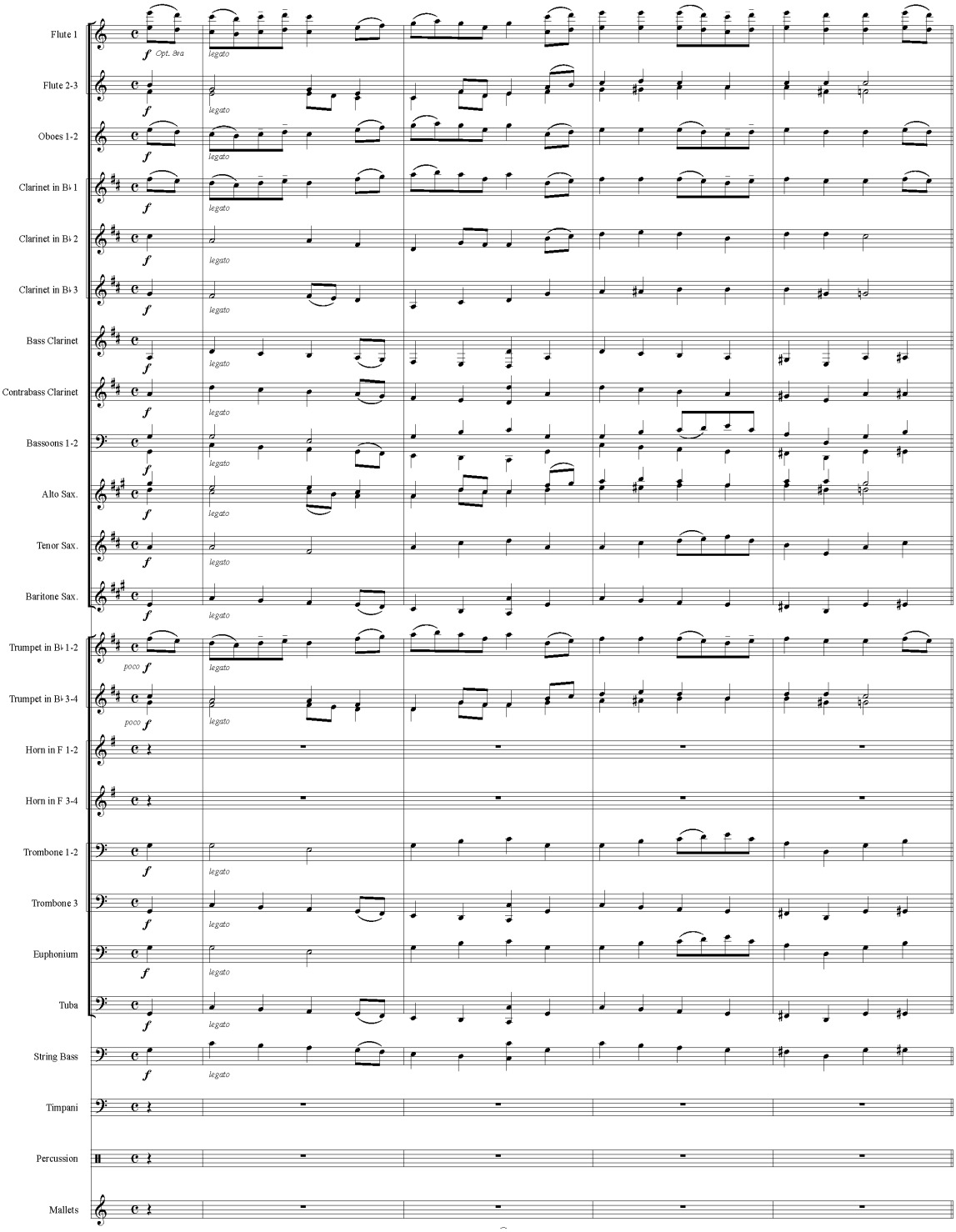
American Song Set

for Band
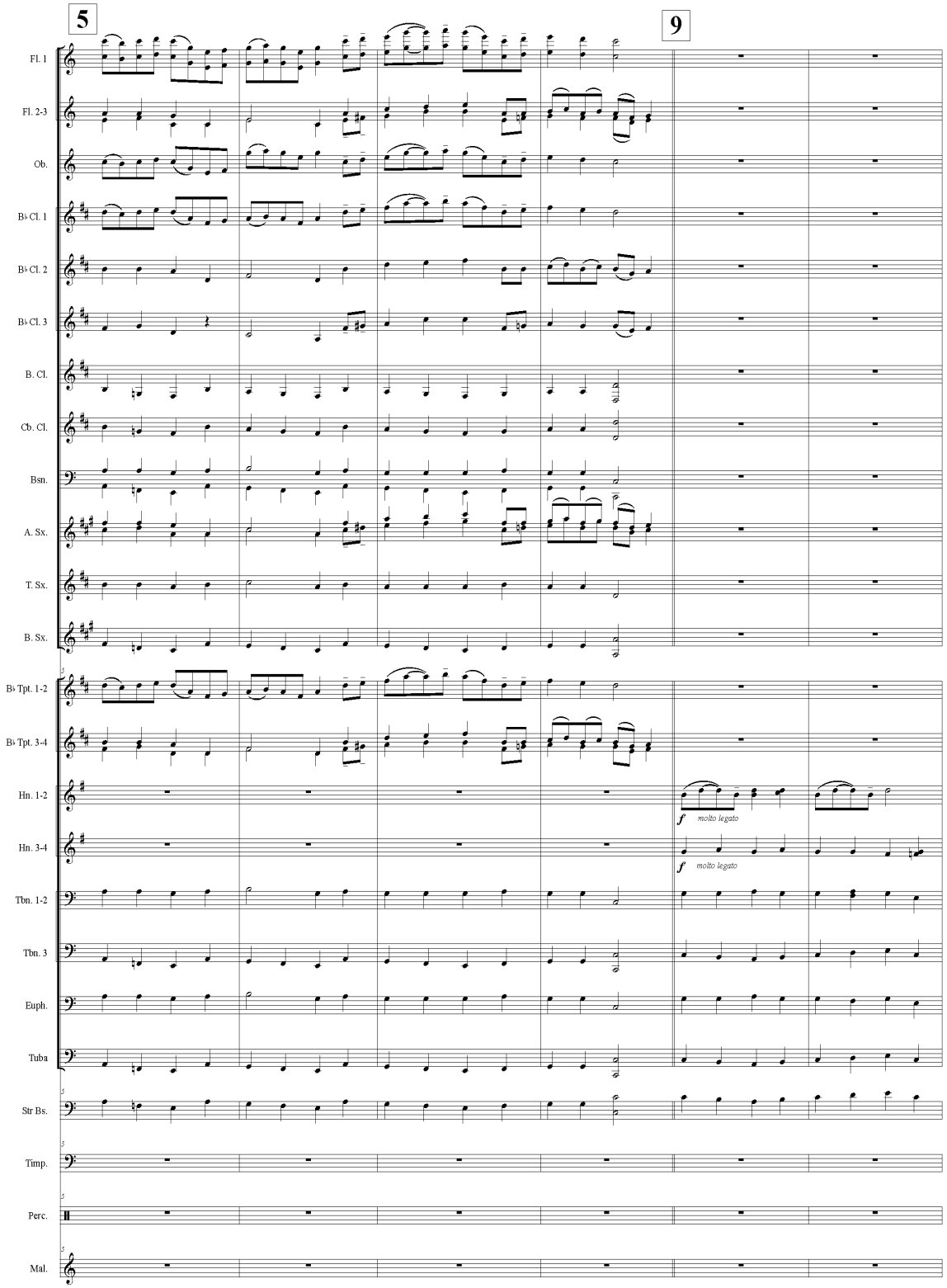
Turkey In The Straw
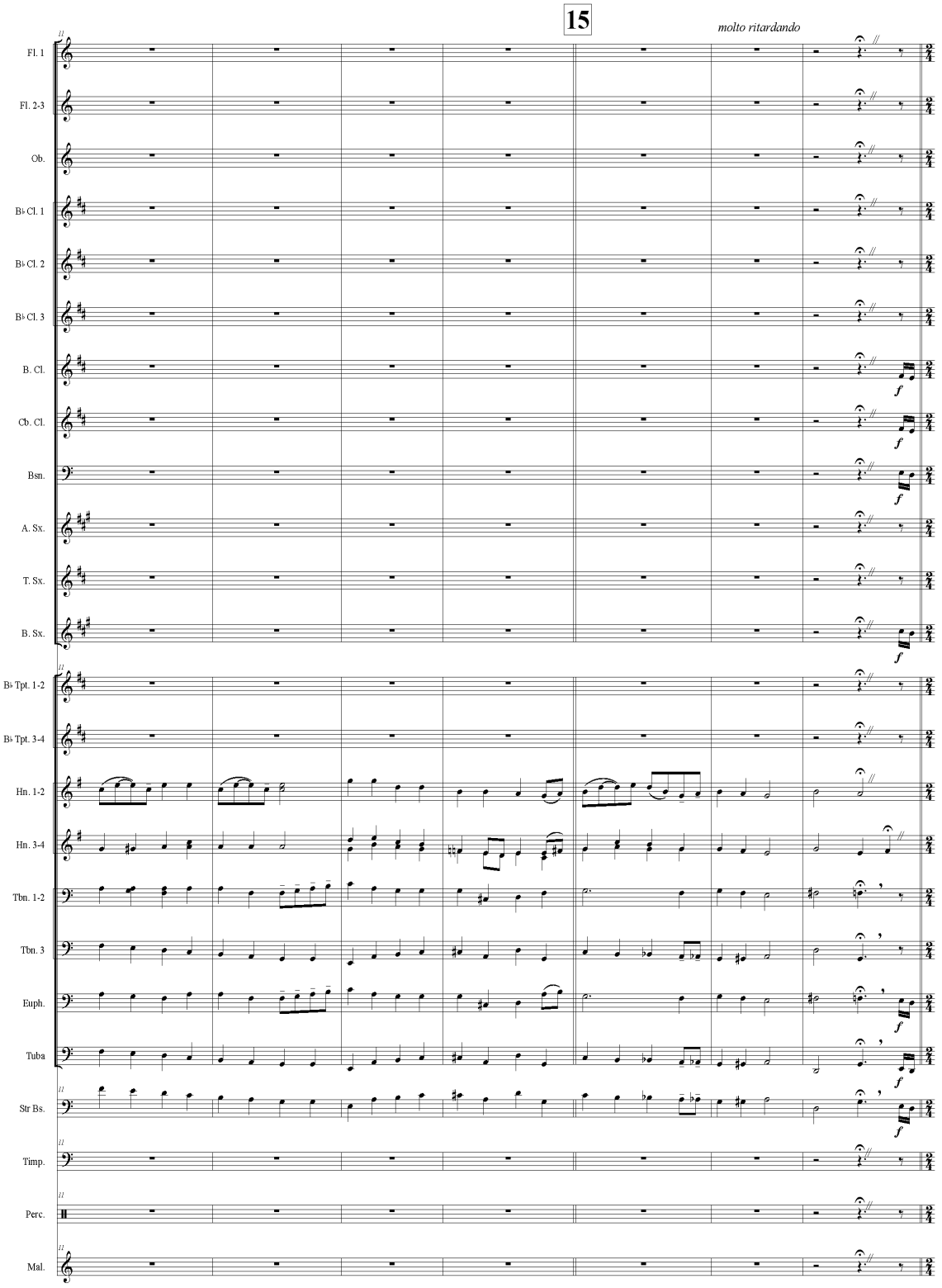
Joseph Kreines

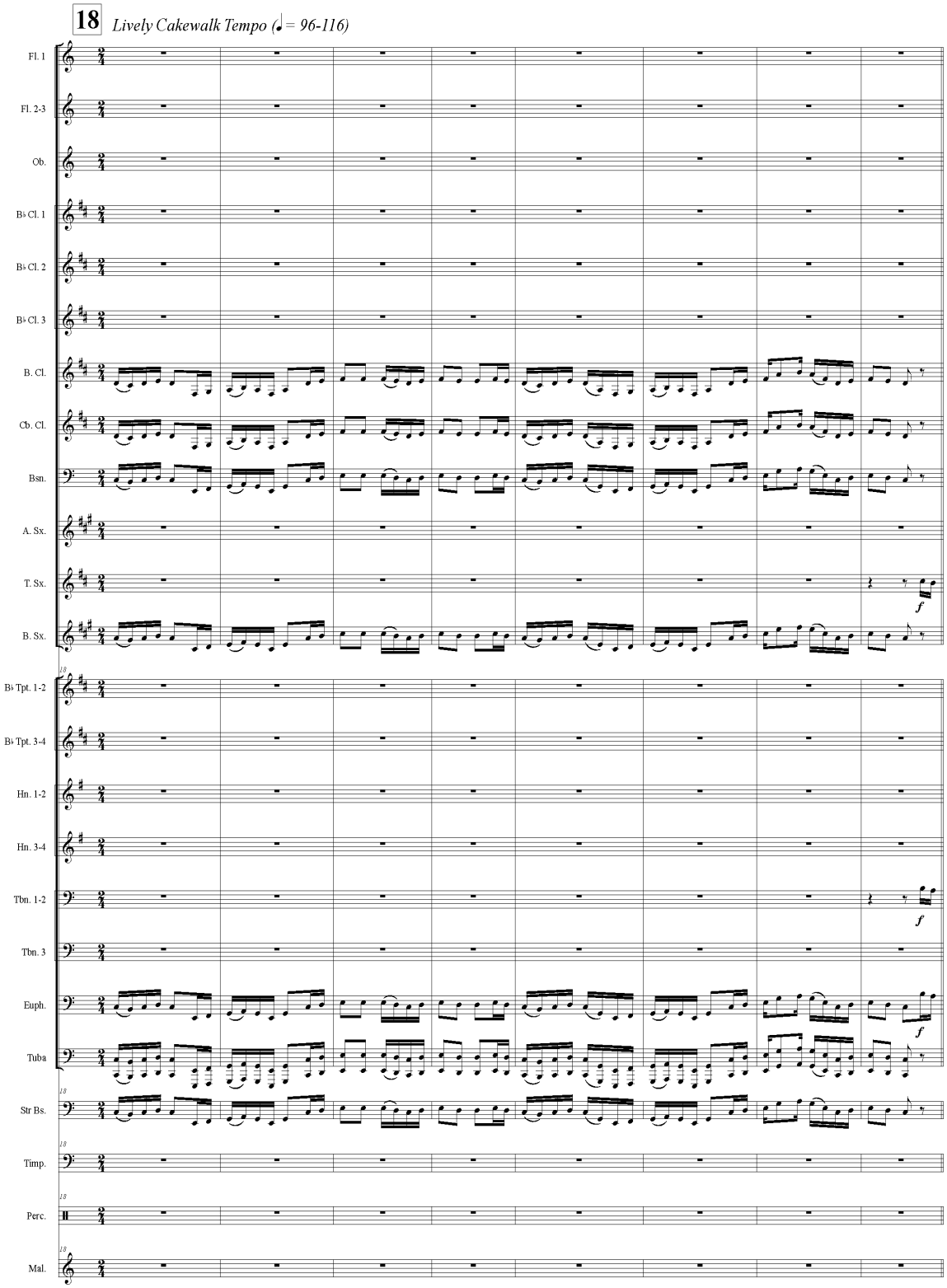
In a Chorale Style - Rather slow and sustained (♩ =60 - 69)
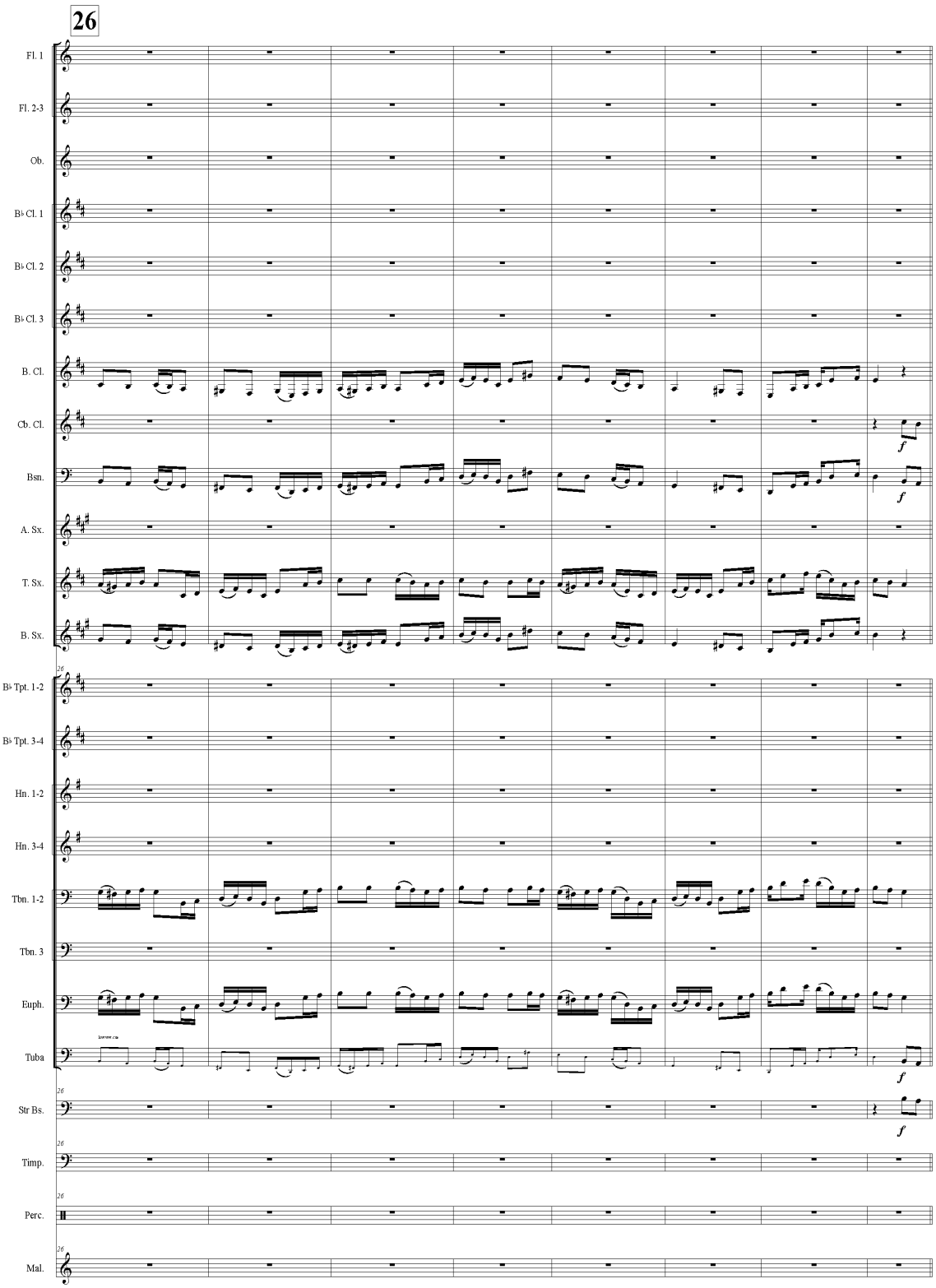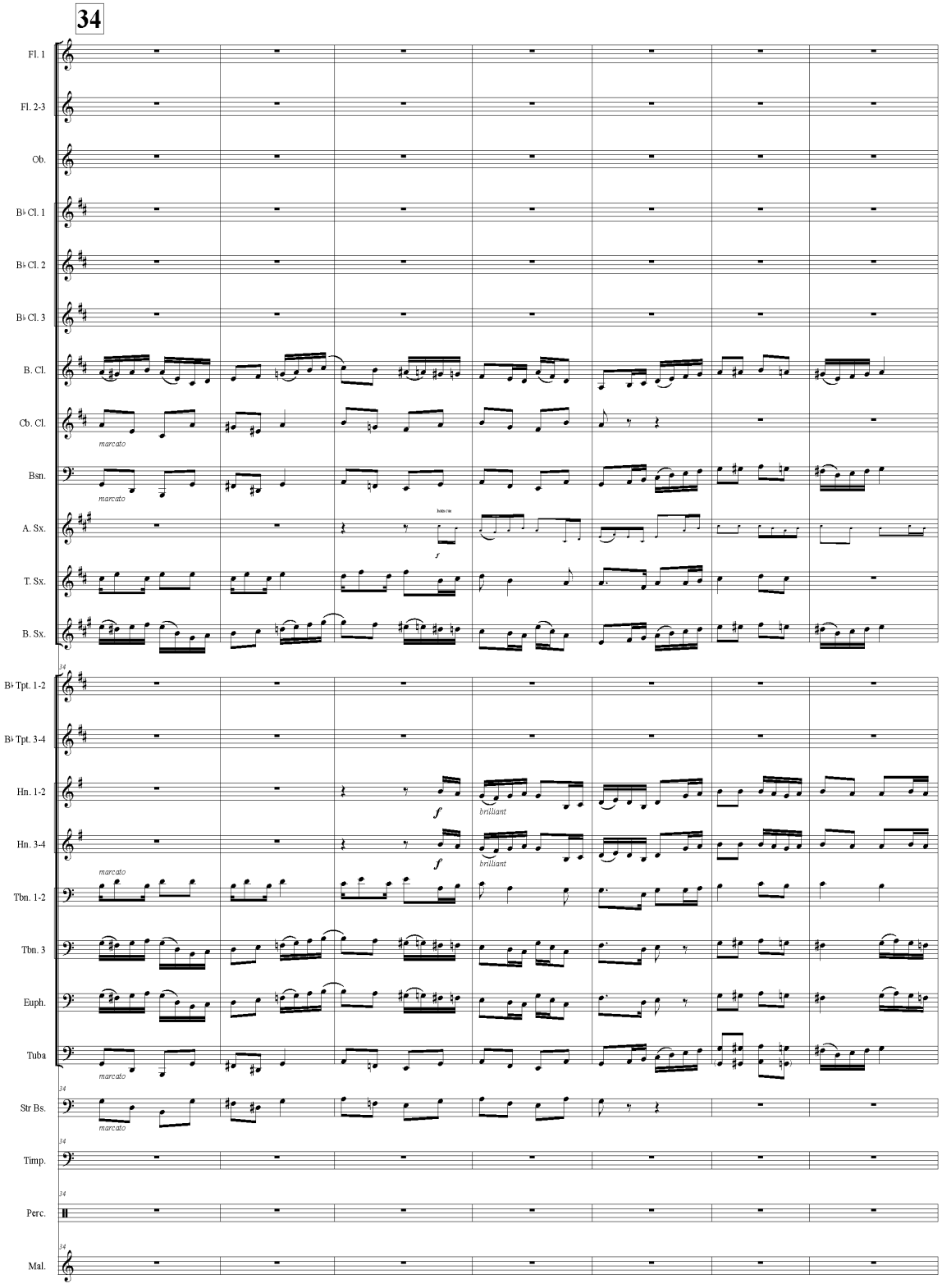


American Song Set (Turkey in the Straw)
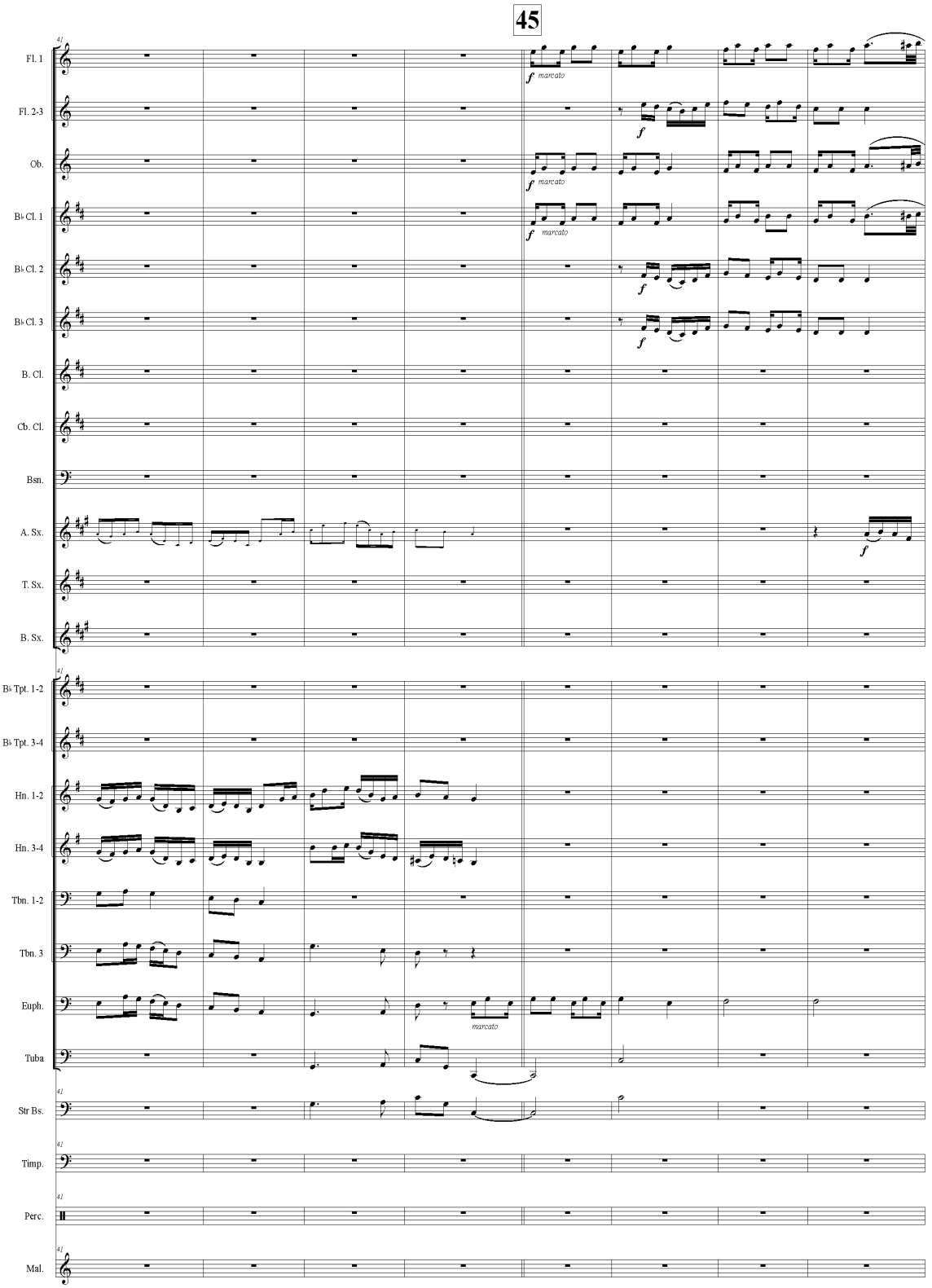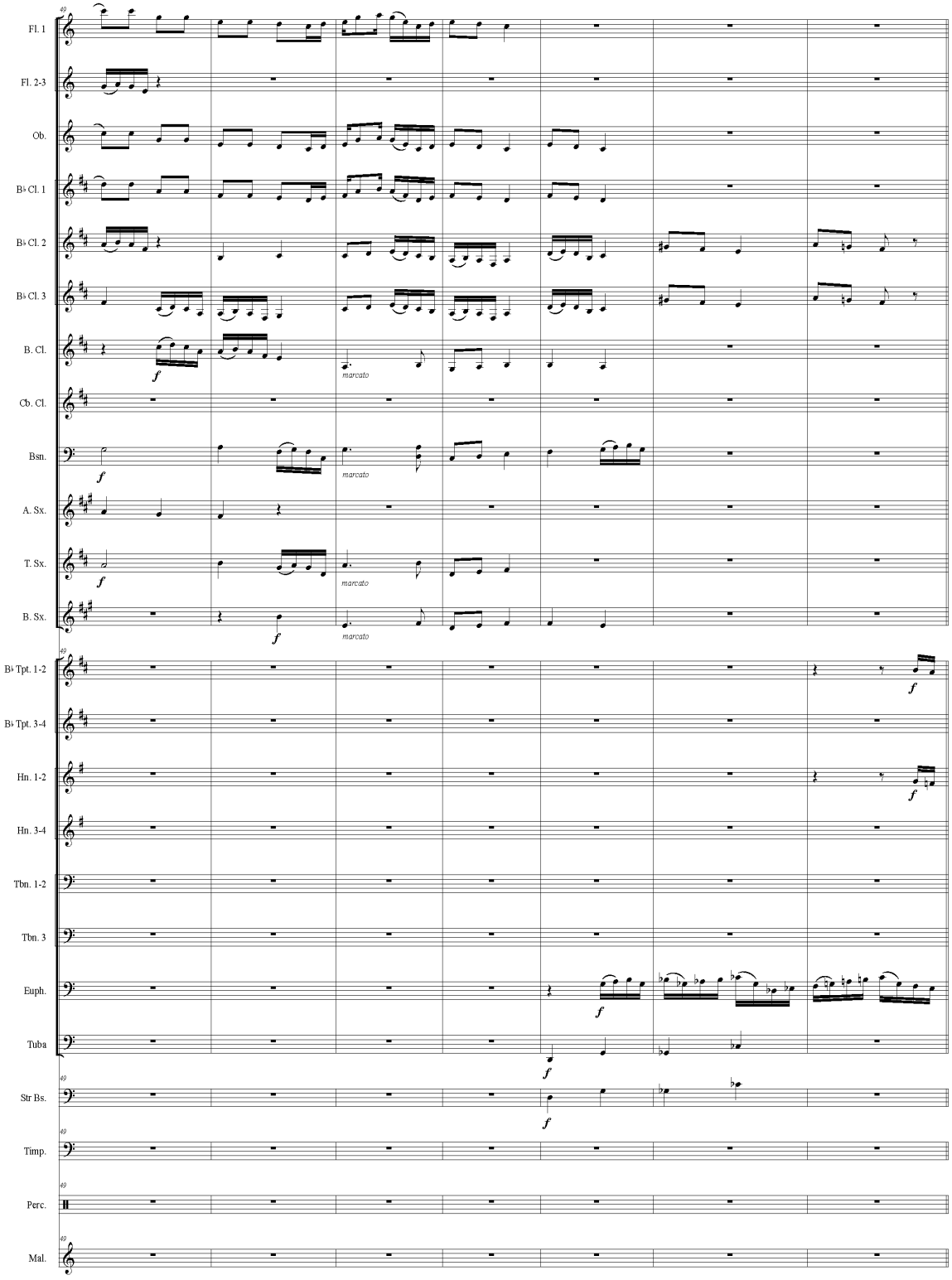



15
molto ritardando
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
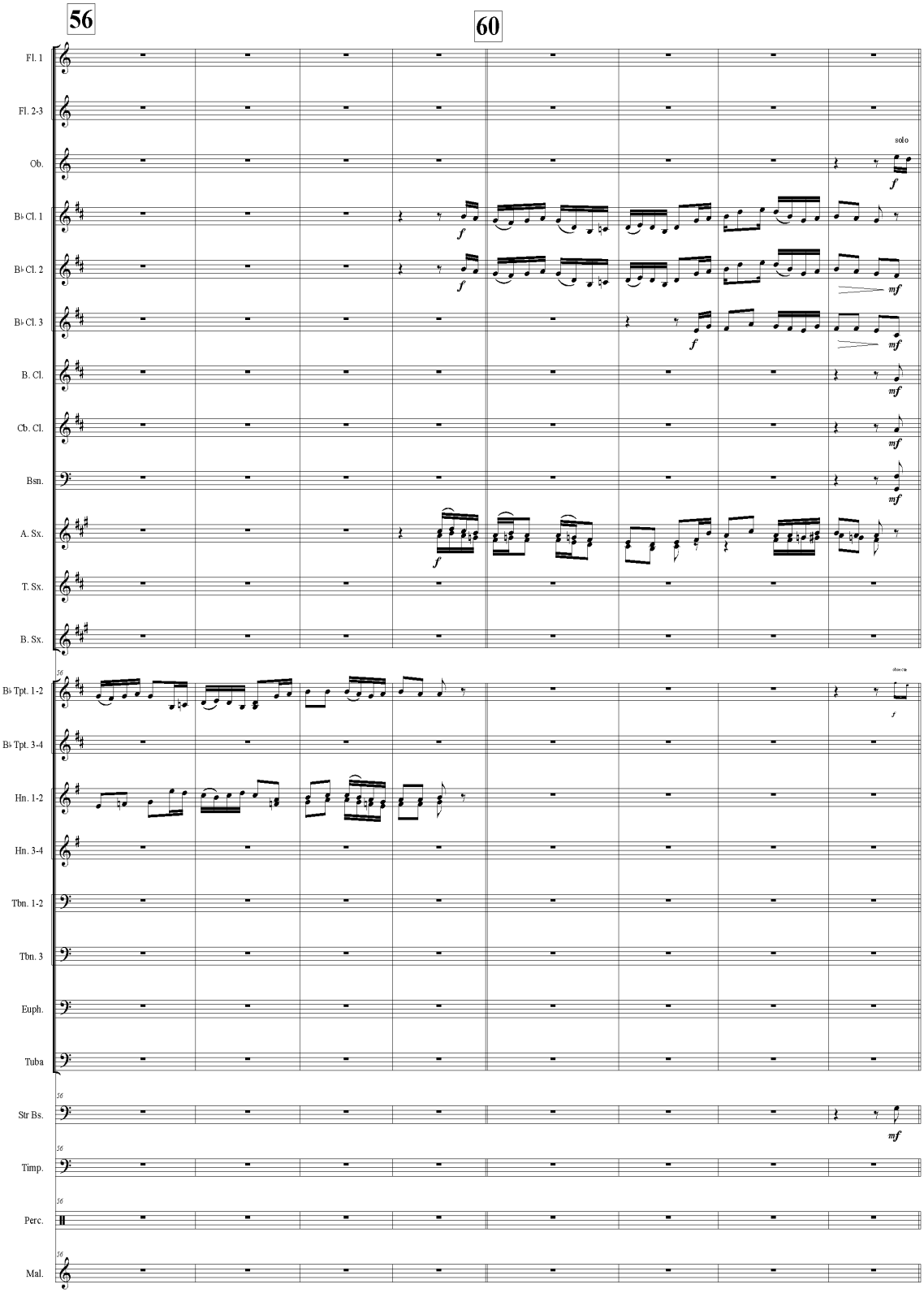

18
Lively Cakewalk Tempo (♩ = 96-116)
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
f


26
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
f
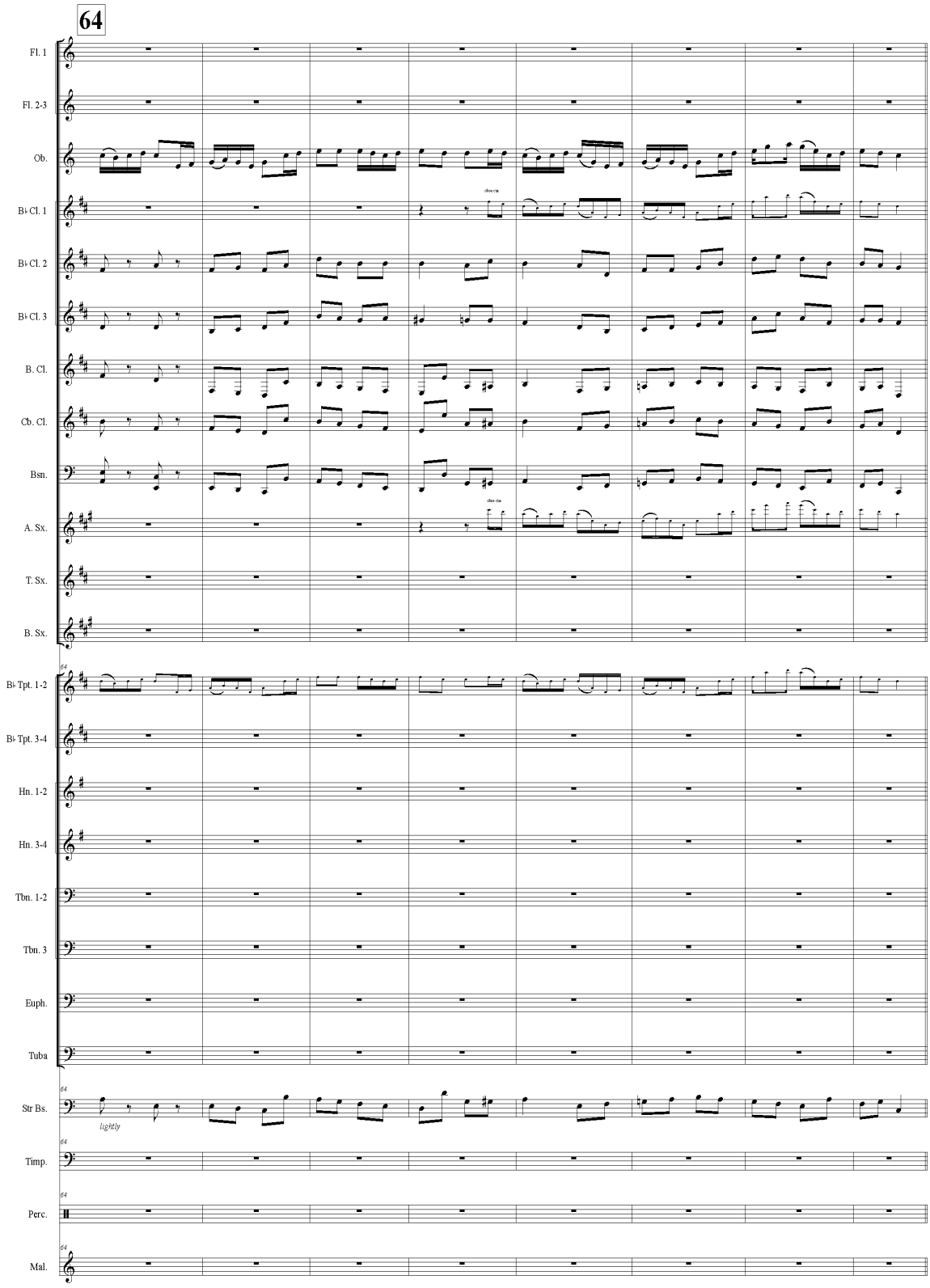

34
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
marcato
Bsn.
marcato
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
f
brilliant
Hn. 3-4
f
brilliant
marcato
Tbn. 1-2
Tbn. 3
Euph.
Tuba
marcato
Str Bs.
marcato
Timp.
Perc.
Mal.
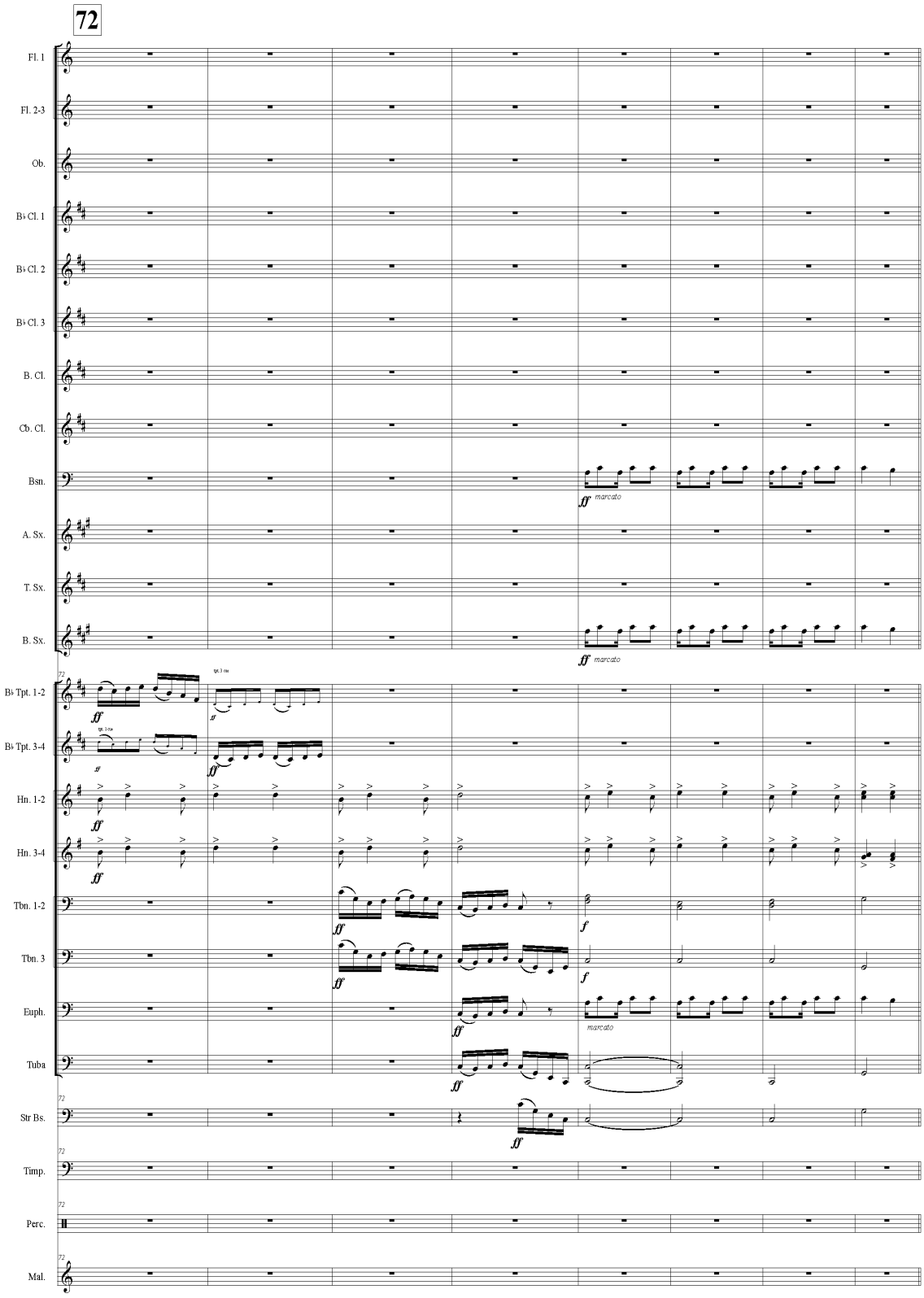

45
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
f marcato
f
marcato


Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
marcato
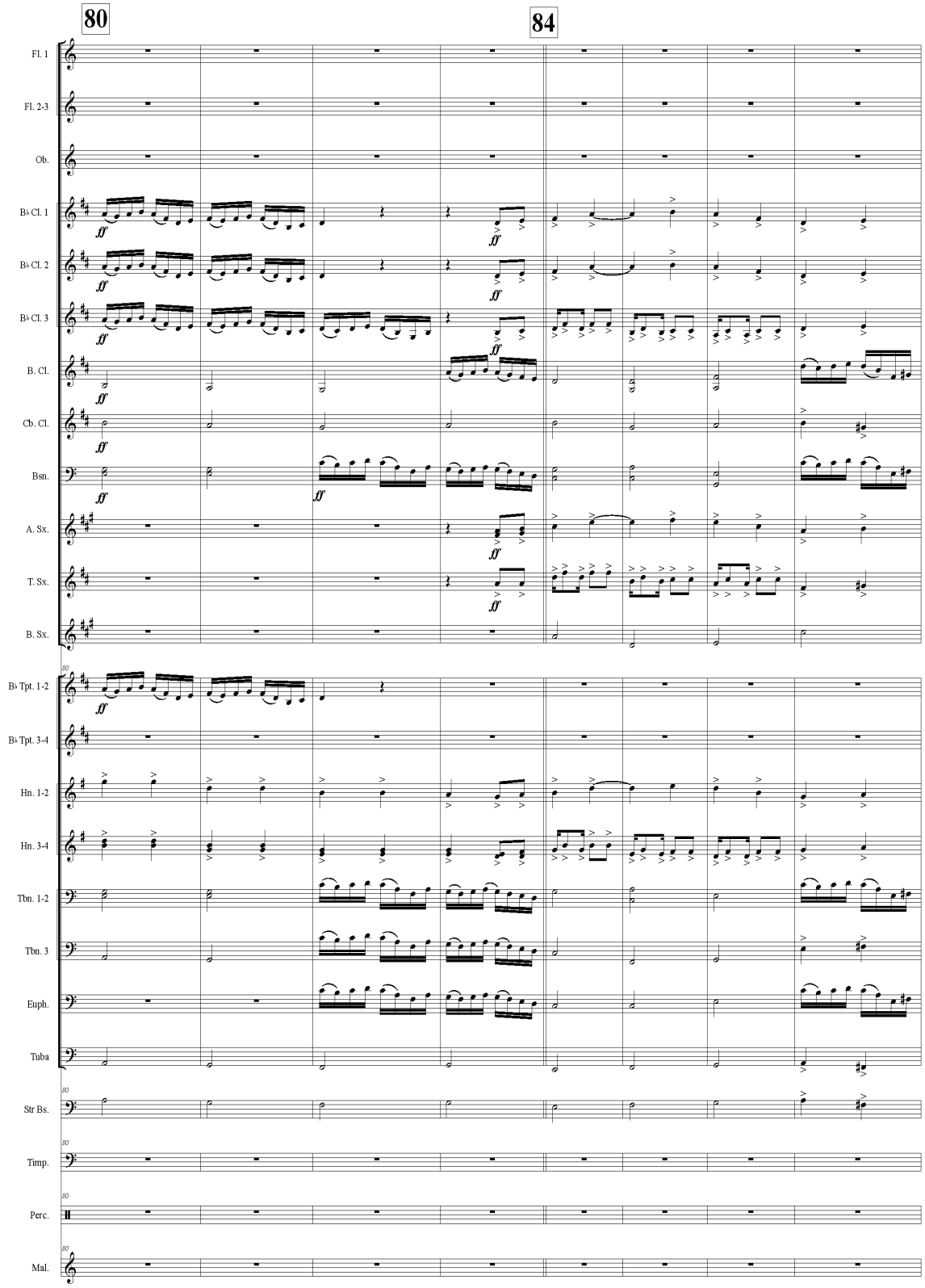

56
60
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
solo
f
mf
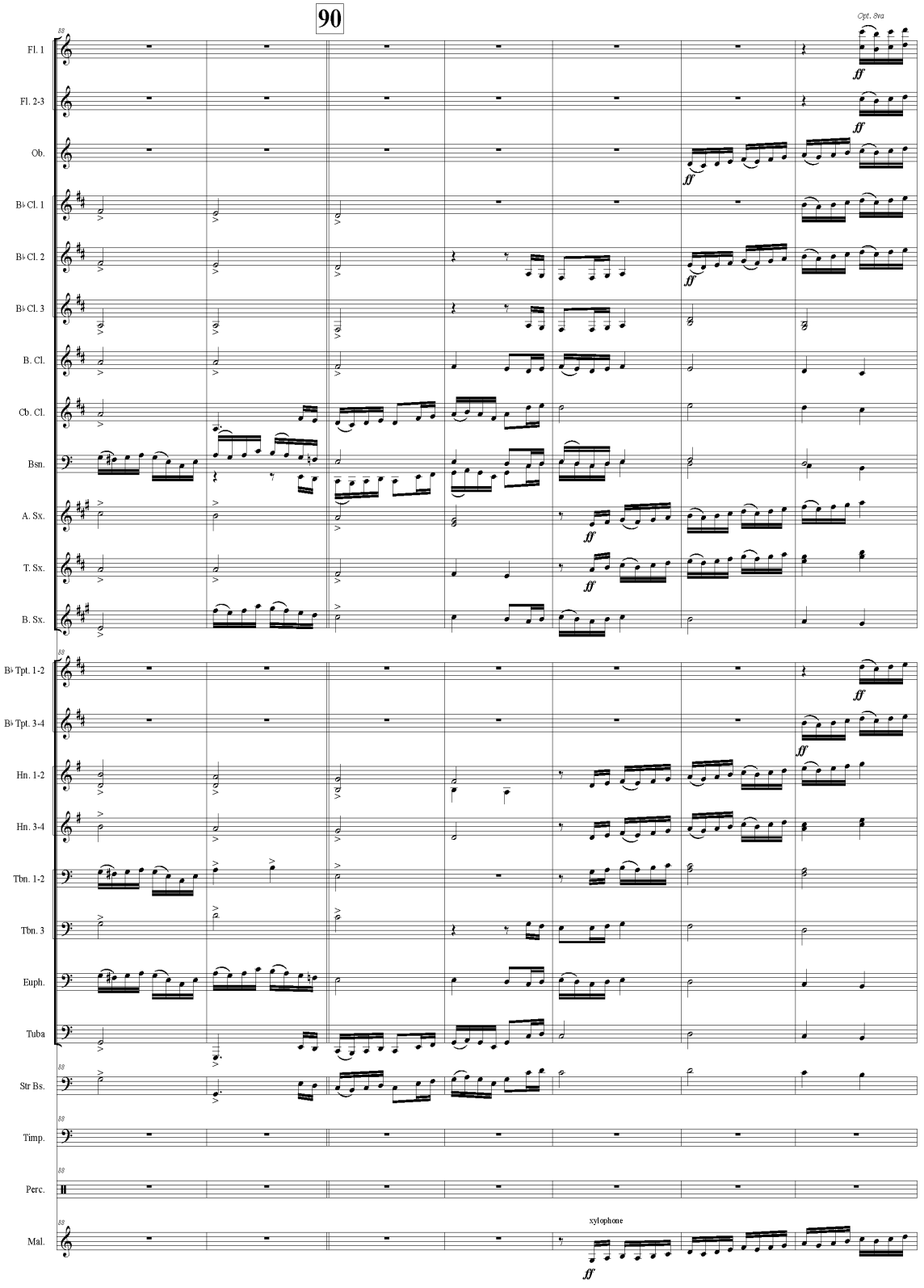
American Song Set (Turkey in the Straw)




72
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
ff
marcato
f
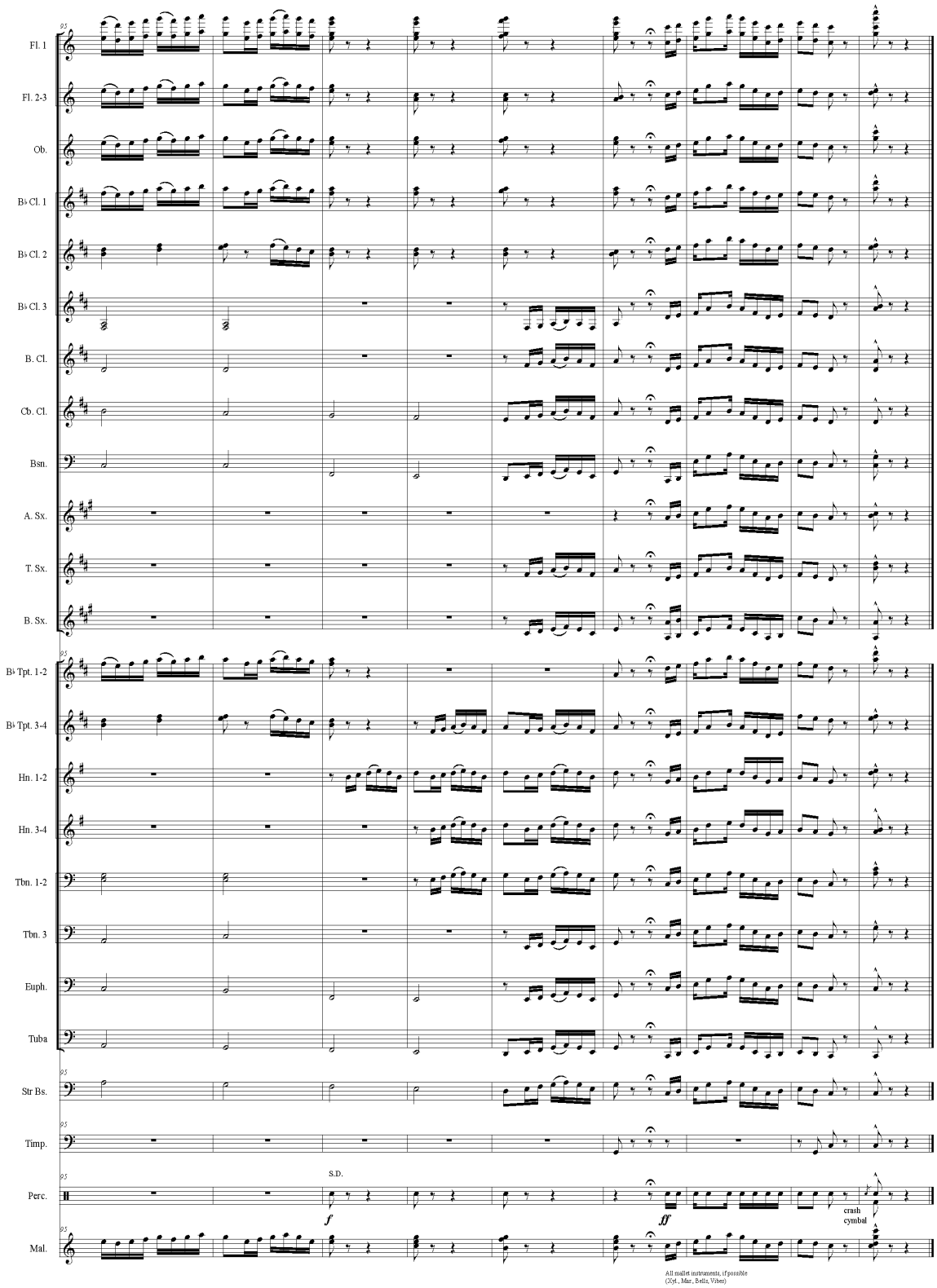
American Song Set (Turkey in the Straw)




90
Opt. 8va
Fl. 1
Fl. 2-3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1-2
B♭ Tpt. 3-4
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tuba
Str Bs.
Timp.
Perc.
Mal.
xylophone
ff

45

American Song Set (Turkey in the Straw)



APPENDIX H

CHRONOLOGICAL DISCOGRAPHY OF RECORDINGS

FEATURING THE MUSIC OF JOSEPH KREINES

Friedman, Jay K., James Gilbertsen, Frank Crisafulli, Edward Kleinhammer, and Arnold Jacobs. *Chicago Symphony Orchestra Trombone and Tuba Sections Play Concert works and Orchestral Excerpts*.Oak Park, IL: Educational Brass Recordings. 1971 LP 2002 CD.

1974 Florida All-state. Florida Music Educators Association. Huntington Station, NY: Silver Crest, 1974.

Music for concert band: festival and concert music, easy/medium easy. Joseph Kreines. North Ft. Myers, Florida: West Coast Music Service, 1990.

Live at Carnegie Hall. Texas Tech University, et al. Lubbock, Tex: Texas Tech University, 1993.

Prevailing Winds Live!! Massachusetts Wind Orchestra, et al. Granby, MA: Harrison Digital Productions, 1995.

Tears. University of Massachusetts at Amherst, et al. Albany, NY: Albany Records, 1996.

Concert Band concert, 7 March 1999, 3:00 p.m.. Northwestern University (Evanston, Ill.), et al. Evanston, IL: Northwestern University Music Library, 1999.

The fifty-fourth annual Midwest Clinic. An international band and orchestra conference. Irmo High School Symphonic Winds. Irmo High School (Irmo, S.C.), Bruce Dinkins, David Woodard, Joseph Kreines, Edward S. Lisk, Gary Green, and Clifford Leaman.Clarence, NY: Mark Custom Recording Service, 2001.

Windependence. Missal, Joseph P., et al. New York, NY: Boosey & Hawkes, 2001.

Marching with the Winds Marches from around the world. Tallahassee Winds, and Bentley Shellahamer. Tampa, FL: OPUS Digital Audio, 2003.

Northwest International Festival of Music Concert. Northwest International Music Festival, et al. Minot, N.D.: Minot State University, Division of Music, 2003.

Symphonic Band concert, 14 March 2003, 7:30 p.m.. Northwestern University (Evanston, Ill.), Joseph Kreines, Ryan T. Nelson, Angela L. Schroeder, Kenneth Hesketh, Walter S. Hartley, Percy Grainger, Percy Grainger, Alfred Reed, and Joseph C. Schwantner. Evanston, IL: Northwestern University Music Library, 2003.

The Fifty-Sixth Annual Midwest Clinic 2002 Buchholz High School Wind Symphony. Buchholz High School (Gainesville, Fla.), et al. Clarence, NY: Mark Custom Recoding Service, 2003.

The Summer Metropolitan Flute Festival Orchestra: August 1, 2004, 5:00 p.m. New England Conservatory Metropolitan Flute Orchestra, et al. 2004.

The fifty-seventh annual 2003 Midwest Clinic an international band and orchestra conference. Sebastian River High School Wind Symphony, et al. Clarence, NY: Mark Custom Recording Service, 2004.

Festival The Gold Star Concert Band 2005. Olfert, Warren Dale, et al. Fargo, ND: NDSU Music, 2005.

Ray Cramer retirement concert. Indiana University Wind Ensemble, et al. Clarence, NY: Mark Masters, 2005.

Chamber music gala concert: December 13, 2006, 8 p.m. New England Conservatory of Music, Claude Debussy, Michael Levin, György Ligeti, Wolfgang Amadeus Mozart, Frédéric Chopin, Wolfgang Amadeus Mozart, and Joseph Kreines. 2006.

Lincoln High School Symphonic Winds. Midwest Clinic, Alexander Kaminsky, David Waybright, Michael Antmann, Ray E. Cramer, and Joseph Kreines. Clarence, NY: Mark Custom Recording Service, 2006.

A tribute to Percy Grainger. Grainger, Percy, et al. West Point, NY: USMA, 2007.

The Midwest Clinic 2007. Frankfort Capital City Community Band. Capital City Community Band, et al. Clarence, NY: Mark Records, 2007.

The Midwest Clinic 2007. Harrison High School Wind Ensemble. Harrison High School (Kennesaw, Ga.), et al. Clarence, NY: Mark Records, 2007.

The Midwest Clinic 2007. Wando High School Symphonic Band. Wando High School, et al. Clarence, NY: Mark Records, 2007.

Twilight in the wilderness. Philharmonc Winds Osakan, et al. [Japan]: Brain Music, 2008.

Symphony orchestra. Squires, Stephen E., Christopher David Martin, Jay K. Friedman, Joseph C. Schwantner, Georges Enesco, André Jolivet, Jacques Castérède, and Ludwig van Beethoven. Chicago: Roosevelt University, 2009.

Small Ensembles concert Brass Ensemble, MSU Singers, String Ensemble, Woodwind Ensemble. Minot State University, et al.Minot, N.D.: Minot State University, Division of Music, 2010.

The Music Lover's Grainger. Grainger, Percy, et al. United States Marine Band, Washington, D.C, 2011.

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Boni, Margaret Bradford ed. *The Fireside Book of Favorite American Songs***.** New York: Simon and Shuster, 1952.

Camphouse, Mark, et al. *Composers on Composing for Band. Vol. Two*. Chicago: GIA Publications, 2004.

Camphouse, Mark, et al. *Composers on Composing for Band. Vol. Three*. Chicago: GIA Publications, 2007.

Camphouse, Mark, et al. *Composers on Composing for Band. Young and Emerging Composers Vol. Four*. Chicago: GIA Publications, 2009.

Casella, Alfredo, Virgilio Mortari, and Thomas V. Fraschillo. *The Technique of Contemporary Orchestration*. Milano: BMG Ricordi, 2004.

Frey, Hugo. *America Sings: Community Song Book for Schools, Club Assemblies, Camps, and Recreational Groups*. New York: Robbins Music, 1935.

Goertzen, Chris. *Southern Fiddlers and Fiddle Contests*. Jackson, MS: University Press of Mississippi, 2008 <http://public.eblib.com/EBLPublic/PublicView.do?ptiID=515599>(accessed February 16, 2012).

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Millington, Barry. *The Wagner Compendium: A Guide to Wagner's Life and Music*. New York: Schirmer Books, 1992. 320.

Sacks, Howard L., and Judith Rose Sacks. *Way Up North in Dixie: A Black Family's Claim to the Confederate Anthem*. Washington, DC: Smithsonian Institution Press, 1993.

Vessella, Alessandro, Alamiro Giampieri, and Thomas V. Fraschillo. *Instrumentation Studies for Band = Studi Di Strumentazione Per Banda*. Milan: Ricordi, 2001.

Votta, Michael. *The Wind Band and Its Repertoire: Two Decades of Research As Published in the College Band Directors National Association Journal*. Donald Hunsberger wind library. Miami, FL: Warner Bros. Publications, 2003.

Williamson, John. *The Cambridge Companion to Bruckner*. Cambridge, NC: Cambridge University Press. 2004. 60.

Wheeler, Kent and Donald Grantham. *The Technique of Orchestration*. Englewood Cliffs, NJ: Prentice-Hall, 1983.

Woodstra, Chris, Gerald Brennan, and Allen Schrott. *All Music Guide to Classical Music: The Definitive Guide to Classical Music.* San Francisco, CA: Backbeat Books, 2005.

Dissertations

Camann, Mark. *David Guion's vision for a musical Americana*, PhD diss., The University of Texas at Austin, United States – Texas. Retrieved December 28, 2011, from Dissertations & Theses: Full Text from http://www.proquest.com.logon.lynx.lib,usm.edu (publication number AAT 3445984).

Clark, Robert Henry. Perspectives of the American Concert March in Music Education. MM Ed. thesis, Florida State University, United States – Florida. Retrieved December 13, 2011, from Florida State University Electronic Thesis, Treatises and Dissertations, http:// etd.lib.fsu/thesis/available/etd-04122009-164040.

Cothern, Kathleen Leah. "The coon song: A study of American music, entertainment, and racism," MA thesis, University of Oregon, United States -- Oregon. Retrieved November 19, 2011, from Dissertations & Theses: Full Text. (Publication number AAT 1342336).

Hartz, Jason Michael. The American community band: History and development. MA thesis, Marshall University, United States -- West Virginia. Retrieved December 13, 2011, from Dissertations & Theses: Full Text. (Publication No. AAT 1415574).

Mills, A. The life and career of James Edwin Croft. PhD diss., The Florida State University, United States -- Florida. Retrieved December 13, 2011, from Dissertations & Theses: Full Text. (Publication No. AAT 3458681).

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Walsh, B.. Humbert Lucarelli: Oboe artist. DMA diss., The Ohio State University, United States -- Ohio. Retrieved December 13, 2011, from Dissertations & Theses: Full Text. (Publication No. AAT 3477042).

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