

(from Allen Trubitt's Spring Wind)

The image displays a musical score for three wind instruments: Bassoon, Horn, and Oboe. On the left side, there is a detailed line drawing of a bassoon. The score is divided into three systems of staves. The first system (measures 353-358) features a Bassoon part with dynamics ranging from *mp* to *mf* and *p*, and includes a *cresc.* marking. The second system (measures 359-364) includes parts for Bassoon, Horn, and Oboe, with dynamics such as *f*, *pesante*, and *pp*, and a *cresc.* marking. The third system (measures 365-368) features Horn and Oboe parts with dynamics like *f* and *ff*, and a *poco accel.* marking. Overlaid on the score is the text "MUSIC for WINDS" in a large, stylized, orange font.

Marsha Schweitzer, Publisher

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MUSIC for WINDS



is a little publishing company specializing in music for wind instruments. It is owned by Marsha Schweitzer, bassoonist of the Spring Wind Quintet.

Unless otherwise noted, arrangements herein are by Marsha Schweitzer.

Reviews

"I will admit to having been skeptical when learning of this transcription, having known, analyzed and loved the string sextet original of *Verklarte Nacht*. But as happens in carefully done, well-conceived fine transcriptions, this one is remarkably successful (as it is far-reaching) in presenting a piece established in one setting satisfyingly and convincingly in 'new clothes.' I wholeheartedly welcome this addition of 'Fin de Siecle' Vienna to the wind quintet repertoire, Brava!" – Bruce Creditor, *The Clarinet*

Next was an arrangement by the Spring Wind Quintet's own Marsha Schweitzer of Mozart's *A minor Piano Sonata K. 310*, for a most unusual quartet of oboe, English horn, bassoon, and (get this!) contrabassoon.

I have to admit being skeptical at first. After all, Mozart's K. 310 was one of the most emotionally raw works he ever composed, exposing heart-wrenching dissonances, driven, pounding rhythms, and almost violent clashes, emotions that were usually tempered by Classicism's elegant facade.

Instead, I was intrigued by the different perspective Schweitzer's arrangement offered.

Played by winds, the piece is lighter, more legato and seemingly more consonant. I heard the piece in a new way, with new insights, which is precisely the point of arrangements. For example, the tempo of the second movement, with its long opening anacrusis, is usually determined by the piano's rate of decay. On piano, and especially on the fortepiano for which the piece written, one can only play so slowly before the line disintegrates. Played by winds, however, the struggle to maintain legato is resolved, leaving the choice of tempo to the musicians. Fascinating. — Ruth Bingham, *Honolulu Advertiser*



Fan Mail

"Our wind trio performed your wonderful Christmas arrangements three times yesterday for various events throughout town. We departed with such sincere compliments each time and I must share that with you! Your music was not only fun and challenging but great to listen to." – Roxann Johnson

"I'm interested in getting another set of your arrangements of Christmas music for wind quintet. I played them in the US Air Force Academy WW Quintet and they were FABULOUS." – Mark Ortwein (*Indianapolis Symphony*)

"Thank you so much for your wonderful arrangements. The group expressed again how much they enjoy them." – Jill Marderness (*Quintessence Chamber Ensemble*)

"Thanks again for the great Christmas music. Our quintet got nothing but rave reviews from it, and we have quite a few new jobs because of it." – Dan Roberdeau (*Kenosha Symphony Orchestra*)

"We had a great time playing your arrangement of *Verklarte Nacht* at the Bennington Chamber Music Conference a few years ago. Thanks so much!" – Sylvia Lipnick

"Because of your arrangements, my ensemble has had so many recommendations and good playing jobs, I wanted to share a bit of our profits with you. [\$20 enclosed] The group just loves to play your arrangements. Thank you for providing quality music for professionals to play! ... We love the *Carmen!*" – Sally Hinkle Teegarden (*Jaenicke Consort, Inc.*)

"We had great fun playing your arrangement (Bach *Prelude & Fugue in G Major*) in the U.S. last fall. A month ago it was also played on Norwegian Radio and we got lots of good feedback on your piece!" – Per Hannevold (*Bergen Wind Quintet*)

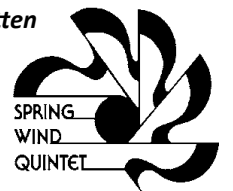
"My woodwind quintet, and really I should say most of the Air Force woodwind quintets I know, LOVE your Christmas arrangements. As a matter of fact, they are a staple for my current quintet during the holiday season." – Lezlee Masson (*USAF Band, Travis AFB*)

"Thought you'd like to know that the Cleveland Orchestra Youth Orchestra Quintet played some of your Christmas arrangements this year – to great acclaim. Thanks for doing them." – Betty Camus

"We really enjoy your arrangements. We performed 'How Lovely Is Thy Dwelling Place' a couple of years ago—just beautiful!" – Lisa Jelle (*QuintEssential Winds, Capital University*)

Most of the music in this catalog was written especially for the Spring Wind Quintet.

To learn more about the group, visit www.chambermusicahawaii.org.



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For wind quintet (fl, ob, cl, hn, bn)

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BAROQUE FAVORITES

The wind quintet is a natural for contrapuntal Baroque music because the distinctly different tone colors of the instruments makes it easy to follow the various voices. For that reason, my group uses Baroque works such as these in educational concerts to demonstrate counterpoint and instrumental timbre.

Price in US\$: parts (score)		
 Canon	Pachelbel	5.00 (2.00)
 Air	J.S. Bach	5.00 (2.00)
 Sheep May Safely Graze	J.S. Bach	8.00 (3.00)
 Passacaglia & Fugue in C minor BWV 582	J.S. Bach	16.00
 Prelude & Fugue in C minor BWV 546	J.S. Bach	17.00
 Prelude & Fugue in D minor, "The Dorian" BWV 538	J.S. Bach	16.00
 Prelude & Fugue in C Major BWV 545	J.S. Bach	10.00
<i>(as performed by the Bergen Wind Quintet on "Performance Today")</i>		
 Prelude & Fugue in E minor BWV 533	J.S. Bach	10.00
 Prelude & Fugue in G Major BWV 541	J.S. Bach	12.00
<i>(as performed by the Bergen Wind Quintet on "Performance Today")</i>		
 Prelude & Fugue in G minor BWV 542	J.S. Bach	16.00
 Prelude & Fugue in A minor, "The Great" BWV 543	J.S. Bach	16.00
 Prelude & Fugue in B minor BWV 544	J.S. Bach	16.00

OVERTURES, OPERAS, & ENCORES

 Overture to <i>The Marriage of Figaro</i>	W.A. Mozart	15.00
 Overture to <i>The Merry Wives of Windsor</i>	Otto Nicolai	20.00
 Overture to <i>Die Fledermaus</i>	J. Strauss, Jr.	18.00
 Perpetuum Mobile	J. Strauss, Jr.	12.00
 The Carmen Suites	G. Bizet	67.00 (44.00)
<i>Prelude</i>	<i>Marche</i>	
<i>Aragonaise</i>	<i>Habanera</i>	
<i>Intermezzo</i>	<i>Nocturne</i>	
<i>Seguedille</i>	<i>Chanson du Toreador</i>	
<i>Les Dragons d'Alcala</i>	<i>La Garde Montante</i>	
<i>Les Toreadors</i>	<i>Danse Boheme</i>	
 Gold and Silver Waltz	Franz Lehar	18.00
 Praeludium	Armas Jarnefelt	8.00

PIANO CLASSICS

With few exceptions, great music transcends the medium for which it was originally written. Moving from piano to the wind quintet can be quite a stretch, but often new instrumental colors bring new insight to a beloved old work.

 Piano Sonata #19, K. 498a	W.A. Mozart	21.00
 Piano Sonata #1, K. 300k	W.A. Mozart	19.00
 Rhapsody, Op. 79, No.1	J. Brahms	10.00
 Suite Bergamasque	C. Debussy	25.00
<i>Prelude</i>	<i>Clair de Lune</i>	
<i>Menuet</i>	<i>Passepied</i>	
Five Joplin Pieces	S. Joplin	50.00
<i>Pine Apple Rag</i>	<i>Solace</i>	
<i>Heliotrope Bouquet</i>	<i>Bethena Waltz</i>	
<i>Sugar Cane Rag</i>		
 The Entertainer	S. Joplin/arr. Kenji Otani	10.00

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CHRISTMAS MUSIC

Chamber ensembles get a workout at Christmas time. These arrangements are best-sellers, and they have been played thousands of times by many groups around the world in concerts, at malls, parks, parties, and in church.

🎵 The Nutcracker Suite P.I. Tchaikovsky 40.00

Overture	Marche
Dance of the Mirlitons	Chinese Dance
Waltz of the Flowers (w/Eng.Horn)	Arabian Dance
Sugar Plum Fairy (w/EH, celesta)	Trepak

🎵 The Nutcracker, Vol. II P.I. Tchaikovsky 50.00

Act I, Scene I	Scene 7 (the battle)
Valse des Flocons de Nieve	Variation I
Le Chocolat	Coda
Valse Finale et Apotheose	

🎵 A Christmas Collection, Vol. I 30.00

O Come All Ye Faithful	O Holy Night
Lo How A Rose E'er Blooming	Deck The Hall
Hark the Herald Angels Sing	Joy To The World
Angels We Have Heard On High	Ukrainian Bell Carol
What Child Is This? (Greensleeves)	Silent Night
Chorale and Fughetta on "We Wish You A Merry Christmas"	

🎵 A Christmas Collection, Vol. II 25.00

Silver Bells	Jingle Bells
The Christmas Song	Sleigh Ride
Little Drummer Boy	Let It Snow!
Rudolph the Red-Nosed Reindeer	

🎵 A Christmas Collection, Vol. III 35.00

Hanukkah Songs (see below)	<u>From Messiah:</u>
Auld Lang Syne	Sinfonia
Mele Kalikimaka	And He Shall Purify
Song Of Christmas	His Yoke Is Easy
Have Yourself A Merry	For Unto Us A Child Is Born
Little Christmas	He Shall Feed His Flock
	I Know That My Redeemer Liveth

🎵 Fete Noel: A medley of French carols 15.00

Angels We Have Heard On High—O Holy Night—Bring A Torch, Jeanette Isabella—The First Noel—The Sleep of Child Jesus—O Come, O Come, Emanuel

🎵 Hanukkah Songs traditional 15.00

Chanukah	Maoz Tzur
Mi Yimalel (Who Can Retell?)	The Dreidel Song

🎵 Selections from The Christmas Oratorio

J.S. Bach \$35.00

Nr. 4 Aria: Bereite dich, Zion
 #5 Choral: Wie soll ich dich empfangen
 #19 Aria: Schlafe, mein Liebster
 #24 Choral: Herrscher des Himmels
 #39 Aria: Flosst, mein Heiland (Echo)
 #41 Aria: Ich will nur dir zu Ehren leben
 #43 Choral: Ehre sei dir, Gott, gesungen
 #64 Choral: Nun seid ihr wohl gerochen

ORIGINAL WORKS

🎵 Spring Wind (1987) Allen Trubitt 37.00 (score incl.)

Fair Winds	Gentle Winds
Wind in the Mountains	Gusty Winds



A well-crafted, non-classically tonal, easy-to-listen-to and fun-to-play quintet written for the Spring Wind Quintet. Second movement is in klezmer style. With touches of inspiration from the quintets of Nielsen and Hindemith, this work is destined to join them as a classic of the repertoire.

🎵 Five By Five (1998) Neil McKay 16.00 (score incl.)

Waltz – March – Dance – Lullaby – Caprice



A charming collection of five short, picturesque movements, adapted and expanded for the Spring Wind Quintet by Neil McKay from one of his earlier piano works. A versatile work that is artistically mature yet easy enough for intermediate-level students to play.

🎵 Variations On A Simple Tune (1998)

Marsha Schweitzer 11.50 (8.50)

Each variation in this quintet demonstrates a compositional device such as pointillism, 12-tone, fauxbourdon, and fugue.

🎵 Admiral Grantham March (1983)

Kenji Otani 12.00



Written in honor of the late RADM Emery A. Grantham USN, founding president of Chamber Music Hawaii, this cute little march includes a naval battle at the end, during which the strains of "Anchors Aweigh" can be heard through the din.

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- 🎷 **Duo I for flute and clarinet** Kenji Otani **10.00**
 🎷 **Duo II for flute and clarinet** Kenji Otani **15.00**

Kenji was a clarinetist and wrote these duos to play with his friend Jean Harling, principal flutist of the Honolulu Symphony at the time. Duo I is short and not too hard. Duo II is longer and more challenging. Both are written in mid-20th century quasi-tonal style.

- 🎷 **Four Winds for wind quartet** Kenji Otani **20.00**

A very playable and listenable quartet for flute, oboe, clarinet, and bassoon.

- 🎷 **Movements for Wind Quintet (1993)** Angel Peña **17.00**
Prelude – Fugue – Allegro (score incl.)



These three movements use classical forms to display Angel's impeccable 20th century serial style. A celebrated Filipino-American composer and bassist, Angel easily crossed over into jazz and popular idioms as well.

🎷 "GIG" BOOKS & POPULAR CLASSICS 🎷

- 🎷 **The Wedding Book** **59.00**
Trumpet Voluntary (Purcell/Clarke)
Du bist die Ruh (Schubert)
He Shall Feed His Flock, from Messiah (Handel)
Ave Verum (Mozart)
Jesu, Joy of Man's Desiring (J.S. Bach)
Sleepers, Wake! (J.S. Bach)
Air (J.S. Bach)
Canon (Pachelbel)
Hornpipe, from Water Music (Handel)
Largo, from Xerxes (Handel)
Bridal Chorus from Lohengrin (Wagner)
Wedding March from Midsummer Night's Dream (Mendelssohn)
Greensleeves (traditional)
Die Meistersinger Overture (Wagner)
Lohengrin, Scene IV - Procession (Wagner)

This is the string-wind wedding book (page 6) revised for wind quintet, plus the "real" *Lohengrin* wedding march (Scene IV).

- 🎷 **Pomp and Circumstance** Elgar **15.00**

The complete march, plus an infinitely repeatable short version of the famous graduation Trio.

- 🎷 **Brahms Suite** J. Brahms **37.75**
Quintet, Op. 88, 1st Mov't
How Lovely is Thy Dwelling Place
Intermezzo, Op. 118, No. 2
Serenade #1, Rondo

- 🎷 **Crisantemi** Puccini **10.00**

"Chrysanthemums," the best-known of Puccini's very few chamber music works, was originally written for string quartet, but works pretty well with winds, too.

- 🎷 **Eine Kleine Nachtmusik K. 525** Mozart **20.00**

- 🎷 **Danny Boy (Londonderry Air)** traditional **8.00**

- 🎷 **Paul Simon Suite** **36.00**
Sound of Silence Mrs. Robinson
Scarborough Fair Feelin' Groovy
Bridge Over Troubled Water

- 🎷 **Songs of World War I** **40.00**

Over There *Keep The Home Fires Burning*
Roses Of Picardy *Pack Up Your Troubles*
Caisson Song *It's A Long Way To Tipperary*
How 'Ya Gonna Keep 'Em Down On the Farm?

🎷 HAWAIIAN MUSIC 🎷

One of the greatest joys of living in Hawaii is being at the center of a unique musical culture. Hawaiian music is a blend of traditions—Pacific Island chant, dance rhythms and language, combined with Western harmony, instruments, and forms. The evolution of Hawaiian music over the centuries has produced a wide variety of styles, a few of which are reflected in this collection.

- 🎷 **Mele O Hawaii** **53.00**
Hawaii Aloha *The Maui Song*
Lili'u E (The Queen's Hula) *Beautiful Kahana*
Hawaiian War Chant *Malihini Mele*
Kamehameha Waltz *Hawaii Pono'i*
Lei Aloha Lei Makamae *Aloha 'Oe*
Hawaii 5-0 *Hilo March* *Huki March*
Ku'u Ipo I Ka He'e Pue One
Cockeyed Mayor of Kaunakakai
Ke Kali Nei Au (Hawaiian Wedding Song)

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For wind trio (fl, cl, bn)

This light yet colorful wind trio combination provides an excellent vehicle for the delicate, transparent counterpoint of Mozart's piano sonatas.

- | | | |
|------------------------------|-------------|-------|
| 🎵 Piano Sonata #VII K. 333 | W.A. Mozart | 18.50 |
| 🎵 Piano Sonata #XIII K. 547a | W.A. Mozart | 9.00 |

For wind trio (fl, ob/cl, bn)

These are trio reductions (for flute, bassoon, and either oboe or clarinet) from the quintet versions. These arrangements can be adapted for two violins and cello.

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|------------------------------------|---------------|
| 🎵 Christmas Trios | 32.00 |
| Little Drummer Boy | Jingle Bells |
| O Come All Ye Faithful | O Holy Night |
| Lo How A Rose E'er Blooming | Deck The Hall |
| Hark the Herald Angels Sing | Silent Night |
| Angels We Have Heard On High | Sleigh Ride |
| What Child Is This? (Greensleeves) | Silver Bells |
| We Wish You A Merry Christmas | |

For wind, string, or mixed trio (fl/vln, ob/cl/vla, bn/vc)

The wind trio combo is expanded to enable more flexible instrumentation for these traditional Hawaiian songs.

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| 🎵 Mele O Hawaii Trios | 18.00 |
| The Maui Song | Beautiful Kahana |
| Lili'u E (The Queen's Hula) | Malihini Mele |
| Cockeyed Mayor of Kaunakakai | Aloha 'Oe |
| Ke Kali Nei Au (Hawaiian Wedding Song) | |

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|-------------------------------|--------------|
| 🎵 Mele O Hawaii Trios, Part 2 | 20.00 |
| Kamehameha Waltz | Hawaii Aloha |
| Lei Aloha Lei Makamae | 'Ulili E |
| The Queen's Jubilee | Lei Ilima |
| Ku'u Ipo I Ka He'e Pue One | Sanoe |

For string-wind quintet (vn, va, vc, ob, bn)

A few years ago, my quintet was called to play for a wedding, but most of the group was out of town. There were, however, a few string players around, so this quintet combination of strings and winds was created to fill the bill. Much of the music in the compilations below was requested by the bride of that wedding, and I thank her for so "commissioning" some of my favorite arrangements! These works are very versatile, as a flute or clarinet can be substituted for the oboe, or the strings can have these all to themselves by substituting a violin for the oboe and a cello for the bassoon.

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|---|-------|
| 🎵 The Wedding Book | 65.00 |
| Trumpet Voluntary ¹ (Purcell/Clarke) | |
| Du bist die Ruh ² (Schubert) | |
| He Shall Feed His Flock ² , from Messiah (Handel) | |
| Ave Verum ² (Mozart) | |
| Jesu, Joy of Man's Desiring (J.S. Bach) | |
| Sleepers, Wake! (J.S. Bach) | |
| Air (J.S. Bach) | |
| Canon (Pachelbel) | |
| Hornpipe ¹ , from Water Music (Handel) | |
| Largo, from Xerxes (Handel) | |
| Bridal Chorus ¹ from Lohengrin (Wagner) | |
| Greensleeves (traditional) | |
| Die Meistersinger Overture ¹ (Wagner) | |
| Wedding March ¹ from Midsummer Night's Dream (Mendelssohn) | |

An optional trumpet¹ part is provided for some tunes, and also a substitute 2nd violin part for the viola and a substitute clarinet part in place of the oboe. (There are eight parts in the set.) A singer² may also be added on a few numbers, if so desired.

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| 🎵 Mele O Hawaii | 36.00 |
| Hawaii Aloha | The Maui Song |
| Lili'u E (The Queen's Hula) | Beautiful Kahana |
| Kamehameha Waltz | Ku'u Ipo I Ka He'e Pue One |
| Aloha 'Oe | Lei Aloha Lei Makamae |
| Malihini Mele | Cockeyed Mayor of Kaunakakai |
| Ke Kali Nei Au (Hawaiian Wedding Song) | |

- | | | |
|----------------------------------|-----------|-------|
| 🎵 Brahms Suite | J. Brahms | 40.00 |
| Quintet, Op. 88, 1st Mov't | | |
| How Lovely is Thy Dwelling Place | | |
| Intermezzo, Op. 118, No. 2 | | |
| Serenade #1, Rondo | | |

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For mixed sextet (vn, va, vc, ob, cl, bn)
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- 🎷 Prelude & Fugue in E minor, "The Wedge" BWV 548
J.S. Bach 19.00 (10.00)

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For string quartet (2vln, vla, vc)
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- 🎷 Mele O Hawaii 24.00
Hawaii Aloha The Maui Song
Lili'u E (The Queen's Hula) Beautiful Kahana
Kamehameha Waltz Ku'u Ipo I Ka He'e Pue One
Aloha 'Oe Lei Aloha Lei Makamae
Malihini Mele Cockeyed Mayor of Kaunakakai
Ke Kali Nei Au (Hawaiian Wedding Song)

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**For double reed quartet
(ob, eh, bn, cbn)**
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- 🎷 Piano Sonata #XIV K. 310 W.A. Mozart 20.00

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For double reed quartet (2ob, eh, bn)
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- 🎷 "Where 'Er You Walk" G.F. Handel 10.00
🎷 Praeludium Armas Jarnefelt 8.00
🎷 Air J.S. Bach 10.00
Includes optional string orchestra accompaniment.

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**For double reed sextet
(2ob, eh, 2bn, cbn)**
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- 🎷 Piano Sonata #IV K. 533 W.A. Mozart 30.00

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**For wind septet
(fl, ob, eh, cl, bc, hn, bn)**
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- 🎷 Verklarte Nacht A. Schoenberg 40.00 (20.00)

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**For wind octet
(2 ob, 2 cl, 2 hn, 2 bn +bass)**
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The harmoniemusik ensemble (wind octet) was a popular gig band in Mozart's time. A series of harmoniemusik concerts inspired these arrangements harking back to the party music of the 18th century.

- 🎷 Rondo Alla Turca K. 331 W.A. Mozart 15.00
🎷 Eine Kleine Nachtmusik (1st mvt.) W.A. Mozart 25.00
🎷 Divertimento K. 136 W.A. Mozart 30.00
🎷 "The Queen of the Night" W.A. Mozart 15.00
🎷 "The Marriage of Figaro" Overture W.A. Mozart 25.00
🎷 "The Chimney Sweep" Overture A. Salieri 13.00
🎷 "Quando piu irato fremo" Aria A. Salieri 18.00
🎷 "Axur, re d'Ormus" Finale A. Salieri 7.00

- 🎷 Salieri Set (all three Salieri pieces) A. Salieri 30.00
🎷 Mozart Set (all five Mozart pieces) W.A. Mozart 75.00

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For bassoon quartet (4 bn)
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- 🎷 "Finale Secundo" from *Macbeth* G. Verdi 20.00
arr. Paul Barrett (score incl.)

A breathless and breathtaking romp for the bassoons, with some optional high Fs for the athletes and showoffs.

This catalog is available in PDF format by email:
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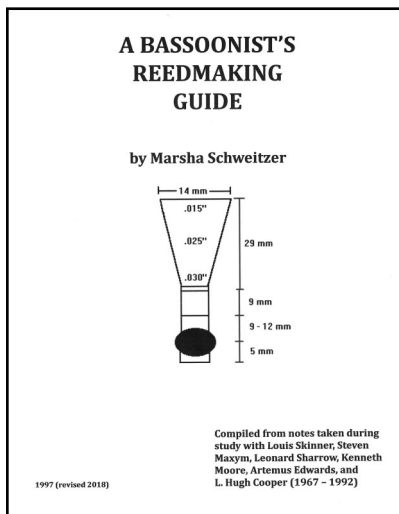
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Books, Essays, CDs

A Bassoonist's Reedmaking Guide

Marsha Schweitzer 5.00

A professional bassoonist's compilation of notes from many years of reedmaking.



Cleveland and Honolulu: A Cultural Travelogue (1994-95)

Marsha Schweitzer 7.00

Cleveland and Honolulu is an account of the social, economic, cultural and philanthropic qualities of two distinctive American cities. The emphasis is on arts and culture, and how these cities demonstrate both the problems and the solutions to be found in America's nonprofit arts. Budgets of thirty arts, cultural, and educational institutions in both cities are included. The statistics are now outdated, but the principles remain the same.

Paka'a Lanakila! Spring Wind Quintet

20.00

This CD contains two versions of an original work by Jon Magnussen, a narrated coming-of-age story of Paka'a, son of La'amaomao, the Hawaiian wind goddess. One version is narrated in English, the other in Hawaiian. Cover and liner notes are illustrated by noted Hawaii artist Caren Loebel-Fried.



Songs of Lili'uokalani Galliard String Quartet 15.00

The Hawaiian royals are famous not only as political leaders but also as musicians. Four in particular—Queen Lydia Lili'uokalani, King David Kalakaua, Princess Miriam Likelike, and Prince William Leleiohoku—were known as excellent composers, as such dubbed “Na Lani Eha,” the heavenly four.

Queen Lili'uokalani was the last reigning monarch of Hawai'i. She was deposed against the wishes of the Hawaiian people by a group of American businessmen in 1893. Some of the Queen's best-known songs were written while she was under house arrest in 'Iolani Palace after the overthrow. (In 1993, President Bill Clinton signed Public Law 103-150, also known as the Apology Resolution, acknowledging the American role in the overthrow of the Hawaiian monarchy.)

The Galliard String Quartet brought the Queen's songs to new life in 1995 with this CD, which has become an oft-heard part of the Hawaiian music scene.



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Na Makani O Hawai'i Spring Wind Quintet 20.00

Na Makani O Hawai'i (The Winds Of Hawai'i)

Spring Wind: A Song for Kenji (1987)

Allen Trubitt (1931-2008)

Fair Winds – Gentle Winds – Wind in the Mountains – Gusty Winds



Allen Trubitt was Professor of Composition at the University of Hawai'i from 1964 to 1994. *Spring Wind* was written for the Spring Wind Quintet and dedicated to Kenji Otani (1923-1986), a clarinetist in the Royal Hawaiian Band and Honolulu Symphony, and also Allen's composition student. The second movement is in klezmer style, and there are touches of inspiration from the quintets of Nielsen and Hindemith.

Five By Five (1998)

Neil McKay (1924-2016)

Waltz – March – Dance – Lullaby – Caprice



Canadian-American composer Neil McKay was Dr. Trubitt's colleague on the UH composition faculty, serving in that capacity from 1965 to 1987. *Five By Five* is a charming collection of five short, picturesque movements, adapted and expanded for the Spring Wind Quintet by the composer from one of his earlier piano works. Neil started out as an arranger of jazz and popular songs, but easily moved into other genre, and was often inspired by the music of Hawai'i, Asia, and the Pacific.

Movements for Wind Quintet (1993)

Angel Peña (1921-2014)

Prelude – Fugue – Allegro



A celebrated Filipino-American composer and bassist in the Honolulu Symphony, Angel was first known in the Philippines as a jazz musician. Like Neil McKay, Angel gained fame as an arranger in jazz and popular idioms and then moved seamlessly into "serious" music. These three movements use classical forms to display Angel's impeccable 20th century serial style.

Variations On A Simple Tune (1998)

Marsha Schweitzer (1949 -)



Like Angel Peña, Marsha is mostly known as an arranger. *Variations On A Simple Tune*, her only original work, is really a set of six arrangements based on a tune she wrote for a college music theory class. Each variation demonstrates a compositional device such as pointillism, 12-tone, fauxbourdon, and fugue.

Spring Wind: A Song for Kenji

Track 1: Fair Winds

Track 2: Gentle Winds

Track 3: Wind in the Mountains

Track 4: Gusty Winds

Five by Five

Track 5: Waltz

Track 6: March

Track 7: Dance

Track 8: Lullaby

Track 9: Caprice

Movements for Wind Quintet

Track 10: Prelude-Fugue-Allegro

Variations on a Simple Tune

Track 11: Theme and Six Variations

Na Makani O Hawai'i Spring Wind Quintet



Music by

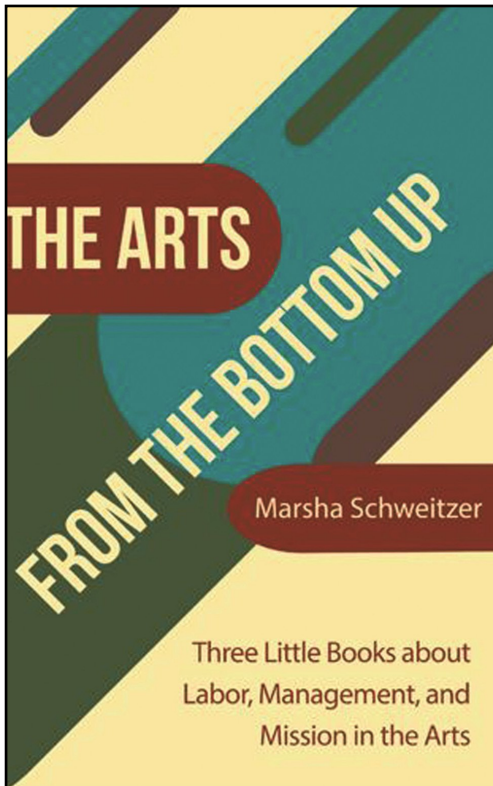
Allen Trubitt - Neil McKay - Angel Peña - Marsha Schweitzer

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The Arts from the Bottom Up is a collection of articles, letters, essays, and notes written between 1978 and 2017. The first of the three mini-books in this volume, *Power Play*, starts at the bottom, with the day-to-day aspects of life in the artistic workplace, with emphasis on unions and labor relations. The second, *In Service to the Art*, rises a little higher and sees the arts from a broader perspective, addressing issues of organizational structure, administration, finance, and governance. The third, *Peregrinations of a Pensive Artist*, stands on the top of the hill and deals with the nature and meaning of the underlying art that ties artists, organizations, and audiences together and is, or should be, the wellspring and outcome of everyone's endeavors.

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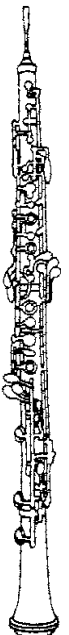
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