

QUARTER NOTES

MRP

QUARTERLY NEWSLETTER OF THE MUSIC REVITALIZATION PROJECT, INC. APR/MAY/JUN 2002 VOL 3.-ISSUE 2



NOTES FROM THE PRESIDENT

For the past several years, we have enjoyed a period of economic security at the governmental level that has allowed music and art programs in our schools to flourish. Unfortunately, if you've read the local newspapers or listened to local news it is apparent that the risk of school budget cut backs for the coming scholastic year is increasing. If history is any indication, our music and art programs - the so called non-core academic subjects - will be among the first to lose support. The good news is that there are people in the community like yourselves and organizations like the MRP who understand and believe in the important contribution that music education brings to both academic and personal achievement in school.

This is the time of the year when city and town councils will be debating annual budgets. Now is the time for us as parents and citizens vested in the success of our children to actively express our position that they continue to support music education and live performance programs in the schools and community. Call your town and district representatives. Attend budget hearings. Be informed and be a part of the solution. There's a wealth of evidence showing how strong music programs and academic excellence go hand in hand. Sacrificing one in the name of the other just doesn't make sense.



Dave Rotince, Pres. MRP

SUMMER CONCERTS 2002

Mark your calendars for this summer's line up of concerts. The MRP has teamed up with a number of local libraries and the Massachusetts Cultural Councils to bring you two performances of the **New England Percussion Ensemble** and a return of the **Con Brio Quintet**. The NEPE will be performing at the **Attleboro YMCA** on Wednesday, June 12 at 7PM and at **Norton Library** July 23rd. The NEPE stages a unique show of percussion instrumentation for all ages that you won't want to miss!

On **August 12, 7 PM**, the **Con Brio Quintet** will be featured at the **Seekonk Library** as part of the Library's Wednesday Night Concert Series. Bring your lawn chairs and picnic dinners for a most enjoyable evening of Prokofiev's *Peter and the Wolf* and more!



IT'S \$CHOLARSHIP TIME!

The Music Revitalization Project is once again awarding a **\$200 scholarship** to a graduating high school senior that will be pursuing a degree in music. Be on the lookout for applications at your guidance or music department. If you can not locate one at your school, call 508-222-3804 and we will mail you an application directly. Committee members Carol and Nancy Allen are looking forward to choosing this year's winner. Remember the deadline for receiving applications is **May 31, 2002**.

-Carol Lou Allen

MUSICIANS THROUGH THE CENTURIES:



PREMIER CORNETIST, HERBERT L. CLARKE (1867-1945)

Herbert Lincoln Clarke, was considered to be the greatest cornetist of his time. Those of you who have studied the trumpet or cornet are probably familiar with at least one of his several study methods that are still in use today. He was not just a virtuoso cornet player. He was a talented composer and arranger for bands, an accomplished violinist, and a distinguished band conductor.

Born in Woburn, Massachusetts, he moved with his family to Toronto in 1880. Coming from a musical family, he showed an interest in music early in his life. He himself said in his autobiography, *How I Became a Cornetist*, that it was growing up "in a musical environment that played a large part in turning me to the musically artistic as a life profession."

In the spring of 1881 he attended a concert of The American Band of Providence, RI at the Horticultural Pavilion in Toronto where he heard Bowen R. Church play a cornet solo. Later, Clarke was to remember this event as the most significant of his childhood. He taught himself to play the cornet, using his brother Edwin's instrument. At about the same time he joined the Toronto

Philharmonic Orchestra as a violinist. The cornet had captured his heart, however, and in 1882 he joined the Queen's Own Rifles band as the last chair of a 12-man cornet section in order to obtain a government-issue instrument on which to practice.

After High School (1884) his career, with modest beginnings, began to take off when in 1887 he joined the Citizen's Band of Toronto as cornet soloist. He made a name for himself and in the spring of 1892 he left Canada after successfully auditioning for the Gilmore Band. Then in 1893 he joined Sousa's Band briefly as a cornet soloist. Then spent 5 years playing with other bands before returning to Sousa's Band in 1898.

This time he stayed with Sousa's Band, and later became Sousa's assistant director, conducting the band in many recording sessions. He resigned from Sousa's band in September of 1917 and returned to Canada to lead the Anglo-Canadian Leather Company Band in Huntsville, Ontario from 1918 to 1923. Under Clarke's leadership, this band became one of the most celebrated commercial bands in North America.

In 1923, he moved to Long Beach, California and conducted the Long Beach Municipal Band until 1943. In April of 1934, he was elected President of the American Bandmasters Association. He died in January 1945 and his ashes were interred at the Congressional Cemetery in Washington, D.C., near the gravesite of John Phillip Sousa. His papers and memorabilia are held at the Herbert L. Clarke Library at the University of Illinois at Urbana-Champaign.

In the course of his musical career, he recorded most of his own solo cornet compositions, other cornet solos, and conducted Sousa's Band and the American Band of Providence in over 200 recordings. Several of his recordings were reissued on Crystal Records disc S450 around 1979.

[Excerpts from "The Virtual Gramophone"]

MUSIC THROUGH THE CENTURIES: THE HISTORY OF "TAPS:"

Every Memorial Day, we honor Americans who have lost their lives while defending our country. Amid the speeches and such, there is that moment when the rifles are fired in the air followed by a hush as a lone bugle call is sounded. "Taps," as we know it, has been played at these occasions for what seems like forever. Ever wonder how *Taps* came to be? I never did, actually, until I saw an email that was making the rounds recently.

This email described an Urban Legend about one night in 1862 during a Civil War battle at Harrison's Landing, Virginia. Union Capt. Robert Ellicombe heard the moans of a mortally wounded soldier in the field. He decided to risk his own life and bring the soldier back to his own lines for medical atten-

The MRP QUARTER NOTES Newsletter is a quarterly publication. Contributions are welcome by writing to the Music Revitalization Project, Inc. P.O. Box 709, Norton, MA, 02768. All articles included are the discretion of the editor or upon request.

If you would like to serve on the Board or volunteer for a committee, meetings are held the 2nd Friday of every month. Call 508-222-6897 for details.

06/1	Boston Festival of Bands - 11am-6pm
05/29	Norton Mts Bands - 7pm
05/21	Yelle Spring Concert - 6:15pm, Norton
05/11	Solomons Arts/Music Festival, Norton
05/5	SEKlass Wind Symphony, Norton - 3 pm
05/5	Special Guest Conductor, Johan de Meij
05/5	Metropolitan Wind Symphony - 3pm
05/02	Attleboro HS Band Concert - 7pm
04/30	Attleboro Lions Club Jazz Fest - 7 pm

COMMUNITY CALENDAR:

Philharmonic Orchestra, this group got its start in 1994. Bob Otto has been the director since that time. The trio is rounded out with Doug Lippincott and Bob Schultz. All are exceptional percussionists on the Boston scene. So popular have been their concerts, that their schedule is exceeding 200 performances per year. This busy schedule, along with a large number of requests from Connecticut school systems has warranted their opening a branch of the organization to cover that state more effectively.

All of their programs go beyond simply displaying the effects of the percussion family of instruments. Performances draw parallels, which relate music to language, history, math and science. Your imagination will be peaked and knowledge and understanding broadened in a manner that is frequently infused with humor. Fun and learning go hand-in-hand. The programs bridge all age groups and cultural backgrounds. We hope you will be able to attend and enjoy one of the New England Percussion Concert Series, always leaving the audiences wanting more.

For the past few years the MRP has been organizing Educational Concerts at local libraries. You've read about them here in the Quarter Notes. This year we are proud to introduce the New England Percussion Ensemble to our list of performers that include the Con Brio Woodwind Quintet and the Epic Brass Quintet.

The New England Percussion Ensemble has performed nearly 100 concerts for a variety of audiences in grades K-12. They are educators and performers who derive great pleasure from knowing that their performances are enlightening as well as entertaining. Don't misunderstand. Adults will leave NEPE performances just as energized as the younger folks. Their performances are for the whole family.

From an association with the Rhode Island Community Band, and a finale by the Air Force Band of Liberty. All this for FREE.

Union General Daniel Butterfield is given credit for having created Taps. In his words, "I had composed a call for my brigade, to precede any calls, indicating that such were calls, or orders, for my brigade alone." Having knowledge of all the bugle calls in the manual, he created something he thought was unique. He used *Taps* during the Peninsula Campaign of 1862 at Harrison's Landing. Later he wanted it more smooth, musical and melodious. He called on a musician to help him improve it. Reportedly, he then had it played at night in place of *Tattoo* to signal both the end of the day and to honor his soldiers. The melody apparently caught on and it's use spread to brigades on both sides of the conflict.

The first use of *Taps* at a funeral was during the 1862 Peninsula Campaign. A soldier in John C. McBall's Battery A, 2nd Artillery was buried at a time when the battery occupied an advanced position. It was unsafe to fire the usual three rifle volleys over the grave, so he decided to use *Taps*.

Taps, also known as *Extinguish Lights*, was used unofficially from that time on. The earliest official reference to the use of *Taps* at military funeral ceremonies is found in the U.S. Army Infantry Drill Regulations of 1891.

So when you attend a Memorial Day Ceremony this year, and you hear *Taps* being played, you can rest assured that as Paul Harvey would say, "Now you know...the rest of the story."

In the morning, Captain Ellicombe asked permission to have his son given a full military burial, in spite of his enemy status. The request was only partially granted, and instead of a full Army Band, he was only allowed one musician. He chose a bugler and asked him to play a series of notes he found in his son's pocket. This melody, as this legend goes, was "*Taps*," and the use of it at all military funerals was born.

I have shortened the story a bit because of space limitations. Upon reading the complete version of the story, I was certainly intrigued by it. So I decided to see if it contained any truth at all. Only the year and place stood the test. The New England Percussion Ensemble has performed nearly 100 concerts for a variety of audiences in grades K-12. They are educators and performers who derive great pleasure from knowing that their performances are enlightening as well as entertaining. Don't misunderstand. Adults will leave NEPE performances just as energized as the younger folks. Their performances are for the whole family.

NEW ENGLAND PERCUSSION ENSEMBLE LOCAL BAND SPOTLITE:

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JOHAN DEMEIJ IN TOWN!

International composer/conductor Johan de Meij will guest conduct a World Premier of his newest work entitled, "*The Wind in the Willows*," with the Metropolitan Wind Symphony on Sunday, May 5 at 3pm at the Sorenson Center, Babson College, Wellesley. Mr. de Meij has composed many unique compositions for wind ensemble, including *The Lord of the Rings* and *The Red Tower*.