

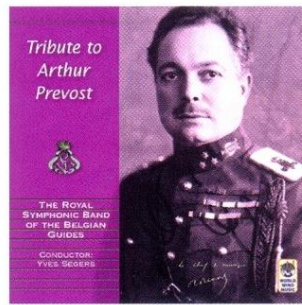
USA, most of the information here should be most helpful to conductors working with bands with players of this age level anywhere. Conductors new to working with such bands should certainly have this book, and those who are veterans should find a great deal of material to help them improve their work. If you are looking for information on how to successfully recruit beginners, have effective rehearsals, select appropriate warm-up materials, select instruments and/or mouthpieces, write a mission statement, communicate with parents, run a band camp, make minor instrument repairs, or just about anything else concerning working with a young band, this is definitely the book for you.

Leon J. Bly

A Tribute to Arthur Prevest (The Royal Symphonic Band of the Belgian Guides, Yves Segers, conductor)
World Wind Music, WWM 500.195

This excellent recording by the Royal Symphonic Band of the Belgian Guides under the direction of Yves Segers contains seven fine transcriptions by Arthur Prevest, who was the conductor of this band from 1918 to 1941. Prevest, who was instrumental in making the Guides one of the finest military bands in the world, greatly enriched the wind band's repertoire by writing a number of excellent marches, encouraging the leading Belgian composers of his day to write for band, and producing a large number of excellent transcriptions of major compositions, as demonstrated by this recording.

The CD opens with a great transcription of Alfredo Casella's rhapsody *Italia*, Op. 11, which the composer wrote in the summer of 1909 at the age of 26 in an effort to write a work that was both Italian in character and contemporary sounding. The work is in two parts with the first part containing Sicilian folk tunes, a love song, a miner's lament, and a Good Friday processional hymn, while the second part uses popular songs by Costa, Tosti and Denza, including Denza's *Funiculi-Funicula*. According to a review in the *Revue Musicale Belge* from 26 November 1927, Casella, upon hearing the Guides perform the composition, told the musicians that Prevest's transcription was better than the original.



The recording includes three transcriptions of compositions originally composed for organ – Johann Sebastian Bach's *Prelude & Fugue in A minor*, BWV 543, the "Toccatà" from Charles-Maria Widor's *Organ Symphony No. 5*, and the "Finale" from Alexander Guilmant's *First Symphony for Organ and Orchestra*, Opus 42. The performance of Bach's *Prelude & Fugue A minor* is first rate both stylistically and capturing the character of an organ performance. Provided that one accepts the idea of transcribing Bach's organ composition one would be hard pressed to find a finer transcription of this work for any medium than this one.

Prevest's transcription of the "Toccatà" from Widor's *Organ Symphony No. 5* is excellent and fits the music perfectly. However, here the original organ sound gives way to that of the wind band, transforming the work into a wind orchestra composition. This in itself does not make the transcription good nor bad, but simply has to do with the listener's expectation. No one would expect a transcription for wind band of Moussorgsky's *Pictures at an Exhibition* to sound like a piano, but some may expect transcriptions of organ works sound like an organ as with the Bach transcription.

Guilmant originally composed his Opus 42 as an organ sonata. He later made the version for organ and symphony orchestra transforming it into an orchestral work and greatly enriching its palette of timbres. Prevest's transcription of the "Finale" captures all of the richness of the orchestral version. There is no attempt by the transcriber or the interpreter to imitate an organ here, which is as it should be.

One of the great joys of this recording is Prevest's transcription of Jules Van Nuffel's *Psalms 141 "Voce mea ad Dominum clamavi"*, Opus 47. The Belgian composer

Van Nuffel, founder of the Saint Rombouts Cathedral Choir in Mechlin and head of the Lemmens Institute from 1918 to 1953, composed the beautiful work for eight-part *cappella* choir in 1935. This is music that allows for a fine transcription, and Prevest demonstrates his craft as an arranger by turning this work into a wonderful symphonic wind orchestra composition.

Prevest turned the finale Rondo movement of Carl Maria von Weber's *Piano Sonata No. 1 in C Major*, Op. 24 into a *Perpetuum Mobile for Clarinets and Symphonic Band* in 1922. This very fine transcription makes for a thrilling *tour de force* for the wonderful clarinet section of the Guides.

The final composition on this recording is Prevest's fine transcription of the fourth movement – *Saltarello* – from Felix Mendelssohn Bartholdy's *Symphony No. 4 "Italian"*. The work is probably too well-known and too often heard in its original form today to allow for any transcription for wind band to fully satisfy 21st century listeners. However, when this transcription was made in 1926, a performance by the Guides would have been about the best performance that many people could have expected to hear. Even today one could expect no better performance of this work by a wind band, than the one presented here.

If you wish to hear some wonderful wind band playing of some great music, this is the CD for you. It comes with excellent program notes in English, French, and Dutch by Francis Pieters.

Leon J. Bly