# WindWorks

A JOURNAL FOR THE CONTEMPORARY WIND BAND

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## CONTENTS



# DEFINING THE WIND BAND SOUND:
## THE GILMORE ERA (1859-1892)
### BY DONALD HUNSBERGER

*In WindWorks Issue 2, we discussed the development and influence of the English military band journal in shaping English ensembles during the second half of the 19th century.*

*These English band practices were brought to America by music and instrument distributors and further highlighted by the visit of Daniel Godfrey and the Band of the Grenadier Guards to Boston in 1872. The one person who, above others, may be credited for creating forward movement in American band instrumentation is Patrick Gilmore, whose contributions were previously listed as occurring through instrumentation expansion, balancing the number of performers, and especially through his awakening both the American public and the musical world to the vast untapped potential of the full woodwind-brass-percussion ensemble [WindWorks Issue 3].*

*The period between the Civil War and John Philip Sousa's success with his own professional band in the 1890s has been somewhat of a historical "black hole" due to a lack of available resources; it is hoped that important events and developments may be followed through analysis of instrumentation/personnel changes and especially through actual scores of the period. Research also provides a chronological route one may follow to trace the growth of the American band. This chronicle presents Gilmore and his many developments and contributions. It will also take a side trip to the Allentown Band, Allentown PA, the oldest continuing non-military band in the country and will present excerpts from an 1883 band scoring manual, perhaps the first published in the United States. The listings of instrumentation will serve to illustrate which instruments were brought into active use, while an analysis of scores of the period may reveal the actual employment of each timbre within the woodwinds and brasses.*

Donald Hunsberger Wind Library

## PATRICK SARSFIELD GILMORE

Patrick Gilmore was born in County Galway, Ireland on Christmas Day, 1829. (Some question the actual date as there were different versions of his early life.) As a young boy, he played cornet and joined the local band of Athorne; the director was a man named Keating who gave young Patrick instruction in harmony and instrumentation.

In 1849, when he emigrated to America, landing in New York and then traveling to Boston at the age of 19, he was an outstanding E-flat cornet performer. He played with several local bands and became the leader of the Boston Brigade Band, from 1853 to 1855. That year he was appointed leader of the Salem Brass Band, where he served for four years. He was already composing songs and marches, gaining a reputation for their quality.

In 1859, he founded his own band, incorporating the responsibility for both business and financial matters into his duties, and thereby creating one of the first professional ensembles in the country. The band performed under the name "Gilmore's Band" and was notable for its inclusion of woodwinds with the usual brass instrumentation, thus the use of 1859 as the beginning of the Gilmore Era. That year also saw the publication of his "First Set, P. S. Gilmore's Brass Band Music," a collection of twelve marches, quicksteps, a slow march, and several polkas. The remaining source for this publication, an E-flat cornet book, is in the Music Division of the Library of Congress.

When the Civil War erupted in 1861, Gilmore and his band joined the Massachusetts 24th Regiment of Volunteers and accompanied the troops on the Burnside Campaign to the Carolinas and Roanoke Island. In 1862, all Northern military bands were mustered out of service in a major reorganization that resulted in a new program creating 13 men brigade bands. Gilmore and the band returned to Boston where he was later given the duty of reorganizing all the Massachusetts military bands.

During this period, two of the songs most associated with Gilmore were published: "John Brown's Body" (1861) and "When Johnny Comes Marching Home" (1863). The latter was published under the pseudonym Louis Lambert with Gilmore's own name appearing on later publications of the song.

1864 marks the first of several events that would bring Gilmore some of his fame (and in many ways overshadowed his music and instrumentation contributions to the emerging American band). He had been appointed to be in charge of all bands and music in the Department of the Gulf by General N. P. Banks and thus made two supervisory trips to New Orleans. In 1864, Michael Hahn was to be inaugurated as Governor of Louisiana and Gilmore agreed to produce a celebration in honor of this event.

Gilmore's enthusiasm was boundless and set a style of operation that he would follow in later years in Boston. He assembled a brass band of over 500 players, a chorus of over 6,000 voices, and a battery of artillery, along with 50 anvils, that performed along with all the church bells of the city. The city fathers presented him with a silver goblet filled with money (some reports say "greenbacks," others say "gold"). It was this unfettered style of presentation and overblown activity that later led him to present the National Peace Jubilee in Boston in 1869. About this time, he was calling his band in Boston "Gilmore's Grand Boston Band." A program contained in Richard Franko Goldman's text "The Wind Band" lists an ensemble of 25 players.

The National Peace Jubilee entourage included an orchestra of 1,000, a chorus of 10,000, and an audience of 50,000. Again, many anvils were present, this time played by Boston city firemen, in the "Anvil Chorus" by Verdi. Frank Cipolla, a Gilmore researcher and author states, "His penchant for showmanship and monumental extravagance quite naturally overshadowed everything else he did." Following this presentation, he went on a European vacation where he most probably made the necessary arrangements for his next production, the World Peace Jubilee, to be presented in Boston in 1872.

## THE WORLD PEACE JUBILEE — 1872

This next conference would become a defining moment for the development of instrumentation and section balancing in the American band as Gilmore opened the doors for America to hear and experience the highest quality European bands and standards. In the period of June 17 — July 4, 1872, Gilmore presented Daniel Godfrey and the Band of the Grenadier Guards from London, the Garde Republicaine Band under Jean Georges Paulus from Paris, Heinrich Saro and the Band of the Kaiser Franz Regiment from Berlin, plus the National Band of Dublin, Ireland conducted by Edwin Clements. In addition, Johann Strauss, Jr. and his orchestra were present as was Franz Abt, the famed German song writer. The resident "house" orchestra was conducted by Jacques Offenbach among others. This gathering of such world-class quality organizations was following on the footsteps of a recent important European event — a band competition held at the International Exhibition in Paris in 1867. While little has been written about this event, it must be considered a positive step forward in the establishment of balanced instrumentation and personnel assignments.

## THE INTERNATIONAL EXHIBITION

Ten countries were included with their finest bands competing. The jury, which included Hans von Bulow, Edward Hanslick, Leo Delibes, Ambroise Thomas, and Otto Nicolai, awarded the first prize equally to Prussia, Garde de Paris, and Austria. A comparison of the winning instrumentations and personnel balances will illuminate the "starting ground" Gilmore had to utilize as he began to turn his American style brass-with-reeds band into a true symphonic ensemble with balanced sections:

**73rd Regiment Band of Austria**

| | |
|---|---|
| 1 piccolo | 2 cornets |
| 2 flutes | 12 trumpets |
| 3 A-flat clarinets | 6 horns |
| 4 E-flat clarinets | 6 trombones |
| 12 B-flat clarinets | 6 B-flat saxhorns |
| 2 bass clarinets | 3 E-flat alto saxhorns |
| 2 bassoons | 3 B-flat baritone saxhorns |
| | 2 B-flat bass saxhorns (euphonium) |
| | 6 BB-flat contrabass saxhorns |
| | 6 percussion |

This instrumentation produced a woodwind section of 26 players, with heavy emphasis upon the clarinet section to provide non-brass melodic timbre. It also reinforced the small flute section through the use of the three

A-flat and four E-flat clarinets. One might assume that the woodwind bass would be mirroring English trends of the period with bass clarinets and bassoons used for inner voice or countermelody use, rather than as true bass voices. The brasses are divided into basic families: cylindrical trumpets and trombones, conical cornets and horns, plus the full saxhorn family with the soprano B-flat saxhorn assuming a primary melodic role.

**Band of the Prussian Guard**
Wilhelm Wieprecht, Director

| | |
|---|---|
| 2 piccolos | 4 cornets |
| 2 flutes | 8 trumpets |
| 3 oboes | 4 horns |
| 1 English horn | 6 trombones |
| 1 A-flat clarinet | 4 E-flat alto saxhorns |
| 4 E-flat clarinets | 4 B-flat baritone saxhorns |
| 16 B-flat clarinets | 2 B-flat bass saxhorns (euphonium) |
| 6 bassoons | 6 BB-flat contrabass saxhorns |
| | 6 percussion |

Once again, there is a massive grouping of B-flat clarinets in contrast to the rest of the woodwinds (one source stated that this section was in two voice parts, which would indicate a direct relationship to the 1st and 2nd violins of the orchestra). The upper woodwinds do have a more unified balance among themselves and the addition of the oboes and English horn provide a definite growth in woodwind timbre possibilities. The brass section is also more evenly represented, while the saxhorns lack only the soprano saxhorn (flugelhorn) for balance.

**The Band of the Garde Republicaine**

| | |
|---|---|
| 1 piccolo | 4 cornets |
| 2 flutes | 3 trumpets |
| 2 oboes | 2 horns |
| 4 E-flat clarinets | 5 trombones |
| 8 B-flat clarinets | 1 small E-flat saxhorn |
| 2 soprano saxophones | 2 B-flat saxhorns |
| 2 alto saxophones | 3 E-flat alto saxhorns |
| 2 tenor saxophones | 2 B-flat baritone saxhorns |
| 2 baritone saxophones | 5 B-flat bass saxhorns (euphonium) |
| | 2 EE-flat contrabass saxhorns |
| | 2 BB-flat contrabass saxhorns |
| | 3 percussion |

This band contains more evenly balanced woodwind and saxhorn sections and directly reflects the inventions and influence of Adolphe Sax. It is interesting to compare these 1867 European instrumentations to that of the American Band of Providence in 1866, one of the leading bands of the period in the Northeast United States. When D. W. Reeves took over the direction of the American Band that year, its personnel and instrumentation contained:

| | |
|---|---|
| 1 piccolo | 4 E-flat altos |
| 1 E-flat clarinet | 1 trombone |
| 3 E-flat cornets | 1 B-flat tenor |
| 2 B-flat cornets | 1 B-flat bass |
| 1 E-flat trumpet | 2 E-flat basses |
| 1 A-flat alto | drums and cymbals |

By the time of Gilmore's 1872 World Peace Jubilee, the instrumentation and personnel developments of these bands, plus their English counterparts, had spread throughout Europe, especially in the inclusion of the large clarinet section and the saxhorn family. Thus, through the performances of these top European ensembles, new sonorities, instrumental balances, timbres, and higher levels of performance became available to American bandsmen. As will be demonstrated in scores created for the Gilmore Band, he was among the first to accept these new expansive and expressive instrumentations and soon became the primary leader of the emerging American wind medium.

In keeping with his "other side" once again, the 1872 Jubilee became an overblown spectacle with an audience of 100,000, a chorus of 20,000, a band of 2,000, and a battery of cannons which could be fired electrically from a button on the conductor's podium! President U. S. Grant was in attendance. American bands that performed at the Jubilee included the U. S. Marine Band directed by Herman Fries and New York's 9th Regiment Band with David L. Downing.

Following the World Peace Jubilee, Gilmore remained in Boston for a little over a year and then assumed the leadership of the renown New York 22nd Regiment Band in the Fall of 1873. This band was one of several important New York bands attached to military regiments. The Dodworths were involved with the 13th Regiment, Matthew Arbuckle with the 9th Regiment, and the best known, prior to the 22nd Regiment hiring Gilmore, was the 7th Regiment led by Claudio Grafulla, and following his retirement in 1880, by Carlo Alberto Cappa. A few years later, a leading band, whose success would rival that of Gilmore and Sousa, was led by Ellis Brooks, who had formed the Brooks New York Band in 1888. This was a large ensemble numbering about 100 players.

In 1876, the National Centennial Exposition was held in Philadelphia and Gilmore, with his new band, played over 60 concerts there. The young John Philip Sousa (aged 22) was working in Philadelphia at that time playing violin in various music theatre orchestras and writing for several publishers. He heard Gilmore and his band perform at the Exposition, an experience that, within a few short years, would provide a solid foundation for him when he assumed the position of Leader of the Marine Band in 1880.

The same year, Franceso Fancuilli entered the wind band picture when he arrived from Italy to establish himself in New York as a composer, conductor, vocal coach, organist, and opera conductor, among his many talents. He had been brought to America by Gilmore who became Fancuilli's lifelong friend and mentor. Fancuilli wrote numerous large scale works for the Gilmore Band including *The Voyage of Columbus,* which he composed on the crossing of the Atlantic. In *WindWorks Issue 5*, will hear more about Signor Fancuilli when he was selected to replace Sousa as Leader and Director of the Marine Band in 1892.

## GILMORE IN EUROPE

In 1878, Gilmore's band left for Europe for a six month tour that included England, Ireland, Scotland, France (for the 4th of July at the Paris World's Exposition), Belgium, Holland, and nearly three months in Germany. In his usual superlative manner, Gilmore later described the tour and the standing of his band in an Anniversary Jubilee Tour Brochure of 1889:

> "Cologne was the first city entered [in Germany], and the opening concert brought together an immense audience, all of whom, before a note was sounded, were of one mind in thinking that it would be utterly impossible for any volunteer citizen's "music corps" from America to compare with all the great bands of Germany. HOWEVER, IT TOOK ONLY ONE PIECE TO SETTLE THE QUESTION. The moment the *Tannhauser Overture* was finished, the whole assemblage arose and seemed electrified. Such vociferous and long-continued applause was never heard before in that city. Next morning the press of the country had the authority of one of the ablest musical critics in Germany that the entire performance was a revelation, a surprise that no one was prepared for; but that hearing was believing, and no military band in all Europe could at all equal the American band heard in Cologne that evening."

The band consisted of 66 players, and the grouping and balancing of voices illustrates the influences of European band movements and the growing American equivalent approach:

**1878 Gilmore Band**

| | |
|---|---|
| 2 piccolos | 1 E-flat soprano cornet |
| 2 flutes | 4 B-flat cornets |
| 2 oboes | 2 B-flat trumpets |
| 1 A-flat soprano clarinet | 2 B-flat flugelhorns |
| 3 E-flat soprano clarinets | 4 F French horns |
| 16 B-flat clarinets* | 2 E-flat alto horns |
| 1 E-flat alto clarinet | 2 B-flat tenor horns |
| 1 B-flat bass clarinet | 3 trombones |
| 2 bassoons | 2 euphoniums |
| 1 contrabassoon | 5 basses |
| 1 B-flat soprano saxophone | 1 timpani |
| 1 E-flat alto saxophone | 3 percussion |
| 1 B-flat tenor saxophone | |
| 1 E-flat baritone saxophone | |

* Farmer lists these as: eight 1st, four 2nd, and four 3rd clarinets

This instrumentation and assignment balance of performers may well be termed "exceptional" for its day. Although Gilmore was certainly seeking to establish an American concept of the wind band equal to any European counterpart, this instrumentation with its complete family voices and balance of 35 woodwinds to 27 brass with four percussion was not only an accurate reflection of European band timbres, but also established a working model for all American bands for decades. True, there was still a lack of woodwind bass voices to balance the top-heavy upper woodwinds, especially the clarinet section, but that situation remained well into the next century. He did have a relatively strong distribution of varying tessituras within each section, plus a wealth of timbre choices through the presence of the double reeds, especially contrabassoon, in the lower tessitura. He made use of cylindrical brasses versus conical saxhorns, and promoted the use of a complete saxophone family. (He also used bass saxophones in later years.) The full conical and cylindrical brass sections offered additional timbre resources.

Please examine several scores written for the Gilmore Band and its use of instrumental colors. The first, Franz Liszt's *Les Preludes*, provided through the courtesy of Loris Schissel, Music Division of the Library of Congress, is a most revealing score as it is presented in two parts: the first, containing the primary color instruments as listed above, and the second being a set of parts marked "Supplementary Parts" which were included following the main score. Instruments provided parts in this supplementary set are:

| | |
|---|---|
| clarinetto in A-flat | flugelhorns 1 and 2 in B-flat |
| bass clarinetto in B-flat | trumpets 1 and 2 in E-flat |
| contra fagatto | tenorhorns 1 and 2 in B-flat |
| | drums |

The combination of the two sets of Les Preludes parts quite closely matches the full instrumentation of the 1878 tour band (alto clarinet was missing from *Les Preludes*, and the tour ensemble had no baritones, but had two additional horns in F), thus it may be easily assumed that the primary Liszt group was for common daily use and the additional parts were for special occasions when the band was enlarged. The original manuscript score from which these examples have been taken is an ink autograph, signed by ***G. Oechsle, New York, November, 1876. "Arranged for P. S. Gilmore's unrivalled military band."*** (See excerpts 1 and 2.)

Excerpt 3 shows a suite composed by Francesco Fancuilli for the Gilmore Band in commemoration of a series of residencies at Manhattan Beach amusement park on Long Island, east of New York City, beginning in 1879. The descriptive suite was a popular musical form, frequently original in nature and, as frequently, incorporating popular tunes of the day. Fancuilli wrote numerous suites for Gilmore including one following his European tour that included national tunes and anthems of the countries visited. In this particular score, one may see a vast reduction in resources with none of the double reed color instruments present. It is basically a representative version of the Reed Band (see the description of this ensemble in the discussion of Oscar Coon's *Harmony and Instrumentation* on page 11). The work itself is a literal setting of a day at the beach: departure from home, arrival, various amusement park attractions, fireworks, peaceful evening by the ocean, and travel home.

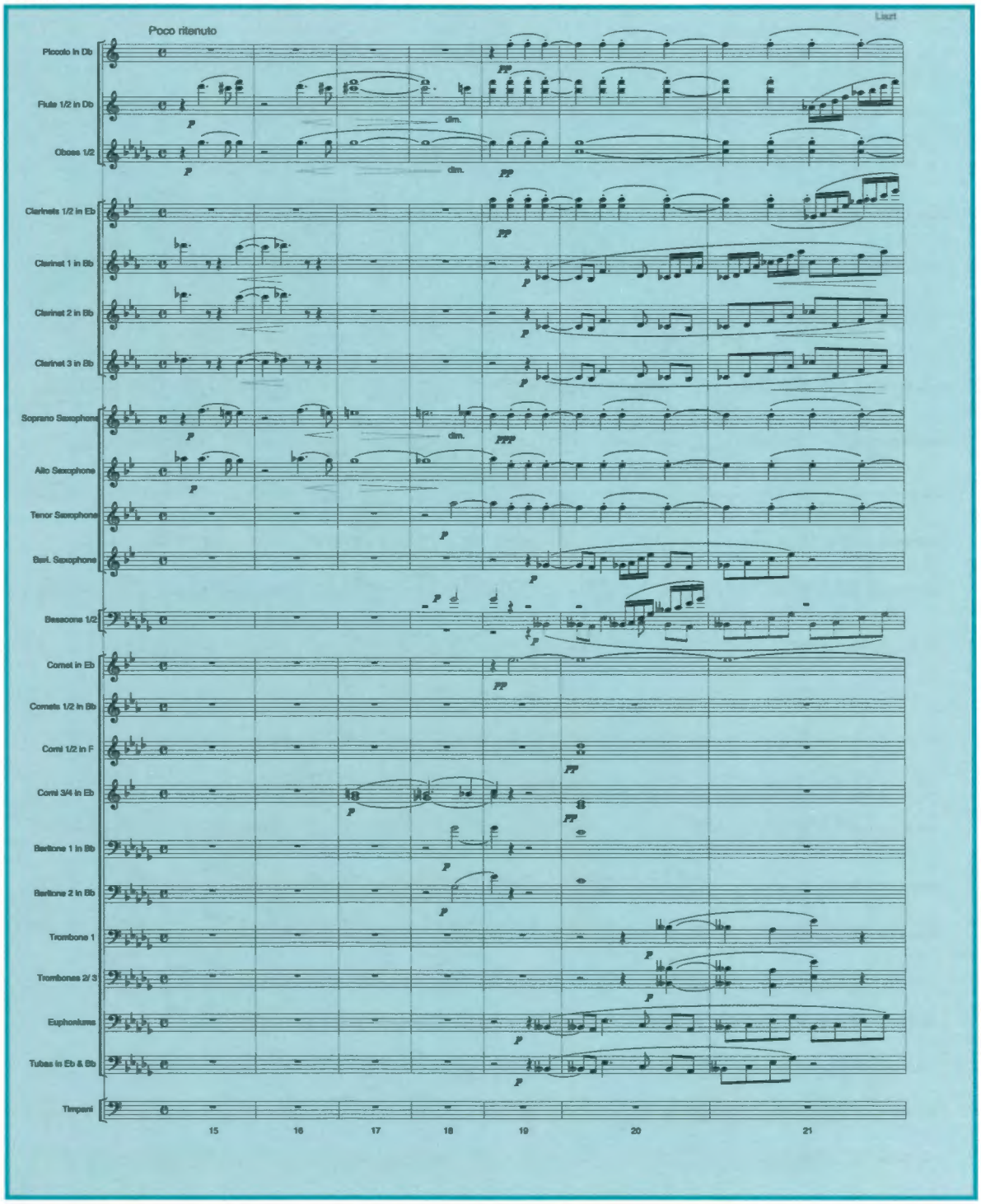
Gilmore and his band continued through the next twelve years performing in the New York area at Manhattan Beach and at Gilmore's Gardens (the largest and finest anywhere!). Frank Cipolla states that the band varied in size depending upon the engagement of the moment. Frequently, ensembles of 50 to 65 players formed the core size, with personnel up to 100 being assembled for particular concerts. Gilmore and his band toured through Canada and portions of the United States and performed at the Louisville and Kansas City Expositions. In 1890, the Gilmore Band was at its peak and he was working to take a group of 100 performers to columbia, South America for a tour; this trip did not come to fruition and the band continued its many activities within the United States.

Patrick Gilmore died suddenly in St. Louis on September 24, 1892. Two

days later, in a freak calendar happening, John Philip Sousa conducted the inaugural concert of his new professional band in Plainfield, N. J. The Sousa Band opened that concert performing an arrangement Sousa had hastily written of Gilmore's *The Voice of the Departed Soul*. This symbolic tribute, in essence, ended a major period of growth in American wind band activity and began another, one that would capture the imagination of band musicians and audiences worldwide. The Gilmore Band was next conducted for one year, November 1, 1892 to November 1, 1893, by D. W. Reeves (of the American Band, Providence) and then for seven years by Victor Herbert.

A final excerpt from the Gilmore Band illustrates the style of publications released by the Gilmore Library. Neither the composition date nor the publication date of the Rubinstein *Overture Triomphale* is known; however, the instrumentation contained in this full score (created from individual performance parts) is strikingly close to the instrumentation of the 1878 Europe tour ensemble. Other than certain singular instruments being absent from one score to the other, a primary difference lies in the use of E-flat or F

***Excerpt 1. Franz Liszt. Les Preludes. Primary score, mm. 15-21.***



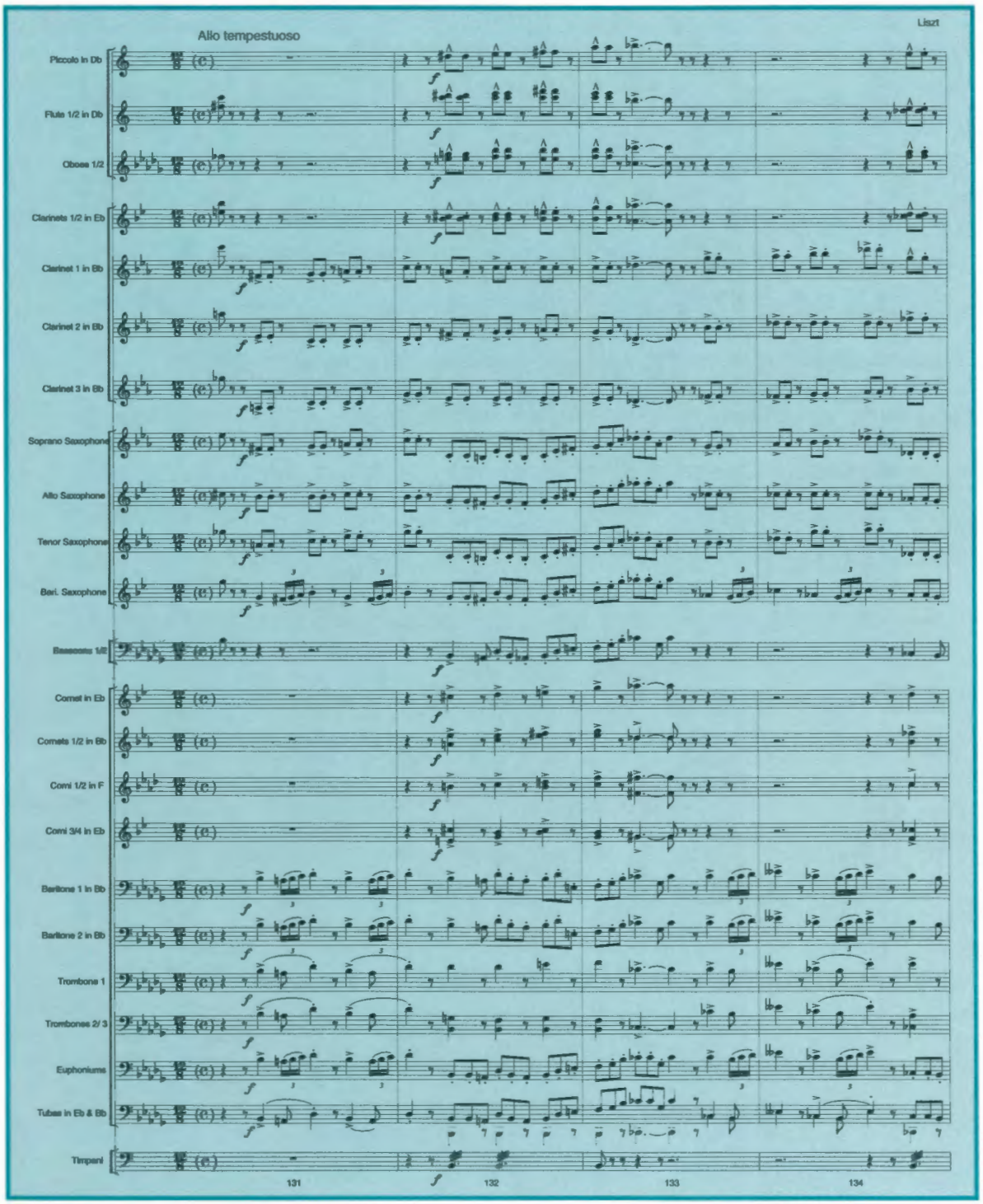
horns. Following Gilmore's death, the instrument manufacturer Ernst Couturier bought the Gilmore Publishing Company and operated it for several years. It was then taken over by the Carl Fischer Co. after the turn of the century with the publications eventually being assimilated into the regular Fischer band catalog.

## THE ALLENTOWN BAND

The Allentown, PA Band is the oldest continuous civilian band in the United States. Although it began as a musical organization attached to a military unit, its early days are informative in illustrating the paths that many similar bands of the first half of the century took to organize their activities. A short history of the beginning of the band was compiled by Charles R. Roberts, Historian and Secretary of the Lehigh County Historical Society, and Frank S. Mickley:

"It was in the year 1828 that we trace the beginning of the present Allentown Band by a newspaper dated July 3, 1828 containing a notice

***Excerpt 2. Franz Liszt. Les Preludes. Primary score, mm. 131-134.***



as follows: At a special meeting of the Allentown Military Music Band, it was resolved that the 4th of July be celebrated by the members of the band. All inhabitants of the town and the neighborhood are invited to the celebration at Fried's Spring. The band will assemble at nine in the morning at its hall in the house of Philip Brong, from where the company will march to the Spring."

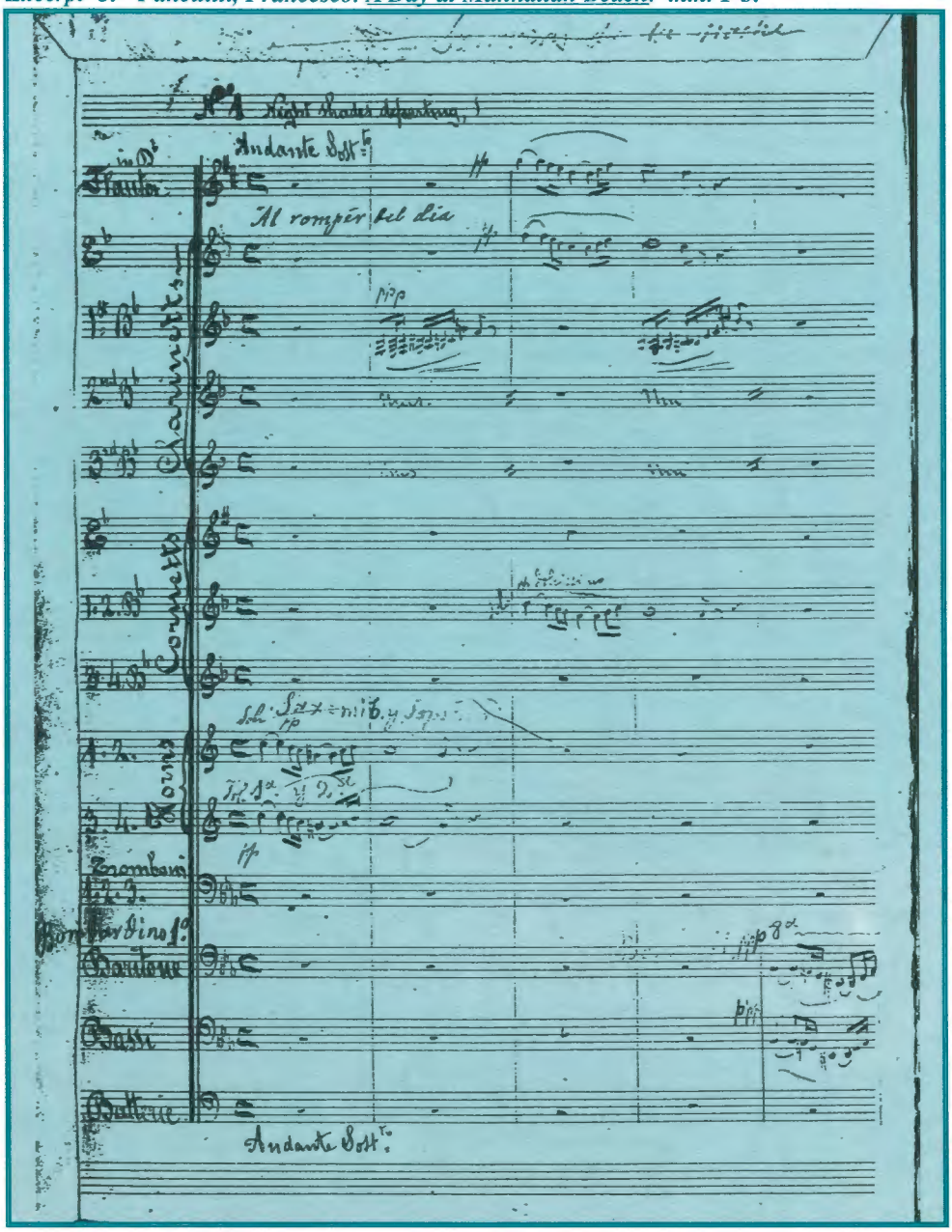
"The Fourth of July was celebrated with great enthusiasm. At daybreak the bells of the town sounded and 24 shots were fired from the cannon on Hickory Hill. A hickory pole was erected on the square, on which an American flag was placed. At the celebration of July 4, 1832, an Easton company of militia under Captain Wagner was met at Lehigh Post (now the First Ward) by Captain Ruhe's artillery company and all marched to Bittenbender's Hotel. The next morning all went to Worman's Spring and the Allentown Band appeared in new uniforms, by this time the words "Military Music" had been dropped from its title." (Another report by Roberts, issued in 1936, states that the Allentown Band grew from the Northampton (PA) Band which had public activities in the early 1820s.)

Although many early historical documents of the band have been lost or destroyed in various moves of rehearsal facilities, three highly informative photographs exist and have been made available by Ronald Demkee, current conductor of the Allentown Band. These photos, taken in 1872, 1880, and 1887, carefully document the growth and instrumentation changes within this active band during the Gilmore years.

To make yet another comparison of the growth of American bands during this period, let us examine the personnel and instrumentation of the U. S. Marine Band in 1891, under John Philip Sousa (the year before he left the band to form his own professional band). While it must be considered that Gilmore's Band and Sousa with the Marine Band were exceptions to the activities and instrumentation of average town bands, military unit bands or industrial ensembles, these were the leaders and set the standards others attempted to emulate. The 1891 U. S. Marine Band roster contained:

| | |
|---|---|
| 2 flutes | 2 1st cornets |
| 2 oboes | 1 2nd cornet |
| 2 bassoons | 1 3rd cornet |
| 6 first clarinets | 2 trumpets |
| 4 second clarinets | 2 flugelhorns |
| 4 third clarinets | 4 horns |
| 2 alto clarinets | 3 trombones |
| 4 saxophones (SATB) | 2 euphoniums |
| | 3 tubas |
| | percussion |

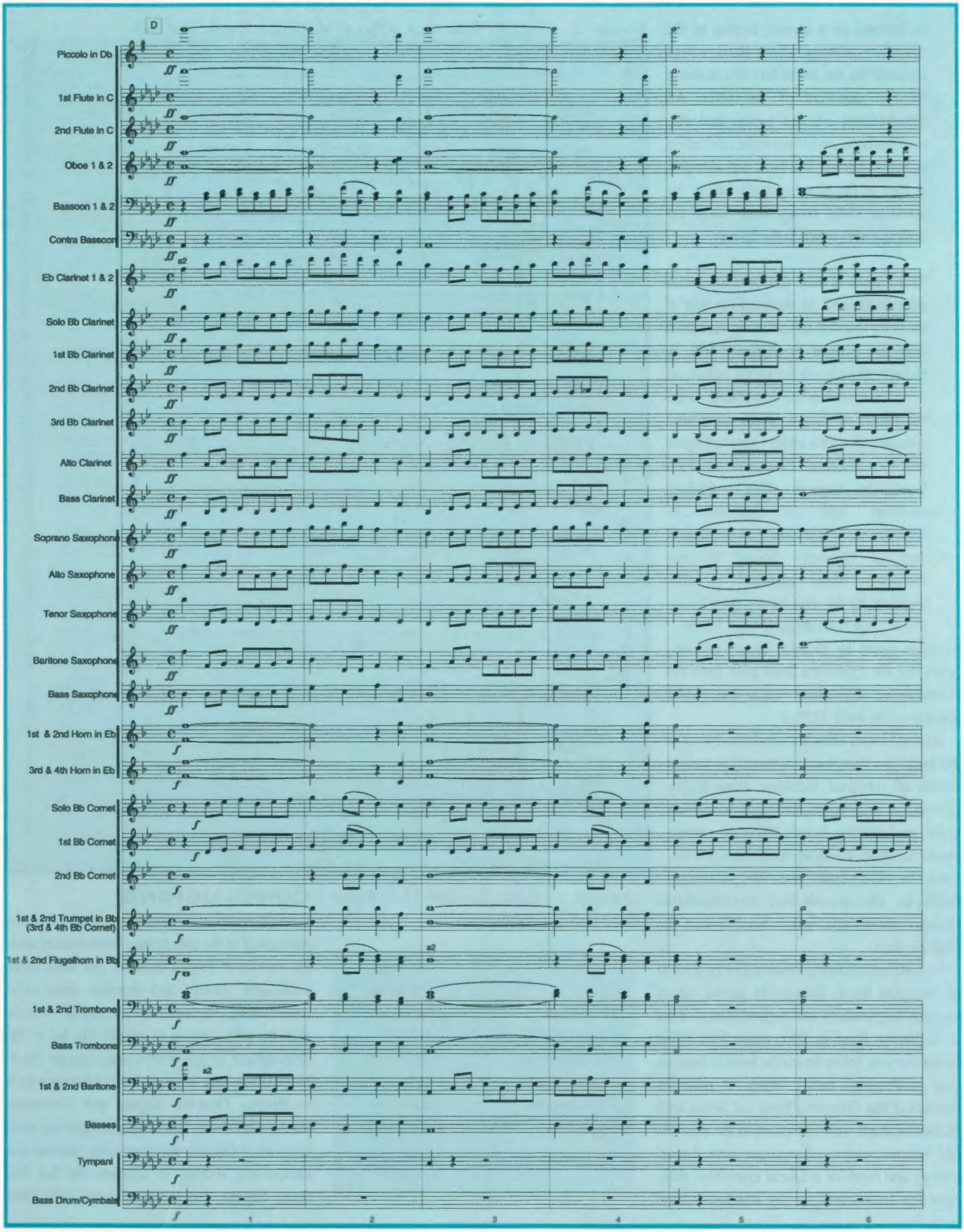
*Excerpt 3. Fancuilli, Francesco. A Day at Manhattan Beach. mm. 1-5.*




## CONCLUSIONS

As discussed earlier, many developments of the second half of the 19th century were focused upon the exploits of Patrick Gilmore, and while other performers, writers, and directors made solid contributions, Gilmore's efforts appear to have been the prime source of activity that led to the development of our 20th century concert band. Much of this may be due to the fact that men such as Reeves, Grafulla, Kappa, and Dodworth, among others, were functioning on relatively local bases while Gilmore was developing national and international acclaim. In addition, the fact that Sousa did not join the band world until 1880

*Excerpt 4. Rubinstein, Overture Triomphale. Reh. D, mm. 1-6.*

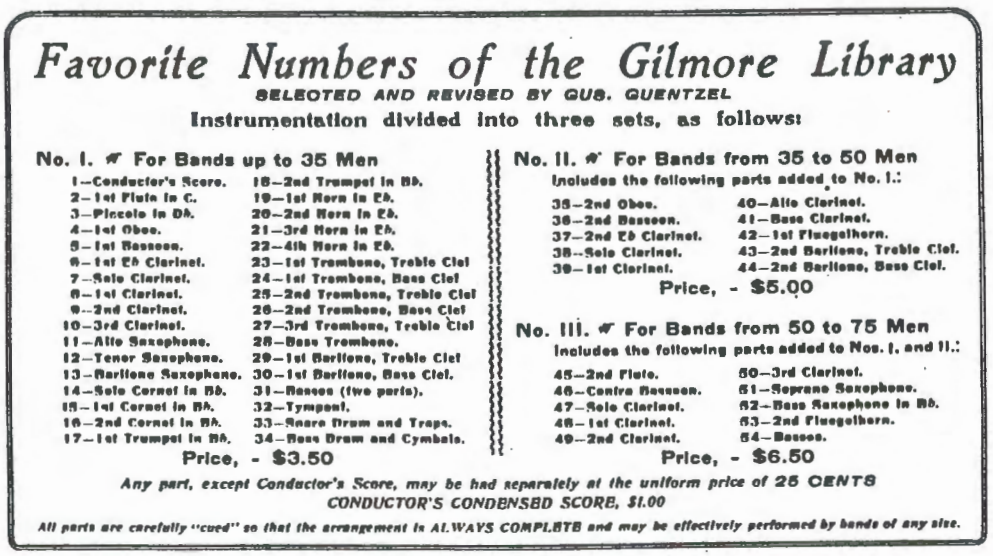


meant that his influence as a conductor or ensemble-builder did not really begin to be felt until the early 90s, and into the new century.

The instrumentation listed above for the 1891 Marine Band indicates that he followed the lead of Gilmore quite closely. Some of his greatest contributions would soon be found in his ability to set performance standards for his band and in his creative efforts in original composition — particularly, his large scale fantasias and suites. These works will be examined in WindWorks Issue 5.

When one considers the highly eventful life of Patrick Gilmore and the manner in which he influenced the progression of wind band development during the second half of the 19th century, it becomes easier to see how those who came after him looked to his achievements as models. The Sousa Band begins its life September 26, 1892 with an instrumentation that was not possible a decade earlier under most circumstances. Those who joined Sousa in the new professional band business also reaped the benefit of Gilmore's work. This latter list includes Patrick Conway, Frederick Innes, Alessandro Liberati, Bohumir Kryl, Arthur Pryor, Thomas Brooke, and Giuseppe Creatore, all solid musicians who lead their bands on tours throughout the United States and Canada.

*The full scores of Gillmore's band works were compiled from original performance parts without editing or corrections by David Rivello.*



**Favorite Numbers of the Gilmore Library**

SELECTED AND REVISED BY GUS. QUENTZEL

Instrumentation divided into three sets, as follows:

**No. I. For Bands up to 35 Men**

1—Conductor's Score.
2—1st Flute in C.
3—Piccolo in Bb.
4—1st Oboe.
5—1st Bassoon.
6—1st Eb Clarinet.
7—Solo Clarinet.
8—1st Clarinet.
9—2nd Clarinet.
10—3rd Clarinet.
11—Alto Saxophone.
12—Tenor Saxophone.
13—Baritone Saxophone.
14—Solo Cornet in Bb.
15—1st Cornet in Bb.
16—2nd Cornet in Bb.
17—1st Trumpet in Bb.
18—2nd Trumpet in Bb.
19—1st Horn in Eb.
20—2nd Horn in Eb.
21—3rd Horn in Eb.
22—4th Horn in Eb.
23—1st Trombone, Treble Clef
24—1st Trombone, Bass Clef
25—2nd Trombone, Treble Clef
26—2nd Trombone, Bass Clef
27—3rd Trombone, Treble Clef
28—Bass Trombone.
29—1st Baritone, Treble Clef
30—1st Baritone, Bass Clef.
31—Basses (two parts).
32—Tympani.
33—Snare Drum and Traps.
34—Bass Drum and Cymbals.

Price, - $3.50

**No. II. For Bands from 35 to 50 Men**

Includes the following parts added to No. I.:

35—2nd Oboe.
36—2nd Bassoon.
37—2nd Eb Clarinet.
38—Solo Clarinet.
39—1st Clarinet.
40—Alto Clarinet.
41—Bass Clarinet.
42—1st Fluegelhorn.
43—2nd Baritone, Treble Clef.
44—2nd Baritone, Bass Clef.

Price, - $5.00

**No. III. For Bands from 50 to 75 Men**

Includes the following parts added to Nos. I. and II.:

45—2nd Flute.
46—Contra Bassoon.
47—Solo Clarinet.
48—1st Clarinet.
49—2nd Clarinet.
50—3rd Clarinet.
51—Soprano Saxophone.
52—Bass Saxophone in Bb.
53—2nd Fluegelhorn.
54—Basses.

Price, - $6.50

*Any part, except Conductor's Score, may be had separately at the uniform price of 25 CENTS*

*CONDUCTOR'S CONDENSED SCORE, $1.00*

*All parts are carefully "cued" so that the arrangement is ALWAYS COMPLETE and may be effectively performed by bands of any size.*

***Excerpt 8. Advertisement showing instrumentation and personnel possibilities available for Gilmore Library publications.***

***Excerpt 9. Allentown Band, 1872. With the presence of a fully uniformed Drum Major, this photo appears to be from a parade of some type. The band here was basically a reed band with many of the instruments shown being saxhorns.***

*Excerpt 10. Allentown Band at an encampment, 1880. This photo shows saxhorns, valve trombone, slide trombone, piccolo, E-flat clarinet and 2 B-flat clarinets.*


*Excerpt 11. Allentown Band, 1887. At the height of Gilmore's instrumental development, the band now possesses: piccolo, several clarinets, four cornets, slide and valve trombones, plus E-flat altos and tubas, among other instruments.*

# OSCAR COON
## HARMONY AND INSTRUMENTATION
### THE PRINCIPLES OF HARMONY WITH PRACTICAL INSTRUCTION IN ARRANGING MUSIC FOR ORCHESTRAS AND MILITARY BANDS

*In WindWorks Issue 3 (pg. 6) there appeared a list of band journals produced by American publishers who were included in the 1870 Board of Music Trade Catalog. One of the publications listed was "Coon's brass band music." Immediately following the release of WindWorks Issue 3, Mark Elrod, one of our most avid collectors of 19th century brass instruments and music, called and reported that he had some of Oscar Coon's music plus a text published in 1883 by Carl Fischer. This text,* Harmony and Instrumentation, *has become one of the cornerstone literary items in this study as it provides confirmation of many technical details that have been merely a matter of conjecture on the part of the author. A primary topic under discussion is the makeup of the small Reed Band versus the full Military Band. (WindWorks Issue 2 (pg. 4) contained a listing for an English Reed Band journal publication by Lafleur and Sons: the* Alliance Musicale Reed Band Series. *The instrumentation called for a full brass band plus piccolo, E-flat clarionets, four B-flat clarionets, and two bassoons.)*

This instruction manual was published by Carl Fischer in 1883 and was most probably designed for students to work on an individual basis without a personal mentor. Coon repeatedly tells the reader to go back over the harmony section, and especially, to copy out scores to see how orchestration creates each of the individual sounds on the score. It would have been advantageous for the amateur student to possess a good knowledge of classical music to understand the book, especially the orchestra scoring section. Coon uses the same classical excerpts for scoring assignments throughout the book thus providing an opportunity for the student to compare the final results of scoring for orchestra, brass band, reed band, or military band. He was experienced in New York musical life and yet was most aware of the needs and limitations of the amateur performer. He was also knowledgeable about wind band developmental changes underway during the period, and provides information on how to make European instrumentation and transpositions function for American performers.

In the Preface, Coon states "[there will be a]...shortcoming…in Part III...most of it being [the lack of] original material. No credit is claimed for such originality, as there are no books of authority on Brass and Reed Bands from which to make …extracts."

He relied heavily upon the Berlioz' *Treatise on Orchestration* (1843) and Prout's *Instrumentation* (1876). The latter text dealt with the use of instruments in small and large orchestras but no mention of brass bands, reed bands, or military bands.

Coon provides his student-reader with these instructions:

> "The great increase within the last few years in the number of amateur musical organizations throughout the country is an encouraging sign of the general interest taken in the beautiful art of music. Not only in the large cities do we find these organizations of amateurs, but almost every neighborhood in the country has its village brass band.
>
> "We propose to devote this part of our work to the treatment of The Military Band, which we shall divide into three classes:
>
> First, The Brass Band
> Second, The Small Reed Band (brass with clarionets and piccolo)
> Third, The Full Military Band (which includes most of the wind instruments in use at present)
>
> There is no regular or uniform system observed in the organization of bands in either of the above classes; their formation depending as much upon necessity or caprice as upon scientific knowledge of the requirements of music. We shall adopt, however, for our purpose, the formations which are in most common use, and notice any deviations there from which may seem necessary."

Coon lists the instrumentation for the Brass Band as:

| | |
|---|---|
| 2 (or 3) cornets in E-flat (sopranos) | 2 (or 3) cornets in B-flat (altos) |
| 2 (or 3) altos in E-flat (tenors) | 2 tenors in B-flat (baritones) |
| 1 baritone in B-flat (euphonium) | 1 bass in B-flat (baritone) |
| 2 tubas in E-flat (basses) | snare drum, bass drum & cymbals |

In his section on the Reed Band, Coon states:

> "The instruments used in most of the Reed Bands throughout the country are, in addition to the usual Brass Band, a piccolo, an E-flat clarionet, and as many B-flat clarionets as can be obtained. I have never yet heard of a case where there was a surplus of *good* clarionets."

If one examines the 1880 photo of the Allentown Band, the resemblance to the Coon Reed Band instrumentation is striking with the small number of clarinets to the overwhelming conical cornets and saxhorns (plus a trombone).

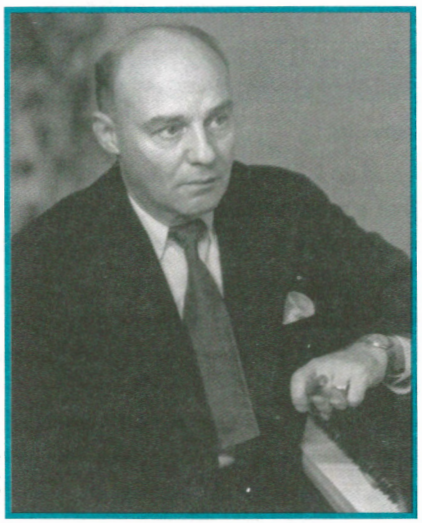
In a scoring example, Coon produced a score for a small Reed Band which contains a flute, E-flat clarinet, and 1st, 2nd, and 3rd B-flat clarinets as the woodwind (reed) section to function with a balanced brass band of E-flat cornets, 1st, 2nd and 3rd B-flat cornets, 1st, 2nd and 3rd altos, 1st and 2nd tenors, 1st, 2nd and 3rd trombones, baritone, tubas, and drums.

He also provides insight into procedures of the day through comments such as:

> "Music for publication should be arranged with or without the clarionets. An arrangement for the brass should be made first, and the reed parts added afterwards. Cue all the important woodwind parts into the brass."
>
> "Have the Brass Band do its unique work and then add the Woodwinds for color and contrast."
>
> "Clarionets are used in the Reed Band very much as violins are in the orchestra. They are serviceable either as leading or accompanying instruments."
>
> "In marches, I think all the clarionets should play the melody, or in duets with it."
>
> "It may be noticed that the E-flat cornet has not been given a very prominent part. In Reed Bands…specially in concert music…if used sparingly, it will be…in tutti passages."
>
> "The tuba is...much superior to the ophicleide, which it has entirely superseded, both in the orchestra and Military Band. In amateur Brass Bands, the E-flat tuba is used almost exclusively. (F tuba in orchestra.)"
>
> "About thirty years ago (1850) ophicleides and bugles were still to be found in many bands. While cornets have taken the place of bugles, valved tenors and basses have supplanted the ophlicleides."
>
> "The Serpent is a crooked piece of wood covered with leather with a mouthpiece like a trombone and keys similar to the Ophlicleide…was called in by the inventor — Satan."
>
> "The flageolet …was frequently used in 'Quadrille' bands instead of the piccolo…shrill and piercing — resembles harmonics of a violin."
>
> "The principal characteristics of good instrumentation are a solid and well-balanced structure, with strong contrasts and variety of coloring."
>
> "…attention must be paid to the comparative strength of tone of…instruments and in their different octaves."

DH *Insights*

# THREE JAPANESE DANCES
## BERNARD ROGERS
### EDITED BY TIMOTHY TOPOLEWSKI



Photograph by Alexander Leventon

*One of the goals stated in the initial issues of the DHWL is the creation of new full scores and parts for masterpiece works of the wind repertoire previously available only with a condensed score.* Three Japanese Dances *by Bernard Rogers is the first such project, and it is with sincere thanks to Tom Broido of Theodore Presser Co. that this giant staple of wind literature is now available with a complete conductor's score.*

*—D. H.*

Time and repetition are music's best friends as they offer an opportunity to gain deeper musical understanding of the technical and expressive devices at work within each composition. Composers seek their own identities by re-thinking and expanding ideas that have preceded them. As they search for new modes of expression, they develop, through the interplay of their technical and expressive abilities, a personal compositional language we call style.

Few composers reveal a more personal approach to music making than Bernard Rogers. Upon hearing his music, one cannot help but be captivated by the subtlety of coloration, the rhythmic energy, and the melodic delicacy and transparency of his writing. Rogers' style was unique to his personal experiences and training; one wishing to understand it must seek the expressive elements of each piece with the same integrity and sincerity with which it was composed.

These same elements of time and repetition, however, have not been kind to Rogers' *Three Japanese Dances*. The lack of a full score for a work with such orchestrational complexity plus a set of error-plagued parts has been at the core of the problem. Ever since the work gained international exposure through the 1958 Mercury LP *Winds in Hi-Fi*, [Mercury MG 50173/SR90173; CD 432 754-2], recorded by the Eastman Wind Ensemble and conducted by Frederick Fennell, succeeding performers have attempted to understand the internal complexities of the many inter-weaving lines and scorings that are unfortunately hidden in the 1955 published condensed score.

I was invited by Donald Hunsberger to participate in a renewal of the work and over a ten month period, with the keen-eyed help of three tenacious assistants at the State University of New York at Potsdam — Robert Tuohy, Matthew Sisia and Jennifer Kline — we undertook a measure by measure and note by note study of all three movements. Reference sources included the 1955 Theodore Presser Co. condensed score, the 1933 Presser orchestral score and a manuscript full score assembled several years ago by Mark Rogers (no relation).

## BIOGRAPHICAL SKETCH

Bernard Rogers was born on February 4, 1893 in Yorkville, NY, where as a young boy, he attended New York City and New Rochelle public schools. He began his formal music studies while in his early twenties, his first tutors in music theory and composition being Arthur van den Berg and Arthur Farwell. In 1916, he was accepted as a composition student by Ernest Bloch. He briefly studied architecture at Columbia University, but apparently could not sustain interest in these studies. He enrolled at the Institute of Musical Art (now The Julliard School) in 1920 where he studied theory with Percy Geotschius. He later moved to Cleveland to continue work with Bloch, who had been appointed Director of the Cleveland Institute of Music.

Rogers became a member of the faculty of the Hartt School of Music and then received a Guggenheim Fellowship to study in Paris with Nadia Boulanger and in London with composer Frank Bridge. During the period 1913-1924, while pursuing these studies, he worked as a free lance writer for *Musical America*. It was during this time that he first met Howard Hanson, who would become Director of the Eastman School of Music in 1924. In 1929, Hanson invited Rogers to join the Eastman faculty, where he taught composition and orchestration until his retirement in 1967. He died in Rochester, NY in 1968.

By written and spoken accounts, Bernard Rogers was a humble man who took great interest in his students and their work. He had a warm, friendly, and engaging personality and he loved to discuss philosophy and to carry on erudite discussions on many diverse topics. He was a renown, skillful punster and engaged in light-hearted witticisms with ease and pleasure. (Following his retirement, legendary examples of his wit in classes and lessons were gathered by several of his students.) He was capable of praising a work of merit or criticizing an inferior work with clever and pointed commentary. On February 20, 1993, a panel discussion was held in Eastman's Kilbourn Hall honoring Rogers and his music. Francis McBeth, a former student of Rogers, related a classic example of Rogers' wit and acumen during a composition class:

> "The next person up was a man who had a piece...it sounded more or less like Brahms with wrong notes to sound 'modern'...and he played this work...and Mr. Rogers said 'Bravo, I'm just so pleased you wrote this down! Because, had you not written this down and got it on paper, there would be no way to get it out of your brain...and now you have it in a form where you can toss it away! It is very important because if you

can't do that, it just rolls around and clutters up your mind. Now you can go on to higher and nobler things.'"

As both composer and teacher, Rogers possessed a complete command of all forms of music, and in particular, the craft of orchestration. He felt that the scoring of one's musical material was part of the creative process and should be approached with the same vitality and integrity as when composing. (During the first two-thirds of the 20th century, it was not uncommon for an orchestral work to be first written out in keyboard fashion and then orchestrated as a second, independent process. Rogers' famed orchestration classes and seminars were designed to fulfill the latter step. Today, most composers create large scale compositions with instrumental timbres and balances inherent from the beginning of the creative process.) He taught that one worked off the equivalent of a painter's palette, with its potential of many colors, and wrote in his book, "The Art of Orchestration": *"To orchestrate is to paint...lucidity is the highest prize of the orchestrator. Here, let it be emphasized that the ultimate stage...the scoring...is no mere mechanical process: it is the final realization of the music itself."*

Rogers' compositional style does not readily fit into any specific category. Discussing his compositional approach in an article entitled "Teaching to Compose: Inflamed Art" he wrote:

> "...the art of painting, drama, sculpture and architecture have constantly tinged my musical thought. There is an affinity, a correspondence among the arts; an aural vision of some mysterious kind... ."

Prior to hearing a career-altering performance of a Young People's Symphony concert conducted by Frank Damrosch, Rogers had displayed a keen interest in painting and architecture and he, in fact, continued to paint throughout his life. He studied great masterpieces of art by reproducing them with great care and effort; this interest in color, line, shape, texture and form became an important part of his compositional style. *Three Japanese Dances* is but one of a number of his works whose creation was stimulated by extra-musical sources. An early work, *Fuji in the Sunset Glow; Wintry Spring* (1925), is one example, while other titles documenting his interest in the visual arts include *Two American Frescos, The Colors of War, The Colors of Youth*, and especially, *Three Dance Scenes*, in which the movements are entitled "The Rising Moon," "Fireflies," and "Samurai." *Three Japanese Dances*, itself, bears bold visual references in each of its movement titles: "Dance with Pennons," "Mourning Dance," and "Dance with Swords."

Certain major composers provided an influence upon Rogers and his compositional style through their Classical or Impressionist writings; one of his favorite musical references for the study of orchestration was *Don Quixote* by Richard Strauss. Debussy and Mussorgsky provided certain influences which Rogers expressed in the opening of the *Mourning Dance* through his use of the low flute melody, gongs, harp, and piano, all supported by a suspended feeling of time.

In Excerpt 1 , taken from the opening measures of Movement I, we see a striking use of the pentatonic scale, the colorful use of instruments in combination and the pointillistic fragmentation of melodic and rhythmic material. Also note the use of ostinati, the precise use of notation indicating accents, and his note durations and dynamics.

Howard Hanson, who performed and recorded many of Rogers' works from 1929 to 1964, made this statement about Rogers' music:

> "Every Rogers score is conceived with a delicate sense of tonal balance. The effect of the whole can be fully achieved only if the graduation of dynamics throughout the orchestra is accurately realized. Furthermore, the mosiac-like patterns must be fitted together with the utmost precision. In a Rogers score, everything must be heard, there are no 'subordinate' parts."

Although Rogers described his *Three Japanese Dances* as "works of fancy," each movement displays distinctive compositional techniques that work independently as well as collectively within the piece. Each element is important and can be seen as significant characteristics of his compositional style. They include:

- fragmentation of melodic and rhythmic lines
- use of melodic and rhythmic ostinati
- layering of individual lines to create both texture and growth
- highly specific use of percussion section timbres
- colorful doublings of melodic material

## FRAGMENTATION

Fragmentation occurs when one voice group begins a melody and then passes it on to another voice or voice group. The breaking down of longer lines into smaller bits is typical of his treatment of melody. Rogers rarely completes an entire melodic statement in the same voice in which it began. Notice in Excerpt 2 how the melodic material is passed from the bassoon to piccolo, to flutes, and to clarinet within the space of only four measures with the underscoring consisting of muted trumpets and piano.

## OSTINATI

Rogers' use of ostinati is an important part of texture, rhythm and growth in the *Dances*. Revisiting Excerpt 1 illustrates "rhythmic cells" (ostinato figures surrounding the principal melodic material) which are used to define form, provide ever-changing hues of color and to communicate a delicate and cohesive texture.

## LAYERING OF INSTRUMENTS

The addition or subtraction of instruments doubling existing lines is a technique employed by Rogers to create an increase in rhythmic activity along with a feeling of movement toward, or away, from climatic points. While there are actually few individual, independent lines, the doubling of melodic fragments at the unison or octave frequently controls both texture and rhythm. A notable example is found in the frenzied conclusion of Movement III, "Dance with Swords."

Excerpt 3 illustrates how Rogers combined these techniques to generate tremendous energy and dramatic growth. The layering of additional lines at the unison or octave, the increase in rhythmic activity, and the increase in dynamic level all combine to create a climax of gigantic proportions.

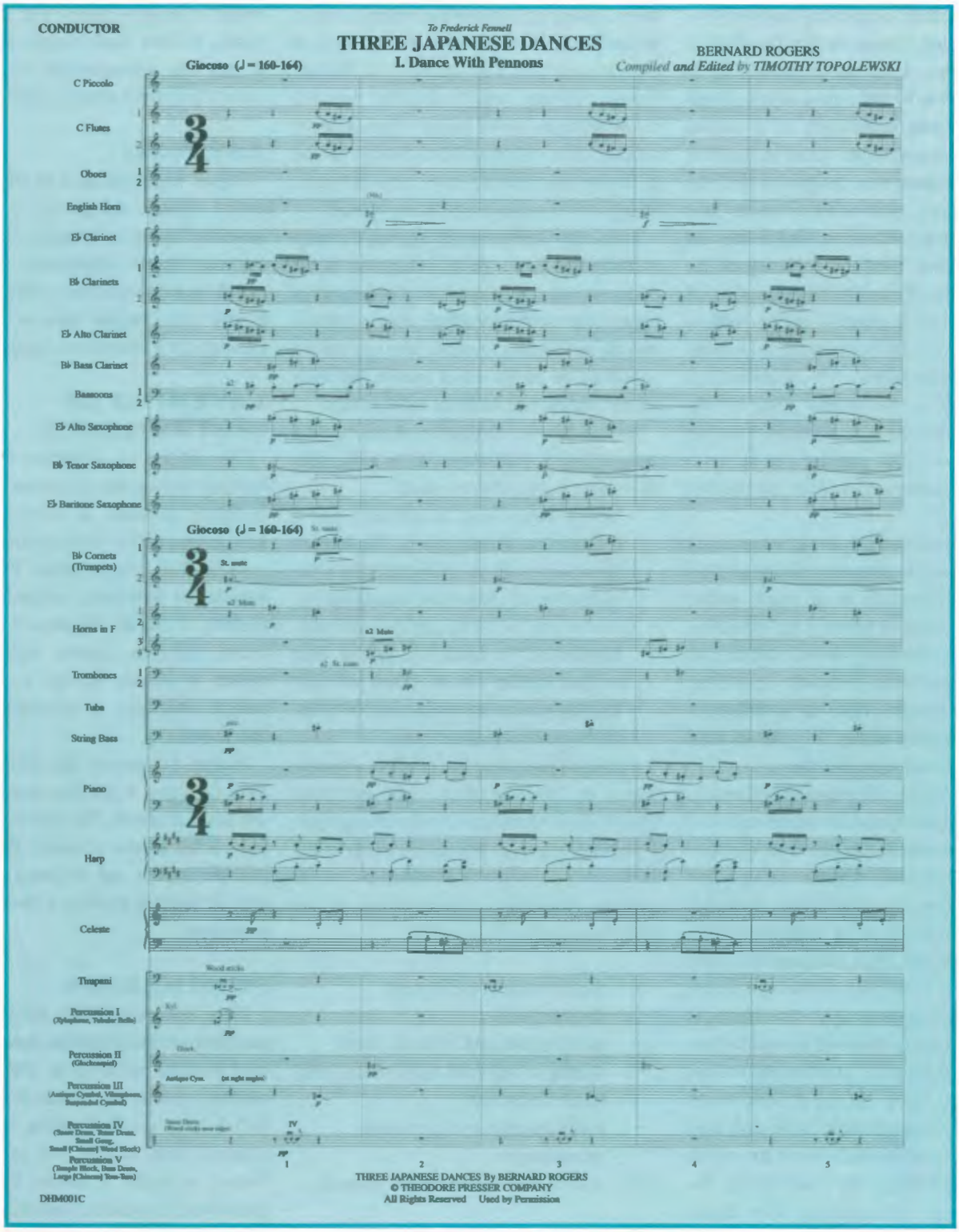
## PERCUSSION

When one contemplates the growth of the percussion section in both the orchestra and wind band since the middle of the 20th century, it is amazing to realize that Bernard Rogers wrote for such a large specified section in his original orchestral score in 1933. Not only is there no "clutter" of rhythm or timbres, but rather, both pitched and non-pitched instruments appear in

forceful, loud dynamics as well as in very thin and transparent textures. The opening of Movement I (Excerpt 1) is particularly noteworthy with his treatment of interlocking rhythmic cells and melodic fragments set at soft dynamics to provide the underlying textural accompaniments to the principal melodies. He treats these unique percussive colors and balances as a section equal in standing to the woodwinds and brasses.

Rogers obviously had exact tone colors and articulations in mind when he gave the percussionists specific directions about the size and type of instrument to use, the striking manner, and the appropriate sticks to use for certain passages. He writes dynamics from an aggressive *ff* to a delicate *ppp*. Some non-traditional instruments and usages include: antique cymbal, suspended cymbal struck with rattan sticks,

***Excerpt 1. Three Japanese Dances. Mov. I, mm. 1-5***



Chinese woodblock, large Chinese tom-toms, timpani played with wood and snare sticks, small cymbal rubbed with a metal beater and a triangle beater, snare drum with wire brushes, snare drum played on the wood (top of the side of the drum), plus a variety of cymbals and gongs, both in type and size. As mentioned above, the inclusion of these instruments in wind band scores of today is not out of the ordinary, but in 1933, or even in 1954, it was considered somewhat exotic.

The absence of rhythm and the directed use of silence serve as additional dramatic resources for Rogers. The use of the G.P. in Movement I, "Dance with Pennons," and, even more striking, is the rest on the downbeat of the most aggressive and descriptive "Dance with Swords."

In Movement II, "Mourning Dance," all sense of measured time is suspended with the use of a fermata over each successive measure joined by the decaying of the deep, somber keyboard and percussive sonorities. This effectively sets the desired mood and provides the unaccompanied mezzo-soprano the complete and undivided attention of the listener. Please see Excerpt 4.

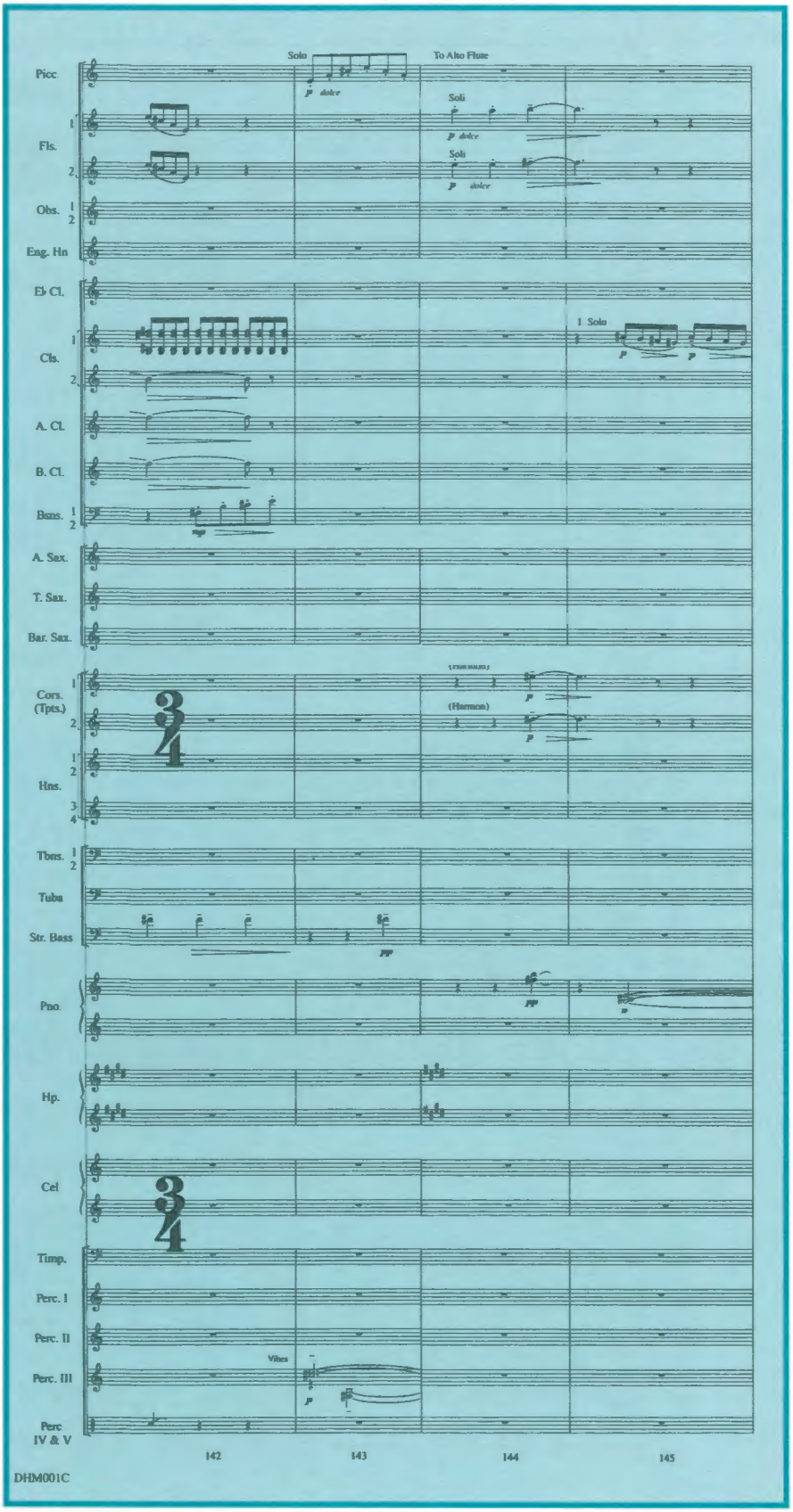
## HARP, PIANO AND CELESTA

Rogers' use of these three instruments should not go unnoticed as it is not only an early inclusion of them into a wind band score, but, moreover, an exemplary use of their colors and blending capabilities. The harp, piano, and celesta are generally used to heighten the color spectrum of the percussion section. They are seldom used in a soloistic manner, but rather serve to serve as a reinforcement of rhythm and texture while adding subtle color changes. With the exception of several exposed piano statements, the three instruments are used in the imitation or doubling of melodic lines or in the filling out of ostinato figures.

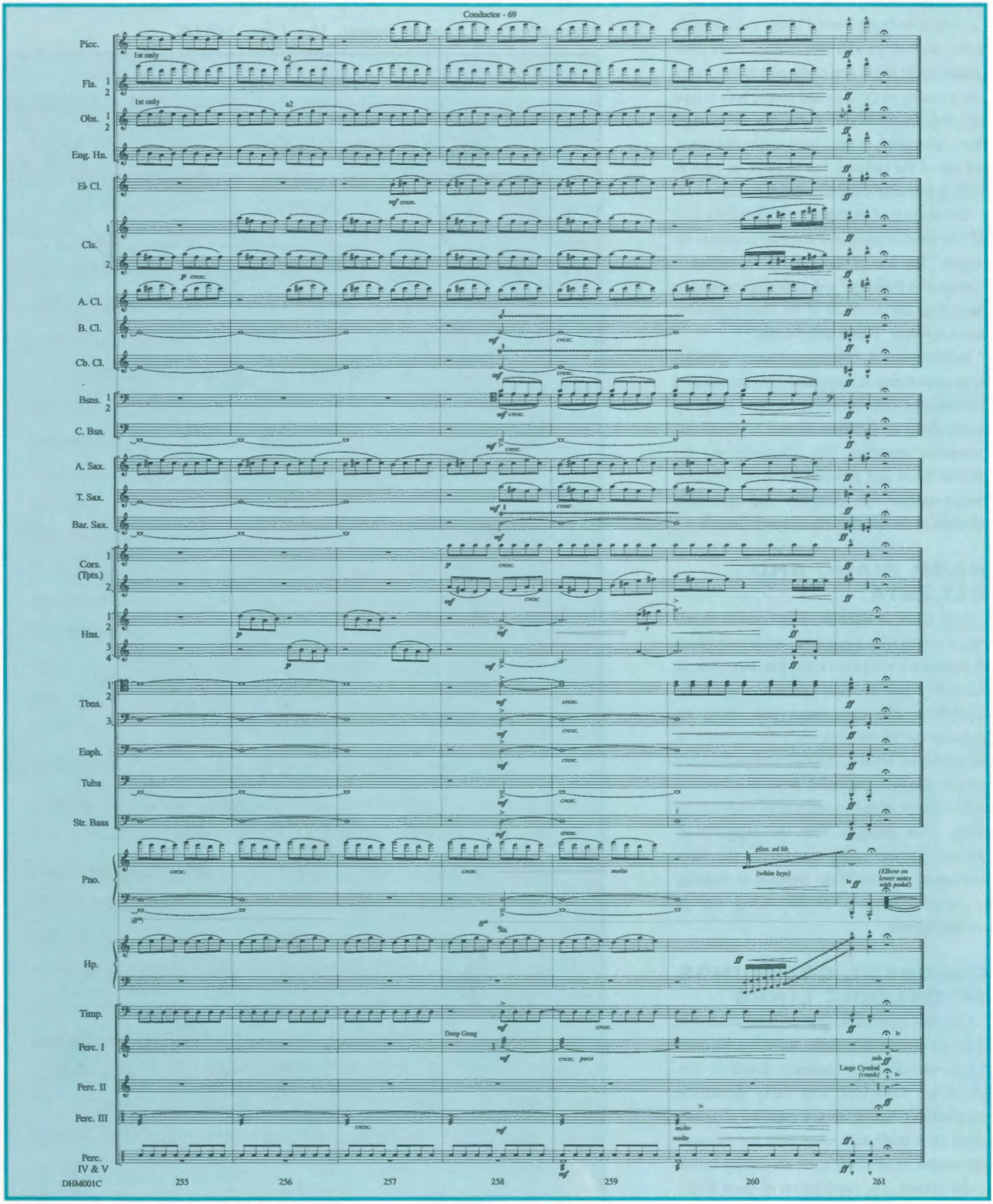
## COLORFUL DOUBLINGS OF MELODIC LINES

One final aspect of Rogers' compositional style is his use of colorful melodic doublings. He tends not to use doublings typically found in Pre-Classical, Classical, and early Romantic compositions, but rather will combine a melody stated in a traditional voice with one or more instruments whose timbres are not readily known to the listener. The combination of these highly

***Excerpt 2. Three Japanese Dances. Mov. I, mm. 142-145.***



*Excerpt 3. Three Japanese Dances. Mov. III, mm. 255-261.*



individualistic colors now forms a new hybrid sonority. Rogers' characteristic use of this procedure might be the doubling of one or more of the following: piccolo, oboe, glockenspiel, harp, celesta, xylophone and, alto flute. The principal melody of Movement I, "Dance with Pennons," uses piccolo, oboe, and glockenspiel to state his opening melodic material; he later transfers this material to English horn, glockenspiel, and xylophone.

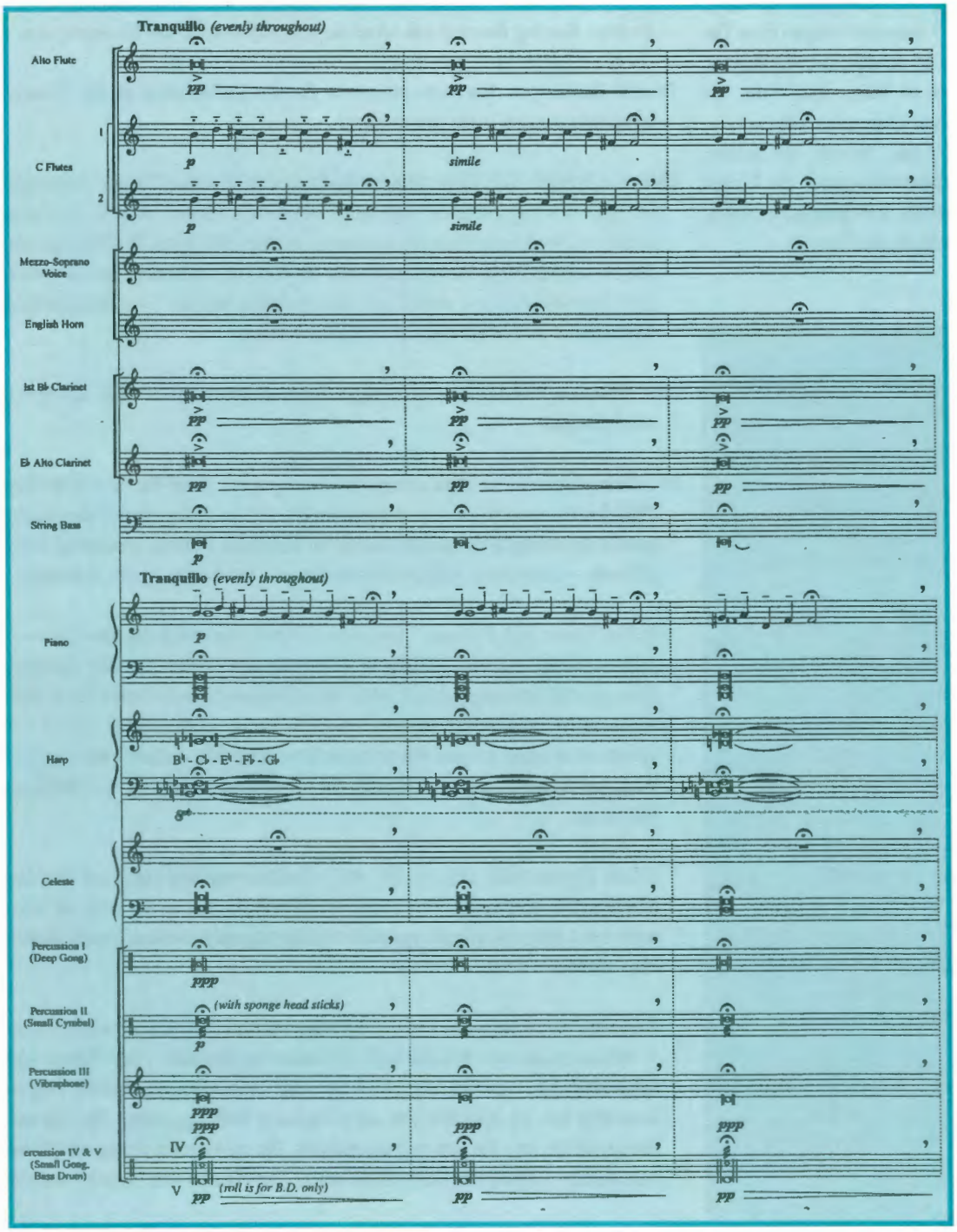
## CONCLUSIONS

In *Three Japanese Dances*, Rogers displays an astonishing feel for color, pace, and dramatic timing. It is in his vision of drama, subtlety of color, freshness of form, rhythmic delicacy, and through his textural transparency, that we are able to observe the totality of his compositional gifts. The maturity of these many attributes are all brought to focus in his *Three Japanese Dances*.

Frederick Koch, a former student of Bernard Rogers, has provided a quotation that appropriately revisits Rogers' best advice to his students:

> "Persevere, cultivate taste, and study the best masters tirelessly and with love. In them you will find something of yourself, for they are universal. In art there is no quick, easy way. Make your studies musical, do nothing without enthusiasm...."
>
> —*Timothy Topolewski*

***Excerpt 4. Three Japanese Dances. Mov. II, mm. 1-3.***



## TIMOTHY TOPOLEWSKI

Timothy Topolewski is Professor of Music at the Crane School of Music of the State University of New York at Potsdam where he conducts the Wind Ensemble, Opera Orchestra and teaches conducting and music theory.

A native of Michigan, Topolewski received his undergraduate degree from Michigan State University, a master's degree from The Catholic University of America in Washington, D.C. and a Doctor of Music Arts from the University of Illinois at Champaign-Urbana.

Dr. Topolewski has served as soloist, conductor, and lecturer throughout the United States, Mexico, Australia, and Germany including Berlin, Dresden, Potsdam, and Leipzig.

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DH Conversations

# A TALK WITH FREDERICK FENNELL

*The following conversation was recorded in November, 1999 in the Ruth Watanabe Archives of the Sibley Music Library, Eastman School of Music, where the Bernard Rogers Archives are housed. Frederick Fennell had been an undergraduate at the Eastman School beginning in 1933, majoring in percussion and theory. He was present at the first performance of* Three Japanese Dances *performed by Howard Hanson and the Rochester Philharmonic Orchestra in May, 1934. We sat down in the Archives Reading Room to talk about the first performance and his impressions of the event.*

Donald Hunsberger: You were present at the first performance of the "Dances." What was your immediate reaction to the presentation?

Frederick Fennell: Well, I was sitting in the front of the Eastman Theatre on the right side where I could see what was happening on stage and could see Dr. Hanson as well — he was in the pit with the orchestra. I had heard from my percussion teacher, Bill Street, that this was one of those "way out things" and that the percussion parts were not only very interesting, but were the best part of the score from his point of view. I couldn't get into any rehearsals, but I was there for the performance, which was a part of the annual Festival of American Music.

DH: What was Thelma Biracree trying to show or demonstrate? How did the costumes fit into the whole image?

FF: Thelma Biracree, the local dancer and choreographer, [from the days of the Eastman Theatre in the 1920s] at this time was a very creative person, and she really relished the opportunity each spring to present something with dancers during the American Festival, something that might be a little bit different — sometimes, with people who weren't necessarily known as dancers.

In the "Dance with Pennons," she had movement very much like the score — activity in and out, groups coming across and coming the other way, and when they finally disappeared, the lights came down and the next thing you saw, when the lights came up, was Evelyn Sabin standing on stage center. A kind of Japanese feeling was very evident in the music, the way he had set it all out in stanzas and phrases. And while she was following the flow of all of it, suddenly this soprano voice comes out of the pit all by itself. Nobody was ready for it — I wasn't ready for it — but I can tell you, it sure as hell hit me…

I think Thelma really felt that this was a tradition-breaking piece and that the ballet was to be a different kind of dancing. That's why she described some of her work as "non-ballet things." The score was a different type of support for the dancers and it worked. I really think it was the best ballet I had ever seen her do.

Regarding the costumes — I'm not sure about the men, Harold Kolb and the others, but Evelyn Sabin — whom no one ever thought could do something like this — her "Dance with Pennons" was so memorable. She was wearing a flowing white dress with wonderfully long sleeves and with an interesting hat, the kind that you see at Japanese weddings today. The sleeves were very striking because of the way she operated the pennons. Her movements during the "Mourning Dance," were with stealthy motions that really fit the music. The "Dance with Swords" was danced by four men.

DH: Were there any works before this that used an off-stage soprano, in such an unaccompanied style, that you can remember?

FF: Nothing, no, nothing that I can remember that would feature an off-stage voice. Whoever sang it really projected it! [FF sings "Some-times in wintry springs…."] And when the repetition of the opening phrase came back, I had the feeling that I had heard a very complete piece of music and I was wondering what was coming next. I thought "After that very subtle first movement and now, this really quiet second movement, he's going to hit us with something," and Boy!, he sure did with the "Dance with Swords!"

DH: What was Bill Street's impression of the "Dances" and the new requirements placed upon him and his section?

FF: Well, because the whole third movement begins with him on timpani, what Bill Street said to me was: "This is what I have been looking for and never got! There are so many things the kettledrums can do and nobody is doing them." (See Excerpt 5) He remarked that they had to go out and get all the instruments and the extra people to play them. Bill had a pretty good collection of instruments himself, but I don't know where he got the rest. The most interesting thing was in what Bernard asked the percussion section to do, like allowing the tam-tams' sound to die by itself without dampening. That, in itself, was a new concept.

DH: It has always amazed me that Bernard Rogers could sit down and do all the writing for the wind ensemble sections in such an effective way without ever having written any type of practice or warm-up piece.

FF: Of course, we all knew Bernard Rogers from his Friday morning lectures and that he felt that color was the most important thing in music. When he illustrated something for us, he was always pulling a score apart and talking about "This is a particularly colorful place in this score." All of this made it that more important that we should get to know Mr. Bernard Rogers, but as to getting him to write a piece that would be fresh, and certainly would be different, of course, was something he resisted until 1954.

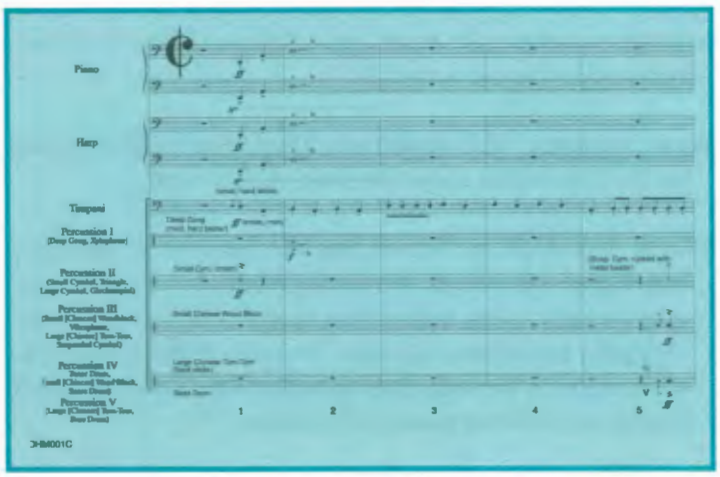
If I can go back to that first performance of the *Dances* in the Theatre once more, I recall that afterwards I had one main thought: "Why can't we have something like this in the band world, because we have nothing like it?"

And, even after we did the recording and people began to become interested in his work, Bernard was then doing more chamberish type compositions and the band world just wasn't tuned in. And then again, the condensed score baffled them because all those great sounds on the recording just weren't to be readily found on the score. That's why I'm so glad you are producing a new, clean full score and parts.

DH: As always, thanks for the time and insights into Bernard's work.

FF: And, thank you for giving me the opportunity to relive what were wonderful occasions in my early musical life here at Eastman.

***Excerpt 5. Three Japanese Dances. Mov, III, mm. 1-5.***



# Conversations

## A TALK WITH MRS. BERNARD ROGERS

*The following conversation between Mrs. Bernard Rogers (Elizabeth), Timothy Topolewski, James Willey, and Donald Hunsberger took place in June, 1999 at Mrs. Rogers' home in Rochester, NY. James Willey is a highly respected composer and teacher as well as a former composition and orchestration student of Mr. Rogers. He is Professor of Music at the State University of New York at Geneseo, NY.*

Donald Hunsberger: When Bernard wrote *Three Japanese Dances* for wind band in 1954, was this a project he conceived on his own?

Elizabeth Rogers: Oh, no. This was in a direct response to a request from Fred Fennell who thought the *Dances* would make a great wind ensemble work. At first, Bernard didn't think it would work; he couldn't see it going from orchestra into winds. You know, he had the sound of the strings, especially the violins, in his mind. But, when it was done and he heard the results, he was pleased by the outcome.

Timothy Topolewski: Where did Mr. Rogers' interest in Japanese art originate?

ER: I don't know where it originally arose. He was always going to become a painter throughout his life and he had interest in all types of art. He had always been fond of Japanese wood prints from his early days in art when he used to study at the Metropolitan Museum of Art in New York. I think they had a collection of prints that were not too far removed from the three scenes in the *Dances*.

James Willey: Did Bernard ever actually go to Japan?

ER: No, he never went to Japan, but one of his early students — I believe it was Adelaide Hooker — had gone to Japan and she came back with all these beautiful prints and things, and with wondrous tales of Japan. I think he became interested and stated to look things up and to read about Japanese prints and other types of Japanese art. He also wrote some other works on Asian themes and images beside the *Dances*.

TT: Did he ever study Japanese music?

ER: No, but he listened to some recordings. I don't think he studied any particular works. He used more the images he could conjure in his mind. (Laughs) I have this great mental picture just now of how he imagined a battle and must have mentally fought the whole thing!

DH: It's just amazing how Bernard starts and restarts the last movement ("Dance with Swords") as though it was an actual battle in which people group, charge, fall back, and recharge once again!

TT: You said that the first performance was danced. I've never thought of the work as a ballet. Have there been performances of it with dancers since those first performances?

ER: It was done for the Festival of American Music and Howard Hanson was encouraging new and different works with dancers. You know, there was a ballet corps connected with the Eastman Theatre during the silent film days in the 20s and there were several dance companies in Rochester in the 30s.

TT: Did Mr. Rogers play piano or any instruments?

ER: No, he never really played anything — he wasn't good at any instrument. He had lessons on piano when he was very young, but he really didn't study much after that.

TT: Did he compose at the piano?

ER: Always. He would then take the score and work away from the piano at his desk. I think his lack of early piano had something to do with it all because he never really got the technique. Oh, he could play and could read well, but he was never desperate to go play in a concert or anything like that!

JW: When he analyzed scores for students in composition class, he really demonstrated that he had the ability to internalize what was on the page and hear it without having to actually play it on the piano.

TT: What I find really interesting in the score is the extensive use of the percussion section. What did they think in 1933? Did orchestras have that sort of equipment available, much less have percussionists to play them?

ER: Well, there were the Street brothers, William and Stanley, who were the main percussionists in the Eastman Theatre Orchestra and then the Rochester Philharmonic. They were famous for their playing.

JW: And, keep in mind that there was a lot of percussion experimentation happening in the 30s. Varese and Cowell were at work and the Streets had developed percussion here earlier than most people. Bernard was in a position where he had wonderful resources to see, hear, and use.

DH: The environment in Rochester in the late 20s and 30s was unique because Howard Hanson maintained a constant effort to develop and perform new music, especially by American composers. It was part of the daily life of Eastman and the Philharmonic, which had top pros of the day who made their living performing in every possible type of music. Many of their performances were ahead of the rest of the country and Bernard walked right into this environment when he came to Rochester in 1929.

ER: Bernard had no hesitation in asking players "How do you do this? What kind of sounds can we get out of this? How do I notate it to make it right for the player to know what I want"? Some of the Philharmonic players really got interested and would do all kinds of experiments for him. I know he asked Eileen Malone (RPO and Eastman harpist) a lot of questions.

JW: I recall that when I studied with Bernard, he was very concerned with accuracy in how you notated material and would talk with you if you didn't indicate what type of sticks you wanted, for example. He was far more concerned with the details of percussion than were most people at that time.

*James Willey*

ER: He certainly was. One thing I still remember is that the percussionists were all interested in what he was trying to do, because they now had something interesting to do!

TT: This all comes through so very clearly with his unique use of agility in the rhythms as well as the transparencies he instilled in the percussion and throughout the band.

DH: Jim, when you studied orchestration with him, was part of the class spent on a measure by measure analysis of *Don Quixote*?

JW: Oh, yes. Were you in that class also? It was fabulous to see the detail Bernard could extract from that score. To him every note, every sound had to have a purpose, and this was an essential element in so much of Bernard's own music. It looks simple, but it is actually quite hard.

DH: Betty, thank you so much for spending this time with us and giving some great insights into Bernard's approach to writing and scoring.

ER: Well, thank all of you for bringing the *Dances* back into existence. He would have loved all of this!

## ROGERS ON ROGERS

*The original six to eight stave condensed score produced by Theodore Presser Company in 1955 contained a preface entitled Publishers Note. In this document, Bernard Rogers provided program notes that had been written for an earlier orchestral performance of the work:*

Two aspects of oriental expression have held a strong appeal for me: the Bible (both Testaments); and the arts of China and Japan. In the former category I have written a series of scores: *The Passion, The Raising of Lazarus, The Exodus, The Supper at Emmaus, The Prophet Isaiah, Psalms 99 and 68,* and *The Dance of Salome*. Among my works based on Eastern sources are *The Song of the Nightingale* and *Three Japanese Dances*.

The latter arises from my response to the art of Japanese wood block masters, particularly Hiroshige, Hokusai, and Sharaku. The subtle art of omission, the elegance and aristocracy, the freedom and invention within a formal scheme, the reticence and high mastery of these artists command my admiration and have impelled me to imitate these qualities in music. The Japanese woodprint is a nearly two-dimensional art, objective and hieratic. I have tried to suggest such qualities: the flatness and clear, cool colorings, the aloof figures and frozen attitudes. These matters have posed a challenge and have led me to experiments in tonal chemistry, shrill and clanging timbres, mixtures which are to suggest the brilliant aerial perspectives of the East as I imagine it. There are no pictorial models. The three pieces are merely acts of fancy.

In the first, a "Dance with Pennons," the coloring is cool and gay, vernal and naive. Young girls weave to and fro casting ribbons of silk. The second is a "Dance of Mourning." The dancer is clad in white (the color of mourning). An elaborate group of percussion instruments combine in a complex bell sonority against which a primitive motive sounded by flute and bass flute [in the wind version this is performed by flute, alto flute, alto clarinet, piano, and vibraphone]. A distant mezzo voice, unaccompanied, adds a central episode, and the first material returns. The final panel is a "Dance with Swords," suggested by the violent, distorted actor portraits of Sharaku. The music is fiercely rhythmic, propelled by thrusting rhythms and highly colored by percussion. (Japanese actors and dancers move very little; theirs is an art of attitude and gesture.)

# CATFISH ROW
## GEORGE GERSHWIN
## ARRANGED FOR WIND BAND WITH SOPRANO AND BARITONE VOCAL SOLOISTS BY DONALD HUNSBERGER

*[Editors Note: During the George Gershwin 100th Anniversary year celebration, Warner Bros. Publications produced two separate wind band performance editions of the* Rhapsody in Blue *set by Donald Hunsberger and Thomas Verrier. It was then decided that a Gershwin Centennial Project should be undertaken to provide the wind band world with contemporary settings of several of Gershwin's other works.* Catfish Row *is the second of these, and, next year, the* Second Rhapsody for Piano *(with wind accompaniment by James Ripley) and the* Cuban Overture *(arranged by Mark Rogers) will become part of the available repertoire.]*

George Gershwin (b. September 26, 1898) is one of America's most beloved composers. His lifelong involvement with the Broadway theater, plus the classical works he composed, have made him a long time concert hall favorite. Although he never finished high school, Gershwin studied theory and composition and was deeply concerned about being recognized as a serious composer, not just a pop or show tunesmith. He and his brother Ira, a lyricist, collaborated during the 20s and 30s on many theatrical shows and produced a plethora of musical masterpieces.

Gershwin's most popular instrumental work, *Rhapsody in Blue*, was first performed on February 12, 1924 in New Yorks Aeolian Hall as part of an "experiment in modern music" by Paul Whiteman and his Palais Royale Orchestra with Gershwin as piano soloist. He then composed his *Concerto in F for Piano and Orchestra* (1925), *An American in Paris* (1928), *Cuban Overture* (1932), *Second Rhapsody for Piano and Orchestra* (1932), plus *Variations on I Got Rhythm* (1934), also for piano and orchestra. During the composition of the earlier works, he frequently expressed a desire to compose an opera as he felt that vocal writing was one of his strongest compositional attributes.

In 1927, the New York Theatre Guild produced the play *Porgy*, which was based upon a novel of the same name by DuBose Heyward. Gershwin had been given the novel by friends the preceding year and had became excited over the story of a crippled, black beggar in Charleston, SC and his life in the poor, rundown section of the city. Gershwin contacted Heyward and the two, along with Heywards wife, Dorothy (a writer as well), had conversations regarding the project over the next seven years.

Heyward (1885-1940) was a native of Charleston who became orphaned at the age of nine and practically lived off the streets, taking one job after another while attempting to gain some schooling and education. He was afflicted with polio and, following a long recuperation, found employment on the Charleston wharves where he worked alongside black fishermen and dock workers. He began writing short stories based upon the tales and folklore of his fellow workers and developed an interest in poetry. His writing was recognized through a fellowship at the famed MacDowell Colony in New Hampshire where he met his future wife, Dorothy.

Following their marriage, the two writers lived in an area of Charleston then known as Cabbage Row. The houses of this area were once elegant antebellum structures, but had become more tenement than well-kept. In his novel, Heyward set the site of *Porgy* at a nearby wharf and renamed it Catfish Row. One of the most unique adaptations Heyward made from the area was the use of the African Gullah dialect which was spoken by the local black inhabitants. This dialect would provide Gershwin with an additional vehicle to utilize in his writing of arias, dances, incidental music and set pieces.

Gershwin began composing *Porgy and Bess* in 1932 in collaboration with Heyward plus Ira, who actually cast the lyrics into a form his brother could set to music. George and Ira traveled to Charleston in 1934, and for several weeks, stayed on Folly Island, a barrier beach island about ten miles from Charleston. It was here that George was able to visit with local people, attend church and watch dancing and singing sessions. The composition of the opera was completed in August, 1935, the orchestration the following month, and preliminary out-of-town rehearsals and performances were set in Boston beginning on September 30, 1935. The Boston preview was enthuastically received with Serge Koussevitsky calling it "a great advance in American opera." Music critic Francis D. Perkins, of the New York Tribune, labeled *Porgy and Bess* "a notable achievement in a new field." Following some scene-cutting changes throughout the score, *Porgy and Bess* was presented at the Alvin Theatre in New York on October 10, 1935.

Overall, however, the New York run did not fare well and a decision was made to create a tour of *Porgy and Bess* to be able to control production costs such as cast, chorus, and orchestra expenses. This five-city run was to begin in Philadelphia. Gershwin offered to act as an advanceman through a concert that he and conductor Alexander Smallens would present in Philadelphia featuring Gershwin playing his Concerto in F. For this concert he also assembled a suite of sections from *Porgy and Bess* to further introduce the opera to the local audience.

Jablonski describes this suite from *Porgy and Bess* as "a carefully thought-out musical precis of the score. He extracted five sections and bridged them skillfully in an impressive compendium including many instrumental passages that had been jettisoned in Boston...." He continues: "The result is a finely proportioned work, not a collection of the most popular songs. While the music is programmed almost identically to its place in the opera (except for the Fugue, which follows the "Hurricane" in *Porgy and Bess*), the musical interest and development does not depend

on any knowledge of the plot."

Following the East Coast presentations of *Porgy and Bess*, George and Ira moved to Hollywood where they were to work on several movie projects. While there, Gershwin took the suite on a tour of several cities in California including San Francisco. It was during this period that he began experiencing symptoms of what was later diagnosed as a brain tumor. He died on July 11, 1937 at the age of 38. Two decades later, Ira Gershwin entitled the suite *Catfish Row* to separate it from the orchestral suite prepared by Robert Russell Bennett, who had been commissioned by conductor Fritz Reiner and the Pittsburgh Symphony Orchestra in 1942.

The current publication project is a wind band orchestration of Gershwins original suite with several additions and deletions; the complete work is approximately 27 minutes in length. The original voice assignments for soprano and baritone have been restored in the current publication (Gershwin, in creating his orchestral suite, had transferred all vocal lines into solo and sectional orchestral timbres). In addition, the soprano aria "My Man's Gone Now" and the baritone solo "It Ain't Necessarily So" have been added to the wind score to supplement the vocal parts. *Catfish Row* contains the following sections:

I. Catfish Row — Introduction, (Jasbo Brown piano solo) Summertime (soprano)

II. I Got Plenty of Nuttin' (baritone)
Bess, You Is My Woman Now (baritone and soprano)

III. Fugue [The murder of Crown] (instrumental)

IV It Ain't Necessarily So (baritone)

V. Hurricane (instrumental)

VI. My Man's Gone Now (soprano)

VII. Finale [Children's Dance] (instrumental)
Oh Lawd, I'm on My Way (optional soprano and baritone)

The current publication also contains instrumental cues for each of the vocal solos in the event the suite is performed without vocal soloists. In addition, each of the above sections may be performed as stand-alone selections (as individual concert presentations or encores, for example); instructions for beginning and ending each section are listed in the "To the Conductor" notes in the preface to the full score.

*—D. H.*

## ADDITIONAL RESOURCES

Jablonski, Edward. *Gershwin, A Biography*. New York, 1998, DaCapo Press. This DaCapo Press paperpack edition of *Gershwin, A Biography* is an unabridged re-publication of the edition first published in New York in 1988, with the earlier discography replaced by a new one.

Gershwin, Ira. *Lyrics on Several Occasions*. New York: Alfred A. Knopf, 1959

*Porgy and Bess*. Orchestral score. Gershwin Publishing Corp. c. 1935 (Renewed). (Chappell and Co., sole selling agent)

*Porgy and Bess*. Piano/Vocal score. Gershwin Publishing Corp. c. 1935 (Renewed). (Chappell and Co., sole selling agent)

*Catfish Row*. Orchestral score. Edited by Steven D. Bowen, Preface notes to the full score by Steven D. Bowen 1997. Gershwin Publishing Corp. c. 1935 (Renewed). (Chappell and Co., sole selling agent)

*Porgy and Bess*. Selection for Orchestra. Arranged by Robert Russell Bennett. Gershwin Publishing Corp. c. 1935 and 1961. (Chappell and Co., sole selling agent)

*Porgy and Bess*. Selection for Concert Band. Arranged by Robert Russell Bennett. Gershwin Publishing Corp. c. 1935 and 1942. (Chappell and Co., sole selling agent)

## DONALD HUNSBERGER

Dr. Donald Hunsberger is the conductor and music director of the Eastman Wind Ensemble and the Eastman Wind Orchestra of the Eastman School of Music, University of Rochester.

He has conducted the Eastman Wind Ensemble in numerous recordings released on Sony Classica, CBS Masterworks, DGG, Phillips, Mercury, and Decca, among others, and has led the Ensemble on many highly acclaimed concert tours, including performances in Japan and one, with Wynton Marsalis as soloist, at the major concert halls of New York, Boston, Philadelphia, Washington, Montreal, and Toronto. June 1998 marked the Ensemble's sixth concert tour to Japan, once again under sponsorship of Sony Music Foundation and Eastman Kodak Japan.

Hunsberger has been deeply involved in wind band development and repertoire stimulation throughout his career. As a past president of the College Band Directors National and as a member of the international boards of CBDNA, the World Association of Symphonic Bands and Ensembles (WASBE), and the Conductor's Guild, he has created opportunities for composers and performers alike to perform and hear compositions written with contemporary instrumental techniques available to conductors today.

Hunsberger is also the music director of the Eastman Dryden Orchestra, an ensemble specializing in live orchestral accompaniment to silent films. He works with the Film Department of the George Eastman House, International Museum of Photography, and has scored more than a dozen major silent films, conducting more than two hundred performances with more than 40 major symphony orchestras. He has conducted silent-film-with-orchestra concerts featuring such classic silent masterpieces as *The Phantom of the Opera, The Mark of Zorro, City Lights, Potemkin, The Hunchback of Notre Dame, The General, Peter Pan, Our Hospitality,* and *The Last Command*.

During the past few seasons, he has conducted the National Symphony Orchestra; the Houston, San Francisco, Utah, and San Diego symphony orchestras; the Rochester Philharmonic, the North Carolina Orchestra, and the Virginia Symphony.

Wind Library

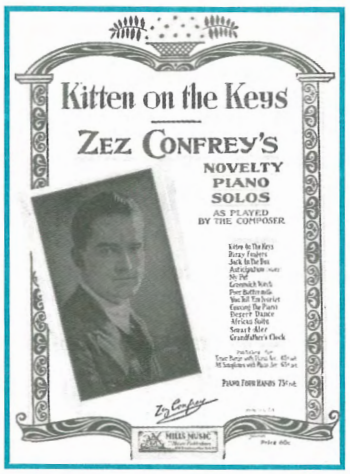
# KITTEN ON THE KEYS
## ZEZ CONFREY
### ARRANGED FOR WIND BAND BY JAMES C. RIPLEY

The piano became the most popular instrument in America around the beginning of the 20th century. Publishers produced works of all styles and levels of difficulty for use in the home on the family parlor piano. The age of jazz began with the keyboard rags of Scott Joplin and many other writer-performers, and keyboard instruments and their performers became popular attractions in restaurants, bars and entertainment centers.

By the second decade of the century, the syncopated rhythmic style of Joplin gave way to a more rhythmically straight, and technically demanding, style termed "Novelty Piano." In 1915, Felix Arndt wrote "Nola" in this new style and this piece became a stylistic leader for the next two decades.

The musician who symbolized the writer-performer of popular "Novelty Piano" during and following the First World War was Edward Elezear (Zez) Confrey. Born on April 3, 1895 in Peru, Illinois, Confrey developed an early interest in the sounds and music of the player-piano, and, while still in his teens, helped support himself through the production and editing of piano rolls in the ragtime style. His own personal keyboard style featured the dense textures, idiosyncratic rhythmic quirks, and repetitive melodic motives which were easily cut into piano rolls.

Classically trained at the Chicago Musical College, Confrey also pursued further keyboard instruction from Jessie Dunn and Frank Denhart. In 1915, he and his brother Frank formed a vaudeville-style touring ensemble that eventually took the two of them to New York City. It was during the next years in New York that Confrey developed into a celebrity who would be called "America's finest pianist" by noted band leader Paul Whiteman. In addition to his numerous compositions for piano, Confrey also became a potent force in American popular music as a songwriter, accompanist, band leader and radio artist. He published several instructional manuals including "Modern Course in Novelty Piano




Playing" in 1923, a work that helped codify certain performance aspects of the style.

The "Novelty Piano" style of Confrey was actually an extension of the ragtime style of Scott Joplin and has been called a "refined, white suburban extension of ragtime" by historian Ronald Riddle.

Excerpt 1. Scott Joplin. *The Strenuous Life* (1902), mm. 1-8. *Note the strong metric feeling established on the first beat and maintained throughout. The first strain contains the two most common types of syncopation: ties across a pulse and the sixteenth/eighth/sixteenth note combination.*

Excerpt 2. Zez Confrey. *Kitten on the Keys* (1921), mm. 1-10. *An unsettled metric feel is created in the introduction by beginning on the anacrusis to beat 4.*

Ideal for the player-piano, almost all of the "novelty" solos included a series of repeated pianistic gestures (meticulously worked out and fingered) that looked ominously difficult on the printed page. In actuality, they were quite accessible once the individual gesture had been mastered. By extending this pianistic gesture past the regular rhythmic feel, a clever effect (similar to a recording with a "skip" in the rhythmic flow) was created. "Novelty Piano" was also characterized by a specific type of syncopation that grouped regular quadruple subdivisions into a series of three-note sets, a syncopation known as a "secondary rag". In almost all cases, the compositions were so cleverly conceived that aspects of technical difficulty were idiomatically facilitated by the positioning of the hands on the keyboard.

Excerpt 3. *Kitten on the Keys* (1921). "Secondary rag," mm. 68-70. *The three note melodic figure is played five times to create a metric "stumbling" effect across two measures. Another "secondary rag" may be found in mm. 8-10 in Excerpt 2.*

Other composers to write in this "Novelty Piano" style included Henry Cohen (*Canadian Capers,* 1915), Felix Arndt (*Nola,* 1915) and George Gershwin (*Rialto Ripples,* 1917). As a measure of Confrey's popularity during the middle of the 1920s, the program for Paul Whiteman's Aeolian Hall Concert of February 12, 1924, in which the *Rhapsody in Blue* was first performed, read: "Paul Whiteman and his Palais Royale Orchestra will offer an experiment in modern music, assisted by Zez Confrey and George Gershwin." At this particular time, Confrey had already released over one hundred piano rolls and was featured on over three dozen recordings.

Although Gershwin's career would bypass that of Confrey, it was the latter pianist who brought down the house that day in Aeolian Hall with a virtuoso performance of "Kitten on the Keys!" Gershwin and Confrey were good associates and friends and Gershwin adapted the use of the "secondary rag" concept for some of his later writing. An example of Gershwin's useage may be seen in Excerpt 4.

Excerpt 4. George Gershwin. *Rhapsody in Blue* (1924), "Secondary rag," mm 30-32. *A derivation that metrically fits within one measure.*

The impact of this concert, with its emphasis upon the symphonic jazz idiom, would influence many composers in America as well as Europeans

such as Ravel, Milhaud, and Martinu.

Frequently, the titles of "Novelty Piano" works were just as ingenious and quasi-programmatic as the compositions themselves. The standard image seemed to be that of a household animal or pet prancing along the keyboard of the parlor piano, as evidenced by Confrey's *Kitten on the Keys, Dog on the Piano* and *Mouse's Hooves*. Other imagery was evoked with titles such as *Dizzy Fingers, Stumbling, Fancy Fingers, Feather Fingers* and *Hot Fingers*. Many of these titles appeared only on player piano rolls, although some of the pieces also enjoyed brisk sheet music sales as well. *Kitten on the Keys*, first released in 1921, was more popular than Joplin's *Maple Leaf Rag* with sales of over one million copies.

Ill health (Confrey suffered from epilepsy) and the gradual demise of the "Novelty Piano" style removed the composer-pianist from the public eye. He did make some recordings in 1943 that appear to represent an interest in reviving the style, but these recordings were not released commercially until 1998. He died in Lakewood, New Jersey on November 22, 1971.

*—James C. Ripley*

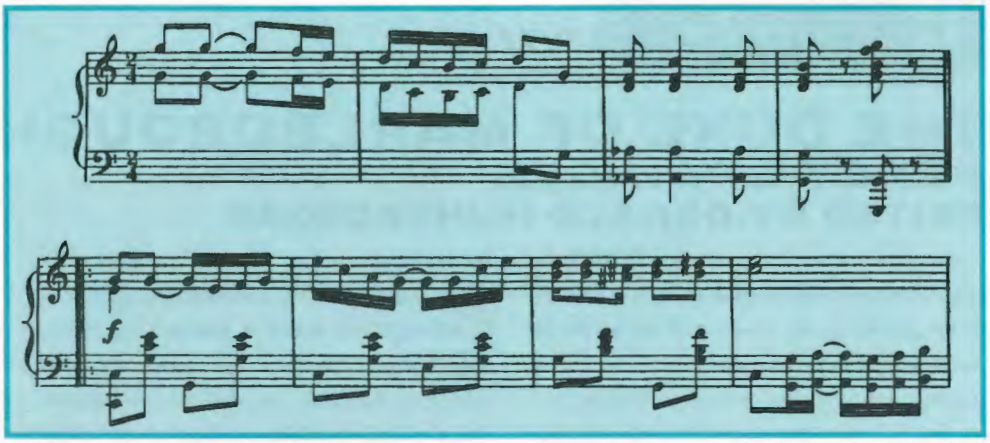
## James C. Ripley

James C. Ripley is an Assistant Professor of Conducting and Ensembles at the Eastman School of Music where he teaches undergraduate conducting at Eastman and serves as Associate Conductor of the Eastman Wind Ensemble and the Eastman Wind Orchestra. Dr. Ripley also maintains the administrative responsibilities of Ensemble Coordinator for the department.

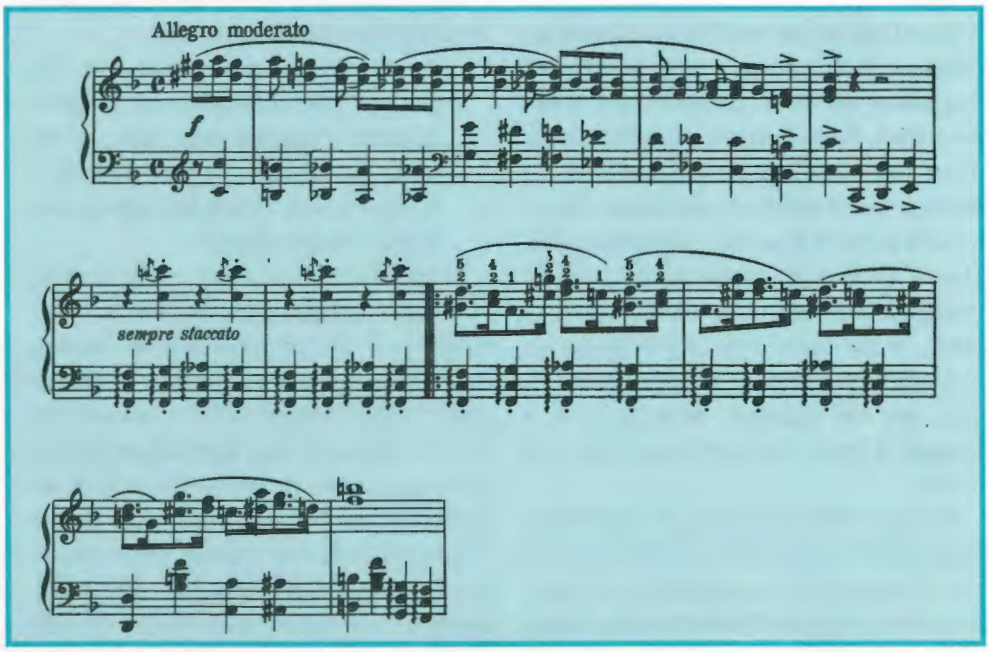
Dr. Ripley received his D.M.A. in conducting from the Eastman School of Music, where he studied with Donald Hunsberger. He has a M.M. in Wind Conducting from Northwestern University in Evanston, Illinois, and a B.A. in Music Education from Luther College in Decorah, Iowa. Prior to his appointment at Eastman, Dr. Ripley was Associate Director of Bands at Northern Arizona University in Flagstaff. Dr. Ripley was also a faculty member at Luther College, and taught in the public schools of Iowa and Minnesota for eleven years.

Dr. Ripley is an active arranger and editor of wind ensemble music, and has appeared as guest clinician and conductor throughout the United States and Canada.

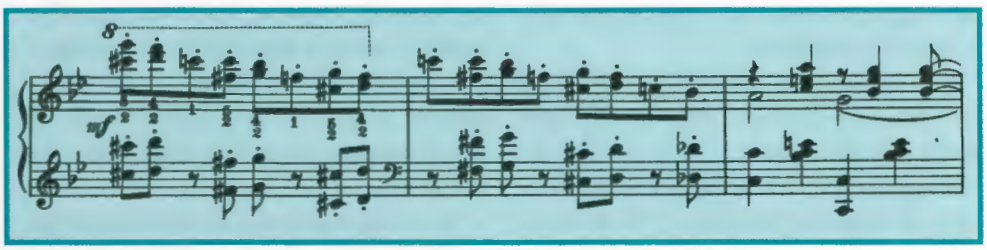
*Excerpt 1. Scott Joplin, The Strenuous Life (1902), mm. 1-8.*



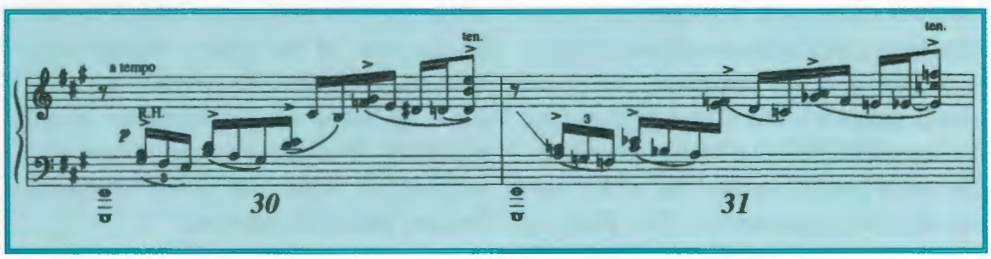

*Excerpt 2. Zez Confrey. Kitten on the Keys (1921), mm. 1-10.*




*Excerpt 3. Kitten on the Keys (1921). Secondary rag, mm. 68-70.*




*Excerpt 4. George Gershwin. Rhapsody in Blue (1924), Secondary rag, mm 30-31.*



# THE DUKE OF MARLBOROUGH FANFARE

## PERCY GRAINGER

### EDITED BY DONALD HUNSBERGER

*As stated in the introduction to INSIGHTS, one of the areas of publication development included in the DHWL is the creation of full scores for works that previously have been available only in a condensed form. The current publication, with its new full score, provides yet another link into the wondrous writing and scoring skills of Percy Grainger.*

Percy Grainger was one of the most fascinating composers in the wind world due to his unbridled imagination and use of wind-percussion timbre possibilities. He was primarily a miniaturist in his use of form with a large percentage of his works lasting no longer than five to six minutes. One of the most unique of these short compositions is *The Duke of Marlborough Fanfare* that he scored for brass band, brass choir of the wind band (military band), or the brass choir of the symphony orchestra. He also stated on the original score, "In each case the minimum orchestration is 3 trumpets, 4 horns, 3 trombones, bass tuba, and cymbal."

Grainger wrote *The Duke of Marlborough Fanfare* on March 5-6, 1939 in Coral Gables, FL, and dedicated the manuscript to Lucy Broadwood, who had collected it from the singing of Mr. Henry Burstow of Horsham, Sussex, England, and to the memory of Edvard Grieg, who taught and fostered the young Grainger early in his piano soloist career.

John Byrd, leading authority on Grainger and his life (*Percy Grainger*. 1976, London. Elek Books Limited), relates: "Early in 1939 he [Grainger] received a letter from Ellas' [his wife] niece, to whom the ownership of the Pevensky Bay cottage had been transferred some time earlier. She had received a letter from the British authorities asking what disposition they could make of the cottage in the event of war. Percy saw immediately that with preparations for war in hand he needed to collect all his belongings from England and bid farewell to his European friends. This mood directly prompted one of his most remarkable compositions, *The Duke of Marlborough Fanfare*. The stark beauty of the theme, stated initially in the horns [sic. actually by an off-stage solo horn], is gradually augmented with sharp harmonies and varied rhythmic treatments during its first and only restatement. This vivid and disturbing work carries the subtitle British War Mood Grows."

This underlying tension is further highlighted by Grainger in a score program note:

> "In my setting the tune is heard twice. The first time (behind the platform) it typifies memories of long-past wars vague, far-off, poetic. The second time (on the platform) it typifies war in the present fast-moving, close at hand, debonair, drastic."

The initial horn solo contains sixteen measures in a simple A-A-B-A form. The first two A-A statements of four measures each are identical except for a slight rhythmic change in measure seven. The B section (mm. 9-12) is a release from the slow, dreamy opening statement and the last four measures are an exact restatement of the opening phrase. The second half of the fanfare exploits the individual trumpet and trombone choirs in close fugal statements. The horns, euphonium and tuba are doubled exclusively with the trombones. The pinnacle of Graingers musical tension occurs in the B section (mm. 26-30) where the trumpets begin a four-voice statement answered a measure later in the horns, trombones and euphonium. The tension of the gnarly harmonic progressions is increased through the use of alternating crescendi and decrescendi. (See Excerpt 1).

The closing statement is an excellent example of Grainger's knowledge of variation and harmonic movement. He states the brief eight note phrase three times with complex chordal changes on each note of the phrase. Grainger was obviously contemplating the differing vagaries of war in his setting and an examination of the original text, which deals with personal dedication and pride in battle, will further illuminate Graingers feelings and intentions.

In the fascinating collection *Folk Songs of the Upper Thames* (1923; London, Duckworth and Co.), collector and editor Alfred Williams states that a real Duke of Marlborough died in 1722 and that the following lyrics were obtained from David Sawyer of Ogbourne, a sheepshearer, and John Pillinger of Lechlade. Williams collected verses for *The Duke of Marlborough* state:

> You generals all and champions bold
> That take delight in fields,
> That knock down palaces and castle walls,
> And soon to death must yield;
>
> I am an Englishman by birth,
> Marlborough is my name,
> In Devonshire I first drew my breath,
> That place of noble fame.
>
> I was well beloved of all my men,
> By kings and princes likewise,
> And in every town that we rode through
> We did the world surprise.
>
> King Charles the Second then did I serve,
> For to face our foes in France,
> All in the battle of Ramilles
> Most bravely did I advance.
>
> Twas that very day my horse was shot,
> And by a musket ball,
> And as I was rising up again
> My aide-de-camp did fall.
>
> The sun went down, the earth did shake,
> So loudly I did cry,
> Fight on, fight on, for old England's sake,
> Well conquer or well die.
>
> Now on this bed, infirm and old,
> I am resigned to die,
> You generals all and champions bold,
> Stand true, as well as I.
>
> Let every man be true to his guns,
> and fight with courage so bold,
> For I led my men through fire and smoke
> and never was bribed with gold.

A problem that has plagued conductors for many years lies in how one should program the small works of P.A.G. A partial list of his one movement compositions includes: *Irish Tune from County Derry, Children's March, Over the Hills and Far Away, Lads of Wamphray, Gum-Sucker's March, Colonial Song, Shepherds' Hey, The Immoveable Do, Molly on the Shore, Duke of Marlborough Fanfare* and *My Robin Is to the Greenwood Gone*, among others, not to mention the wind works from his "Chosen Gems" (many now available in full score settings edited by Keith Brion, Geoffrey and Michael Brand).

I have frequently created small Grainger sets from his catalog to attempt to assemble satisfactory performance and audience experiences similar to those realized in *Lincolnshire Posy*. Grainger stated in many writings that he felt that music of various styles or periods could be placed together for performance. An example of his own programming techniques may be found on a program he performed with the Northwestern University Summer Band on July 16, 1941:

*Annunciation Carol*
English Gothic Music Series — Band

*La Bernadina*
Josquin des Pres — Oboe, Alto Saxophone, Bassoon

*Oh Salutaris Hostia*
Adrian Willaert — Clarinet and Brass Choirs

*Prelude in the Dorian Mode*
Antonio Cabezon — Band

*Four Note Pavan*
Alfonzo Ferrabosco II — Brass choir

*Five Part Fantasy*
John Jenkins — Clarinet choir

This grouping illustrates Grainger's use of music from earlier periods placed in concert juxtaposition based upon differing timbres, contrast of movements, recognition of individual styles, and size of ensemble. Today, we can assemble program groupings of his music based utilizing these same techniques. A sample might include:

*The Duke of Marlborough Fanfare*
— Orchestral brass or brass choir

*Prelude in the Dorian Mode*
— Free wind instrumentation *

*Irish Tune from County Derry*
— Full wind band or highlighting the brass or woodwind section

*Colonial Song*
— Full wind band

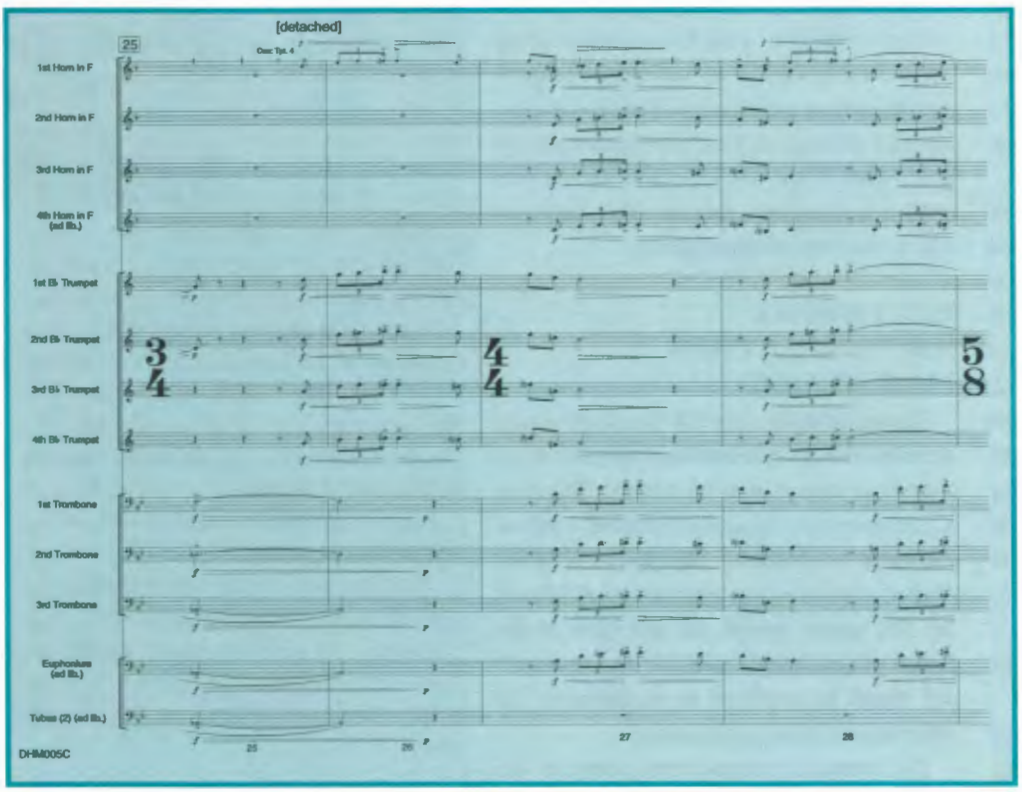
* *Utilizing the Keith Brion and Michael Brand edition of the Cabezon Prelude (R. Smith and Co., Ltd. England/Jenson Publications, Inc. USA), follow the editor's suggestion contained in their introductory Performance Options:*

> "Although the *Prelude in the Dorian Mode* does not use Grainger's elastic scoring, it is cued for performance by full wind-band, saxophone quartet (soprano, alto, tenor, baritone), woodwind choir, brass quartet (cornet, horn, baritone, tuba), or brass band."

As you can see, unique grouping possibilities of Grainger's little gems are exciting and rewarding in our never-ending quest for interesting and satisfying programming.

*—D.H*

***Excerpt 1. The Duke of Marlborough Fanfare. mm. 25-28.***



Wind Library

# CONCERTO FOR HORN IN E-FLAT, K. 417

## WOLFGANG AMADEUS MOZART

### ARRANGED FOR WIND BAND BY ROBERT W. RUMBELOW

It would be difficult to overestimate the importance of W. A. Mozart's concerti in the world of wind music, as works for clarinet, horn, flute, oboe, and bassoon exist in the composer's large oeuvre. These works are exceptional both in artistic merit and the fact that they cover such a wide range of instruments. During the 18th century, a high percentage of solo works were written for performance by their composers; Mozart's violin concerti and all but two of his piano concerti were composed for his own use.

When composing the wind concerti, Mozart had specific performers in mind — frequently close friends of his family. The Concerto for Clarinet, K. 622, was composed for friend and virtuoso clarinetist, Anton Stadler, while his horn concerti were written for Joseph Leutgeb, a horn performer who was mentioned in the Salzburg Hofkalender as a "Jager-hornist," or hunting horn player. He appeared in Paris performing his own concerti and was praised for his abilities for lyrical "singing Adagio" playing. In 1760, Leutgeb married Barbara Plazzeriani, the daughter of a cheese and sausage merchant, and was to continue the family's business in Vienna, receiving some financial assistance from Mozart's father, Leopold.

Young Wolfgang was obviously fond of Leutgeb, and although 24 years younger, a good amount of teasing occurred between the composer and this evidently good-natured hornist. Mozart wrote various little jokes and "ribs" for Leutgeb in each of the horn concerti. In the *Rondo* of K. 412, he marks the solo horn part *Adagio* to the ensemble's *Allegro* with the intent of both highlighting Leutgeb's strengths as a lyrical player as well as confusing him at the same time! Mozart also addressed Leutgeb in letters as "Signor Asino," or "Sir Donkey," as well as more profane salutations.

Mozart composed four complete horn Concerti as well as portions of three others. There is a concerto in D (K. 412 consisting only of a first movement and two versions of a rondo movement) and three concerti in E-flat also exist with a large (historically completed) fragment of the Rondo, K. 371 and two incomplete first movements, K.370b and K. 494a. (Paper-dating strongly suggests that the incomplete first movement of K. 370b and the Rondo, K. 371 are, in fact, the first and last movements of a single concerto.) Other recent paper-dating techniques also suggest changes in the familiar Koechel numbering chronology but, regardless of the order, each of the four complete horn concerti is a jewel in the wind concerto repertoire.

It is important to remember that the horn of Mozart's day still lacked valves and the full range was basically those "natural" or open tones of the harmonic series. On this instrument, pitches which lay in the gaps of the harmonic series had to be obtained through skillful use of a "hand in the bell" technique to sufficiently alter the pitch. Although this set some limitations on the performer, it did not constrain Mozart in his use of chromatic tones in his writing. The range of the chromatic inflections in the first movement, along with those demanded in the hunting horn-inspired third movement, are tributes to Leutgeb's artistry. Mozart's brilliance as a composer shines brightly in all three E-flat concerti, each one no less creative or expressive than the other, each one with its own individual personality.

## EDITORIAL ARTICULATION MARKINGS

Classical scholars agree that the use of varying articulations was commonplace among soloists as a means of improvisation or variation. Thus, it is not uncommon or surprising to discover a lack of consistent articulations, dynamics, or other dictated nuances within original manuscripts of the 18th century period. All indications in the present edition reflect "standard interpretations" and should be employed by conductors to fit interpretations by any given soloist.

This expanded harmoniemusic setting of the accompaniment carefully follows the research and scoring procedures of the other classical wind accompaniments in this series. The instrumentation is once again two flutes, two oboes, English horn, two clarinets, bass clarinet, contrabass clarinet, two bassoons, contrabassoon, two horns, two trumpets, double bass, and timpani.

For a more detailed discussion of the instrumentation of the enhanced wind band and examples of the woodwind accompaniment scoring, see Rumbelow's "Classical Wind Scoring Practices" and Wind Library: *Concerto for Clarinet*, K. 622 in *WindWorks Issue 1*, and Wind Library: *Concerto for Trumpet in E-flat* by Franz Joseph Haydn in *WindWorks Issue 3*.)

*—Robert W. Rumbelow*

### ROBERT W. RUMBELOW

Robert W. Rumbelow serves as the conductor and director of wind ensemble activities in the Schwob Department of Music at Columbus State University (Columbus, Georgia). In addition, he conducts opera performances and teaches undergraduate and graduate classes in conducting as well as graduate courses in composition and wind literature. He is also the conductor of the Greater Columbus Youth Orchestra and the professional chamber ensemble, Camerata Musica. Formerly on the conducting faculty at the Eastman School of Music (as a doctoral assistant and later as a sabbatical replacement), Rumbelow served as the associate conductor of the famed Eastman Wind Ensemble and Eastman Wind Orchestra.

Rumbelow works with many groups, including the Eastman Studio Orchestra and Musica Nova, as well as appearing as clinician, arranger, composer, and lecturer. He has appeared as conductor in the United States and Japan with wind bands and orchestras of all levels.

# ON THE BOOKSHELF

Photograph by Lou Ouzer

Robert Russell Bennett. The Broadway Sound *The Autobiography and Selected Essays of Robert Russell Bennett*. George J. Ferencz, Editor. University of Rochester Press, 1999. ISBN 1-58046-022-4; ISBN 1071-9989

When Donald Hunsberger asked me to read *The Broadway Sound*, I was skeptical about whether this might or might not be a good text to review for *WindWorks*. I should have known better as this book has turned out to be a wonderful treasure chest of essays and musical snapshots not only of the life of Robert Russell Bennett, but also a magnificent account about arranging, orchestrating, composing, theater music, dance music, concert music, and recording.

Editor George J. Ferencz writes about the remarkable career of composer-orchestrator Robert Russell Bennett (1894-1981) whose life encompassed a wide variety of both legitimate and popular music making (much like our current lives in the wind world!) on Broadway, in Hollywood, and for television. Ferencz goes on to state that Bennett was principally responsible for what is recognized world-wide as the Broadway sound and especially for greatly elevating the status of the theater orchestrator.

He worked alongside Jerome Kern, Cole Porter, George Gershwin, Irving Berlin, Richard Rodgers, and Frederick Lowe on much of the Broadway canon. Between 1920 and 1975 he worked on more than 300 musicals including classic hits as *Show Boat, Oklahoma!, My Fair Lady, South Pacific* and *The Sound of Music*. He also arranged and orchestrated all the music for Richard Rodgers 26-part television series "Victory at Sea."

This text is utterly fascinating. Bennett was the dean of Broadway orchestrators and most of my generation who know these aforementioned musicals probably never realized that this man who created all these orchestrations (let alone, only one person!) was the same composer of *Suite of Old American Dances* and *Symphonic Songs for Band*. He wrote over 30 works for orchestra, 22 works for winds (full band and chamber groups), 5 stage and incidental works, 25 mixed chamber pieces, 5 piano compositions, and 9 choral works. Also to Bennetts credit are 25 concert arrangements of musical theater scores for orchestra plus 18 for Band. He had a close connection with the enormous commissioning project of the American Wind Symphony, composing several works for Robert Austin Boudreau that Frederick Fennell described as Bennett's pen jumped to these happy enrichments of the wind repertory.

Bennett's autobiography begins with his early years, influences and education. In 1916, he moved to New York City from Kansas City and found employment as an arranger and copyist; he served in World War I and started writing incidental music for theater. Following the war, he lived in London, Berlin, and Paris, studied with Nadia Boulanger and began his long association with Richard Rodgers and George Gershwin. Hollywood beckoned in the 30s, and through his association with Boulanger, lead him to an encounter with Igor Stravinsky in the 40s. During a train ride from Chicago to New York, Stravinsky and Bennett discussed their music, with Stravinsky asking Bennett to score his "Circus Polka" for the unique instrumentation of the Ringling Brothers-Barnum and Bailey Circus band. Bennett was unavailable but recommended David Raskin, who had worked with Bennett as a theater orchestrator, then most recently on Cole Porter's *Red, Hot, and Blue*. Rasking was enthusiastic in his admiration of Bennett: "Working with Russell on a project was like having a 200-watt amplifier when you only needed twenty watts!"

I especially enjoyed and learned the most from the eight essays that Bennett shares with the reader, especially "Eight Bars and a Pencil" and "All I Know About Arranging Music" (subtitled "A Few Notes Not Meant for the Laymen.") These essays are worth the price of the book on its own. Bennett writes about things that we all need to know, from a mini chapter on scoring for all the families of instruments to a master chart for sonority. Fun things that made me smile include "If ever, years after my death, any man discovers a passage written by me in octaves where the [string] fingering is 1-4, 1-4, 1-4, etc., that man is hereby requested to dig me up and kick me!"

Tricks of the trade aside or just real useful stuff, this book is not only a good read (just his life was fascinating enough) but it is something that I will use as a source book for a long time. Thanks Don, for suggesting this to all of us.

*— Reviewed by Mark D. Scatterday*


## MARK DAVIS SCATTERDAY

Mark Davis Scatterday is director of wind ensembles, associate professor of music, and chair of the Cornell University Department of Music, where he teaches music theory and low brass performance. He conducts the university's wind ensemble, symphonic band, wind symphony, chamber winds, Festival Chamber Orchestra, and Ensemble X.

Since receiving his doctorate in conducting from the University of Rochester Eastman School of Music in 1989, Scatterday has directed wind ensembles and orchestras in the United States and Japan. In the summer of 1992, he rejoined the Eastman Wind Ensemble on its tour of Japan as assistant conductor.

Scatterday maintains an active guest conducting schedule as well as researching and writing varied articles on many areas of composition, analysis, and performance. He now performs with the Cayuga Chamber Orchestra and the Cayuga Chamber Orchestra Brass Quintet. Scatterday has recorded on Advent, QCA Custom, and Redwood Records, and is senior editor of WindWorks.

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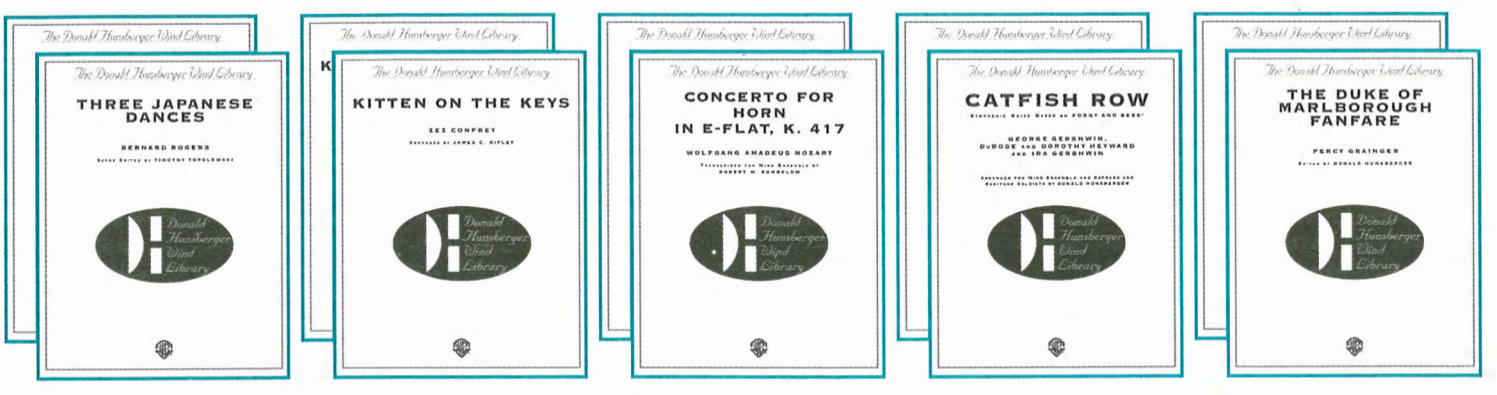


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