

BENNETT III, WAYNE CLIFFORD, D.M.A. James Francis Burke's *Zorita* (c. 1968): A Transcribed Edition for Solo Cornet and Brass Quintet. (2013)
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James Francis Burke (1923–1981) was one of the most renowned cornet soloists of the Twentieth Century. Despite having no use of his right arm, the result of suffering an injury at birth, Burke learned to play the cornet at an early age and began to perform solos for movies and radio shows by the age of 11. He is remembered primarily as the Cornet Soloist of the Goldman Band, a position he held for 32 years (1943-1975). Burke also performed extensively with the Baltimore Symphony, Radio City Music Hall, and Brooklyn Philharmonic Orchestras and held teaching positions at the Peabody Conservatory (Baltimore, MD), Ithaca College (NY), Hofstra University (NY), and the University of Bridgeport (CT). During his lifetime Burke performed a number of cornet solos with band accompaniment and composed solos that he performed with the Goldman Band and others including *Danza Alegre*, *The Magic Trumpet*, *Amourette*, *Hocus Polka*, *Jimala Beguine*, *Joneta*, *Jolene*, and *Zorita*. Of these compositions, only *Zorita* is unpublished.

The purpose of this study was to transcribe the accompaniment for Burke's cornet solo, *Zorita* (c. 1968) for brass quintet. A secondary purpose of this study was to present a brief biographical sketch about Burke to provide historical context and background for the solo. A brief discussion of the work is included in this document, although complete analysis was beyond the scope of this study as was a complete biography of Burke.

The transcribed edition of the solo was created by consulting unpublished scores of *Zorita* and a recording of the solo performed by Burke. The original cornet solo

remained intact and is presented with the transcribed brass quintet accompaniment. The accompaniment was scored for the traditional brass quintet instrumentation: two trumpets, horn, trombone, and tuba. This transcription, therefore, requires an additional cornet performer to be the soloist. Appropriate for concert performance by advanced students, *Zorita* balances *bel canto* melodies with highly technical scalar passages and extended sections of multiple articulation.

JAMES FRANCIS BURKE'S *ZORITA* (c. 1968): A TRANSCRIBED EDITION
FOR SOLO CORNET AND BRASS QUINTET

by

Wayne Clifford Bennett, III

A Dissertation Submitted to
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Approved by

Committee Chair

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APPROVAL PAGE

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TABLE OF CONTENTS

	Page
LIST OF FIGURES	v
CHAPTER	
I. JAMES FRANCIS BURKE AND <i>ZORITA</i> : AN INTRODUCTION	1
Purpose.....	2
The Process of Transcribing <i>Zorita</i>	3
Organization of the Text.....	3
II. BURKE’S BACKGROUND AND CAREER.....	5
Burke’s Early Years.....	5
Burke’s Educational Background	8
Burke’s Performance Career.....	11
Burke’s Recordings and Compositions	14
III. TRANSCRIBED EDITION OF <i>ZORITA</i> FOR SOLO CORNET AND BRASS QUINTET	16
Critical Notes	16
<i>Zorita</i>	18
IV. BURKE’S LASTING INFLUENCE UPON CORNET PERFORMANCE AND <i>ZORITA</i> FOR SOLO CORNET.....	39
BIBLIOGRAPHY.....	43
APPENDIX A. LETTER OF PERMISSION FROM JONETA BURKE TO TRANSCRIBE BURKE’S <i>ZORITA</i>	46
APPENDIX B. <i>ZORITA</i> : REPRODUCTION PAGES FROM THE ORIGINAL SCORES	48

LIST OF FIGURES

	Page
Figure 1. Burke as a spokesman for the Buescher Band Instrument Company	7
Figure 2. Burke playing his left-handed Buescher Super 400 Cornet	9
Figure 3. Dr. Edwin Franko Goldman conducts the Goldman Band in Central Park.....	12
Figure 4. Burke posing in uniform as a member of the Cities Service Band of America.	13
Figure 5. <i>Zorita</i> , Reproduction of Original Condensed Score (Solo Cornet and Piano), first page.....	49
Figure 6. <i>Zorita</i> , Reproduction of Original Condensed Score (Solo Cornet and Band), first page	50
Figure 7. <i>Zorita</i> , Reproduction of Original Score (Solo Cornet and Band), first page	51

CHAPTER I

JAMES FRANCIS BURKE AND *ZORITA*: AN INTRODUCTION

James Francis Burke was one of the most renowned cornet soloists of the Twentieth Century. Suffering an injury at birth, Burke had permanent damage in his right arm, which never developed and remained useless throughout his life. Despite this disability, Burke learned the cornet quickly and began to perform regularly for radio shows at the age of 11.¹ After graduating from the Ernest S. Williams School of Music in Brooklyn, New York, he was selected by Edwin Franko Goldman to become the permanent cornet soloist and Solo Chair of the famed Goldman Band. He held this position for 32 years, and is remembered today primarily for the role he played in Goldman's Band. In addition to the Goldman Band, Burke performed extensively with The Cities Service Band of America as well as the Baltimore Symphony, Radio City Music Hall, and Brooklyn Philharmonic Orchestras. He held faculty positions at the University of Bridgeport, Hofstra University, Ithaca College, and the Peabody Conservatory.²

¹ "The James F. Burke Tribute Page," accessed 4 December 2012, <http://www.jfbcornet.com>.

² Mark O'Keeffe, "Horn of Plenty: The Story of James F. Burke," *ITG Journal* 28, no. 3 (March 2004): 41, 43.

In 1956, Burke recorded the album *Horn of Plenty*, which featured two of his own compositions: *Jolene* and *Joneta*, written respectively for his wife and daughter. He later recorded four records for *The Artist's Workshop* series; each record featured his performance of a cornet solo, followed by Burke teaching each solo in a lecture-demonstration format. For the third of these recordings, Burke's composition *The Magic Trumpet* was demonstrated.³ In addition to these, Burke composed a number of cornet solos including *Danza Alegre*, *Amourette*, *Hocus Polka*, *Jimala Beguine*, and *Zorita*. Of these, only *Zorita* is unpublished.

In addition to his performing and teaching career, Burke was active as a clinician and guest conductor. Representing various musical instrument companies throughout his career, he appeared in over 800 schools and conducted and performed with numerous honor bands.⁴ Burke performed his composition *Zorita* with the Lower Band of the Pennsylvania Southeastern District Band Festival on January 25, 1969.⁵

Purpose

The purpose of this study was to transcribe the accompaniment for Burke's cornet solo, *Zorita* (1968) for brass quintet. A secondary purpose of this study was to present a brief biographical sketch of Burke to provide historical context and background for the

³ James W. Dunlop et al., *Pennsylvania Music Educators Association Southeastern District Band Festival (Lower Band) Octarara Area High School, January 23, 24, 25, 1969*, (Harrisburg, Pa: Frank Taylor Sound Service, 1969).

⁴ William H. Rehrig, *The Heritage Encyclopedia of Band Music*, ed. Paul E. Bierley (Westerville, OH: Integrity Press, 1991), 117.

⁵ James W. Dunlop et al., *Pennsylvania Music Educators Association Southeastern District Band Festival (Lower Band) Octarara Area High School, January 23, 24, 25, 1969*, (Harrisburg, Pa: Frank Taylor Sound Service, 1969).

solo. A brief discussion of the work is included in this document, although complete analysis is beyond the scope of this study as is a complete biography of Burke.

The Process of Transcribing *Zorita*

The transcribed edition of the solo was created by consulting unpublished scores of *Zorita* and a recording of the solo performed by Burke. Held in the library of “The Presidents Own” United States Marine Band in Washington, D.C., the collection of Burke’s original scores and parts includes a piano score, a condensed score for band, and a full band score. The accompaniment included in the condensed score is easily transferrable into the brass quintet format. The original cornet solo remains intact and is presented with the transcribed brass quintet accompaniment. The accompaniment was scored for the traditional brass quintet instrumentation: two trumpets, horn, trombone, and tuba. This transcription, therefore, requires an additional cornet performer to be the soloist. Appropriate for concert performance by advanced students, *Zorita* balances *bel canto* melodies with highly technical scalar passages and extended sections of multiple articulation.

Organization of the Text

Chapter II of this document presents a biographical sketch of Burke to provide historical context and background for the solo. The third chapter presents the transcription of the cornet solo *Zorita* as a new brass quintet arrangement. Chapter IV includes a summary of all findings, conclusions, and suggestions for further study.

Appendices include pertinent permissions to transcribe the solo as well as facsimiles of handwritten compositional material.

CHAPTER II

BURKE'S BACKGROUND AND CAREER

Burke's Early Years

Burke was born April 15, 1923 in Port Jefferson, New York. Robert, his father, was a mason contractor and a semi-professional cornet player. His mother, Helen, was a pianist and homemaker.⁶ Due to Burke's weight of 15 pounds 9 ounces at birth, complications arose during delivery requiring the use of surgical forceps. The forceps pressed against and injured the brachial plexus in the neck, causing permanent damage in the right arm. The arm never developed and remained useless his entire life.⁷

Burke, who was known as "Jimmy" throughout his life,⁸ frequently watched as his father played cornet at home and studied the instrument himself beginning at the age of five. His father taught the cornet to Burke for the next five years. A stand was constructed to help Burke hold the cornet, consisting of a tripod stand on rollers that moved up and down like a music stand. The top of the stand was shaped like a horseshoe with a strap to hold the cornet in place. The ring for the little finger on Burke's cornet was moved from the leadpipe to the bell to help the child hold the instrument.

⁶ O'Keeffe, 40.

⁷ "The James F. Burke Tribute Page," accessed 4 December 2012.

⁸ Guy Kinney, "Interview with Cornet Virtuoso James Burke," *The Instrumentalist* (August 1982): 52.

By the age of seven, Burke competed in local amateur contests.⁹ By ten, Burke performed regularly in concerts at public schools with his mother and father, often presenting recitals for four or five schools in a single day.¹⁰ When he was eleven years old, Burke began to perform solos weekly for two radio broadcasts. Each Sunday morning, he was featured as a soloist on the NBC-sponsored broadcast “Coast to Coast on a Bus” from 9:00-10:00. From 11:00-12:00 he then performed for the “Horn and Hardart’s Children’s Hour on WCBS (now WABC).¹¹ He was paid \$2 for each performance (occasionally receiving a cake instead¹²), and continued this weekly routine until he was 18 years old. At the age of eleven, Burke also appeared as a cornet soloist in the Warner Brothers film titled *Stars of Tomorrow*.¹³

Beginning in 1939, at the age of 16, Burke represented musical instrument companies in his performances. King, Bach, Buescher, and Conn each endorsed him at different periods of his career; however, he was most closely associated with the Buescher Company, and played a significant role in the development of the Buescher Super 400 cornet and trumpet.¹⁴ Visiting area high schools, he was paid \$50 per school to teach through demonstration and lectures, and then perform as a soloist with the band or

⁹ O’Keeffe, 40.

¹⁰ Kinney, 52.

¹¹ O’Keeffe, 40.

¹² Though Kinney states in his “Interview with Cornet Virtuoso James Burke” that Burke occasionally received a *Coke* as payment, Burke’s daughter Joneta and Mark O’Keeffe both verify that he occasionally received a *cake* as payment.

¹³ Kinney, 52-53.

¹⁴ “The James F. Burke Tribute Page,” accessed 4 December 2012.

orchestra.¹⁵ Burke continued to appear as a clinician, guest conductor, and featured soloist with professional, college, and high school orchestras and bands for the remainder of his career.

**THE
MAKING
OF
A
MASTER**

JAMES F. BURKE, SOLOIST OF THE CORNET AND TRUMPET

Does it pay to study? James Burke thought so. From the tender age of five years, his burning desire to make the cornet his career showed in years of constant effort, constant study and practice. The result: at only 18, James Burke was invited to become cornet soloist with the great Goldman Concert Band, Honor have followed rapidly: trumpet soloist with the famous Band of America, first trumpet with both the Baltimore Symphony and the Radio City Music Hall Orchestra.

As his personal instrument, James Burke selects the Buescher cornet. Like other masters, he too discerns in Buescher quality to display his incredible technique, his masterful musicianship. The rich, full-bodied tones that only a master can produce come naturally from this fine instrument.

Each trumpet and cornet marked "Built by Buescher" bears the hallmark of finest quality. These instruments are available for your inspection at Buescher dealers everywhere.

BUESCHER BAND INSTRUMENT COMPANY, Elkhart, Indiana

the highest rating of every music educator, and his few seconds to devote more of his to times and only arrangements. A hard effort is the least tradition, he has "400" and an outstanding job with any teacher or parent class. Or he can go home the classic notes in a mass review, his edition on his 1937 schedule to be obtained by writing James Burke Trust 1749, Box 29, Elkhart, Indiana.

Figure 1. Burke as a spokesman for the Buescher Band Instrument Company. Reproduced with permission.¹⁶

¹⁵ O’Keeffe, 41.

¹⁶ “The James F. Burke Tribute Page,” accessed 4 December 2012.

Burke's Educational Background

Burke studied for two years with Charles Delaware "Del" Staigers (1899-1950) beginning in 1935.¹⁷ Staigers formerly played with the Sousa Band (1919-1920), serving as assistant soloist to Frank Simon (1889-1967). He was first trumpet in the Victor Salon Orchestra for 16 years and played for radio programs and recordings for the Victor Phonograph Company with the ensemble. Staigers was the cornet soloist in the Goldman band from 1927-1934 and with the band recorded *Carnival of Venice* and *Napoli (Italian Fantasie)* by Bellstedt. In 1940, he performed as cornet soloist with the New York World's Fair Band.¹⁸ He was later employed as a studio musician in the Los Angeles film and radio industries from the early 1940s until his death in 1950.¹⁹

Burke considered Staigers to be "one of the greatest soloists ever,"²⁰ stating:

He had the facility and fire and the delivery of playing a solo that I had never heard before. He was very distinguished in his style... you could see the notes coming out of the bell. There was just that much fire. It was electrifying. You sit there, and you get goose bumps giving you the message. He was in a class by himself²¹

¹⁷ O'Keeffe, 40.

¹⁸ Glenn D. Bridges, *Pioneers in Brass* (Detroit: Sherwood Publications, 1965): 81.

¹⁹ Rehrig, 720.

²⁰ Kinney, 53.

²¹ Bill Spilka, "Interview with James F. Burke, 1923-1981," *New York Brass Conference for Scholarships Journal* 10 (Spring 1982).

Burke credited Staigers with teaching him musicianship and the art of solo cornet playing. At the request of Staigers, a cornet was made especially for Burke by the King Company, reversing the wrap to aid Burke in holding the instrument.²²



Figure 2. Burke playing his left-handed Buescher Super 400 Cornet. Reproduced with permission.²³

In 1937, Burke studied cornet with John Edward “Ned” Mahoney (1911-2012). That same year, Mahoney joined the Goldman Band as assistant soloist.²⁴ With Leonard

²² Ibid.

²³ “The James F. Burke Tribute Page,” accessed 4 December 2012.

B. Smith (1915-2002)²⁵ and Frank Elsass (1913-1981)²⁶, Mahoney performed in the Goldman Cornet Trio, also known as the Three Aces.²⁷ Each member of the Goldman Cornet Trio was a graduate of the Ernest S. Williams School of Music in Brooklyn, NY. Upon Mahoney's recommendation, Burke studied privately with Williams beginning in 1938,²⁸ and enrolled in the Ernest S. Williams School of Music in 1941.²⁹

Williams (1881-1947), another former member of the Sousa Band (1902-1903), held positions with the Mace Gay Band (1903-1907), the Ballet Russe (1916), and the Philadelphia Orchestra (1917-1923). Leopold Stokowski (1882-1977), conductor of the Philadelphia Orchestra during Williams' tenure, once described him as "one of the greatest trumpeters of all time." During the summers of 1918-1922, the orchestra's shortened season led Williams to support himself by performing as a soloist with the Goldman Band.³⁰ In 1931, Williams formed his own school of music in Brooklyn, New York, intended to train advanced students pursuing performance careers. Apart from the

²⁴ O'Keeffe, 41.

²⁵ "In Memoriam – Leonard B. Smith (1915-2002)," ed. Todd Davidson, *ITG Journal* 27, no. 2 (January 2003): 78.

²⁶ Kent Kennan et al., "In Memoriam – J. Frank Elsass," accessed 8 March 2013, <http://www.utexas.edu/faculty/council/2000-2001/memorials/SCANNED/elsass.pdf>.

²⁷ Valley Stream Herald (Valley Stream, NY) Obituary of John Edward "Ned" Mahoney. July 25, 2012.

²⁸ O'Keeffe, 41.

²⁹ James F. Burke, *New Directions in Tonguing* (New York: Charles Colin Publishing, 1981): i.

³⁰ Keith Winking, "The Legacy of Ernest S. Williams," *ITG Journal* 24, no. 2 (January 2002): 36-40.

Goldman Cornet Trio and Burke, notable alumni of the Williams School of Music include Raymond Crisara, Donald Jacoby, Gilbert Mitchell, and Robert Nagel.³¹

Burke's Performance Career

In 1942, Burke's last year at the Williams School of Music, Leonard B. Smith (as well as several other cornetists) left the Goldman Band, with several players either drafted or enlisted into armed service. While searching for a new cornet soloist, Edwin Franko Goldman (1878-1956) was invited to conduct a concert of the Williams School Band in Saugerties, New York. Hearing Burke's performance of a solo, Goldman immediately hired him as his permanent cornet soloist. Burke began his 32 year tenure as the Goldman Band's Cornet Soloist after graduating in 1943. The Goldman Band played approximately 50 concerts in each of its summer concert seasons, playing seven nights each week. Burke was contracted to play five solos per week. In his 32 years with the band, Burke performed over 1,100 concerts, playing most of his solos from memory.³²

Burke was appointed to the position of principal trumpet with the Baltimore Symphony Orchestra in 1943, a position he held for seven years. At the same time, he was hired as Professor of Trumpet at the Peabody Conservatory. He continued to perform in the Goldman Band in the summers. During this time, Burke married Jolene Mitchell, a pianist and a graduate of the Williams School. The Burkes raised five

³¹ Kevin Eisensmith, "The Final Reunion of the Ernest S. Williams School of Music Alumni Association," *ITG Journal* 27, no. 3 (March 2003): 16-17, 19.

³² O'Keeffe, 41.

children.³³ Burke resigned his positions with the Baltimore Symphony and the Peabody Conservatory in 1950 to return to Long Island and tend to his mother's failing health.³⁴ Upon leaving the Baltimore Symphony in 1950, Burke was appointed first trumpet with the Radio City Music Hall Orchestra, a group he had substituted with intermittently beginning in 1939.³⁵ He remained in the orchestra until 1952.³⁶



Figure 3. Dr. Edwin Franko Goldman conducts the Goldman Band in Central Park. Burke is pictured in the lower right. Reproduced with permission.³⁷

³³ O’Keeffe., 41.

³⁴ “The James F. Burke Tribute Page,” accessed 4 December 2012.

³⁵ O’Keeffe, 42.

³⁶ Burke, i.

³⁷ “The James F. Burke Tribute Page,” accessed 4 December 2012.

In addition to his positions with the Goldman Band, the Baltimore Symphony, and later the Radio City Music Hall Orchestra, Burke performed as the trumpet soloist with The Cities Service Band of America between 1948 and 1954. Under the direction of Paul Lavalle (1908-1997), Burke was featured on weekly radio broadcasts with the band.



Figure 4. Burke posing in uniform as a member of the Cities Service Band of America. Reproduced with permission.³⁸

Throughout his career, Burke was active as a clinician and guest conductor, appearing in over 800 schools³⁹ as well as guest-conducting and performing with bands and orchestras in forty-four states.⁴⁰ Burke held teaching positions at Ithaca College (5 years), Hofstra University (6 years), and the University of Bridgeport (1 year). He also held positions as principal trumpet of the Brooklyn Philharmonic (2 years) and as a

³⁸ “The James F. Burke Tribute Page,” accessed 4 December 2012.

³⁹ Rehrig, 117.

⁴⁰ O’Keeffe, 43.

member of the Metropolitan Opera Stage Band (2 years). In 1964, Burke performed as trumpet soloist and first chair with the All American Big Brass Band. The band, organized by the United States State Department, performed in 20 African countries over a 14-week period. Burke described the tour as “one of the greatest learning experiences of my life.”⁴¹

Burke’s Recordings and Compositions

As an orchestral trumpeter and soloist, Burke recorded two albums with Leroy Anderson, where he was featured in performances of *Bugler’s Holiday* and *A Trumpeter’s Lullaby*. In addition to these and fifteen Goldman Band recordings, he later recorded albums with orchestras conducted by Leopold Stokowski, Robert Shaw, Robert Russell Bennett, and Igor Stravinsky.

In 1956, Burke recorded *Horn of Plenty*, a solo cornet album that featured compositions by J.B. Arban (1825-1889) as well as compositions of his own, including *Jolene* and *Joneta*.⁴² This recording demonstrates Burke’s mastery of both multiple articulation and *bel canto* lyrical style, characteristics typical of his compositions.

He later recorded four albums for *The Artist’s Workshop* series; each record featured his performance of a cornet solo, followed by Burke teaching each solo in a lecture-demonstration format. For the third of these recordings, Burke’s composition, *The Magic Trumpet*, was demonstrated.

⁴¹ “The James F. Burke Tribute Page,” accessed 4 December 2012.

⁴² O’Keeffe, 42.

In 1960, Burke assembled the Burke-Phillips All-Star Band with famed Goldman Band tubist Harvey Phillips. The band was comprised of many of the acclaimed soloists and first-chair players of the day. In recordings with the band, Burke conducted and performed his solos *Danza Alegre, Amourette, and Hocus Polka*.⁴³

In terms of compositional style, Burke's cornet solo *Zorita* stands equally among his published compositions, all of which were popular during his lifetime. As stated in Chapter I, the purpose of this study was to transcribe the accompaniment for *Zorita* for brass quintet. The outcome of this project is to introduce *Zorita* to cornet literature in the Twenty-First Century.

⁴³ O'Keeffe, 42-43.

CHAPTER III
TRANSCRIBED EDITION OF *ZORITA* FOR SOLO CORNET
AND BRASS QUINTET

Critical Notes

The composition, originally titled *El Señor Del Capistrano*, was named for a town Burke saw on a map of Spain.⁴⁴ Written in F-minor and common time, the solo in ternary form is reminiscent of Spanish fanfares and folk melodies. The transcribed edition of *Zorita* was created by consulting unpublished scores of the solo and a recording of the solo performed by Burke at the 1969 Pennsylvania Music Educators Association Southeastern District Band Festival. A copy of the original band arrangement, harmonized by Cities Service Band of America trombonist Harriss Hubbell, is housed in the United States Marine Band Barracks in Washington, D.C. “The President’s Own,” featuring James Klages as soloist, performed *Zorita* as an encore throughout their 1987 national tour.

The collection of Burke’s original scores and parts includes a piano score, a condensed score for band, and a full band score. Although marked “Trumpet Solo” in the scores, Klages attests that *Zorita* “was always a cornet solo” that “also works with trumpet.”⁴⁵ This marking was likely for marketing purposes; Burke’s compositions

⁴⁴ James L. Klages, email message, March 4, 2013.

⁴⁵ James L. Klages, email message, March 10, 2013.

Amourette, *The Magic Trumpet*, *Danza Alegre*, and *Jimala Beguine*, all published by Carl Fischer, indicated “Solo for Bb Trumpet (or Cornet) and Piano,” as do several solos in the Burke-Smith Series published by the Mercury Music Corporation.⁴⁶

The original cornet solo remains intact and is presented with the transcribed brass quintet accompaniment. The accompaniment was scored for the traditional brass quintet instrumentation: two trumpets, horn, trombone, and tuba. This transcription, therefore, requires an additional cornet performer to be the soloist. The transcribed edition of *Zorita* is reproduced in score format on the following pages.

⁴⁶ “The James F. Burke Tribute Page,” accessed 4 December 2012.

Zorita

James F. Burke, arr. Hariss Hubbell
Trans. Wayne Bennett

Moderato *accel.* *Slower* *accel.*

2

The musical score is for the piece "Zorita" and is arranged for a brass ensemble. It consists of six staves: Solo Cornet, Trumpet in Bb 1, Trumpet in Bb 2, Horn in F, Trombone, and Tuba. The music is in 4/4 time and is divided into four measures. The first measure is marked "Moderato". The second measure is marked "accel." and contains a "2" above the staff, indicating a second ending. The third measure is marked "Slower". The fourth measure is marked "accel.". The Solo Cornet part is mostly rests. The Trumpet in Bb 1 part has a rest in the first two measures, then a half note G4 in the third measure, and a quarter note G4 in the fourth measure. The Trumpet in Bb 2 part has a rest in the first measure, then a quarter note G4 in the second measure, a quarter note F4 in the third measure, and a quarter note E4 in the fourth measure. The Horn in F part has a rest in the first measure, then a quarter note G4 in the second measure, a quarter note F4 in the third measure, and a half note G4 in the fourth measure. The Trombone part has a quarter note G4 in the first measure, a quarter note F4 in the second measure, a quarter note E4 in the third measure, and a half note G4 in the fourth measure. The Tuba part has a quarter note G4 in the first measure, a quarter note F4 in the second measure, a quarter note E4 in the third measure, and a half note G4 in the fourth measure. Dynamic markings include *f* and *sfz*.

5 *a tempo* *accel.* *Brilliant*

Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

f

f

f

Detailed description: This system of music covers measures 5 through 8. It features six staves: Solo, B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The Solo part is mostly silent, with a melodic line starting in measure 8. The brass instruments have dynamic markings: *f* (forte) for B♭ Tpt. 1, B♭ Tpt. 2, and Hn. in measure 8. The Tbn. and Tuba parts provide a rhythmic and harmonic foundation. The tempo and performance style are indicated as *a tempo*, *accel.*, and *Brilliant*.

9 *a tempo*

Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

mf

mf

mf

Detailed description: This system of music covers measures 9 through 12. It features the same six staves as the previous system. The Solo part has a melodic line starting in measure 9, marked *mf* (mezzo-forte). The B♭ Tpt. 1, B♭ Tpt. 2, and Hn. parts have dynamic markings of *mf* in measure 12. The Tbn. and Tuba parts continue their rhythmic and harmonic support. The tempo is indicated as *a tempo*.

12

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

dolce

dolce

15

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

dolce

18

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

22

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

26 *molto rit.*

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

29 *a tempo* *accel.*

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

32

Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

35 *Faster*

Solo

mf

B♭ Tpt. 1

mf

B♭ Tpt. 2

mf

Hn.

mf

Tbn.

mf

Tuba

mf

Detailed description: This page contains two systems of musical notation for a brass ensemble. The first system, starting at measure 32, features a Solo part in the treble clef with a whole rest. The B♭ Tpt. 1 part has a whole rest followed by a melodic phrase. B♭ Tpt. 2, Hn., Tbn., and Tuba all play rhythmic patterns. The second system, starting at measure 35, is marked 'Faster' and 'mf'. The Solo part has a complex, fast melodic line. B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba all play rhythmic patterns with accents. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4.

38

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mf

40

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mf

42

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

43

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

47 *Broad* *Slower*

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Detailed description: This system of musical notation covers measures 47 and 48. The Solo part is a single staff with a whole rest in both measures. The B \flat Tpt. 1 part has a whole note chord in measure 47 and a quarter note chord in measure 48. The B \flat Tpt. 2 part has a whole note chord in measure 47 and a quarter note chord in measure 48. The Hn. part has a whole note chord in measure 47 and a quarter note chord in measure 48, followed by a triplet of eighth notes in measure 48. The Tbn. part has a whole note chord in measure 47 and a quarter note chord in measure 48. The Tuba part has a whole note chord in measure 47 and a quarter note chord in measure 48. The tempo markings *Broad* and *Slower* are positioned above the Solo staff. The key signature is three flats (B \flat , E \flat , A \flat).

49

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Detailed description: This system of musical notation covers measures 49 and 50. The Solo part is a single staff with a whole rest in both measures. The B \flat Tpt. 1 part has a quarter note chord in measure 49 and a quarter note chord in measure 50, followed by a triplet of eighth notes in measure 50. The B \flat Tpt. 2 part has a quarter note chord in measure 49 and a quarter note chord in measure 50. The Hn. part has a quarter note chord in measure 49 and a quarter note chord in measure 50, followed by a triplet of eighth notes in measure 50. The Tbn. part has a quarter note chord in measure 49 and a quarter note chord in measure 50. The Tuba part has a quarter note chord in measure 49 and a quarter note chord in measure 50. The key signature is three flats (B \flat , E \flat , A \flat).

51

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

53

a tempo

Solo

mf

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mf

mf

mf

mf

55

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

58

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

60

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

63

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

65

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

66

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

68

Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

f

f

f

f

f

Broad *Slower* *accel.* *a tempo*

71

Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

sfz

sfz

sfz

75

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mf

mf

mf

mf

78

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

dolce

dolce

81

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

84

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

88

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

92

molto rit. *a tempo*

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

95 *accel.*

Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

98 *Faster*

Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

mf

mf

mf

mf

mf

101

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

104

Solo

mf

B \flat Tpt. 1

mf

B \flat Tpt. 2

mf

Hn.

mf

Tbn.

mf

Tuba

mf

106

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

109

Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

113

Solo *ff*

B \flat Tpt. 1 *ff*

B \flat Tpt. 2 *ff*

Hn. *ff*

Tbn. *ff*

Tuba *ff*

114

Solo

B \flat Tpt. 1 *ff*

B \flat Tpt. 2 *ff*

Hn. *ff*

Tbn. *ff*

Tuba *ff*

CHAPTER IV

BURKE'S LASTING INFLUENCE UPON CORNET PERFORMANCE AND *ZORITA* FOR SOLO CORNET

During his lifetime, Burke was an influential cornet soloist, conductor, teacher, and clinician. Due to his numerous performances with the Goldman Band, radio broadcasts with ensembles such as the Cities Service Band of America, and appearances as a clinician and guest soloist in 44 states, his compositions were among the most popular cornet solos of the Twentieth Century.

The purpose of this study was to transcribe the accompaniment for Burke's cornet solo, *Zorita* for brass quintet. The transcribed edition allows for the performance of this solo cornet work without requiring a large wind band or a piano accompaniment. A brief biographical sketch of Burke as well as a brief discussion of the work provides historical context and background for the solo. To accomplish the primary goal of this project, unpublished scores of the solo and a recording of *Zorita* performed by the composer were consulted. The original cornet solo remains intact with accompaniment figures designated to typical brass quintet instrumentation.

Despite permanently losing the use of his right arm due to injury suffered at birth, Burke's proved throughout his life that such a disability did not affect his musicianship or his ability to transmit it to a large audience. Beginning cornet study with his father at the age of five, Burke competed in local amateur contests by age seven. From the age of ten,

Burke performed public concerts with his mother and father and regularly performed for two weekly radio broadcasts. At the age of eleven, he was a featured soloist in the Warner Brothers film *Stars of Tomorrow*. Burke regularly visited local schools beginning at the age of 16, representing various musical instrument companies as a clinician and guest soloist.

In 1942, Burke was hired to be the permanent Cornet Soloist of the Goldman Band, a position he would hold for 32 years. In his time with the band, he would give over 1,100 performances, playing most of his solos from memory. During his tenure with the Goldman Band, he performed as a cornet soloist and orchestral trumpeter with other prominent ensembles, including the Baltimore Symphony Orchestra, the Radio City Music Hall Orchestra, and the Cities Service Band of America, the Brooklyn Philharmonic, and the Metropolitan Opera. In addition to fifteen recordings with the Goldman Band, Burke was featured on recordings with orchestras conducted by Anderson, Stokowski, Shaw, Bennett, and Stravinsky. His 1956 album *Horn of Plenty* featured compositions by J.B. Arban as well as compositions of his own, demonstrating Burke's mastery of multiple articulation and *bel canto* lyrical style. In his 1960 collaboration with tubist Harvey Phillips, Burke assembled a band comprised of many of the acclaimed soloists and first-chair players of the day. In recordings with the Burke-Phillips All-Star Band, he conducted and performed several of his solo compositions. Burke was also an active clinician and guest conductor/soloist, appearing and performing in over 800 schools during his career.

On June 26, 1981, Burke conducted an arrangement of Rimsky-Korsakov's *Scheherazade* in a rehearsal of the Guggenheim Band (the successor to the Goldman Band).⁴⁷ As he conducted, he suffered a heart attack and collapsed.⁴⁸ Band member Alan Silverman performed CPR but was unable to revive him. Leonard B. Smith wrote after his death, "I think that's the way Jimmy would have liked to go – among dear friends, while enjoying his music."⁴⁹

A number of Burke's compositions have been referenced in this document; of these only *Zorita* was never published, an unusual fact given the popularity of Burke's other solo works and performances. Although focus among today's trumpet teachers and students has shifted to literature written specifically for the trumpet with piano accompaniment, a cornet solo that merits performance in a chamber music setting is *Zorita*. Burke's other cornet solos, particularly *The Magic Trumpet*, *Danza Alegre*, and *Jimjala Beguine* are out of print and warrant reissue. Because Burke's compositional style lends itself to writing for five brass instruments, these compositions are suitable for transcriptions as brass quintets, brass ensembles, and other chamber ensembles.

An authoritative biography of Burke, which was beyond the scope of this study, is certainly warranted. As of this document's publication, no such biography exists. Detailed information and studies about most of Burke's compositions are not available. Fortunately, several of Burke's students, including Mark O'Keeffe and James Klages,

⁴⁷ Leonard B. Smith, "In Memory – James (Jimmy) Burke," *The School Musician/Director & Teacher* (October 1981): 36.

⁴⁸ Charles Colin, "In Memoriam – James F. Burke," *ITG Newsletter* 8, no. 1 (October 1981): 11.

⁴⁹ Smith, 36.

have documented some of this information through internet sources, articles, and recordings. Accessibility to Burke's cornet solos is essential for the preservation of these works. In addition to his solo cornet compositions as transcriptions for brass quintets and other chamber ensembles, an issuing of a collection of Burke's complete solo recordings is suggested.

Burke is considered to be among the most accomplished cornetists of the Twentieth Century in terms of his achievements in performance and composition. Burke studied with many of the era's most famous cornet soloists, including Staigers and Williams. He performed and recorded with many of the great conductors of the Twentieth Century, including Goldman, Anderson, Shaw, Bennett, Stokowski, and Stravinski. This training and professional experience, impressive for any musician of Burke's time, is especially remarkable considering his disability. Burke's output of solo performances, numbering in the thousands, cannot be ignored. His compositions for solo cornet provide a continued focus on his success as both a performer and a composer. Through the study and performance of works such as *Zorita* that balance technically demanding material, extended passages of multiple articulation, and *bel canto* lyrical melodies, future generations of musicians can experience the level of musical proficiency and expression that Burke sought to achieve.

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APPENDIX A

LETTER OF PERMISSION FROM JONETA BURKE
TO TRANSCRIBE BURKE'S *ZORITA*

April 6, 2013

Mr. Wayne Bennett

This letter gives you permission to transcribe the cornet solo Zorita by my father, James F. Burke. You may include the transcription as well as any pictures and information regarding the composer and composition in your dissertation.

Joneta Burke

A handwritten signature in cursive script that reads "Joneta Burke". The signature is written in dark ink and is positioned below the printed name.

APPENDIX B

ZORITA: REPRODUCTION PAGES FROM THE ORIGINAL SCORES

EL SEÑOR DEL CAPISTRANO *Arnold Shost*

RETURN TO U.S. *Trumpet Solo by James Burke.*

MARINE BAND LIBRARY **3300-R**

ZORITA

The image shows a handwritten musical score for the piece "Zorita" by Arnold Shost. The score is titled "EL SEÑOR DEL CAPISTRANO" and "RETURN TO U.S. Trumpet Solo by James Burke." It is part of the "MARINE BAND LIBRARY" collection, with the number "3300-R". The score is for a Solo Trumpet and Piano. The Solo Trumpet part is marked "Solo" and "TRPT.". The Piano part is marked "PNO". The score includes various musical notations, including notes, rests, and dynamics such as "p", "mf", and "f". There are also performance instructions like "Solo" and "LOCO". The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece is in 4/4 time. The score is divided into several systems, each with a Solo Trumpet staff and a Piano staff. The Solo Trumpet part is written in a single line, while the Piano part is written in a grand staff (treble and bass clefs). The score includes various musical notations, including notes, rests, and dynamics such as "p", "mf", and "f". There are also performance instructions like "Solo" and "LOCO". The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece is in 4/4 time. The score is divided into several systems, each with a Solo Trumpet staff and a Piano staff. The Solo Trumpet part is written in a single line, while the Piano part is written in a grand staff (treble and bass clefs).

Figure 5. *Zorita*, Reproduction of Original Condensed Score (Solo Cornet and Piano), first page.

~~EL SEÑOR DEL CAPISTRANO~~
TRUMPET - Solo by James Burke

CONductor *James Burke*

Mod^{to} **ZORITA**

RETURN TO U.S. MARINE BAND LIBRARY **3300-R**

Solo
TRUMPET IN B♭

Mod^{to} TRPTS (UNIS) *f*
BASSES-TRBS *f* ACCELL

TRPTS *f* BROAD + SLOWER 3 *f* ACCELL

TRPTS *f* 4-TEMPO TRBS. *f* ACCELL IN CHORDS BRILLIANT *f* 2 BASSES TRBS

TRPTS *f* *molto* *dim* *mp*

Figure 6. *Zorita*, Reproduction of Original Condensed Score (Solo Cornet and Band), first page. The working title, *El Señor Del Capistrano*, has been crossed out.

3300-R *Zorita* Wm. J. Burke
arr. Hubble

Reproduction of Original Score (Solo Cornet and Band), first page. The score includes parts for:
Percussion (Mdr. 1/4)
Oboe
E♭ Clarinet
Clarinet I
Clarinet II
Clarinet III
Bass Clarinet
Bassoon I/II
Alto Sax
B♭ Tenor Sax
Baritone Sax
Trumpet I/II
Trumpet III/III
Horn I
Horn II
Horn III
Horn III
Trombone I/II
Trombone III
Tuba
Bassoon I (Side Drum/Cymbals)
Bassoon I (Bells Etc.)
Bassoon II (Tympani)

The score is handwritten and includes various musical notations such as dynamics (e.g., *accell.*, *stacc.*), articulation (e.g., *stacc.*), and performance instructions (e.g., *stacc.*, *stacc.*). The title "Zorita" is prominently displayed at the top center. The number "3300-R" is in the top left corner. The arranger's name "Wm. J. Burke arr. Hubble" is in the top right corner. A stamp at the bottom right reads "RETURN TO U.S. MARINE BAND LIBRARY".

Figure 7. Zorita, Reproduction of Original Score (Solo Cornet and Band), first page.