Symphony for Brass and Percussion

ALFRED REED

INSTRUMENTATION

- 1 Conductor
- 1 1st B♭ Trumpet
- 1 2nd B♭ Trumpet
- 1 3rd B♭ Trumpet
- 1 4th B♭ Trumpet
- 1 1st B♭ Cornet
- 1 2nd B♭ Cornet
- 1 1st Horn in F
- 1 2nd Horn in F
- 1 3rd Horn in F
- 1 4th Horn in F
- 1 1st Trombone
- 1 2nd Trombone
- 1 3rd Trombone
- 1 4th Trombone (Bass)
- 1 1st Baritone
- 1 2nd Baritone
- 1 1st Tuba
- 1 2nd Tuba
- 1 Timpani
- 1 Tom-Toms
- 5 Percussion
  (Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal, Woodblock, Bells, Xylophone, Vibraphone, Gong, Chimes)

ABOUT THE COMPOSER

A native of Manhattan, New York, Alfred Reed (1921–2005) was brought up in a musical family. His formal music education began at age 10. As a trumpet player, he was active as a professional musician at a very early age. He was educated at Baylor University and the Juilliard School of Music where he studied with Vittorio Gianninni. His passion for band music grew while he was a member of the 529th Army Air Force Band during the second World War. Following the war, he began composing and arranging for radio, film and television, including NBC and ABC.

Alfred Reed has over 200 published works for band, orchestra, chorus and various chamber groups. Two of his most performed works are *Armenian Dances* and *Russian Christmas Music*, both of which are standard repertoire for concert bands and orchestras.

Following his retirement from the University of Miami, Dr. Reed remained active as a clinician and guest conductor globally.

PROGRAM NOTES

The *Symphony for Brass and Percussion*, originally completed in the summer 1952, received its first performance in December of that year at the College Band Directors National Association convention in Chicago, by member of the Oberlin Symphonic Band under the direction of Donald I. Moore, to whom the work is dedicated. It is the composer's second major work for the Wind-Brass-Percussion ensemble, following the *Russian Christmas Music*, and represents an attempt at exploring the possibilities for utilizing on brass and percussion sonorities in an extended piece.

The music is in three movements. The first opens with a broad introduction in which most of the thematic material of the movement is exposed. The allegro section takes the form of an intensive hard-driven march, but it is in triple rather than the usual duple time. The basic theme, already presented in the introduction, is treated with alternate quartal and tertial harmonies, although it is built mainly in fourths throughout. A quiet, almost chorale-like middle section follows the dying away of this first part, after which the original march-like theme returns and brings the first movement to an ending of great sonority.

(continued on next page)

Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

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