

RWS SYMPHONY BAND SERIES

Grade: 4.5

Conductor Score: RWS-2402-01

Ukrainian Bell Carol

(Featuring Small Woodwind Ensemble or Piano with Band)

Mykola Leontovych

Arranged by

Kurt Heinecke

Orchestrated by

Coleman Jackson

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RWS

Symphony Band Series

RWS MUSIC
COMPANY

Ukrainian Bell Carol

(Featuring Small Woodwind Ensemble or Piano with Band)

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INSTRUMENTATION

Conductor Score.....	1	Trombone 2.....	2
Flute 1-2.....	10	Bass Trombone.....	2
Oboe 1-2.....	2	Euphonium B.C.....	2
B ^b Clarinet 1.....	4	Euphonium T.C.....	2
B ^b Clarinet 2-3.....	8	Tuba.....	4
B ^b Bass Clarinet.....	2	Chimes.....	1
Bassoon 1-2.....	2	Bells.....	1
E ^b Alto Saxophone 1.....	3	Timpani.....	1
E ^b Alto Saxophone 2.....	3	Percussion (2 players): Bell Tree, Wind Chimes, Triangle, Tambourine, Vibraphone, Sleigh Bells.....	2
B ^b Tenor Saxophone.....	2	Drum Set.....	1
E ^b Baritone Saxophone.....	1	Piano Feature.....	1
B ^b Trumpet 1.....	3	Sm. Ens. Part 1 (Flute).....	1
B ^b Trumpet 2.....	3	Sm. Ens. Part 2 (Clarinet).....	1
B ^b Trumpet 3.....	3	Sm. Ens. Part 3 (Alto Sax).....	1
F Horn 1-2.....	2	Sm. Ens. Part 4 (Bass Clarinet).....	1
F Horn 3-4.....	2	Sm. Ens. Part 5 (Bassoon).....	1
Trombone 1.....	2		

PROGRAM NOTE

The **Ukrainian Bell Carol** began as a haunting and simple 4-note theme rooted in the Ukrainian folk song Shchedryk. It was arranged by Mykola Leontovich in 1916, performed in New York's Carnegie Hall by the Ukrainian National Chorus in 1922, and its bell-like sound influenced Peter Wilhousky in writing the English lyrics we now know as Carol of the Bells in 1936. Kurt Heinecke was inspired to take this unique holiday motif and add to it. First, the interplay between piano/solo instruments* and full band, then a powerfully soaring new melody. And finally, a full ending flourishes to celebrate and inspire us with new hope this holiday season.

NOTES TO CONDUCTOR

This piece offers multiple choices for the lead instruments, making it a perfect opener or closer for your holiday concert.

The feature solo or ensemble can be approached in various ways, depending on your circumstances. Foremost, it can feature a piano soloist. However, you can also combine piano with instrumental voices. Piano works well with any combination of the 5 feature parts, as long as part 1 is represented. If a piano is not used, all 5 parts should be performed by at least one instrument. In any of these situations, the feature parts can each have one or multiple players, even on different instruments. A smaller ensemble could come to the front of the stage, or you can keep larger groups seated in the band (i.e. half the first flutes play the first feature part while half of the first clarinets play the second feature part.). Part 5 is labeled for bassoon, but with proper balance and proficiency, could be played by other C bass clef instruments also. Experiment with a variety of combinations to make up your own unique performance. *Remember to update the program notes to reflect your specific performance.

Jumping from rapid solo phrases to full orchestra impact, this piece builds on the familiar carol by adding a new contemporary melody. These tunes weave in and out of each other, ending in a powerful climactic finish.

Begun as an arrangement for the group Cambridge Road Ensemble several years ago, now is the time to re-envision it with your band with an expanded ending to honor the human spirit of the Ukrainian people.

The dynamics in this piece are key, alternating between the softest solo figures and the entire ensemble playing at its fullest.

The original 4-note motif is kept light and juxtaposed with the melodic line of the new soaring melody. This interpretation of the **Ukrainian Bell Carol** begins with the familiar bell-like repetitions from the solo voice, introducing fresh harmonies and opening into a completely new melody. The old and new melodies intertwine, creating a thrilling interplay that builds anticipation and excitement before softening to a peaceful interplay of quiet voices. In this middle section, focus on the smoothest background voices. Use little or no vibrato to create a mysterious air before exploding into a powerful climax of a complete combined ensemble.

I wish you and the band a joyous and powerful performance!

Please visit my composer page at rwsmusic.com to connect.



(Bio on page 31)



UKRAINIAN BELL CAROL

(Featuring Small Woodwind Ensemble or Piano with Band)

Mykola Leontovych

Arr. by Kurt Heinecke (ASCAP)

Orch. by Coleman Jackson

Conductor Score

RWS-2402-00

Moving ♩ = 176

Flute 1-2

Oboe 1-2

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

Bassoon 1-2

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moving ♩ = 176

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1-2

F Horn 3-4

Trombone 1

Trombone 2

Bass Trombone

Euphonium B.C.

Tuba

Chimes

Bells

Timpani
G, B, C, E

Percussion (12 players)
Roll Tree
Wind Chimes
Triangle
Tambourine
Vibraphone
Sleigh Bells

Drum Set

Piano Feature
p
pedal throughout

Sm. Ens. Part 1
(Piano)
p

Sm. Ens. Part 2
(Clarinet)
p

Sm. Ens. Part 3
(Alto Sax)

Sm. Ens. Part 4
(Bass Clarinet)

Sm. Ens. Part 5
(Bassoon)

Random breaths as needed

Random breaths as needed

Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2-3
 B. Cl.
 Bsn. 1-2
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax

mp
 Random breaths as needed

Trpt. 1
 Trpt. 2
 Trpt. 3
 Hrn. 1-2
 Hrn. 3-4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. B.C.
 Tuba
 Chm.
 Bells
 Timp.
 Perc.
 D.S.

Hell mp (varying pitch/tempo)
pp once, poco a poco

Pno.
 S. E. 1
 S. E. 2
 S. E. 3
 S. E. 4
 S. E. 5

mp
mp
mp

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Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Chm.
Bells
Timp.
Perc.
D.S.
Pno.
S. E. 1
S. E. 2
S. E. 3
S. E. 4
S. E. 5

26

Fl. 1-2 *mf*

Ob. 1-2 *p cresc. poco a poco*

Clar. 1 *p cresc. poco a poco*

Clar. 2-3 *p cresc. poco a poco*

B. Cl. *mf*

Bsn. 1-2 *mf*

A. Sax 1

A. Sax 2

T. Sax

B. Sax

26

Trpt. 1

Trpt. 2

Trpt. 3

Hrn. 1-2

Hrn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C. *mf*

Tuba

Chn.

Bells *mp*

Timp.

Perc. *mf* Wind Chimes

D.S.

Pno. *mf*

S. E. 1 *mf*

S. E. 2 *mf*

S. E. 3 *mf*

S. E. 4 *mf*

S. E. 5 *mf*

34

Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2-3
 B. Cl.
 Bsn. 1-2
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax

34

Trpt. 1
 Trpt. 2
 Trpt. 3
 Hrn. 1-2
 Hrn. 3-4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. B.C.
 Tuba
 Chan.
 Bells
 Timp.
 Perc.
 D.S.
 Pno.
 S. E. 1
 S. E. 2
 S. E. 3
 S. E. 4
 S. E. 5

42

48

Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2-3
 B. Cl.
 Bsn. 1-2
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax

42

48

Trpt. 1
 Trpt. 2
 Trpt. 3
 Hrn. 1-2
 Hrn. 3-4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. B.C.
 Tuba

Chan.
 Bells
 Timp.
 Perc.
 D.S.

Pno.
 S. E. 1
 S. E. 2
 S. E. 3
 S. E. 4
 S. E. 5

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Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hrn. 1-2
Hrn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Chn.
Bells
Timp.
Perc.
D.S.
Pno.
S. E. 1
S. E. 2
S. E. 3
S. E. 4
S. E. 5

60

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. CL.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hrn. 1-2
Hrn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Chn.
Bells
Timp.
Perc.
D.S.
Pno.
S. E. 1
S. E. 2
S. E. 3
S. E. 4
S. E. 5

60

Preview Only
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Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Chm.
Bells
Timp.
Perc.
D.S.
Pno.
S. E. 1
S. E. 2
S. E. 3
S. E. 4
S. E. 5

88

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax

88

Tpt. 1
Tpt. 2
Tpt. 3
Hrn. 1-2
Hrn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba

Chm.
Bells
Timp.

Perc.
D.S.

Pno.

S. E. 1
S. E. 2
S. E. 3
S. E. 4
S. E. 5

Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2-3
 B. Cl.
 Bsn. 1-2
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax

Trpt. 1
 Trpt. 2
 Trpt. 3
 Hrn. 1-2
 Hrn. 3-4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. B.C.
 Tuba

Chm.
 Bells
 Timp.
 Perc.
 D.S.
 Pno.

S. E. 1
 S. E. 2
 S. E. 3
 S. E. 4
 S. E. 5

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Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2-3
 B. Cl.
 Bsn. 1-2
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hrn. 1-2
 Hrn. 3-4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. B.C.
 Tuba
 Chn.
 Bells
 Timp.
 Perc.
 D.S.
 Pno.
 S. E. 1
 S. E. 2
 S. E. 3
 S. E. 4
 S. E. 5

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Cym.
Bells
Timp.
Perc.
S.D.
Pno.
S.E. 1
S.E. 2
S.E. 3
S.E. 4
S.E. 5

112

118

Fl. 1-2
 sub *p*

Ob. 1-2
 sub *p*

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

112

118

Tpt. 1

Tpt. 2

Tpt. 3

Hrn. 1-2

Hrn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Chan.

Bells

Timp.

C to F

Perc.

Bell tree (varying pitch/tempo)
pp cresc. poco a poco

D.S.

mp

Pno.

sub *mf*

mp

S. E. 1
 sub *mf*

S. E. 2
 sub *mf*

S. E. 3
mf

S. E. 4
 sub *mf*

S. E. 5
 sub *mf*

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hrn. 1-2
Hrn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Chm.
Bells
Timp.
Perc.
D.S.
Pno.
S. E. 1
S. E. 2
S. E. 3
S. E. 4
S. E. 5

The image shows a page of a musical score for page 126. It contains staves for various instruments: Flute 1-2, Oboe 1-2, Clarinet 1, Clarinet 2-3, Bass Clarinet, Bassoon 1-2, Alto Saxophone 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, 2, and 3, Horn 1-2 and 3-4, Trombone 1, 2, and Bass Trombone, Euphonium/Bass Clarinet, Tuba, Chimes, Bells, Timpani, Percussion, Double Bass, Piano, and Strings (S.E. 1-5). The score includes musical notation such as notes, rests, and dynamic markings like *pp* and *mp*. A large, diagonal red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid across the page. The page number "126" is printed in a box at the top right and another "126" is printed in a box near the middle right.

Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2-3
 B. Cl.
 Bsn. 1-2
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. B.C.
 Tuba
 Chm.
 Bells
 Timp.
 Perc.
 D.S.
 Pno.
 S. E. 1
 S. E. 2
 S. E. 3
 S. E. 4
 S. E. 5

The musical score for page 134 includes parts for Flutes 1-2, Oboes 1-2, Clarinets 1, 2-3, Bass Clarinet, Bassoons 1-2, Alto Saxophones 1-2, Tenor Saxophone, Bass Saxophone, Trumpets 1-3, Horns 1-2, 3-4, Trombones 1-2, Baritone Trombone, Euphonium/Bass Clarinet, Tuba, Chimes, Bells, Timpani, Percussion (with Vibraphone), Double Bass, Piano, and String Ensemble (S.E. 1-5). The score shows musical notation for each instrument, with dynamics such as *p* (piano) and *mf* (mezzo-forte) indicated. A large red watermark reading "Preview Only" is superimposed over the score, and the page number "134" appears in a box at the top right and middle right.

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Chn.
Bells
Timp.
Perc.
D.S.
Pno.
S. E. 1
S. E. 2
S. E. 3
S. E. 4
S. E. 5

mf

142

150

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hrn. 1-2
Hrn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Chn.
Bells
Timp.
Perc.
D.S.
Pno.
S. E. 1
S. E. 2
S. E. 3
S. E. 4
S. E. 5

150

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Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Chan.
Bells
Timp.
Perc.
D.S.
Pno.
S.E. 1
S.E. 2
S.E. 3
S.E. 4
S.E. 5

mp
mf
mf
mp
mf
mp
p
mp

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Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2-3
 B. Cl.
 Bsn. 1-2
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. B.C.
 Tuba
 Chn.
 Bells
 Timp.
 Perc.
 D.S.
 Pno.
 S. E. 1
 S. E. 2
 S. E. 3
 S. E. 4
 S. E. 5

166

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hrn. 1-2
Hrn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Cym.
Bells
Timp.
Perc.
D.S.
Pno.
S.E. 1
S.E. 2
S.E. 3
S.E. 4
S.E. 5

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Chm.
Bells
Timp.
Perc.
D.S.
Pno.
S. E. 1
S. E. 2
S. E. 3
S. E. 4
S. E. 5

Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2-3
 B. Cl.
 Bsn. 1-2
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax

This section of the score covers measures 185 to 190 for the woodwind and saxophone sections. It includes parts for Flute 1-2, Oboe 1-2, Clarinet 1, Clarinet 2-3, Bass Clarinet, Bassoon 1-2, Alto Saxophone 1-2, Tenor Saxophone, and Baritone Saxophone. The music features melodic lines with various articulations and dynamics, including a forte (*ff*) dynamic marking.

Trpt. 1
 Trpt. 2
 Trpt. 3
 Hrn. 1-2
 Hrn. 3-4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. B.C.
 Tuba
 Chm.
 Bells
 Timp.
 Perc.
 D.S.
 Pno.
 S. E. 1
 S. E. 2
 S. E. 3
 S. E. 4
 S. E. 5

This section of the score covers measures 185 to 190 for the brass, percussion, piano, and string sections. It includes parts for Trumpet 1-3, Horn 1-4, Trombone 1-2, Baritone Trombone, Euphonium/Bass Clarinet, Tuba, Chimes, Bells, Timpani, Percussion, Double Bass, Piano, and String Ensemble 1-5. The music features harmonic support and rhythmic patterns, with a forte (*ff*) dynamic marking.

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. CL.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Chm.
Bells
Timp.
Perc.
D.S.
Pno.
S. E. 1
S. E. 2
S. E. 3
S. E. 4
S. E. 5

200

206

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax


Musical score for woodwinds and saxophones, measures 200-206. The score includes parts for Flute 1-2, Oboe 1-2, Clarinet 1, Clarinet 2-3, Bass Clarinet, Bassoon 1-2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Baritone Saxophone. The music features various dynamics such as *ff* and *fp*.

200

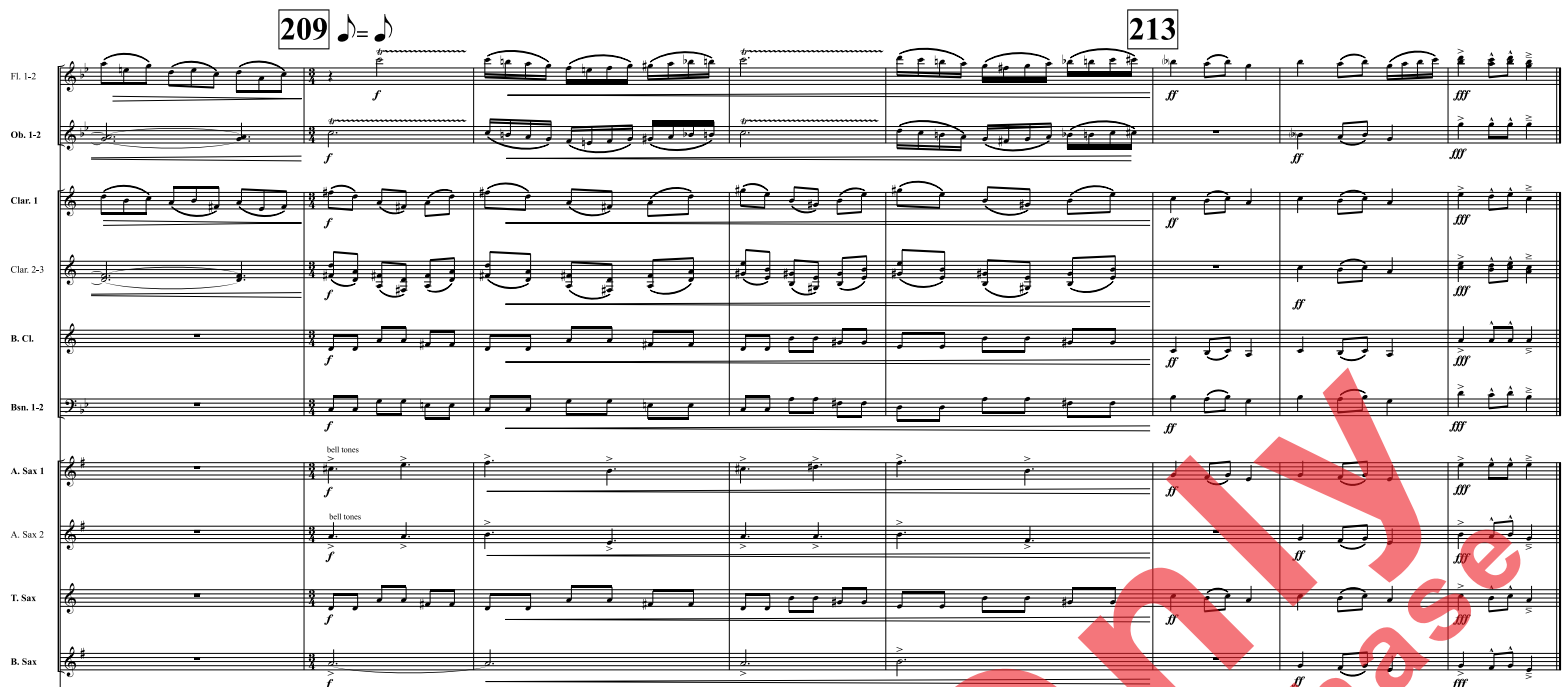
206

Tpt. 1
Tpt. 2
Tpt. 3
Hrn. 1-2
Hrn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Chn.
Bells
Timp.
Perc.
D.S.
Pno.
S. E. 1
S. E. 2
S. E. 3
S. E. 4
S. E. 5

Musical score for brass, percussion, piano, and strings, measures 200-206. The score includes parts for Trumpet 1-3, Horn 1-4, Trombone 1-2, Baritone Trombone, Euphonium/Bass Clarinet, Tuba, Chimes, Bells, Snare Drum, Percussion (including Wind Chimes), Double Bass, Piano, and String Ensemble 1-5. The music features various dynamics such as *ff*, *f*, *fp*, and *mf*.

209  213

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2-3
B. CL.
Bsn. 1-2
A. Sax 1
A. Sax 2
T. Sax
B. Sax



209  213

bell tones
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Chm.
Bells
Timp.
Perc.
D.S.
Pho.
bell tones
S. E. 1
S. E. 2
S. E. 3
S. E. 4
S. E. 5



ABOUT THE ARRANGER



Kurt Heinecke has been a professional composer, musician, and producer for almost 40 years. He is probably best known for his 25 years of work with Big Idea Productions, as the Director of Music for the “VeggieTales” and “3-2-1 Penguins” video series. Roles included co-writing songs (i.e. The Hairbrush Song, His Cheeseburger, VeggieTales Theme Song), writing score (including two full-length feature movies), performance (that’s him playing Larry’s tuba...), programming, and production. Kurt’s work has sold over 75 million video and audio units, garnered 7 Dove Awards, and caused more than one student to pick the tuba in beginner band. Since then, Kurt has worked as a freelance composer and musician with clients such as Disney, Sesame Workshop, Blizzard Entertainment, CBN, and TBN. Currently he is the Director of Music and composer for Andrew Peterson’s series, “The Wingfeather Saga”.

Kurt began arranging, trumpet playing, and singing in junior high. By high school he was playing any brass instrument he could find, arranging for a Dixieland band, and directing a German band. He received his BA in music education, with an emphasis in band and choral conducting, from Luther College. While there, he was president of Nordic Choir, under the direction of Weston Noble. Following college, Kurt was a general music teacher in the Bahamas, a band director in Chicago, a touring musician, and a church music director. Kurt has also been the Assistant Artistic Director for Music City Strings, a premier performance and touring string ensemble that his two sons have been involved in, touring Europe, China, and Canada, and performing with Grammy-winning artists such as Vince Gill, Amy Grant, and Michael W. Smith.

Kurt keeps busy as a freelance composer, musician, and photographer, surrounded by hundreds of instruments in his Nashville-based studio. With his three kids (and two of their spouses) all full-time music teachers, Kurt and his wife, Judy, are adjusting to being empty-nesters!

ABOUT THE ORCHESTRATOR



Coleman Jackson spent his early life wanting to work in the music industry, taking a particular interest in film music. Since moving to Nashville, he has found quick success in that field, working on several major motion pictures, television shows, and video games as an orchestrator.

To accompany this work, Coleman has also found himself doing a variety of other music jobs, such as independent arranging projects, orchestral compositions, and live performances on the piano.