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Jean-Baptiste Arban (1825–1889)

Jean-Baptiste Arban, born in Lyon, France, was a highly-recognized soloist and performer on the cornet throughout France, Russia, England and Germany. He taught saxhorn at the Ecole Militaire and later was appointed to the Paris Conservatory. His primary contribution to pedagogy was his *La grande méthode complète de cornet à piston et de saxhorn par Arban*. The text contains a well developed system of introducing every possible technical demand for the cornet and also provides sections on *The Art of Phrasing* plus many duos and solos including variations on “The Carnival of Venice.” This popular song celebrates the longtime Venetian festival that is held prior to Easter and provides celebrations and parties with elaborate costumes and disguises.

30 The Debutante (Caprice Brilliant)

Herbert L. Clarke (1867–1945)

Herbert L. Clarke’s life and career spanned almost the entire era of great soloists contained in the *Carnaval* project. Born in Woburn, MA, he played in the Gilmore Band and was Solo Cornetist with the Sousa Band before serving as Conductor of the Long Beach Municipal Band (CA) for twenty years. His teaching career, which led him to develop a style of breath support which served him well in both solo and section leadership roles, also produced *Technical Studies* (1912), *Characteristic Studies* (1915), and *How I became a Cornetist* (1934). He was a prolific composer and arranger and used the waltz, caprice and variation forms to create his dazzling solo works that made him perhaps the greatest cornet soloist of his day.

41 Believe Me If All Those Endearing Young Charms

Traditional Irish, Scottish or English

Thomas Moore (1779–18152) is best known as Ireland’s favorite poet, balladeer and folk musician. He was at times an active supporter of the United Irish Society and was an active supporter of the earlier uprisings. He wrote a series of poems which he set to music— frequently with songs from earlier folk collections such as Bunting’s *General Collection of Ancient Irish Music*. He published many of these in his first volume of *Moore’s Irish Melodies*. His now well-known settings include *’Tis The Last Rose of Summer* and *The Harp That Once Through Tara’s Halls*. Though historically set in a period two centuries ago, the verses—quaint as they may appear today—still project a pure desire and reasoning from the heart.

45 Grand Russian Fantasia

Jules Levy (1838–1903)

Jules Levy, considered by many as the greatest cornet soloist of his era, was born in London, where he performed as a soloist with the Grenadier Guards Band under Dan Godfrey and played in many of London’s leading theaters. He toured extensively throughout England, Europe and Russia prior to coming to America in 1865 and began performing with the Theodore Thomas Central Park Orchestra, and later as a soloist at the 1876 Philadelphia Centennial. His primary fame grew while playing with Patrick Gilmore and his Band. He wrote many solos of which the *Grand Russian Fantasia* remains best known; cast with an opening melodic passage, the theme is followed by two variations and a Finale, a true triple tonguing tour de force!

56 Moto Perpetuo

Niccolo Paganini (1782–1840)

Paganini was a major creator of string techniques that enabled him to take violin performance above and beyond that of any other violinist of the day. His techniques included extended upper registers, entire melodic lines using harmonics and double pitches, alternative tunings and self-accompanied lines with bowing in the right hand and pizzicatos in the left! Flamboyant in character and appearance, he closely allied himself to wealthy patrons who supported him without question. He wrote *20 Variations on Le Carnaval de Venise* for solo violin although his greatest challenge was the solo *Twenty-four Caprices. Moto Perpetuo* (Allegro de Concert), for solo violin and orchestra, is a challenge for any instrument, much less cornet! Wynton utilized circular breathing to accomplish this wonderful flow of sixteenth notes.

68 ’Tis the Last Rose of Summer

Traditional Irish

[See *Believe Me If All Those Endearing Young Charms* above for biographical information on Thomas Moore.]

The First Stanza to *’Tis the Last Rose of Summer* reads:

’Tis the last rose of summer, Left blooming alone;
All her lovely companions, Are faded and gone;
No flower of her kindred, No rosebud is nigh,
To reflect back her blushes, To give sigh for sigh.

70 The Flight of the Bumblebee from *Tsar Sultan*

Nicolai Rimsky-Korsakoff (1844–1908)

Rimsky-Korsakoff was one of Russia's greatest nationalistic leaders. Spending most of his life in St. Petersburg, he composed three symphonies, several large suites (*The Snow Maiden*, *Mlada*, *Scheherazade*) songs, choral works and operas (*The Maid of Pskov*, *Mlada*, *Sadko*, *Mozart and Salieri*, *The Golden Cockerel*, and *The Tale of Tsar Sultan*). It is in the 2nd Tableau of the latter opera that the "Flight of the Bumblebee" appears; the music was written to enable Gvidon, the Tsar's son, to change into an insect to fly away and visit his father. While settings of the "Flight..." have been written by Rachmaninoff (piano) and Jasha Heifetz (violin), the current arrangement for Wynton enables the soloist to alternately slur or tongue the 105 measures.

77 Napoli—Variations on a Neapolitan Song

Hermann Bellstedt (1858–1892)

Born in Germany, Hermann Bellstedt emigrated in 1867 to America where his family settled in Cincinnati, which served as his primary residence throughout his career. A prodigy on the cornet, he played with Patrick Gilmore as cornet soloist and assistant to the famous Ben Bolt and, in 1904, joined the Sousa Band playing alongside Walter Rogers and Herbert L. Clarke (who were known as the famed Three Solitaires). Upon Rogers' departure from the Band, he became Clarke's stand partner. Bellstedt's variations on Napoli features the popular Neapolitan song "Finculi, Fincula" (composed by Luigi Denza in 1880) that celebrated the funicular railway built up the side of Mt. Vesuvius in 1880. Other popular Amalfi Coast songs include "O Solo Mio" and "Torna a Sorriento."

93 Fantasie Brillante

Jean-Baptiste Arban (1825–1889)

[See *Variations sur Le Carnaval de Venise* on the previous page for biographical information on Arban.]

"Fantasie Brillante," No. 3 in Arban's collection of *Fantasias and Variations* (which follow the famed *Characteristic Studies*), possesses a breadth of musical styles that demand strict formal analysis in addition to interpretative and technical requirements. The opening section features a flowing melodic passage followed by a technical passage with a return to the style of the opening melody. The theme is then stated which leads into three variations that employ variants in triplet groupings, quadruple 16th-note groupings, and finally, the ever-present triple tonguing, once again a primary technical resource utilized in this and other of the *Fantasias*.

110 Sometimes I Feel Like a Motherless Child

Traditional Spiritual

Sometimes I feel like a Motherless child;
 Sometimes I feel a Motherless child;
 Sometimes I feel like a Motherless child;
 A long ways from home;
 A long ways from home,
 True believer;
 A long ways from home,
 A long ways from home.

From *American Negro Spirituals*

by J. W. Johnson and J. R. Johnson, 1926

This spiritual, plus many others including *Go Down Moses*; *Swing Low, Sweet Chariot*; *Nobody Knows the Trouble I've Seen*; and *Steal Away to Jesus*, are representative of the African-American spiritual as it expressed feelings of separation, hardness in living and working conditions, faith, sadness, desolation, hope and escape from slave life to the "promised land" through emancipation. Many others expressed sheer jubilation through dancing and rhythmic calls and responses.

113 Valse Brillante ("Sounds from the Hudson")

Herbert L. Clarke (1867–1945)

[See *The Debutante* on the previous page for biographical information on Clarke.]

A prolific composer and arranger, Clarke said that he was encouraged by Arthur Pryor, the famous trombone soloist, to write his own solos so he could showcase his own special talents. In addition to having been heard by thousands of audience listeners, he also recorded many of his well known solos on Victor, Edison, Brunswick and Columbia records: *Carnival of Venice*; *Bride of the Waves*; *Caprice Brillante*; *Sounds of the Hudson*; *Southern Cross*; and *Stars in a Velvety Sky*. Other highly performed solos (that he did not record) include *The Debutante* and *From the Shores of the Mighty Pacific*. He was also a successful conductor beginning with the Gilmore Band and the Sousa Band as Assistant Conductor, and finally, the Long Beach Municipal Band in California.

CARNAVAL

A 25TH ANNIVERSARY!

Carnaval is a celebration of the master cornet soloists and performers of the late 19th and early 20th centuries through a recording, touring and publication project created for Wynton Marsalis and the Eastman Wind Ensemble, Donald Hunsberger, Conductor. This reissue of the original solo with piano folio and the release of the accompaniments for wind band, in print and/or rental, salutes Wynton and the performers and conductor of the EWE.

Cornet performers including Jean-Baptiste Arban, Jules Levy, Matthew Arbuckle, W. Paris Chambers, Walter Rogers, Herbert L. Clarke, Del Staigers, Frank Simons and Herman Bellstedt among many others, have long been the idols for succeeding brass players due to their extraordinary performance abilities and their inventive solo and pedagogical writings.

These soloists, at the beginning of the last century, were endowed with flowing, agile techniques involving rapid, light multiple tonguing, the mastery of harmonic series slurs, extreme registers and especially, the ability to project warm, “singing,” cantabile melodic lines.

The themes that formed the foundation for their variations were selected by the soloist/writers primarily on the basis of their simplicity and beauty. Not only did the principal melodies offer the audience feelings of warmth and repose, they especially provided a lyrical contrast to the flashy pyrotechnics that surrounded them.

Carnaval was created to salute these earlier day performers through displaying the unique abilities of one of today’s master soloists: Wynton Marsalis. Perhaps, it is best to have Wynton describe the events that led to this unique collaborative undertaking, as written by him in the Foreword (December 1988) to the original publication of these solos and accompaniments.



Ray Wright and Wynton

“This project began in 1984 when CBS Masterworks asked me to consider recording an album of cornet masterpieces with a wind band accompaniment. I immediately felt that this was something I wanted to do because I grew up playing these pieces and entered all the festivals and contests that high school players today have available to them. One area I wanted to see changed for this recording, however, was the arrangements: In particular, the introductions and break-strains that today sound so “corny” because they frequently were more “filler” than substantive musical material. So, during a visit to the Eastman School of Music, where I was appearing as soloist with the Eastman Jazz Ensemble [Rayburn Wright, Director], I met with Donald Hunsberger, Conductor of the Eastman Wind Ensemble and a well known arranger-orchestrator. I asked him to create new arrangements for the solos to be included on the album. The result, as you can hear, and now see, provided an entirely new view of these great solos; we used only the original melodic lines and Don wrote a combination of new and modified original material for the accompaniments. The cadenzas are also new, except for Herbert L. Clarke’s cadenzas, where I wished to use some of his original writing.

Following the recording, the project continued with a tour of the East Coast and Canada. The Eastman Wind Ensemble and I played major halls such as The Place des Arts in Montreal, Roy Thompson Hall in Toronto, Boston’s Symphony Hall, The Academy of Music in Philadelphia, Kennedy Center, Washington, Carnegie Hall in New York and finished in the Eastman Theatre in Rochester.”

Wynton Marsalis
New York City

As Wynton Marsalis so clearly states in his accompanying Foreword, the development of a *lyrical concept* is of utmost importance. Heavy, over-blown attacks and tonguing will impede the speed and clarity necessary for clear articulations and will create awkward, or sloppy, unmusical effects. While it is possible to develop the technical resources to play these solos, the ability to “sing from the heart” is frequently more difficult to achieve. Wynton clearly demonstrates in the various lyrical selections that he indeed has that ability.

Carnaval was recorded in the Eastman Theatre of the Eastman School of Music, University of Rochester, in early September, 1986 by Producer Steve Epstein and Engineer Buddy Graham. Originally issued as CBS Masterworks LP IM42137, it was later renumbered Sony CD MK 42137. Nominated for a Grammy Award in the “Best Instrumental Soloist with Orchestra” category, it has now become available as well in various download formats.

—Donald Hunsberger
Rochester, NY
September, 2010



Wynton and Donald Hunsberger relax between takes at the CBS Masterworks recording sessions

WYNTON MARSALIS

Wynton Marsalis is an internationally acclaimed musician, composer, bandleader, educator and a leading advocate of American culture. The world's first jazz artist to perform and compose across the full jazz spectrum from its New Orleans roots to bebop to modern jazz, Marsalis has expanded the vocabulary for jazz and has created a vital body of work that places him among the world's finest musicians and composers.

Born in New Orleans, Louisiana on October 18, 1961 to Ellis and Dolores Marsalis, the second of six sons, he exhibited at an early age a superior aptitude for music and a desire to participate in American culture. At age 14, he performed with the New Orleans Philharmonic and during high school, also performed with the New Orleans Symphony Brass Quintet, New Orleans Community Concert Band, New Orleans Youth Orchestra, New Orleans Symphony, various jazz bands and the popular local funk band, the Creators.

At age 17, Wynton became the youngest musician ever to be admitted to Berkshire Music Center at Tanglewood where, despite his youth, he was awarded the school's prestigious Harvey Shapiro Award for outstanding brass student. Wynton moved to New York City to attend Juilliard in 1979. The following year Wynton seized the opportunity to join the Jazz Messengers to study under master drummer and bandleader Art Blakey. In the years to follow Wynton performed with Sarah Vaughan, Dizzy Gillespie, Sweets Edison, Clark Terry, Sonny Rollins, Ron Carter, Herbie Hancock, Tony Williams, and countless other jazz legends.

Photo by Rob Waymen



Wynton assembled his own band in 1981 and hit the road, performing over 120 concerts and workshops every year for 15 consecutive years. Many distinguished jazz musicians of today were students at one of his workshops including James Carter, Christian McBride, Roy Hargrove, Harry Connick Jr., Nicholas Payton, Eric Reed, and Eric Lewis, to name but a few.

Wynton's love of the music of Bach, Beethoven, Mozart, and others drove him to pursue a career in classical music as well. He recorded the Haydn, Hummel, and Leopold Mozart trumpet concertos at age twenty, a debut recording that received glorious reviews and won the Grammy Award for "Best Classical Soloist with an Orchestra." He went on to record 10 additional classical records, all to critical acclaim. In 1986, he recorded the *Carnaval* project with the Eastman Wind Ensemble conducted by Donald Hunsberger and it was also nominated for the Grammy Award in the "Best Classical Soloist with an Orchestra" category.



Steve Epstein (CBS/Sony producer), Donald Hunsberger, and Wynton sport their new T-shirts

Wynton has performed with leading orchestras including the New York Philharmonic, Los Angeles Philharmonic, Boston Pops, The Cleveland Orchestra, Saint Louis Symphony Orchestra, English Chamber Orchestra, Toronto Symphony Orchestra, and London's Royal Philharmonic, working with eminent conductors including: Raymond Leppard, Charles Dutoit, Loren Maazel, Leonard Slatkin, Essa-Pekka Salonen, and Michael Tilson-Thomas. Famed classical trumpeter Maurice André praised Wynton as "potentially the greatest trumpeter of all time." To date Wynton has produced over 60 records which have sold over 7 million copies worldwide including 3 Gold Records.

A prolific and inventive composer, the dance community has embraced Wynton's inventiveness with commissions to create new music for Garth Fagan (*Citi Movement-Griot New York*), Peter Martins at the New York City Ballet (*Jazz: Six Syncopated Movements and Them Twos*), Twyla Tharp with the American Ballet Theatre (*Jump Start*), Judith Jamison at the Alvin Ailey American Dance Theatre (*Sweet Release* and *Here...Now*), and Savion Glover (*Petite Suite* and *Spaces*). Marsalis collaborated with the Lincoln Center Chamber Music Society in 1995 to compose the string quartet *At The Octoroon Balls*, and again in 1998 to create a response to Stravinsky's *A Soldier's Tale* with his composition *A Fiddler's Tale*.

In his dramatic oratorio *Blood On The Fields*, Wynton makes use of the blues, work songs, chants, call and response, spirituals, New Orleans jazz, Ellingtonesque orchestral arrangements, and Afro-Caribbean rhythms, and he uses Greek chorus-style recitations to move the work along. Wynton extended his achievements in *Blood On The Fields* with *All Rise*, an epic composition for big band, gospel choir, and symphony orchestra—a classic work of high art—which was performed by the New York Philharmonic under the baton of Kurt Masur along with the Morgan State University Choir and the Lincoln Center Jazz Orchestra (December 1999). Marsalis further expanded his repertoire for symphony orchestra with his Symphony No. 3, *Swing Symphony*, premiered by the renowned Berlin Philharmonic in June 2010 and performed by the New York Philharmonic and the Lincoln Center Jazz Orchestra in September, 2010.



Wynton and the EWE in rehearsal in Carnegie Hall, March 22, 1987

In October 1995, Wynton launched two major broadcast events when PBS premiered *Marsalis On Music*, an educational television series written and hosted by Marsalis on jazz and classical music. That same month National Public Radio aired the first of Marsalis' 26-week series entitled *Making the Music*; the radio and television series were awarded the most prestigious distinction in broadcast journalism, the George Foster Peabody Award. Marsalis has also written five books: *Sweet Swing Blues on the Road*, *Jazz in the Bittersweet Blues of Life*, *To a Young Musician: Letters from the Road*, *Jazz ABZ (an A to Z collection of poems celebrating jazz greats)*, and his most recent release *Moving to Higher Ground: How Jazz Can Change Your Life*.

Wynton Marsalis has won nine Grammy Awards and honorary degrees have been conferred upon Wynton by thirty-one of America's leading academic institutions including Columbia, Harvard, Princeton, Howard and Yale. United Nations Secretary-General Kofi Annan appointed him a UN Messenger of Peace in 2001 and in 2005, he received The National Medal of Arts, the highest award given to artists by the United States Government. In 1997, a Wynton Marsalis became the first jazz musician ever to win the Pulitzer Prize for Music for his epic oratorio *Blood On The Fields*.

In 1987, Marsalis co-founded a jazz program at Lincoln Center. In July 1996, due to its significant success, Jazz at Lincoln Center became a permanent equal partner at Lincoln Center, along with the New York Philharmonic, Metropolitan Opera, and New York City Ballet. He presently serves as Artistic Director for Jazz at Lincoln Center and Music Director for the Jazz at Lincoln Center Orchestra which has developed an international agenda presenting rich and diverse programming that includes concerts, debates, film forums, dances, television and radio broadcasts, and educational activities.

DONALD HUNSBERGER

Donald Hunsberger is Conductor Emeritus of the Eastman Wind Ensemble, having served as its Music Director from 1965 to 2002. He also holds the title Professor Emeritus of Conducting and Ensembles at the Eastman School of Music, where he served for many years as Chair of the Conducting and Ensembles Department.

Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips and Decca among others. In 1987 his scores and recording of *Carnaval* were nominated for a Grammy Award in the Best Solo Performance with Orchestra category. His final recording project with the EWE was a three CD set (the *Eastman Wind Ensemble at 50 - DHWL 001CD-WBP*) celebrating its 50th anniversary.



Under his direction, the EWE performed throughout Japan and South East Asia in 1978 for the Kambara Agency and the U. S. State Department. Sony Corporation and Eastman Kodak, Japan, sponsored an additional six tours of Japan and Taiwan between 1990 and 2000.

He led the EWE on US concert tours to perform at national conferences of MENC and CDBNA, the MidWest International Conference plus numerous state meetings. Since 2002 he has been a Visiting Conducting Fellow at the Kunitachi College of Music, Tokyo, Japan.

In addition to performing over 100 premiere performances, Hunsberger had been involved in writing projects including the books *The Wind Ensemble and Its Repertoire* (Alfred Music Publishing Co.), *The Art of Conducting* (with Roy Ernst, Random House), *The Emory Remington Warmup Studies* (Accura Music), and numerous articles published in educational journals. He is well known and recognized for his innovative scoring techniques for varying instrumentations of the contemporary wind band with numerous publications. He is the founder and editor of the Donald Hunsberger Wind Library (Warner Bros./Alfred) and an active contributor to the Library's publications. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers and composers. Active in both wind and orchestral writing throughout his career, he created a ballet, *Americans We*, for Twyla Tharp and the American Ballet Theater at Lincoln Center in 1996.

Hunsberger has been the recipient of numerous awards for research (Homespun America: the National Association for State and Local Historians), pedagogy (The Eastman Alumni teaching Award, The Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University) and performance (the Crystal Award, from the Asahi Broadcasting Company, Osaka, Japan; the Ehud Eziel Award, Jerusalem, Israel)

He is a Past president of the College Band Directors National Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles and the Conductor's Guild. He currently serves as President of the Board of the Society for Chamber Music in Rochester.

In the orchestral world he has created and conducted performances of orchestral accompaniments to over 18 silent films with fifty orchestras including the National, San Francisco, Houston, Pittsburgh, Vancouver, Utah, Virginia, San Diego, Jacksonville, Honolulu, Winnipeg, Syracuse and North Carolina Symphony Orchestras and the Rochester, Buffalo, Kansas City and Calgary Philharmonic Orchestras, among others. He has created scores for such historical masterpieces as *The Phantom of the Opera*, *The Hunchback of Notre Dame*, *The General*, *The Mark of Zorro* in addition to producing and conducting performances of Charlie Chaplin's *Goldrush*, *City Lights* plus numerous short Chaplin favorites. In 1994, he conducted the premiere performance of Eisenstadt's *Potemkin*, with music by Shostakovitch, at Wolf Trap with the National Symphony Orchestra.

Variations sur "Le Carnaval de Venise" (The Carnival of Venice)

JEAN-BAPTISTE ARBAN
(1825-1889)

Arranged by Donald Hunsberger

Allegro (♩. =72)

B♭ Cornet
(Trumpet)

Piano

3

6

The Debutante

(Caprice brillant)

HERBERT L. CLARKE
(1867-1945)
Arranged by Donald Hunsberger

Allegro (♩ = ca. 148-156)

B♭ Cornet
(Trumpet)

Piano

The musical score is presented in two systems. The first system (measures 1-2) shows the B♭ Cornet part with a whole rest, and the Piano part with a forte (ff) dynamic. The Piano part features a complex melodic line with fingerings 2, 3, 5, 2, 3, 5, 2, 3, 5 and a triplet of eighth notes. The second system (measures 3-5) continues the Piano part with various articulations and dynamics. The third system (measures 6-7) shows the B♭ Cornet part with a melodic line starting in measure 6, and the Piano part continuing its accompaniment.

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