

SIMMONS, LESLIE ANN, D.M.A. *The Clarinet Concerto of Ralph Hermann: Recording, Publication, and Preservation.* (2014)  
Directed by Dr. Kelly Burke and Ms. Sarah Dorsey. 146 pp.

- I. Solo Recital: Thursday, April 21, 2011, 7:30 p.m., Recital Hall. *Concerto No. 2 in F minor* Op. 5 (Bernhard Henrik Crusell); *Rhapsody* for Alto Saxophone (Ralph Hermann); *Romance* (Franz Schubert); *Three Folk Songs Op. 19* (John McCabe); *Concerto* (Aaron Copland)
- II. Solo Recital: Saturday, March 17, 2012, 1:30 p.m., Recital Hall. *Sonata* (Arnold Bax); *To Be Sung Upon the Water* (Dominick Argento); *Concerto* (Elie Siegmeister)
- III. Solo Recital: Friday, April 26th, 2013, 7:30 p.m. Presbyterian Church of the Covenant, Greensboro, NC. *Concerto* for Clarinet, Op. 28 (Burnet Tuthill); *Three American Pieces* (Lukas Foss); *Capricho Pintoresco* (Miguel Yuste); *Trio in E flat major "Kegelstatt,"* K. 498 (Wolfgang Amadeus Mozart); *Concerto for Doubles* (Ralph Hermann)
- IV. D.M.A. Research Project. THE CLARINET CONCERTO OF RALPH HERMANN: RECORDING, PUBLICATION, AND PRESERVATION. The landscape of American music is not complete without the preservation and consciousness of the lesser known composers, such as American composer Ralph Hermann. This document details the procedures necessary for the preservation of the *Clarinet Concerto* by Ralph Hermann. The procedures that are detailed and

examined include (a) recital performances, (b) recordings, (c) publishing, and (d) digitization. The appendix includes both a copy of the concerto manuscript in Herman's hand and an edited version that was created for publication.

THE CLARINET CONCERTO OF RALPH HERMANN: RECORDING,  
PUBLICATION, AND PRESERVATION

by

Leslie Ann Simmons

A Dissertation Submitted to  
the Faculty of The Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Greensboro  
2014

Approved by

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Committee Chair

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For Mr. Hermann, Lisa and Tom McFarland, my amazing husband Andrew Simmons,  
Antonio Truyols, Al Gallodoro, Kelly Burke, Larry Mentzer, and all my wonderful  
teachers

You will never know the love I feel for you all.  
The difference you have made.  
You taught me to stand for something.  
To play music as life, and to live life as music.  
You have changed my life.  
And all I can possibly say is  
“Thank you”

APPROVAL PAGE

This dissertation, written by Leslie Ann Simmons, has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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Date of Final Oral Examination

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## CHAPTER I

### INTRODUCTION

Preservation of musical compositions written by lesser known American composers, especially those still in manuscript or out of print, is a problem not often acknowledged that continues to grow. This personal journey of discovery is intended to document my path in recording, publishing and preserving a single work, the Ralph Hermann *Clarinet Concerto*. Since the landscape of recording and publishing is rapidly moving to digital forms, I have focused my methodology on the many available online resources. This documentation may serve as an inspiration and model for anyone who wishes to search for and preserve deserving works that are in danger of extinction.

The Ralph Hermann *Clarinet Concerto* is one of these pieces. Ralph Hermann may be known for his contributions as a TV and film composer and arranger, on shows such as *Your Show of Shows* featuring Sid Caesar and Imogene Coca, but little is known of his other works (IMDb.com, 2014; Sennett, 1977). Much of his music was written for friends or other reasons that did not necessarily lead to publication. I am fortunate in that I was made aware of the existence of the *Clarinet Concerto* through my study with clarinetist and saxophonist, Al Gallodoro. My association with Mr. Gallodoro helped me build a friendship with the Hermann family. This will be further described in the later chapter that details my discovery of the Hermann unpublished manuscripts.



Serendipity plays no small role in the discovery of lesser-known compositions. A single copy of the Ralph Hermann *Clarinet Concerto* was found amongst many of Mr. Hermann's other works stored in unmarked cardboard boxes in his widow's basement. All of these works had to be painstakingly reassembled with the hope that all pages would be found. It was clear to me that something had to be done to preserve these works as the danger of loss from fire, water damage, or simply being discarded was growing.

There are numerous reasons that contribute to the physical loss or lack of knowledge of the lesser known composers such as: a growing amount of repertoire through a focus of grants and competitions to commission new works, lack of easily accessible sheet music, and lack of available recordings. In particular, American composers such as Ralph Hermann, who worked at the American Broadcasting Company and the National Broadcasting Company, seem to be especially at risk of sonic extinction. The book *Music in Radio Broadcasting* discusses the division between serious classical music and popular music. According to author Samuel Chotzinoff, there is a class of people that "looks upon the association of business and music as a misalliance" (1946, p. 10). Mr. Hermann is known as a commercial composer and arranger, and this likely led to lack of consciousness of his concerti. This project will specifically concentrate on the *Clarinet Concerto* of composer Ralph Hermann.

The common practice of performing only repertoire currently in fashion has created a system where less well-known works are gradually phased out of print. Once a composition is out of print, it is very difficult to purchase a copy for study or

performance. This loss of accessibility to these works then reduces opportunities for performance and recording. The existence of the composition will eventually be removed from the consciousness of the clarinet community.

In my research, I have discovered that there remain numerous compositions by American composers in manuscript form or unavailable for purchase. These highly skilled American composers wrote a great deal of solo repertoire for the clarinet, which remain virtually unknown today. Most of these compositions were created before access to the technology that would have allowed the digitization of an archival copy. These compositions were also done by hand, since there was no music notation software available at the time of composition. Methods of duplication of a piece of music during this time period were limited to: hiring a professional music copyist; the use of vellum; or other time consuming methods, such as plate engraving where a negative had to be created in order to produce the positive (Holmes, 2014). These compositions have never been catalogued, and their existence is not known. Preservation of the American clarinet repertoire of lesser known composers could be overlooked until it is too late. The discovery, preservation and maintenance of compositions by American composers will create the awareness and availability of previous repertoire as the clarinet library of new pieces continues to expand. Although there is a need to document and preserve a large body of clarinet repertoire in this category, as previously mentioned this project focuses on the *Clarinet Concerto* by Ralph Hermann.

### **Ralph Hermann—Biographical Information**

This section details the available literature and websites pertaining to the biographical information of Ralph Hermann. Though there may be additional sources available in archives, the time and expense to physically search through uncatalogued sources was beyond this project. The information available primarily concerns his time as an arranger at the National Broadcasting Company (NBC) and the music director at the American Broadcasting Company (ABC). Much of the information available is repetitious between sources, or it alludes to facts that are difficult to confirm.

This is true for the *Dutch Wikipedia* website, which gives information that Mr. Hermann used the name Richard Hale as a pseudonym. Although his daughter did corroborate his use of the pseudonym, she stated that it was Reginald Hale. According to her, the pseudonym (in either case) was chosen to match the R and H of Ralph Hermann. She did not remember the reasons for him using a pseudonym (“Ralph Hermann,” 2013).

To further my efforts at filling in Hermann’s biographical gaps, I called several ABC and NBC offices, including those that handled archive sources. They had nothing available on Mr. Hermann. I then contacted the Library of American Broadcasting, and their only source available is a reference to Mr. Hermann as a music arranger on the 1950s television show *Your Show of Shows*. I searched the Library of Congress website, which showed several recordings of Mr. Hermann’s music. The Library of Congress Online catalog also showed the availability of the scores for the *Ballet for Young Americans* and *North Sea Overture* (Library of Congress Online Catalog, n.d.). I then emailed a Senior Music Specialist in the Music Division of the Library of Congress.

They informed me that they were unable to locate any other primary source material or correspondence related to Mr. Hermann in the Library's collections.

I then began to search other venues for references to Ralph Hermann. Early on in my project, I discovered Mr. Herman's obituary printed in the *Milwaukee Sentinel*. He was born on February 9th, 1914 in Milwaukee, Wisconsin. His obituary states that Mr. Hermann credits his beginnings in music to his home junior high school teacher, Harvey Krueger, who realized Mr. Hermann's talent and financed his piano lessons (Joslyn, 1994). He joined WTMJ-AM (620) in 1940 as staff arranger and member of the radio staff orchestra. The obituary then states that Mr. Hermann began his World War II United States Army service in 1943, in which he acted as an interrogator in Paris (Joslyn, 1994).

The *Milwaukee Sentinel* obituary tells the story of Mr. Hermann using his service as a musical opportunity. He realized that many German prisoners were symphony musicians and organized seventy members into a performing orchestra. Under Mr. Hermann's baton, the orchestra performed for United States Army soldiers and displaced peoples of France. He remained in Germany after the war, and organized an orchestra in Wiesbaden, Germany (Joslyn, 1994).

I had been searching for information on Mr. Hermann as a composer, arranger and pianist, but was surprised to find that he was referred to by Frank Gallodoro, a former member of Mr. Whiteman's orchestra, as a "reed guy." According to Mr. Hermann's obituary on his return to New York, "he auditioned for Whiteman as a clarinetist. Whiteman hired him, but assigned him to the piano" (Joslyn, 1994). This helped me

understand his focus of composing solo pieces for the different woodwind instruments. Mr. Hermann's obituary states that he joined NBC as a staff arranger in 1945, and moved to ABC in 1952. He headed the music department at ABC until his retirement in 1971 (Joslyn, 1994).

Mr. Hermann often returned to his hometown of Milwaukee, and in 1962 conducted the Milwaukee Symphony Orchestra in their first televised special for WTMJ-TV (Channel 4). This connection led to him being awarded the Milwaukee Civic Music Medal in 1963 (Joslyn, 1994). He kept his connection with Milwaukee all his life, and conducted the Milwaukee Musicians Association orchestra at their first Summerfest in 1969. He also composed the Milwaukee Fight Song for the University of Wisconsin (Joslyn, 1994).

Mr. Hermann's obituary also lists his other awards, including his Primetime Emmy Award for his *Symphony No. 3 – From the Scriptures*. *Symphony No. 3 – From the Scriptures* was composed for the ABC television show *Directions*, which ran from 1960 to 1984 (TV Series Finale, n.d.). An article in the Milwaukee Journal states that Mr. Hermann won the Emmy in 1965 and titles the symphony as *Religious Symphony No. 3 from the Scriptures* (Kelly, 1977). In an interview Mr. Hermann gave to the Hammond, Indiana *The Times* he states that he composed the *Symphony No. 3* in only two weeks, which was based on chapters from the old and new testaments ("He's Able to Compose in a Hurry," 1961). A picture caption in the *Times Record* describes a performance of Mr. Hermann's conducting the ABC Symphony Orchestra in a performance with light show of his *Symphony No. 3* in May of 1961 ("Sound and Light," 1961).

Mr. Hermann performed and arranged for many notable personalities during his career. His obituary lists Jimmy and Tommy Dorsey as examples of those he worked with (Joslyn, 1994). The *Internet Movie Database (IMDB)* includes Guy Lombardo, Dinah Shore, as well as Arturo Toscanini and the NBC Symphony as notables he worked with in his lengthy career (Hup234!, n.d.). There is no mention of Mr. Hermann in Mortimer H. Frank's book *Arturo Toscanini The NBC Years*, which states Mr. Toscanini's career at NBC lasted from 1937-1954 (2002, p. 15). *IMDB* states that Mr. Hermann continued his music education at the Wisconsin Conservatory and Northwestern University (Hup234!, n.d.). The performance of Mr. Hermann under Toscanini is confirmed in the *The ASCAP Biographical Dictionary of Composers, Authors and Publishers* (The Lynn Farnol Group, Inc. (Eds.), 1966, p. 329).

I contacted the Wisconsin Conservatory and the Northwestern University Archives to find attendance dates, if Mr. Hermann graduated, and the program of study he pursued. The Wisconsin Conservatory and Northwestern University Archives had no record of Mr. Hermann's attendance. The University Archivist stated that it could be possible that Mr. Hermann attended a special program, and may not be listed in the attendance archives. *IMDB* lists his jobs as composer/songwriter, arranger, conductor, and publisher (Hup234!, n.d.). Biographical information on Ralph Hermann is also listed on several other websites including the *Wind Band Home Page*, but does not offer any additional or new biographical information ("Ralph Hermann," 2011).

An entry on Hermann's *Concerto for Horn* on hornist Brent Shires' website adds the specific details on Mr. Hermann's service in the United States Army. Mr. Shire states

that Mr. Hermann served under General Bradley in the Twelfth Army Orchestra in Germany. Mr. Shire's website states that Mr. Hermann composed "the first full concerto originally written for solo horn with concert band." ("Hermann, Ralph," n.d.).

Aside from the minimal information that is available on these websites, a short biography of Mr. Hermann is given by Don Rayno in his book *Paul Whiteman Pioneer in American Music, Volume 2: 1930-1967*. Rayno confirms the information I found on the various websites, but also points out that later in life Mr. Hermann focused on composing music for educational material, as well as for Muzak. He lists several of Mr. Hermann's compositions, but does not make any reference to the *Clarinet Concerto*. Rayno states that Mr. Hermann passed away on July 28th, 1994, in Manhasset, New York (2012, p. 418).

My interviews with primary sources (family members, etc.) have not added additional information connected to Mr. Hermann's compositional processes, or commissions connected to specific pieces. The search for records of Mr. Hermann's work at ABC and NBC would help to fill in some of the details, but since both companies have been sold numerous times (Erikson, 2014a, 2014b), to this date I have not been able to locate these records. In addition to contacting the radio and television archives at ABC and NBC, I have reached out to other sources such as the Archive of American Television without successfully finding records about Mr. Hermann. The lack of detailed biographical information does little to shed light on the existence of additional Ralph Hermann manuscripts, such as the full orchestra scores for the *Clarinet Concerto* and the

*Concerto for Doubles*. This highlights the need to document and preserve his *Clarinet Concerto* in order to disseminate it to a larger public.



## CHAPTER II

### DISCOVERY

My initial interest in the music of Ralph Hermann began during my studies with woodwind virtuoso Al Gallodoro (1913-2008) when he gave me a copy of the solo part to another Ralph Hermann work, the *Concerto for Doubles*. The *Concerto for Doubles* was written for alto saxophone, bass clarinet, and Bb clarinet, and it was of special interest to me as I had found few pieces that offered the ability to showcase performance of multiple woodwind instruments. It was through the process of trying to locate the *Concerto for Doubles* that I discovered the unpublished *Clarinet Concerto* and made the decision to work with the Hermann family in order to preserve and revive performance of the works of Mr. Hermann.

When initially discussing the *Concerto for Doubles*, I asked Mr. Gallodoro if he had the accompaniment or knew what had happened to the score and orchestra parts. I was aware that the score and parts had existed because there was a recording of the full concerto performed by Mr. Gallodoro (on *The Many Sides of Alfred Gallodoro, Vol.1*, New York: Golden Rooster Records, 1999). Mr. Gallodoro told me the story of how this commission and recording came about as well as how the parts and score to the *Concerto for Doubles* had been lost. He believed that the score and parts had been taken by the publisher who had left with them for Florida after the recording. On the clarinet part that

Mr. Gallodoro had provided, there was no listed publisher, so this complicated the further discovery of pertinent information.

I searched for over two years to find the accompaniment to the *Concerto for Doubles*. What follows are the steps I have taken in my search, which eventually brought me to the discovery of the unpublished score of Mr. Hermann's *Clarinet Concerto*. I began by looking at all the resources available on the internet.

Woodwind specialist Bret Pimental website lists the *Concerto for Doubles* as having no known published score (Music for Woodwind Doublers). The lack of information on a known publisher or agent handling the rights to the *Concerto for Doubles* led me to start searching for musicians that had been present at the recording that took place at Carnegie Hall in 1948. I needed to locate additional historical information on the concerto such as: Were the parts used in manuscript form or published, were there extra parts available, and who left with the score and parts at the end of the recording session? I found Arthur Rollini's biography, *Thirty Years with the Big Bands*, which states that he was present at the recording (p. 108). I learned that Mr. Rollini had passed away in 1993. Despite this, I still had another possible lead: Al mentioned to me that the orchestra was comprised completely of freelancers, and included his brother Frank on clarinet and saxophone.

I was then able to locate Al Gallodoro's brother, Frank, but this took several months due to the fact that there was not a current phone number available. I had to search for Frank Gallodoro on the internet to gain information on those connected to him. The first posting I found on *Woodwind.org* led me to a Mike Vaccaro, who had listed his

current website address (2008). Mr. Vaccaro had made his phone number available on his personal website, so I quickly called him. To my disappointment he had not seen or talked to Frank in several years and had no further information. I then found a reference to Frank on Al Gallodoro's *Facebook* fan page. In response to a question about the identities of musicians in an old photograph, his nephew stated that Frank Gallodoro was still alive and active. Using *Facebook*, I asked Mr. Shields if he could possibly put me in contact with Frank. He asked Frank Gallodoro for permission and I was sent his current phone number.

I contacted Frank Gallodoro and he confirmed that Mr. Hermann had conducted the recording session of *Concerto for Doubles*, and that the parts were in the original manuscript form. He did not know who would have collected the parts at the conclusion of the recording session. Frank Gallodoro suggested I contact the American Broadcasting Company for further information since both Mr. Hermann and Al Gallodoro were employed with them at the time of the recording. To this date I have not been able to reach the correct department that governs the archives from the radio years of the American Broadcasting Company.

I had begun searching for biographical information on Ralph Hermann which was based on my decision to find as much historical information on the *Concerto for Doubles* before contacting living family members. As previously mentioned, the concerto was recorded in 1948 at Carnegie Hall at midnight with a fifty piece orchestra. There are contrasting reports on the commissioning of the Hermann *Concerto for Doubles*. In an interview with David J. Gibson in the *Saxophone Journal* (1989, p. 20) and in Al

Gallodoro's personal recounts to me, Mr. Gallodoro states that the concerto was commissioned for Mr. Gallodoro by Paul Whiteman. Don Rayno, in his book *Paul Whiteman: Pioneer in American Music, 1930-1967*, states that the concerto was composed as part of a concerto competition created by Paul Whiteman to showcase Al Gallodoro on alto saxophone, bass clarinet and clarinet. The first prize for the competition of one thousand dollars actually went to first place winner Thomas J. Filas. Filas's *Concerto for Doubles* was performed on April 2nd, 1947 on a broadcast of *Paul Whiteman's General Assembly* (Rayno, 2012, p. 263). Thomas A. DeLong confirms this information in his book *Pops: Paul Whiteman, King of Jazz* (1983, p. 274). This was five months before Gallodoro first premiered the Hermann *Concerto for Doubles* with the Buffalo Philharmonic on the American Broadcasting Company network (Gibson, 1989, pp. 19–20). There were also many performances of the concerto by Al Gallodoro, including a tour of school programs and clinics (Hegvik, 2013). There are no specific dates of when the tour and clinics took place. There is a listing of a performance by Al Gallodoro of the Hermann *Concerto for Doubles* with the Weber College Band at their annual winter concert in January of 1957 ("Guest Artist to Perform," 1957).

Having no publisher listed and no record of who might own the rights or have the copies, I started to search for the Hermann family. I found an obituary of the August 1st, 1994 edition of the *Milwaukee Sentinel*, which listed Hermann's widow and three children. The obituary also listed the areas of the country where his children then resided. I did a basic search for Mr. Hermann's son, and luckily the listing on

whitepages.com included his current phone number. I contacted him, and he suggested that I call his mother.

My contact with Mrs. Hermann, Ralph Hermann's widow, was a major breakthrough in my search for the Hermann *Concerto for Doubles* score. Mrs. Hermann was living in Long Island in 2009, and she agreed to meet with me. Once she understood that the purpose of my search was to preserve the memory of Mr. Hermann and to work to bring awareness of his extensive work as a composer, arranger, conductor, and educator, I was allowed to search the cardboard boxes of Mr. Hermann's music she kept in the basement of her townhome complex.

I found five extremely large boxes, which contained different manuscript editions of the piano accompaniment for the *Concerto for Doubles*. I also found a full score of the orchestral version for the first movement of the concerto. The extensive search for missing pages led to the discovery of the additional unpublished woodwind pieces. This included Ralph Hermann's *Concerto for Flute*, *Concerto for Saxophone*, *Rhapsody for Alto Saxophone* and finally the *Clarinet Concerto*, the piece on which this project is focused. The flute and saxophone concertos had full scores, but I only found the completed piano accompaniment for the *Clarinet Concerto*.

Mrs. Hermann allowed me to take the music and make copies, with the understanding that I would mail back the originals. To obtain the rights to publish, perform, and continue my work on the preservation of Mr. Hermann's legacy, I was put in contact with Mr. Hermann's daughter. His daughter has power of attorney, but we all agreed that all three of Mr. Hermann's children should agree to support my work before

we initiated the process. This took some time to ensure the family that all earnings from the manuscript publication would be to the benefit of Mr. Hermann's wife and his estate. I agreed that I would fund all expenses connected to the preservation activities, with no funding expected from the Hermann family or his estate. I would act as primary contact for all inquiries into the future performance, publication, and recording of Mr. Hermann's music.

The privilege of being named curator and contact agent to maintain the legacy of Ralph Hermann took extensive time and research, but it led to the discovery of numerous unpublished works for woodwinds. Formation of a process to achieve the goal of raising awareness and developing interest in the music of Mr. Hermann led to my recital/lecture tour, publication of the manuscripts, recording of the *Clarinet Concerto*, and the creation of the *Ralph Hermann Music Society* website (<http://www.ralphhermannmusic.com/>).

### CHAPTER III

### PERFORMANCE

It was necessary to take Ralph Hermann's music on tour in order to create interest and promote awareness of his unpublished *Clarinet Concerto*. The tour was designed to disseminate information and create excitement on the newly discovered Hermann *Clarinet Concerto*. The topic of preservation, as it pertained to the Hermann *Clarinet Concerto*, appealed to the lecture and recital audiences in a variety of ways. The clarinetists that attended were interested in the availability for performance of the Hermann *Clarinet Concerto*. Others were more interested in the steps I was taking to preserve the Hermann unpublished repertoire. Both musicians and non-musicians were interested in the historical aspects of the time period that the Hermann *Clarinet Concerto* was composed.

I found it helpful to have a pre-established ensemble with which to perform these recitals. This not only saved time, but also provided a support network of musicians willing to assist with this project. In this case, my ensemble was the Imaginary Friends Ensemble which consisted of soprano Laura Dawalt, pianist Antonio Truyols, and myself on clarinet. I began the Imaginary Friends Ensemble in 2010 in order to perform works by lesser known composers. The group concentrated on repertoire composed for clarinet and piano and clarinet, voice and piano. As we began to design this tour, the focus of our

performances centered on the Ralph Hermann *Clarinet Concerto*, and thus on the repertoire for clarinet and piano.

Preparation for performance required intense score study to evaluate articulations and a discrepancy in measure numbers. For example, I first searched for the three note motive that Ralph Hermann uses throughout all three movements. The motive, which consists of two sixteenth notes moving to a staccato eighth note, was inconsistently marked throughout all movements and between the clarinet and piano score. My pianist and I agreed that slurring the two sixteenths into the eighth, and then clipping the staccato eighth throughout the entire piece would give a stronger sense of continuity. The discrepancy in the measure numbers was due to missing measures in the clarinet part. I determined that these missing measures occurred in the coda-like section of the final movement. Due to the lack of preexisting sources, the artistic preparation of the Hermann *Clarinet Concerto* took extensive time and attention to detail, much of which the tour provided.

I began by scheduling a recital tour which covered North Carolina, Washington, DC, Virginia, West Virginia, and Maryland. In her book, *How to be Your Own Booking Agent*, Jeri Goldstein details creating a tour, building a home base, and underused resources (1998). Our tour locations were chosen in order to allow the ensemble to drive to each performance, because we were centered in North Carolina. We followed Goldstein's example of a utilizing a home base area by performing at venues where we could find free lodging and/or avoid staying overnight. Another of Goldstein's strategies that would have proven helpful, had it been discovered earlier in the planning stages, was



her suggestion to search the entertainment section of newspapers for local events calendars (p. 194). This would have broadened our performance opportunities, and I will explore this in the future.

Once it was decided what general area our tour would cover, I researched colleges and universities that had music departments. I then researched the faculty and staff of each music department to see if I had an acquaintance or connection. Each clarinet professor's biography was reviewed to see with whom they had studied, schools they attended, and other information that we may have in common provided connections. I later learned that this also served to broaden the network of people either interested in or who supported this project.

For example, Oskar Espina Ruiz, the clarinet professor at the University of North Carolina School of the Arts, was also interested in music preservation. In this case, his focus was on the works of Spanish Post-Romantic composer Julián Menéndez. Dr. Espina Ruiz was very interested in the Hermann project and offered to schedule our lecture recital at UNCSA. He was also a great help in expanding my vision for future preservation projects in a global sense.

Even if I was not able to work out a date with a direct contact at a venue, I made a point in asking each school if they knew of other possible performance opportunities. For instance, Robert Dilutis, clarinet professor at the University of Maryland, suggested we contact David Drosinos at Shepherd University. Mr. Drosinos recommended I contact the Baltimore School of the Arts. Creating a web of contacts was important, as many performance dates did not work due to the conflicts in schedules and availability of

performance space. I have created a list of contacts for institutions at which we were not able to schedule a performance for future recital possibilities.

Throughout this process, I learned that it is best to begin scheduling the recital dates at least a year in advance. I successfully booked twelve performances from June 2012 to June 2013. The realization that having a set goal for the number of recitals would have also been beneficial in creating a balance between the excitement of getting a performance scheduled and dealing with the inevitable exhaustion towards the end of the tour.

The tour included public and closed performances, as well as recitals and lecture-recitals. The majority of the lecture-recitals were held at academic institutions for clarinetists and woodwind specialists. We performed one lecture-recital for a private audience, which I have learned would be a great opportunity to attract small donations.

I designed each recital to engage the different target audiences for whom we were performing. The first recital held at the French Embassy was part of the Fete de la Musique Celebration, also known as World Music Day. The celebration was created in 1982 by the French Ministry for Culture to bring music to a wide and varied audience. It is held in large cities throughout the world and is always free to the public (La Fête de la Musique, 2014). The performance at the Fete de la Musique Celebration was an opportunity to expose an audience composed of mostly non-musicians to these lesser known composers. Although this performance concluded with the Hermann *Clarinet Concerto*, it also included other relatively unknown works for clarinet in order to demonstrate that the Hermann piece is not alone in needing preservation and

performance. Other pieces on the program included the *Concerto for Clarinet* of Burnet Tuthill, and the Miguel Yuste's *Capricho Pintoresco*.

At this performance, I introduced the mission of the Imaginary Friends Ensemble to perform and preserve works by lesser known American composers. The information we shared with our audience included a brief summary of how I discovered the unpublished Hermann manuscripts, and how easily his music could have been lost. I explained my plan to have each of the Hermann pieces eventually published and recorded. I related the situation of Mr. Hermann's unpublished manuscripts to the lost music of Miguel Yuste. Adding a global perspective resonated with our audience base which was from many different countries, creating more interest in our project at this international venue.

Our second performance was held for a private party of staff members from the United States Embassy. This recital was set up by a family member of Imaginary Friends Ensemble pianist Antonio Truyols. The program consisted of the same repertoire performed at our previous performance. It was an opportunity to discuss the topic of preservation in a more intimate setting and to gain a better understanding of questions that non-musicians may have. Audience questions that were most prevalent revolved around my future plans for the Hermann music collection and the growth of the preservation project. I explained that the music of Ralph Hermann was from an era of American history that is still somewhat accessible, but that is quickly changing with the passing of many of these composers and musicians, such as Al Gallodoro and Ralph Hermann. The issue of not knowing what is important to preserve until much later

created a better understanding and appreciation of our performance and our project at this event.

Our recital at Elon University, Elon, NC was our first opportunity to perform for an audience that consisted mainly of musicians involved in academia. It gave me an opportunity to talk about the repertoire in greater detail and to field a different set of questions concerning our project. After the recital, my pianist and I stayed on stage to answer questions related to the music we performed and the eventual goals of our tour. In this instance, the audience was very focused on the discovery and how they could apply these techniques to their own search for repertoire. There was also a strong interest in the business side of the project, from obtaining the rights to making contacts for performance opportunities.

A performance at Lenoir-Rhyne University, Hickory, NC was next, at which there was a larger audience consisting of about fifteen students. The performance hall was much more intimate and allowed us to have greater interaction with our audience. Therefore, I decided to save time at the end of our recital to discuss the repertoire and take questions on the Hermann *Clarinet Concerto* and other pieces performed. The students began discussing how they were going to begin their own research to find original pieces to perform on their different instruments.

The next performance at the University of North Carolina at Chapel Hill was for the students in the clarinet and saxophone studios. The performance was held in a classroom, which shifted the primary focus to lecture/discussion. The attendance of the saxophone professor and his students allowed for the discussion of the additional

unpublished manuscripts of Ralph Hermann. Therefore, the lecture/discussion also included not only the discovery of the accompaniment for the Hermann *Concerto for Doubles*, but also his unpublished *Concerto for Saxophone* and the *Rhapsody for Alto Saxophone*. The publication and recording of the Hermann saxophone repertoire were discussed.

During the lecture recital at Chapel Hill, an important observation was made. A professor asked if the Hermann *Clarinet Concerto* was also composed for Al Gallodoro. I responded that at the current time, there was no record of this by way of inscription on the score or clarinet solo part. The fact that both Mr. Hermann and Mr. Gallodoro had passed away before I had discovered the Hermann *Clarinet Concerto* meant there were no primary sources available to confirm or disprove this idea. I started to realize that it would be necessary to begin interviews with Mr. Hermann's family members, as well as any living colleagues of both Mr. Hermann and Al Gallodoro.

This question of whether the *Clarinet Concerto* was written with Al Gallodoro in mind also raised another point of interest. When one listens to the recording of Gallodoro's performance of *Concerto for Doubles* (which family members confirm that Mr. Hermann conducted), he takes liberties with his interpretation, adding grace notes, expanding on runs, etc. This raised further questions, such as would it be acceptable to Mr. Hermann to take similar stylistic liberties when performing the *Clarinet Concerto*.

The next performance, at Western Carolina University, Cullowhee, NC was for a more diversified audience. I introduced each piece with a short background of the piece and the composer, as well as the steps I took that led to the discovery of the Hermann

*Clarinet Concerto*. This was our first performance that included a repertoire change, which we decided would include a transcription done by my former teacher Al Gallodoro, *Fantasy based on Chopin's Fantasy Impromptu*. The fact that this was only a recital performance gave us the opportunity to bring our focus back to the interpretation and fine tuning of the pieces we planned to record, which included the Hermann *Clarinet Concerto* and the *Concerto for Clarinet* by Burnet Tuthill.

The performance at University of North Carolina School of the Arts allowed for a two hour time slot, and was equally divided between lecture and performance. The audience included the clarinet professor and his students of varying levels. I developed a program that listed numerous compositions that we performed as time permitted and to cater to the interest of the audience. This program consisted of pieces we had previously performed, including the Hermann *Clarinet Concerto*, the *Concerto for Clarinet* of Burnet Tuthill, and Miguel Yuste's *Capricho Pintoresco*. We added the *Concerto* composed for clarinet by Elie Siegmeister, which was relevant to the project in that it is now out of print and recordings are difficult to obtain. I also created a PowerPoint presentation and a handout that showed the preservation of American sheet music in a broader context. I included information that considered the importance of composers in a personal, historical, and global context. Due to the lack of technology in the performance hall I chose to use the handouts, which included images, biographical information, and a list of works composed for clarinet by each composer on our program. This lecture recital focused on the historical information and importance of preservation.

The lecture recitals that were performed at George Mason University, Fairfax, VA, Shepherd University, Shepherdstown, WV and the University of Maryland kept the same format as our previous program at the North Carolina School of the Arts. The target audiences were also the clarinet professors and their students. The interests of the students at both institutions were similar to those of the discussions experienced at earlier lectures and performances. The discussion at these venues presented an opportunity to share the techniques I used in discovering the Hermann manuscripts. In my lectures, I explored how my research of the Hermann *Concerto for Doubles* has helped me discover other unfamiliar repertoire, such as the *Gallodoro Serenade* by Ferde Grofe.

The final two recitals take place at Ruggero Piano in Raleigh, NC and Presbyterian Church of the Covenant in Greensboro, NC. Both recitals were similar to the first in that they were attended by many non-musicians. I had decided that we would include Ralph Hermann's *Clarinet on the Town* on our recording project, which we had not previously performed, so we decided to add it to the program of our final recital. The *Clarinet on the Town* was previously published by Carl Fischer, but is now out-of-print with few recordings and seldom performed. (Several major sheet music retailers were contacted about this piece which confirmed it was no longer in print.)

The tremendous amount of planning to finance, find contacts and schedule the tour created an understanding that one tour would not garner enough interest for the compositions of Ralph Hermann. Having hard copies of our album with links to my websites for sale would have been beneficial at all the various venues of performance. The album would have allowed the audience to take something physically away with

them as a reminder of the Hermann preservation project. Having the published score available at the lecture-recitals would have encouraged professors and students to purchase and perform the Hermann *Clarinet Concerto*. To remedy this I will send out information that the recording is now available. Having the album and sheet music available as gifts in exchange for donations at the future private performances will make asking for donations more acceptable. Other possible encouragements for private donations that I will include in future performances will be listing donors on the *Ralph Hermann Music Society* website, which will be further detailed in the Preservation chapter. Now that the recording and establishment of a website for the *Ralph Hermann Music Society* are completed, additional performances and lectures will be planned using lessons learned from the first tour.



## CHAPTER IV

### PUBLICATION

Many music conservatories and libraries have been known to preserve sheet music using a variety of methods which include microfilm, photocopying and digital scanning. However, there are disadvantages to each of these. Microfilm is hard to reproduce into usable performance copies. Photocopies do not last permanently, and proper digital scanning may not be cost or time effective (Gottlieb, 1994, pp. 19-23). It was the goal to preserve the *Clarinet Concerto* in a manner that would be both easily accessible to performers and could also be digitally preserved. Therefore, I decided to digitally transcribe the *Concerto* into music notation software and publish it.

Since the Hermann family owned the rights to Mr. Hermann's *Clarinet Concerto* it was imperative that we had a strong working relationship before recording or publishing began. Mr. Hermann's youngest daughter and her husband acted as liaison, and we all agreed that I should draft a letter of agreement for them take to the entire family. In the letter, which is included in the appendix, I was given the rights to edit and format the *Clarinet Concerto* using music notation software.

The letter further agreed that the family would allow me to have performing and exclusive recordings rights until December, 2015. I agreed to pay all costs connected with the publication, performance and recording of the Hermann manuscripts, which includes all unpublished manuscripts discovered, including the *Clarinet Concerto*. The

Hermann family further agreed that I would be allowed the opportunity to form the *Ralph Hermann Music Society* website, which will be detailed in the following chapter. This agreement was based on the principle that all profits from the publication would go to the Hermann estate, and I would treat my expenses as donations to the project. These costs included the purchase of the Sibelius music notation program, as well as the additional costs associated with becoming a member of ASCAP and copyright registration. The time investment well exceeded two hundred hours, with additional research into copyright laws.

The decision to register the copyrights of the unpublished manuscripts was based on research of the available information on the ASCAP and United States Copyright websites. I also spoke with a copyright lawyer, but continuing with an attorney was cost prohibitive. According to the information available on the U.S. Copyright website, it is not imperative that you register published or unpublished compositions with the U.S. Copyright office in order to protect the manuscript from reproduction of copies, use in derivative works, or public performances without your permission. Copyright begins from the creation of the composition, throughout the composer's life and for seventy years after the composer's death. Although it is not required to claim rights to a musical composition, the U.S. Copyright Office website states that registration would establish a public record of the Hermann estates claim to rights of the *Clarinet Concerto*. In the event that an infringement of rights were to occur over the *Concerto*, copyright registration would be required before legal suit could be filed in the courts. The changes

in the law in 1978 allowed me to register the manuscript without the need to do so again once the Hermann *Clarinet Concerto* is published. (“Copyright Basics,” 2012).

Having in my possession the physical manuscripts does not designate me as owner or as an authorizing agent. In order to file a copyright as an authorizing agent, a second letter of agreement from the Hermann family was required. The letter stated that I would act in the capacity as authorizing agent on behalf of the claimants. The claimants in this particular case would be Mr. Hermann’s widow and three adult children. This ensures that all collected monies would be appropriated to the Hermann estate (U.S. Copyright Office, 2012).

Editing decisions that were made included changing the length of held notes in the clarinet cadenza to follow that of the piano score. Also, several measures were simplified to accommodate easier performance of the score reduction. The *Saxophone Concerto* and the *Flute Concerto* were fully orchestrated, but the *Clarinet Concerto* was found with only the piano reduction. Since Sibelius marks the measure numbers at the beginning of each staff, and Mr. Hermann included letter markings, I chose to leave out Mr. Hermann’s original measure number markings.

There are many options for publishing which include self-publication, internet publishing with Sibelius, or working with a traditional music publisher. I chose to work with RBC Music located in San Antonio, Texas. I felt Tom Rhodes, the owner, would be a useful mentor for a number of reasons. I have known Mr. Rhodes since I was sixteen, and many of my teachers had strong working relationships with him. He agreed to

publish the edited Hermann scores sight unseen, and was always available to give me further information on the process.

Composer Adam Michlin, who is doing similar work in the preservation of the works of Alan Shulman and Paul Creston, became a helpful guide during this process. Mr. Michlin offered additional information on topics to be aware of when working with a publishing company. Issues to be considered included the rights of ownership should the company be sold or if the publisher chose to discontinue printing of the composition (personal communication, January 2014). Mr. Michlin suggested I ask for concessions that would allow all rights to be returned to the Hermann estate should either of these situations occur. He also suggested that I add concessions that would return all rights should RBC Music pass through inheritance from Mr. Rhodes to another owner. The contract that I received from RBC Music was one page, and allowed me to retain the ownership of the copyright. This meant I have the option at any time to recall the publishing rights back from RBC Music, as was previously suggested by Mr. Michlin.

The process of publishing the Hermann *Clarinet Concerto* manuscript is my initial step in disseminating information about the piece. The accessibility of the Hermann *Clarinet Concerto*, in an easily readable format, will allow me to make available the publications at future recital performances. The formal publication will not only protect the manuscript, but will aid me in my goals to have the *Clarinet Concerto* added to the prescribed music lists, such as that of the University Interscholastic League. The University Interscholastic League, which is located in Texas, provides

extracurricular educational competitions in areas of academics, athletics, and music  
(University Interscholastic League, "About the UIL," n.d.).

## CHAPTER V

### PRESERVATION

To further disseminate information on the life and work of Ralph Hermann, as well as the *Clarinet Concerto*, a recording and website were created. The recording would focus on the works of Ralph Hermann, with additional compositions by lesser known American composers. The website would be the home of the Ralph Hermann Music Society, which I would manage with the counsel of the Hermann Estate.

#### **Recording**

The decision to wait for the completion of the tour to begin the recording project that included the Ralph Hermann *Clarinet Concerto* was based on the belief that this would allow time to experiment with phrasing and interpretation. Due to the repetition of both melodic and harmonic material, we added more dynamic contrast and rubato. For instance, in the first movement of the Hermann *Clarinet Concerto* the same passage repeats at letter A and letter B, so we decided to create an echo at the passage return. We also decided to add a poco accelerando to the last ten measures of movement I. Since there are no recordings, publications or primary sources to consult, these choices are based on our own musical interpretive choices and opinions, as discussed between my pianist Antonio Truyols and myself.

I also searched for other forms of financing available such as grants and crowdsourcing websites like *Kickstarter*. I have included these options as a reference,

but I was not able to access these options due to time constraints or lack of eligibility. Unfortunately the Ralph Hermann preservation project did not meet certain grant requirements, nor was I eligible for many grants due to my enrollment at a higher education institution at the time of my requests. Some grants were aimed at funding projects associated with the promotion of new music, such as New Music USA (“Project Grants,” n.d.). The Aaron Copland Fund for Music funds only professional ensembles, and stipulates that funding will not be given to non-professional or students (The Aaron Copland Fund for Music, Inc., 2014b). In *Beyond Talent: Creating a Successful Career in Music*, Angela Myles Beeching states, “According to the myth, there’s plenty of grant money out there and it’s easy to get. The majority of grants are given to nonprofit organizations, not to individuals” (2005, p. 96). The Aaron Copland Fund falls into the category discussed by Ms. Beeching. Many of the listings on the *American Composers Forum* website are aimed at funding new compositions by living composers (American Composer Forum, 2014). The extensive sources available on websites such as *The Savvy Musician* require research of the requirements for each individual granting agency. Ms. Beeching points out, “Grant programs in general are highly competitive and researching grants and writing proposals takes time, skill, and effort” (2005, p. 96).

Funding options other than grants, such as the crowdfunding site *Kickstarter*, provide the opportunity to solicit financial support in exchange for predetermined rewards connected with the potential project. *Kickstarter* has very clear requirements as to what can be funded, such as recordings or a new video game. It cannot be used to fund a recital tour or other performances. *Kickstarter* is an all-or-nothing funding source,

which means that you must collect the full amount you set at the launch of your funding request. The maximum length of time a project can run on *Kickstarter* is sixty days, but will remain listed permanently on the website as a reference (Kickstarter.com, 2014). Successful crowd funding requires an extensive time commitment sending out emails, making phone calls, and posting on social media sites to solicit donations. Angela Beeching suggests that “Musicians have a much better chance of raising money for a CD through their own fund-raising efforts, within their circle of extended family, friends, and supporters” (2005, p. 96).

The recording dates took place all in one week during June of 2013. The schedule we chose allowed a three hour time span to obtain the needed takes for each composition. On the first day in the studio, we recorded all three movements of the Hermann *Clarinet Concerto*. We focused our recording the Hermann *Clarinet Concerto* and his *Clarinet on the Town*. We added the second movement of the *Concerto for Clarinet* by Burnet Tuthill as a bonus track. I decided to digitally release an extended play album. The Recording Industry of Association of America describes an extended play album as containing three to five tracks, with an average minimum time of thirty minutes (Recording Industry Association of America, 2014).

Once recording was complete and edits were given to the engineer, I did additional research to ensure that there were no possible prior ownership rights connected with the Hermann *Clarinet Concerto*. I made a list of organizations and companies that could aid me in this research. The initial contact was calling (ASCAP), which protects the rights of its members by licensing and distributing royalties of their copyrighted



works. On the ASCAP website, you can look up titles, writers, and publishers through the ACE/Repertory link. The *ACE Database* is updated weekly, but relies on the information from outside sources. The *ACE Database* states that due to this reliance on outside information, there are potential inaccuracies. I had this experience when researching other repertoire of Ralph Hermann. The publishers which were listed for several other Hermann pieces had no record of ever handling the pieces. Ralph Hermann has 468 compositions and arrangements listed in the Ace Database, but there was no listing of the *Clarinet Concerto* (ASCAP, 2013).

Broadcast Music, Inc. (BMI) represents over 600,000 songwriters, composers and publishers. It is known as a “music performing rights organization” (BMI, 2014). In the “Licensing Frequently Asked Question” section of the BMI website there is a “visit our online repertoire search” link, or you can use the “Music Users” link to access the link to “Repertoire Search.” Both of these take you to BMI – Repertoire Search page where you can search by artist, title, songwriter/composer, or BMI work number (BMI, 2013). In order to continue you must first accept the “Conditions and Restrictions Regarding use of the BMI Repertoire,” which states the same information as that listed on ASCAP. BMI is also reliant on outside information; therefore it is up to each user to research the information further. This is especially important because there may be multiple owners or several parties that handle the licensing. I searched for Ralph Hermann under the link songwriter/composer. There were no pieces composed or arranged listed under the songwriter/composer link, so I tried each of the others, excluding the BMI work number link. I also searched for the *Clarinet Concerto* under

the title link. I found no listing of Ralph Hermann or his *Clarinet Concerto* on the BMI website.

I continued by expanding the search based on prior information. I found Mr. Hermann's *Clarinet on the Town* listed on ASCAP as rights being owned by publisher Carl Fischer Music. I went to the "Recording" page on the Carl Fischer website (Carl Fischer Music, "Licensing and copyright," n.d.). The Harry Fox Agency was listed as the contact for domestic mechanical license requests of all copyrighted Carl Fischer publications. The licensing and copyright page has the contact information for the manager and the senior coordinator of the Carl Fisher Licensing and Copyright department, but they only handle special requests such as exclusive first time rights for their publications that have not been previously recorded (Carl Fischer Music, "Recording," n.d.). I did request the first time recording rights for only the second movement of the Tuthill *Concerto for Clarinet*, and was asked to give the title of album, name of performing artist(s), duration of recording, number of physical units, and the number of digital units. The cost to license 250 digital units released within the United States based on the recording length of four minute fifty-eight second at this time was \$68.25.

I then consulted the Harry Fox Agency (HFA) website for previous rights of ownership connected with the Hermann *Clarinet Concerto*. You do not need to register in order to see if they hold the rights to a particular composition, but you must register in order to purchase the rights online. In order to access the public section of the *HFA Songfile* website (<http://www.harryfox.com/public/songfile.jsp>), you must read and

accept the terms of use. The terms of use are very basic if you are only researching a composition, but it contains critical information if you intend to purchase a license. An important point in the agreement of purchase includes the right of the Harry Fox Agency to conduct royalty examinations. These rights allow the Harry Fox Agency access to the financial accounts and records of your organization. It also allows Harry Fox to examine your computer hardware and software. Once you accept the terms of use you will then be directed to “Search” page where the song title and/or writer.

The search page also contains a similar disclaimer to that of ASCAP and BMI. It states that the information available may not reflect the actual or current copyright ownership of a work. I have learned that whatever agency you begin with, it is best to search as many agencies as possible to counteract the possibility of incorrect information on one of their websites.

There are two areas of the Harry Fox Agency that offer licenses dependent on the number of units requested. I used *HFA Songfile*, which handles requests for units less than 2500. The link “Digital Licensing” describes the types of downloads and the requirements of each license (HFA, 2013). The United States Copyright laws state that you must obtain a mechanical license, even if you do not plan on selling the recording. However, it is not necessary if you composed the piece yourself or if the music is public domain.

The link for the Public Domain Information project is listed on the *HFA Songfile* website. I continued my research Public Domain Information Project website (<http://www.pdinfo.com> ) where I searched both the “List of Public Domain Songs,” and

the “Public Domain Sheet Music” links (Public Domain Information Project, 2014). There was no record of the *Clarinet Concerto*, and it was difficult to search for Ralph Hermann unless you went page by page. Checking *International Music Score Library Project (IMSLP)/ Petrucci Music Library* (<http://imslp.org/>) is much easier, because they have ways to search by composer. There was no listing of Ralph Hermann there either.

Having confirmed that there were no previous ownership rights connected with the Hermann *Clarinet Concerto*, I began the process for digital distribution of our recordings. Apples’ iTunes website lists the steps necessary for releasing digital downloads on their site under the link “Music Provider: Frequently Asked Questions (2014).” You must fill out an application for review in order to sell your recordings on iTunes. When you click on the “Application” link, you are redirected to the “iTunes Connect Online Application” page. This page states that the application process may require a longer period of time due to the high volumes of applicants.

The iTunes website also offers a list of approved aggregators with whom they commonly work (“iTunes Music Aggregators,” 2013). The aggregator is a third party that delivers and manages your content, helps meet the technical requirements set forth by iTunes, and will also assist in marketing. The aggregator enters into a contractual and financial agreement with Apple – iTunes directly. This means that all payments will be paid through the chosen aggregator.

Based on the information given for each approved aggregator on *iTunes*, I chose to work with the aggregator CD Baby. CD Baby works with independent artists that do not have a previous contract with an established recording organization. They distribute

digital recordings to *iTunes*, *Amazon MP3*, *Google Play*, *Spotify*, *eMusic*, as well as numerous other websites.

I found several benefits in choosing CD Baby, one of which was only paying a one-time set up fee as opposed to a yearly fee. The fee to set up an album is \$49, or \$12.95 per single. I chose to sell our recordings as an album, because CD Baby allows you to set your own prices for the entire album as well as each individual track. I chose to set the album price at \$4.49, because I felt the number of pieces we had chosen for release did not constitute the same price as a full-length album. Each individual track price was set for ninety-nine cents. CD Baby will keep nine percent of all earnings from the album and single sales.

In order to sell music digitally, one must also have a UPC bar code, which is a twelve-digit serial number identifying your specific album. The UPC bar code is used to track sales, and is required for digital distribution (cdbaby.com, n.d.). CD Baby lists their price as \$20 to purchase a UPC bar code through them. They also give information in obtaining a GS1 US membership, which allows you to own a UPC prefix. Ownership of the UPC prefix gives you the ability to create multiple UPC bar codes, but at the cost of \$750. You must register with CD Baby in order to purchase a UPC bar code, but after the purchase it will take only a few hours before the transaction is complete.

Once the registration is complete and the UPC bar code is purchased the CD Baby inspector team will work with the artist to create a mutually approved album. Within hours of approval the album will be sent to iTunes and available for purchase in

approximately two days. Other partners of CD Baby may take several weeks for new deliveries to become available for purchase.

Waiting on the master from the engineer, the acceptance by the CD Baby inspection team, and the time required for the recordings to be issued on the various digital download websites all affect the release date for this project. This will in turn affect all publicity connected with the release, such as press outreach. This is not as much of an issue for my recording release, because my publicity strategy is based on contacting those who hosted our previous lectures and recitals. This strategy will allow me to disseminate information on the Hermann *Clarinet Concerto* publication and the recording at the same time.

My second target will be contacting both clarinetists and saxophonists who write blogs on newly available music or have current websites. I will use the future release of the publication of the Hermann *Concerto for Doubles* as a connection to the saxophone community. I will also advertise both the publication and my recordings on the three websites that I manage. One of these websites includes the *Ralph Hermann Music Society* ([ralphhermannmusic.com](http://ralphhermannmusic.com)), which I will detail in the next section.

### **Ralph Hermann Music Society Website**

I created the *Ralph Hermann Music Society* website in order to have a central location to collect and disseminate further information on Mr. Hermann. At this time the website contains pages that feature pictures of Mr. Hermann throughout his career, as well as a partial list of his compositions. The pictures have been shared by the Hermann estate, with the permission to include them on the *Ralph Hermann Music Society* website.

To gather a complete list of Mr. Hermann's compositions will take several years. Through my continued research I am discovering more information about unpublished pieces. It is also complicated by the lack of correct information on copyright ownership and current publishers, as mentioned previously. This dearth of information also makes Mr. Hermann's unpublished arrangements difficult to locate. The search for these works has shed more light onto copyright issues involved with unpublished works.

The United States Copyright office states that if the seller has put forth a reasonably diligent search for the original owner, the seller will have only limited liability if an owner later comes forth (The "Orphan Works" Problem, 2008). The owner of the Brazilian Music Publications, Dale Underwood, is an active and well known saxophonist. In my discussions with Mr. Underwood, it was apparent that he did an extensive search for the Hermann family and Podium Music Publishers before assuming the *Tosca Fantasy* was an orphaned work. Mr. Underwood is also interested in the preservation of American music by lesser known composers, and in an act of good faith offered to work with the family to compensate Mr. Hermann's widow for the royalties for all sales of the *Tosca Fantasy*. This made the situation much easier for me as the mediator between Mr. Underwood and the Hermann family. It also set the stage for working with Dale Underwood on future projects, such as recording Mr. Hermann's *Concerto for Saxophone* and *Rhapsody for Alto Saxophone*.

The *Ralph Hermann Music Society* website will also help other publishers avoid the possible costly search for ownership as well as avoid liability for the newly discovered or recovered Hermann compositions and arrangements. The website will also

aid performers by serving as a site to disseminate information on upcoming programs containing compositions of Mr. Hermann. The website will contain a page with links to other websites that contain information on Ralph Hermann.

The website will eventually offer links to available recordings of Mr. Hermann's compositions and arrangements. I will use the website to publicize the upcoming release of publication and recording of the Hermann *Clarinet Concerto*. Having a central site that will contain biographical information, available recordings and also a blog on issues related to the preservation of the Hermann unpublished manuscripts will allow for greater interaction with other musicians interested in Mr. Hermann and music preservation.



## CHAPTER VI

### FURTHER RESEARCH

There are four areas of further research to be explored as I continue the preservation of sheet music of lesser known composers. These four areas are: (a) Ralph Hermann, (b) other lesser-known composers, (c) preservation organizations, and (d) grants. This further research will help my project expand beyond this document.

The creation of the *Ralph Hermann Music Society* website has begun to gain attention. I plan to create a blog, which will allow an exchange of information and will lead to sharing biographical information, documents related to Mr. Hermann, and copies of lost compositions and arrangements. There are several highly sought after arrangements, such as Mr. Hermann's arrangement of George Gershwin's *Porgy and Bess Medley for Alto Saxophone and Symphony Orchestra* that are not in the Hermann estate's possession, that are still missing. I plan to create a blog to create awareness of the missing repertoire of Mr. Hermann in order to begin collecting manuscript copies.

A different area that I will continue to explore is locating organizations to collaborate in order to help build a network of people with similar projects. I have already begun this work by emailing Roger Lee Hall, the mediator of *American Music Preservation.com*. This organization provides information on various music preservation projects, mostly related to the work of Mr. Hall. Mr. Hall was willing to link to [www.ralphhermannmusic.com](http://www.ralphhermannmusic.com) in exchange for placing a link to

[www.americanmusicpreservation.com/home.htm](http://www.americanmusicpreservation.com/home.htm) on the *Hermann Society* website (PineTree Multimedia Productions, 2014). I plan to pursue numerous linking opportunities such as this one.

I have recently become a member of the Society of American Music (SAM), which holds an annual conference related to American music preservation. The Society of American Music offers various forums, such as the *SAM Student Forum*, to collaborate with others working on similar projects (Society for American Music, 2013b). SAM offers awards and fellowships to encourage American music preservation. Awards are available for writers of books, articles, dissertations, and student papers that make an impact on the studies of American music (Society for American Music, 2013a).

New Music USA has created the *Online Library Project*. *The New Music USA Online Library* does not maintain a physical collection, but lists information on works submitted by members of the American Composers Forum or by special permission. Information that can be listed includes the date of composition, duration, and instrumentation. There is also a link to include information on the composer. I have requested special permission to list the works of Ralph Hermann, and am awaiting a response (New Music Online Library USA, "The Online Library," n.d.).

The National Recording Preservation Board of the Library of Congress lists organizations that are involved in various aspects of preservation. Many of these organizations deal with specific genres, such as folk music, but the list does contain some links that were beneficial to my work (The Library of Congress, 2013). For example, The National Society for Recording Arts and Sciences link takes you to [grammy.com](http://grammy.com). At

the top of the homepage there is a link for the Grammy Foundation. The link for grants is located on the Grammy Foundation page (The Recording Academy, 2014). They offer grant opportunities for scientific research and also archiving and preservation projects. The maximum award is \$20,000. They ask for an initial project overview and give an excellent example of their expectations for the overview submission (The Recording Academy, n.d). They also list archiving specialists on the grants page, and stipulate that it would best serve the project if a qualified archivist was identified. These resources include the Library of Congress, the Society of American Archivists, and the Association of Recorded Sound Collections (ARSC).

As previously mentioned, more grant opportunities will become available once I have completed my doctoral degree. The Aaron Copland Foundation is one of these grant opportunities (The Aaron Copland Fund for Music, Inc., 2014b). Grants cannot exceed \$20,000 and preference is given to recordings of recently composed repertoire. Other preferences are given to recordings of compositions by living American composers and first recordings of these compositions. You will need to submit organization information, project plans, a proposal, and musical materials. Organization information required includes contact information, a Federal tax ID number, and a three year financial summary. Project plans need to include distribution information, record label, and the Budget form (The Aaron Copland Fund for Music, 2014a). Biographies of the works, composers, performers, producers and directors involved in the project are required as part of the Proposal. Musical materials, a complete score for each work included in the

recording project, audio excerpts that are detailed on the website, and video clips if video are also elements of the project to be listed.

There are many organizations that are involved in various aspects of the preservation process, as well as numerous grant opportunities. Through my continued research I plan to include this information in the form of a reference list and blog on the *Ralph Hermann Music Society* website, along with information on the plethora of materials available on the best practices of grant writing. I plan to incorporate reviews of the available eBooks and print resources available, such as *Developing a Winning Grant Proposal* by Donald C. Orlich and Nancy R. Shrope (2012) and *Simplifying Grant Writing* by Mary Ann Burke (2002), which are listed on the *Grants Writing Guide* page of The University of North Carolina at Greensboro's Walter Clinton Jackson Library website. (The University of North Carolina at Greensboro, 2010).

Printed resources that focus on the broader aspects that have been useful in my preservation work have included *Your Own Way in Music* written by Nancy Usher (1990) and David Cutler's *The Savvy Musician* (2010). *Your Own Way in Music* is an older resource, published in 1990, but was still very useful in my work. Nancy Usher includes chapters on versatility and discovering new ways to distinguish your work. I learned from chapter eight, "Hustling: Taking the Initiative," that it helps to share your project information with as many people as possible. This led to the inclusion of community performances in the Imaginary Friends Ensemble tour. The Appendix section was a good place to start, even if some of the information is outdated. The information

on recordings has some useful information, but as previously described much has changed in creation and distribution of an album.

David Cutler's *The Savvy Musician* was published 2010, and includes current information on using a record label as opposed to going- it-alone. *The Savvy Musician* also covers web-based album distribution as well as a short section on copyright and licensing issues. It includes lists on "How To 'Get Lucky,'" and dealing with rejection. I also attended David Cutler's workshop *The Savvy Musician in Action: An Experiential Retreat on Music Entrepreneurship and Leadership* in June of 2013. We worked on developing a business plan and had classes on how to use social media for promotion. These topics are also covered in Mr. Cutler's book, as well as a timeline for promoting events.

I plan to use [ralphhermannmusic.com](http://ralphhermannmusic.com) as a central location to gather further information on these four areas of my continuing research. This will document the resources I use in my preservation process. It will also serve as a resource for other instrumentalists who are interested in the preservation of sheet music.

## CHAPTER VII

### CONCLUSION

This document was a small step in the preservation of musical compositions written by lesser known American composers, especially those still in manuscript. I have begun the process of preserving Mr. Hermann's legacy, through raising awareness and increasing accessibility to his music. The recording of the Hermann *Clarinet Concerto* is now available through iTunes (<https://itunes.apple.com/us/album/preservation-ep/id821324225>), Amazon.com, (<http://www.amazon.com/Preservation-Imaginary-Friends-Ensemble/dp/B00IG5PQ46>), Google Play ([https://play.google.com/store/music/album/Imaginary\\_Friends\\_Ensemble\\_Preservation?id=Btmzcufur4eznsxiogtnl4bj63i&hl=en](https://play.google.com/store/music/album/Imaginary_Friends_Ensemble_Preservation?id=Btmzcufur4eznsxiogtnl4bj63i&hl=en)) and CD Baby (<http://www.cdbaby.com/cd/lesliesimmons>). The publication of the *Clarinet Concerto* will be available from RBC Music in August of 2014. I have built a collection of photographs, newspaper articles, and performance programs that are available on the *Ralph Hermann Music Society* website.

The second tour is currently in the planning process, and will include the saxophone manuscripts of Mr. Hermann. The tour will also expand the scope of the preservation project to include James Sclater, a living composer with an extensive amount of unpublished repertoire for clarinet. The second tour will be aimed at a more diverse audience based on the strategies for project development detailed in Doug Borwick's guide *Building Communities, Not Audiences*. As Borwick suggests, the work

of the Imaginary Friends Ensemble to further the preservation project will be to create long term relationships in communities. Thus, the second tour will offer lessons and clinics throughout Texas, on the music of Ralph Herman in conjunction with community performances (2012, p. 223).

I believe that in writing this document, the methods I employed can serve as a 'how-to' guide for others researching in the digital era. Composers, such as Burnet Tuthill, whose *Concerto for Clarinet* has never been recorded and is rarely performed, or the many clarinet pieces of Elie Siegmeister are examples of future possible candidates. Discovering a single copy of the Ralph Hermann *Clarinet Concerto* stored in unmarked cardboard boxes in his widow's basement convinced me that the landscape of American music would be far less colorful if works such as this were lost. I hope that my work will have an impact on the survival of music like the Ralph Hermann *Clarinet Concerto*.

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## APPENDIX A

## RECITAL PERFORMANCE PROGRAMS

*Fête de la Musique Celebration*

June 23, 2012

5:15pm

French Embassy-Washington, D.C.

Imaginary Friends Ensemble

Leslie Simmons, clarinet &amp; Antonio Truyols, piano

Recital Performance:

The Preservation of American Sheet Music

Concerto for Clarinet	Burnet Tuthill (1888-1982)
I. Allegro Moderato	
II. Adagio	
III. Finale, Molto Vivace	
Capricho Pintoresco	Miguel Yuste (1870-1947)
Happily	Antonio Truyols (b.1990)
Clarinet Concerto	Ralph Hermann (1914-1994)
I. Andante Maestoso	
II. Andante Moderato	
III. Allegro Moderato	

Clarinetist Leslie Simmons and pianist Antonio Truyols perform and discuss works by little known American composers. They will perform the Concerto for Clarinet of Burnet Tuthill, who was a major influence in the current core curriculum of many college level music programs. They will also be premiering the unpublished Clarinet Concerto by Ralph Hermann. Elon University will kick off the national tour for the Imaginary Friends Ensemble, and this performance promises to be informative as well as entertaining.

***An Imaginary Friends Brunch Concert***

June 24, 2012

11:00 AM

**Bethesda, MD**

Imaginary Friends Ensemble

Leslie Simmons, clarinet & Antonio Truyols, piano

Recital Performance:

The Preservation of American Sheet Music

Concerto for Clarinet	Burnet Tuthill (1888-1982)
I. Allegro Moderato	
II. Adagio	
III. Finale, Molto Vivace	
Capricho Pintoresco	Miguel Yuste (1870-1947)
Happily	Antonio Truyols (b.1990)
Clarinet Concerto	Ralph Hermann (1914-1994)
I. Andante Maestoso	
II. Andante Moderato	
III. Allegro Moderato	

Clarinetist Leslie Simmons and pianist Antonio Truyols perform and discuss works by little known American composers. They will perform the Concerto for Clarinet of Burnet Tuthill, who was a major influence in the current core curriculum of many college level music programs. They will also be premiering the unpublished Clarinet Concerto by Ralph Hermann. Elon University will kick off the national tour for the Imaginary Friends Ensemble, and this performance promises to be informative as well as entertaining.



## Imaginary Friends Ensemble

Leslie Simmons, *clarinet*

&

Antonio Truyols, *piano*

Recital Performance:

The Preservation of American Sheet Music

Wednesday, September 26, 2012

Whitley Auditorium

7:30 p.m.

## *Program*

Concerto for Clarinet I. Allegro Moderato II. Adagio III. Finale, Molto Vivace	Burnet Tuthill (1888-1982)
Capricho Pintoresco	Miguel Yuste (1870-1947)
Happily	Antonio Truyols (b.1990)
Clarinet Concerto I. Andante Maestoso II. Andante Moderato III. Allegro Moderato	Ralph Hermann (1914-1994)

Clarinetist Leslie Simmons and pianist Antonio Truyols perform and discuss works by little known American composers. They will perform the Concerto for Clarinet of Burnet Tuthill, who was a major influence in the current core curriculum of many college level music programs. They will also be premiering the unpublished Clarinet Concerto by Ralph Hermann. Elon University will kick off the national tour for the Imaginary Friends Ensemble, and this performance promises to be informative as well as entertaining.



### *Artist Biographies*

Equally at home on both the clarinet and saxophone, **Leslie Simmons** is a freelance artist that has performed solo and chamber recitals throughout the U.S. Her passion is the preservation of American sheet music, and is currently working on the preservation and publication of the repertoire of Ralph Hermann. Simmons has placed first in the Etude Music Club competition and was a selected soloist for the Hadley Crawford Recital. She received her Graduate Performance Diploma from New England Conservatory and her Masters in Music from The Boston Conservatory. Her teachers have included Al Gallodoro, Rosario Mazzeo, and Larry Mentzer.

As an international performing pianist and composer, **Antonio Truyols** has enraptured audiences across four continents at an incredibly young age. His performance credits include a six-city tour of north-eastern mainland China in 2012, including a residency at the Tianjin Grand Theater as the debut jazz performance at that theater. He recently received the Downbeat award for best jazz arrangement. Truyols has performed at the French Embassy in Washinton D.C. with the Imaginary Friends Ensemble, a chamber ensemble of which he is a co-founder, consisting of piano, soprano voice, clarinet, and more recently the uilleann pipes. Unit Three, the piano trio founded and led by Truyols was invited to compete in the Bucharest International Jazz Competition in Romania. Competing against groups from around the world, many 10 years their senior, Unit Three received the prize "Best Band" in the competition. As a member of the Capital Focus Jazz Band, Truyols has been well received at the Sacramento Jazz Jubilee in California and the Ascona Traditional Jazz Festival in Switzerland. Truyols has also arranged and recorded albums with Lee Konitz, John Ellis, Donny McCaslin, and Joel Frahm.

# Lenoir-Rhyne University

## Imaginary Friends Ensemble

Leslie Simmons, clarinet

Antonio Truyols, piano



Monday, October 15, 2012  
Mauney Music Building  
Lenoir-Rhyne University  
Hickory NC 28601  
8:00 p.m.

## The Preservation of American Sheet Music

### **Concerto for Clarinet**

**I. Allegro Moderato**

**II. Adagio**

**III. Finale, Molto Vivace**

**Burnet Tuthill**

**(1888-1982)**

### **Capricho Pintoresco**

**Miguel Yuste**

**(1870-1947)**

### **Happily**

**Antonio Truyols**

**(b.1990)**

### **Clarinet Concerto**

**I. Andante Maestoso**

**II. Andante Moderato**

**III. Allegro Moderato**

**Ralph Hermann**

**(1914-1994)**

The University of North Carolina at Chapel Hill  
 Department of Music  
 presents

Imaginary Friends Ensemble  
 Leslie Simmons, clarinet  
 Antonio Truyols, piano

Recital Performance  
 The Preservation of American Sheet Music

Monday, October 29, 2012

Kenan Music Building 2031

3:00pm

program

<i>Concerto for Clarinet</i>	Burnet Tuthill (1888-1982)
Allegro Moderato	
Adagio	
Finale, Molto Vivace	
<i>Capricho Pintoresco</i>	Miguel Yuste (1870-1947)
<i>Happily</i>	Antonio Truyols (b.1990)
<i>Clarinet Concerto</i>	Ralph Hermann (1914-1994)
Andante Maestoso	
Andante Moderato	
Allegro Moderato	

Clarinetist Leslie Simmons and pianist Antonio Truyols perform and discuss works by lesser known American composers. They will perform the *Concerto for Clarinet* of Burnet Tuthill, who was a major influence in the current core curriculum of many college level music programs. They will also be premiering the unpublished *Clarinet Concerto* of Ralph Hermann. The University of North Carolina at Chapel Hill is part of a national tour for the Imaginary Friends Ensemble, and this performance strives to be informative as well as entertaining. LS



**Western  
Carolina**  
UNIVERSITY

COLLEGE OF FINE &  
PERFORMING ARTS

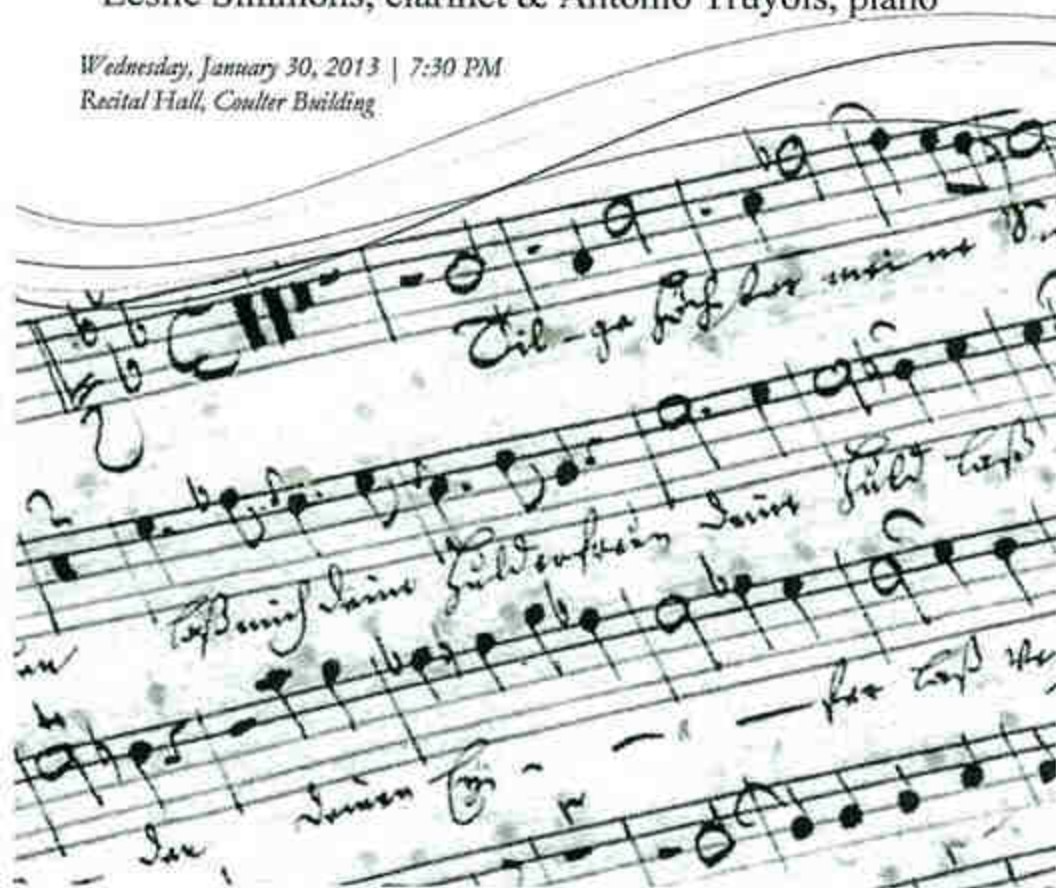
SCHOOL OF MUSIC CONCERT SERIES

**Recital Performance:  
The Preservation of American Sheet Music**

**Imaginary Friends Ensemble**

Leslie Simmons, clarinet & Antonio Truyols, piano

*Wednesday, January 30, 2013 | 7:30 PM  
Recital Hall, Coulter Building*



## Imaginary Friends Ensemble

Leslie Simmons, clarinet  
Antonio Truyols, piano

### *Program*

Concerto for Clarinet  
I. *Allegro Moderato*  
II. *Adagio*  
III. *Finale, Molto Vivace*  
Burnet Tuthill (1888-1982)

Capricho Píntoresco  
Miguel Yuste (1870-1947)

### *Intermission*

Fantasy based on Chopin's  
"*Fantasy Impromptu*"  
Frédéric Chopin (1810-1849)  
Transcribed by Alfred Gallodoro

Clarinet Concerto  
I. *Andante Maestoso*  
II. *Andante Moderato*  
III. *Allegro Moderato*  
Ralph Hermann (1914-1994)



UNIVERSITY OF NORTH CAROLINA  
**SCHOOL of the ARTS**

*John Mauceri, Chancellor*

**SCHOOL OF MUSIC**  
*Dr. Wade Weast, Dean*

presents

# ***The Preservation of American Sheet Music***

*Lecture Recital Performance*

with

***Imaginary Friends Ensemble***

*Leslie Simmons, clarinet*

*Antonio Truyols, piano*

Thursday, February 7, 2013

3:45 p.m., Crawford Hall

[www.uncsa.edu](http://www.uncsa.edu)

## PROGRAM

*Selections from the following repertoire:*

Concerto for Clarinet	Burnet Tuthill
I. Allegro Moderato	(1888-1982)
II. Adagio	
III. Finale, Molto Vivace	
Capricho Pintoresco	Miguel Yuste
	(1870-1947)
Fantasy Based on Chopin's "Fantasy Impromptu"	Frédéric Chopin
	(1810-1849)
	arr. Alfred Gallodoro
Clarinet Concerto	Ralph Hermann
I. Andante Maestoso	(1914-1994)
II. Andante Moderato	
III. Allegro Moderato	
Concerto	Elie Siegmeister
I. Easy, freely	(1909-1991)
II. Lightly, lively	
III. Slow drag	
IV. Fast and driving	
A Quiet Song for Elizabeth	James Sclater
	(b.1943)
Happily	Antonio Truyols
	(b.1990)



**The Imaginary Friends Ensemble** was co-founded by clarinetist Leslie Simmons and pianist Antonio Truyols. They began performing publicly in 2009, and have since been touring throughout the United States. Simmons and Truyols are the core and original members of this chamber ensemble, but work closely with vocalists, strings, and more recently, the Irish uilleann pipes.



Leslie Simmons is a classically trained clarinetist, having studied at the New England Conservatory of Music. Her teachers include Alfred Gallodoro, Rosario Mazzeo, and Larry Mentzer. A highly sought after solo and chamber musician, Ms. Simmons works towards helping premiere and record the music of little known composers. Her current research project includes the works of Siegmeister, Tuthill, Selater, and the unpublished works by Ralph Hermann.

Antonio Truyols has enraptured audiences across four continents at an incredibly young age. His performance credits include a six-city tour of north-eastern mainland China in 2012, including a residency at the Tianjin Grand Theater as the debut jazz performance at that theater. He recently received the Downbeat award for best jazz arrangement. *Unit Three*, the piano trio founded and led by Truyols was invited to compete in the Bucharest International Jazz Competition in Romania.

Together as the Imaginary Friends Ensemble, Leslie and Antonio work to inspire audiences to think, feel, and above all to question. Seeking out little known or new repertoire that crosses the bridge between classical, jazz and world music.



## School of Music

### Presents the Imaginary Friends Ensemble

Leslie Simmons, clarinet & Antonio Truyols, piano

Lecture Recital Performance:  
The Preservation of American Sheet Music

Wednesday, February 20<sup>th</sup>, 2013

Performance will include selections from the following:

Concerto for Clarinet I. Allegro Moderato II. Adagio III. Finale, Molto Vivace	Burnet Tuthill (1888-1982)
Capricho Píntoresco	Miguel Yuste (1870-1947)
Fantasy Based on Chopin's "Fantasy Impromptu"	Frédéric Chopin (1810-1849) Transcribed by Alfred Gallodoro Ralph Hermann (1914-1994)
Clarinet Concerto I. Andante Maestoso II. Andante Moderato III. Allegro Moderato	
Concerto I. Easy, freely II. Lightly, lively III. Slow drag IV. Fast and driving	Elie Siegmeister (1909-1991)
A Quiet Song for Elizabeth	James Sclater (b.1943)
Happily	Antonio Truyols (b.1990)

**Shepherd University  
Department of Music**

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**Monday, April 1, 2013  
12:30 PM  
Frank Center—W. H. Shipley Recital Hall**

**Imaginary Friends Ensemble**

Leslie Simmons, clarinet & Antonio Truyols, piano

Lecture Recital Performance:  
The Preservation of American Sheet Music

Performance will include selections from the following:

<p>Concerto for Clarinet I. Allegro Moderato II. Adagio III. Finale, Molto Vivace</p>	<p>Burnet Tuthill (1888-1982)</p>
<p>Capricho Pintoresco</p>	<p>Miguel Yuste (1870-1947)</p>
<p>Fantasy Based on Chopin's "Fantasy Impromptu"</p>	<p>Frédéric Chopin (1810-1849) Transcribed by Alfred Gallodoro</p>
<p>Clarinet Concerto I. Andante Maestoso II. Andante Moderato III. Allegro Moderato</p>	<p>Ralph Hermann (1914-1994)</p>
<p>Concerto I. Easy, freely II. Lightly, lively III. Slow drag IV. Fast and driving</p>	<p>Elie Siegmeister (1909-1991)</p>
<p>A Quiet Song for Elizabeth</p>	<p>James Sclater (b.1943)</p>
<p>Happily</p>	<p>Antonio Truyols (b.1990)</p>



## Imaginary Friends Ensemble

Leslie Simmons, clarinet & Antonio Truyols, piano

Lecture Recital Performance:  
The Preservation of American Sheet Music

Performance will include selections from the following:

Concerto for Clarinet I. Allegro Moderato II. Adagio III. Finale, Molto Vivace	Burnet Tuthill (1888-1982)
Capricho Pintoresco	Miguel Yuste (1870-1947)
Fantasy Based on Chopin's "Fantasy Impromptu"	Frédéric Chopin (1810-1849) Transcribed by Alfred Gallodoro Ralph Hermann (1914-1994)
Clarinet Concerto I. Andante Maestoso II. Andante Moderato III. Allegro Moderato	
Concerto I. Easy, freely II. Lightly, lively III. Slow drag IV. Fast and driving	Elie Siegmeister (1909-1991)
A Quiet Song for Elizabeth	James Sciater (b.1943)
Happily	Antonio Truyols (b.1990)



## Program for the Fourth Friday Mix

### May 24, 2013

Bosendorfer Hall at Ruggero Piano. Raleigh, NC

#### Hendiatris Trio

**Brandon Ironside, violin**

**Ryan Graebert, cello**

**Kristen Ironside, piano**

- **Piano Trio No.1, Op.63 by Robert Schumann (1810 –1856)**
  - Lebhaft, doch nicht zu rasch
- **Miniatures by Frank Bridge (1879 –1941)**
  - Romance
  - Saltarello
  - Valse Ruse
- **Cafe Music by Paul Schoenfield (b. 1947)**
  - Allegro Con Fuoco
  - Andante Moderato
  - Presto

#### Imaginary Friends Ensemble

**Leslie Simmons, clarinet**

**Laura Dawalt, soprano**

**Antonio Truyols, piano**

- **Concerto for Clarinet, Op. 28 by Burnet Tuthill (1888-1982)**
  - Allegro Moderato
  - Adagio
  - Finale, Molto Vivace
- **Three Folk Songs, Op. 19 by John McCabe (b.1939)**
  - Johnny has gone for a soldier (USA)
  - Hush-a-ba birdie, croon, croon (Scotland)
  - John Peel (England)
- **Four Songs on Texts of Emily Dickinson by James Sclater (b.1943)**
  - SlowlyRather
  - Quickly
  - Slowly
  - Lively
- **Clarinet Concerto by Ralph Hermann (1914-1994)**
  - Moderato molto
  - Andante Moderato
  - Allegro Moderato

# The Imaginary Friends Ensemble

*In conjunction with*



*presents:*

*A Benefit Concert for Boone's Hungry*

Leslie Simmons, clarinet and flute

Laura Dawalt, soprano

Antonio Truyols, piano

With

Harold Mckinney, Trombone

Ted Gulick, organ

Thursday, June 20<sup>th</sup>, 2013

7:30pm

St. Luke's Episcopal Church

170 Councill Street Boone, NC 28607

Beauty Haunts the Woods	Malcolm Arnold (1921-2006)
Three Folk Songs, Op. 19	John McCabe (b.1939)
I. Johnny has gone for a soldier (USA)	
II. Hush-a-ba birdie, croon, croon (Scotland)	
III. John Peel (England)	
Romanze	Franz Schubert (1797-1828)
Four Songs on Texts of Emily Dickinson	James Sclater (b.1943)
I. Slowly	
II. Rather Quickly	
III. Slowly	
IV. Lively	
Three Pieces for Clarinet and Piano	Paquito D'Rivera (b.1948)
I. Contradanza	
Promenade: Walking The Dog (3:30)	George Gershwin (1898-1937)
Clarinet on the Town	Ralph Hermann (1914-1994)
Clarinet Concerto	
I. Moderato molto	
II. Andante Moderato	
III. Allegro Moderato	
Oberon: Petite Fantaisie	Carl Maria von Weber (1786-1826)
Canzonetta	Jacob Weinberg (1879-1956)
The Maypole	
Libertango	Ástor Pantaleón Piazzolla (March 11, 1921 – July 4, 1992)
Oblivion	
Impromptu Improvisation	Everyone

APPENDIX B  
PUBLICATION AGREEMENTS

[Redacted]  
[Redacted]  
[Redacted]  
[Redacted]

To whom it may concern,

This letter states that [Redacted] are in possession of the originals and have all rights to the manuscript music composed by [Redacted] father, Ralph Hermann, including: the Clarinet Concerto, the Concerto for Doubles, the Concerto for Saxophone, the Concerto for Flute, and the Rhapsody for Alto Saxophone.

The above have given permission for Leslie Simmons to act as editor of these manuscripts, and format each into a notation software program.

Leslie Simmons also has the sole rights to publish these manuscripts, with all proceeds to go to [Redacted] Hermann by way of [Redacted].

Leslie Simmons has agreed to donate the cost of the software program Sibelius, and her time to edit and produce a printable version for publication at no cost to the family.

[Redacted] have given permission for Leslie Simmons to perform these manuscript works, and have the sole recording rights until December 31<sup>st</sup>, 2015.

Leslie Simmons has agreed to lecture, perform and record these manuscripts at no charge to the family, in order to disseminate the works and history of Ralph Hermann. Ms. Simmons will cover all travel costs, recording and production costs, and incidentals related to the lecture/performance series.

Leslie Simmons also has the rights to build the Ralph Hermann Music Society in hopes of producing various competitions to promote his music. This includes building a website to house information on the composer Ralph Hermann and the artists with which he worked.

X \_\_\_\_\_ [Redacted]  
X \_\_\_\_\_ [Redacted]  
X \_\_\_\_\_ Leslie Simmons



June 1<sup>st</sup>, 2012

[Redacted]  
[Redacted]  
[Redacted]  
[Redacted]

To whom it may concern,

This letter states that [Redacted] and [Redacted] are in possession of the originals and have all rights to the manuscript music composed by [Redacted] father, Ralph Hermann, including: the Clarinet Concerto, the Concerto for Doubles, the Concerto for Saxophone, the Concerto for Flute, and the Rhapsody for Alto Saxophone.

The above have given permission for Leslie Simmons to act as authorizing agent. Leslie Simmons has been given the right to register the above unpublished manuscripts with the United States Copyright office as an authorized agent, with [Redacted] and [Redacted] being listed as claimant.

Leslie Simmons has the right to act on behalf of the Hermann estate, [Redacted] Hermann, and [Redacted] and [Redacted] to protect Mr. Hermann's unpublished manuscripts listed above on behalf of the Hermann family.

X \_\_\_\_\_  
X \_\_\_\_\_  
X \_\_\_\_\_

[Redacted]  
[Redacted]  
Leslie Simmons

**COMPOSER/WRITER CONTRACT****RBC PUBLICATIONS**

A Division of RBC Music Company, Inc.

P.O. Box 29128

San Antonio, Texas 78229

AGREEMENT made this date January 5, 2014

Between LESLIE SIMMONS  
and RBC PUBLICATIONS

1. The writer hereby assigns, transfers and delivers to RBC Publications this work entitled:

**60269 CLARINET CONCERTO Clarinet & Piano  
Ralph Hermann/ed. Leslie Simmons**

2. The writer hereby conveys that this is an original work and does not infringe upon the title of, or the literary or the musical property in any work protected by copyright, and that RBC Publications is now the sole distributor of said works listed above.

3. RBC PUBLICATIONS agrees to pay the Writer(s) 10% royalty based on the Retail selling prices as regulated by the publisher.

4. A Royalty of 50% of all net sums received by RBC Publications for licenses issued for the sake of reproducing mechanically the said composition (including other forms of arrangements, recordings and similar devices) will be paid to the writer.

5. A Royalty of 50% of all net sums received from loan or rental of said composition will be paid to the Writer.

6. RBC Publications reserves the right to determine the retail price and all reprint decisions.

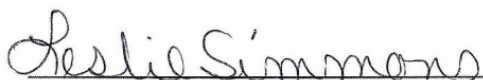
7. RBC Publications agrees to publish the composition listed in this contract within 6 months from the contract date. Should the publisher fail to do so, the Writer has the right to demand the return of listed composition and the contract will become null and void.

8. By signing this contract, the Writer agrees to the policies listed herein. Royalty periods are January through June and July through December of each year. Royalty amounts of under \$5.00 will not be paid until the accrued amount from additional Royalty periods totals at least \$5.00. Royalty payments will be made within 60 days of the end of each royalty period.

9. It is understood that sums payable jointly to Writers shall be divided as follows:

Name	Share (%)
------	-----------

By signature the parties have executed this agreement on the day and year listed above:



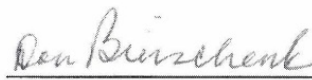
Writer Signature

Address

5283 Hilltop Rd Apt N

Greensboro NC 27407

SS# \_\_\_\_\_



RBC Publications

Phone \_\_\_\_\_

E-Mail clarinetcouture  
@gmail.com

APPENDIX C

CLARINET CONCERTO MANUSCRIPT

**PIANO** **CLARINET CONCERTO** *Roscoe Hermann*

*Mare Maestoso*

The manuscript shows the piano accompaniment for the first movement of a Clarinet Concerto. It begins with a **PIANO** dynamic and the tempo marking *Mare Maestoso*. The music is written in a key signature of two flats and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamics. A section marked **A** is labeled *Solo.* and features a prominent melodic line in the right hand. The score concludes with a *Med. Molto* tempo marking and a tempo of  $\text{♩} = 120$ .

(Pno - Cond)

This page of handwritten musical notation is for piano and conductor. It consists of several systems of staves. The first system includes a circled '1?' in the upper left. The notation is dense, with many notes and rests. A circled 'B' appears in the middle of the page, marking a section. The score includes various musical symbols such as clefs, time signatures, and dynamic markings like 'mp'. The handwriting is clear and professional.

*And. Com. (Pno - Cond.)*

Handwritten musical score for piano and condensation. The score consists of several systems of staves. The top system includes a treble clef staff with a melodic line and a bass clef staff with accompaniment. A box containing the number '34' is placed above the second staff. Performance markings include 'dim...', 'poco rit.', 'temp.', 'espress.', 'rubato', 'tempo', 'poco accel.', and 'rit...'. The score is written in a key signature of two flats and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings.

(Pia-colla)

The image shows a handwritten musical score for piano, consisting of five systems of staves. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score includes various musical elements such as notes, rests, dynamics, and performance instructions.

- System 1:** Features a melodic line in the upper voice and a bass line. A *rubato* marking is present.
- System 2:** Contains a boxed measure number **57**. The tempo is marked *Tempo I.*
- System 3:** Includes a *pp* (pianissimo) dynamic marking and a *dim...* (diminuendo) instruction.
- System 4:** Shows a *pp* marking and a *Tempo I.* instruction.
- System 5:** Concludes with a *pp* marking and a *dim...* instruction.



This page of handwritten musical notation is divided into several systems. The first system consists of two staves with a treble clef and a key signature of one flat. The second system also has two staves, with a box containing the number '75' placed above the second measure. The third system features a single staff with a treble clef and a key signature of one flat, with a box containing the number '83' above the second measure. The notation is dense, with many accidentals and slurs. The bottom two systems each consist of two staves, with the bottom staff often containing complex chordal textures and some dynamic markings like 'p' and 'f'.

This page contains a handwritten musical score for a piano piece, consisting of several systems of staves. The notation is dense and includes various musical symbols and performance instructions.

- Staff 1 (Top):** Features a melodic line with a *cresc...* instruction and a *10 v* marking at the end.
- Staff 2:** Continues the melodic line with *cresc...* and *f* dynamics, ending with a *rall...* instruction.
- Staff 3:** Shows a melodic line with *tempo*, *mf*, *espress.*, and *rubato* markings.
- Staff 4:** Continues the melodic line with *mf* and *rubato* markings.
- Staff 5:** Features a melodic line with a circled number **94** and *mf* dynamics.
- Staff 6:** Shows a melodic line with *f* dynamics and *poco rall...* instructions.
- Staff 7:** Continues the melodic line with *f* dynamics and *poco rall...* instructions.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The handwriting is clear and professional.



This page of handwritten musical notation contains several systems of staves. The first system includes a treble clef staff with a circled measure number '106' and a 'clim...' instruction. The second system features a 'Tempo I' marking above the treble staff and a 'ten. Tempo I' marking above the bass staff. The third system includes a 'cresc...' instruction above the treble staff. The fourth system includes a circled measure number '116' and a 'f' dynamic marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' and 'f'.

-8.-

clar. conc.  
(pno-cord)

The image shows a handwritten musical score for a clarinet and piano. The score is written on three staves. The top staff is for the clarinet, and the bottom two staves are for the piano. The music is in a key with one sharp (F#) and a time signature of 7/8. The clarinet part features a melodic line with a long slur over the first two measures, followed by a series of eighth notes and a final measure with a fermata. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex pattern of eighth and sixteenth notes in the left hand, with various dynamics and articulation marks.

**- II. -**

*And<sup>te</sup> Mod<sup>to</sup>* (♩ = 92)

mf mp p

**A** **B**

*Esacac®* v. 1.1 (\* vibrato may be used in this movement if desired. - )

Handwritten musical score for piano and violin/viola. The score is written on six systems of staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *mp*, *p*, *mf*, *ff*, *rit.*, and *dim.*. A tempo change to *Allegro* ( $\text{♩} = 120$ ) is indicated in the final system. The score includes numerous accidentals and phrasing slurs.

(pno. con.)

Handwritten musical score for piano, measures 162-178. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 162 and 178 are boxed. Performance instructions include *fp*, *p*, *cresc...*, *poco rit...*, *dim...*, and *mf*. The piece is marked "(pno. con.)".

Tempo I. *(piano con a)*

mp

tutto

tutto

mp

-12.-

clar conc.  
(1<sup>mo</sup> - cond.)

Handwritten musical score for Clarinet Concerto, first condition. The score is written on five staves. The top staff is the Clarinet part. The middle two staves are the Piano accompaniment. The bottom two staves are the Violin and Viola parts. The score includes various musical notations such as notes, rests, and dynamic markings like "poco rit...", "dim...", and "rit.". A tempo change is indicated by a box containing "2/2".

Allegro Mod<sup>to</sup> ( $\text{♩} = 138$ )

ff

**III**

221

**A** Solo

mp

**A**

**ff**

**p**

LEBROS P. 12 B



(pno - cont'd)

Handwritten musical score for piano, continuing from the previous page. The score is written on four systems of three staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'f' (forte) and 'mf' (mezzo-forte). A circled measure number '235' is present in the second system. The piece concludes with a double bar line and a fermata over the final notes.

This page contains handwritten musical notation for guitar, organized into several systems. The notation includes treble and bass clefs, various chord symbols, and melodic lines with fingerings. Measure numbers 249 and 257 are clearly marked in boxes. Section markers labeled 'B' are also present. The score includes dynamic markings such as *mp* and *ff*, and articulation marks like accents and slurs. The handwriting is in black ink on a white background.

(pno - cond.)

The image shows a handwritten musical score for piano and conductor. It consists of several systems of staves. The top system includes a conductor's part with a tempo marking of *f* and a dynamic marking of *mf*. The second system features a *Slower* marking and a tempo of  $\text{♩} = 96$ . The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *mf*. There are also boxed annotations: a box containing 'C' and another containing '287'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

This page contains a handwritten musical score for piano, consisting of six systems of staves. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *mp*, *pp*, and *p*. The score is characterized by dense, often overlapping notes, particularly in the lower registers, which are frequently beamed together. Some notes are marked with 'x' or 'y' above them, possibly indicating fingerings or specific articulation. There are also some handwritten annotations, including a boxed 'E' in the second system and a boxed '311' in the fourth system. The overall style is that of a working draft or a composer's sketch.

This page contains a handwritten musical score for guitar and piano, organized into three systems of staves. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first system includes a vocal line and two piano accompaniment staves. The second system features a guitar line and two piano accompaniment staves. The third system consists of a single staff with a guitar line and two piano accompaniment staves. Performance markings include dynamics such as *pp*, *mp*, and *mf*, and tempo markings for *Tempo I.* and *Tempo II.*. A circled letter 'G' is present above the first staff of the third system. The notation includes various rhythmic values, accidentals, and articulation marks.

Handwritten musical score system 1, measures 347-350. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 2/4 time signature. Measure 347 is boxed and labeled. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *pp* and *ppp*.

Handwritten musical score system 2, measures 351-354. The system consists of three staves: a single treble clef staff at the top, and a grand staff below. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *pp* and *ppp*.

Handwritten musical score system 3, measures 355-360. The system consists of three staves: a single treble clef staff at the top, and a grand staff below. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *pp* and *ppp*. There are some handwritten annotations above the first staff.

Handwritten musical score system 4, measures 361-364. The system consists of three staves: a single treble clef staff at the top, and a grand staff below. Measure 361 is boxed and labeled. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *pp* and *ppp*.



Handwritten musical score for piano, consisting of six systems of staves. The score is written in treble and bass clefs with a key signature of one sharp (F#). The notation includes various musical elements such as triplets, slurs, and dynamic markings.

Key features of the score include:

- System 1:** Features a melodic line in the treble clef with several triplet markings (indicated by a '3' above the notes) and a bass line with rhythmic patterns.
- System 2:** Shows a complex texture with dense chords and arpeggiated figures in both hands.
- System 3:** Includes a melodic line with slurs and a bass line with dynamic markings such as *p* (piano) and *mp* (mezzo-piano).
- System 4:** Contains a melodic line with a boxed-in section marked *mp* and a bass line with dynamic markings like *mp* and *f* (forte).
- System 5:** Features a melodic line with slurs and a bass line with dynamic markings including *f* and *mf* (mezzo-forte).
- System 6:** Shows a melodic line with slurs and a bass line with dynamic markings like *mf*.

Additional annotations include the handwritten text "2nd - cond.)" at the top right of the first system and various performance instructions such as *mp*, *f*, and *mf* throughout the piece.

Handwritten musical score system 1, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. A small box containing the number '387' is written above the middle staff.

Handwritten musical score system 2, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music continues with dense rhythmic patterns and includes various articulation marks such as accents and slurs.

Handwritten musical score system 3, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. This system features a prominent melodic line in the top staff with a long slur, and dense accompaniment in the lower staves.

Handwritten musical score system 4, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. This system includes performance instructions: 'espress' in the first staff, '(opt cut to ♯)' in the second staff, 'accel....' in the third staff, and 'rit.... Slowly -- poco accel....' in the bottom staff. The notation includes slurs, accents, and dynamic markings.



- 21 -

ten. espress (pno - cond.)  
mf

pno accordin  
ten.  
pp

ten.  
fp

tempo  
tr

mf

30  
AOS

Handwritten musical score system 1, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with various accidentals (sharps, flats, naturals) and slurs. The middle and bottom staves are in bass clef and contain chordal accompaniment with some accidentals.

Handwritten musical score system 2, consisting of three staves. The top staff continues the melodic line from the previous system. The middle and bottom staves show chordal accompaniment with some notes marked with a fermata.

Handwritten musical score system 3, consisting of three staves. The top staff includes a handwritten box containing the number "421". The system contains complex melodic and harmonic material with many accidentals and slurs.

Handwritten musical score system 4, consisting of three staves. This system continues the musical piece with intricate melodic and harmonic details, including many accidentals and slurs.

Handwritten musical score for guitar, consisting of four systems of three staves each. The score includes various musical notations such as notes, rests, and fingerings. A box containing the number "433" is present in the first system. The second system features a large "7" above the first staff. The third system has "5" and "6" above the first staff. The fourth system has "10" and "11" above the first staff. The piece concludes with a double bar line and the instruction "rit.".

## APPENDIX D

## CLARINET CONCERTO EDITED SCORE

## Clarinet Concerto

- I -

Ralph Hermann  
Edited by Leslie Simmons  
Add'l Edits by Antonio Truyols

**Andante Maestoso**

Clarinet in B $\flat$

Piano

*p* *ff*

**Moderato Molto** ( $\text{♩} = 120$ )

5

*rit...* *dim...*

9 **A** *p* **A** *p*

12 2

Musical score for measures 12-14. The system includes a single treble clef staff and a grand staff (treble and bass clefs). Measure 12 features a melodic line in the treble clef with a slur and a fermata, and a piano accompaniment in the grand staff. Measure 13 continues the melodic line with a slur and a fermata, and the piano accompaniment. Measure 14 shows the melodic line with a slur and a fermata, and the piano accompaniment. A '7' is written below the piano accompaniment in measure 14.

15

Musical score for measures 15-17. The system includes a single treble clef staff and a grand staff (treble and bass clefs). Measure 15 features a melodic line in the treble clef with a slur and a fermata, and a piano accompaniment in the grand staff. Measure 16 continues the melodic line with a slur and a fermata, and the piano accompaniment. Measure 17 shows the melodic line with a slur and a fermata, and the piano accompaniment. A '6' is written above the melodic line in measure 16.

18

Musical score for measures 18-20. The system includes a single treble clef staff and a grand staff (treble and bass clefs). Measure 18 features a melodic line in the treble clef with a slur and a fermata, and a piano accompaniment in the grand staff. Measure 19 continues the melodic line with a slur and a fermata, and the piano accompaniment. Measure 20 shows the melodic line with a slur and a fermata, and the piano accompaniment. A 'V' is written above the piano accompaniment in measure 20.

21

mp

mp

24

**B**

*p*

**B**

*p*

27

30

7

4

33

6

36

*dim...*

*dim...*

39 5

Ten.

Tempo

*poco rit*

43

**C**

*espress.*

*Rubato*

*Rubato*

**C**

*p*

*Rubato*

*Rubato*

47

**D**

*poco accel...*

*Rit ...*

**D**

*poco accel...*

*rit...*

*mf*

*Rubato*



51

Musical score for measures 51-54. The score is in G minor (two flats) and 4/4 time. The upper staff (treble clef) contains whole rests for all four measures. The lower staff (bass clef) contains the piano accompaniment. Measure 51 features a bass line with a dotted quarter note followed by an eighth note, and a piano dynamic marking. Measure 52 has a piano dynamic marking and a slur over the bass line. Measure 53 includes a *Rubato* marking and a slur over the bass line. Measure 54 continues the piano accompaniment with a slur over the bass line.

55

Musical score for measures 55-59. The upper staff (treble clef) contains whole rests for all five measures. The lower staff (bass clef) contains the piano accompaniment. Measure 55 has a piano dynamic marking and a slur over the bass line. Measure 56 has a piano dynamic marking and a slur over the bass line. Measure 57 has a piano dynamic marking and a slur over the bass line. Measure 58 has a piano dynamic marking and a slur over the bass line. Measure 59 has a piano dynamic marking and a slur over the bass line.

60

Tempo I

Musical score for measures 60-64. The upper staff (treble clef) contains whole rests for measures 60-62, followed by a melodic line starting in measure 63 with a piano (*pp*) dynamic marking. The lower staff (bass clef) contains the piano accompaniment. Measure 60 has a piano dynamic marking and a slur over the bass line. Measure 61 has a piano dynamic marking and a slur over the bass line. Measure 62 has a piano dynamic marking and a slur over the bass line. Measure 63 has a piano (*pp*) dynamic marking and a slur over the bass line. Measure 64 has a piano (*pp*) dynamic marking and a slur over the bass line.

65

**E** 7

68

**9** *p*

70

*p* *cresc.*

72 8

Musical score for measures 72-74. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 72 features a complex melodic line in the treble staff with many beamed eighth notes and slurs. The grand staff provides a harmonic accompaniment with chords and moving lines in both hands.

75

Musical score for measures 75-76. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 75 shows a melodic line in the treble staff with slurs and accents. The grand staff accompaniment includes chords and a bass line with a fermata in measure 76.

77

Musical score for measures 77-78. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 77 features a melodic line in the treble staff with slurs and accents. The grand staff accompaniment includes chords and a bass line with a fermata in measure 78.

79 9

Musical score for measures 79-80. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 79 features a complex melodic line in the treble staff with many slurs and accents, and a piano accompaniment in the grand staff with chords and moving lines. Measure 80 continues the melodic line and piano accompaniment.

81

Musical score for measures 81-82. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 81 features a complex melodic line in the treble staff with many slurs and accents, and a piano accompaniment in the grand staff with chords and moving lines. Measure 82 continues the melodic line and piano accompaniment, ending with a fermata.

84

Musical score for measures 84-85. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 84 features a melodic line in the treble staff with slurs and accents, and a piano accompaniment in the grand staff with chords and moving lines. Measure 85 continues the melodic line and piano accompaniment.

86

*cresc...*

*cresc...*

*f* *rall....*

89

**F**

*mf* *espress.*

*Rubato*

*Rubato*

**F**

*Tempo*

*mf*

*rubato*

*rubato*

94

99 11

*f poco rall*

*f poco rall...*

*ff*

G

103

*mf*

*p*

107 Tempo I

*dim.*

*mf*

*ten.*

*p*

111

*cresc...*

*cresc...*

114

*f*

116

*f*

118

Musical score for measures 118-119. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). Measure 118 features a melodic line with a slur over a series of eighth notes, starting with a flat (Bb) and ending with a sharp (B). The piano accompaniment consists of chords and single notes in both hands. Measure 119 continues the melodic line with a slur over a series of eighth notes, ending with a sharp (B). The piano accompaniment continues with chords and single notes.

120

Musical score for measures 120-121. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). Measure 120 features a melodic line with a slur over a series of eighth notes, starting with a flat (Bb) and ending with a sharp (B). The piano accompaniment consists of chords and single notes in both hands. Measure 121 continues the melodic line with a slur over a series of eighth notes, ending with a sharp (B). The piano accompaniment continues with chords and single notes.



## - II -

Andante Moderato ( $\text{♩} = 92$ )

**A** *mp*

*fz* *mf* *mp* *p*

**B**

*mf*

\* Vibrato may be used in this movement if desired.

16 15

mp

**C**

*poco rit...*

**C**

*p*

Detailed description: This system contains two systems of music. The first system (measures 16-15) features a vocal line with a whole rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A fermata is placed over the final measure (15). Dynamics include *mp* and *p*. Chord symbols **C** are present above the piano part.

21

Detailed description: This system contains two systems of music. The first system (measures 21-20) features a vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *p*.

26

*poco rit.*

*dim...*

*poco rit.*

*dim.*

Detailed description: This system contains two systems of music. The first system (measures 26-25) features a vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *poco rit.* and *dim...*. The second system (measures 25-24) features a vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *poco rit.* and *dim.*

37 *Allegro* ( $\text{♩} = 120$ ) 16

*p* *mf* *ten.* *mf* *pp*

38

*fp* *fp* *fp* *fp*

41

*fp* *fp* *fp* *fp*

47 17

**D** *p* *cresc...*

**D** *pp* *cresc...*

53

*f*

*f* *poco rit.* *dim.*

**E**

61

**E** *mp* **Tempo I**

*mf* **E** *p*

Musical score for measures 66-73. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 66 features a melodic line in the treble staff with a slur over measures 66-67 and a fermata over measure 68. The piano accompaniment in the grand staff consists of chords and moving lines in both hands.

Musical score for measures 74-79. The system consists of three staves: a single treble clef staff at the top and a grand staff below. Measure 74 has a melodic line in the treble staff with a slur over measures 74-75 and a fermata over measure 76. A box containing the letter 'F' is placed above the treble staff at the start of measure 74 and above the piano part at the start of measure 76. The piano part includes a dynamic marking of *mf* in measure 76.

Musical score for measures 80-85. The system consists of three staves: a single treble clef staff at the top and a grand staff below. Measure 80 has a melodic line in the treble staff with a slur over measures 80-81 and a fermata over measure 82. A box containing the letter 'G' is placed above the treble staff at the start of measure 80 and above the piano part at the start of measure 82. The piano part includes a dynamic marking of *p* in measure 82 and a tempo marking of *poco rit...* in measure 83. The system concludes with a double bar line and repeat signs in both the treble and bass staves of the piano part.

84

Musical score for measures 84-88. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with a long phrase spanning measures 84-88. The piano accompaniment includes chords and arpeggiated figures in both hands.

86

Musical score for measures 86-90. The system consists of a vocal line and a piano accompaniment. The vocal line has a long phrase with dynamics *poco rit...* and *dim...*. The piano accompaniment includes chords and arpeggiated figures in both hands.

92

Musical score for measures 92-96. The system consists of a vocal line and a piano accompaniment. The vocal line has a long phrase with dynamics *rit...* and *pp*. The piano accompaniment includes chords and arpeggiated figures in both hands.

## - III -

Allegro Moderato ( $\text{♩} = 138$ )

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of staves:

- System 1:** Features a piano introduction. The right hand plays a series of chords with accents, while the left hand provides a bass line. Dynamics include *ff* and *mf*. There are fermatas over the piano part in the second and fourth measures.
- System 2:** Begins with a **A** section marked *solo* and *mp*. The right hand has a melodic line with slurs and accents. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.
- System 3:** Starts at measure 15. The right hand features a rapid sixteenth-note passage with slurs and accents, followed by a melodic line. The piano accompaniment continues with chords and a bass line. Dynamics include *f* and *mf*.

19 21

Musical score for measures 19-21. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The bottom two staves are a grand staff with treble and bass clefs. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

24

Musical score for measures 24-27. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The bottom two staves are a grand staff with treble and bass clefs. The piano accompaniment features chords in the right hand and single notes in the left hand, with some chords marked with 'v'.

28

Musical score for measures 28-31. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The bottom two staves are a grand staff with treble and bass clefs. The piano accompaniment consists of chords in the right hand and single notes in the left hand.



33

Musical score for measures 33-37. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The vocal line has a treble clef. The key signature has two sharps (F# and C#). Measure 33 starts with a vocal line of eighth notes and a piano accompaniment of chords. Measure 34 has a vocal line of eighth notes and piano accompaniment of chords. Measure 35 has a vocal line of eighth notes and piano accompaniment of chords. Measure 36 has a vocal line of eighth notes and piano accompaniment of chords. Measure 37 has a vocal line of eighth notes and piano accompaniment of chords. There are triplets in measures 33, 34, 35, and 36.

38

Musical score for measures 38-43. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The vocal line has a treble clef. The key signature has two sharps (F# and C#). Measure 38 starts with a vocal line of eighth notes and a piano accompaniment of chords. Measure 39 has a vocal line of eighth notes and piano accompaniment of chords. Measure 40 has a vocal line of eighth notes and piano accompaniment of chords. Measure 41 has a vocal line of eighth notes and piano accompaniment of chords. Measure 42 has a vocal line of eighth notes and piano accompaniment of chords. Measure 43 has a vocal line of eighth notes and piano accompaniment of chords. There are triplets in measures 38, 39, 40, and 41.

44

Musical score for measures 44-48. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The vocal line has a treble clef. The key signature has two sharps (F# and C#). Measure 44 starts with a vocal line of eighth notes and a piano accompaniment of chords. Measure 45 has a vocal line of eighth notes and piano accompaniment of chords. Measure 46 has a vocal line of eighth notes and piano accompaniment of chords. Measure 47 has a vocal line of eighth notes and piano accompaniment of chords. Measure 48 has a vocal line of eighth notes and piano accompaniment of chords. There are triplets in measures 44, 45, 46, and 47. Dynamics include *f* and *mp*.

50

50

*f*

*f*

*f*

*mf*

56

56

62

**C** Slower (♩ = 96)

62

*p*

**C**

*p*

71

*3*

**D**

**D**

*p*

80

**E**

*mp*

**E**

*pp*

*mp*

90

*p*

*pp*

*p*

*pp*

100

100

101

102

103

*pp*

*p*

*pp*

109

Tempo I

109

Tempo I

**F**

*ff*

**F**

110

111

112

116

116

**G**

*mp*

**G**

*mf*

*mp*

117

118

119

120

122

Musical score for measures 122-127. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 122 features a melodic line in the treble staff with slurs and a dynamic marking of *f*. The grand staff provides accompaniment with chords and some melodic fragments. Measure 127 ends with a dynamic marking of *mf* and a fermata over the final chord.

128

Musical score for measures 128-133. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 128 features a melodic line in the treble staff with a long slur and a dynamic marking of *f*. The grand staff provides accompaniment with chords and some melodic fragments. Measure 133 ends with a dynamic marking of *f* and a fermata over the final chord.

134

Musical score for measures 134-139. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 134 features a melodic line in the treble staff with slurs and a dynamic marking of *f*. The grand staff provides accompaniment with chords and some melodic fragments. Measure 139 ends with a dynamic marking of *f* and a fermata over the final chord.

139

Musical score for measures 139-143. The system includes a vocal line and a piano accompaniment. The vocal line has a long slur over measures 139-141. The piano accompaniment features a complex texture with many beamed notes and slurs.

144

Musical score for measures 144-148. The system includes a vocal line and a piano accompaniment. The vocal line has a long slur over measures 144-148. The piano accompaniment features a complex texture with many beamed notes and slurs.

149

Musical score for measures 149-153. The system includes a vocal line and a piano accompaniment. The vocal line has a long slur over measures 149-151, with triplets indicated. The piano accompaniment features a complex texture with many beamed notes and slurs.

155

**H**

*mp*

**H**

*f*

*mp*

161

*f*

*mp*

*f*

166

*f*

*mf*

**H**

171

Musical score for measures 171-176. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). Measure 171 features a melodic line in the treble staff and a complex piano accompaniment in the grand staff. The piano part includes a dynamic marking of *ff* and various articulation marks such as accents and slurs. The music concludes with a fermata over a whole note in the treble staff.

177

Musical score for measures 177-180. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. Measures 177-180 are dominated by a dense piano accompaniment in the grand staff, featuring a complex texture of chords and arpeggios. The treble staff contains a melodic line with various articulation marks. The system ends with a fermata over a whole note in the treble staff.

181

Musical score for measures 181-182. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. Measure 181 features a long, sweeping melodic line in the treble staff, marked with a first ending bracket (I) and a fermata. The piano accompaniment in the grand staff is sparse, with a dynamic marking of *ff*. Measure 182 continues the melodic line in the treble staff, also marked with a first ending bracket (I) and a fermata.

182

Musical score for measure 182. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. Measure 182 features a long, sweeping melodic line in the treble staff, marked with a first ending bracket (I) and a fermata. The piano accompaniment in the grand staff is sparse. The system concludes with a dynamic marking of *ff* and a circled phi symbol ( $\phi$ ) with the text "(opt cut to  $\phi$ )".



183

17  
espress.

185

186

Ten.  
accel. . . . . rit. . . . .

187

Slowly ... poco accel ...  
f

188

espress.  
mf poco accel ... pp  
Ten.

189

J  
fp fp fp fp fp fp fp fp fp fp < f

190

Ten.

191 *Tempo*

Musical score for measures 191-195. Measure 191 features a trill in the right hand. The tempo is marked *Tempo*. The key signature has one sharp (F#). The time signature is 2/4. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with chords and slurs. Dynamics include *mf*.

196 (tr)

Musical score for measures 196-201. Measure 196 features a trill in the right hand. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with chords and slurs. Dynamics include *f*.

202

Musical score for measures 202-207. Measure 202 features a trill in the right hand. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with chords and slurs. Dynamics include *f*. There are two 'K' markings above the right hand staff.

208

Musical score for measures 208-211. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/4. Measure 208 starts with a treble clef staff containing a half note G4 with a fermata. The grand staff begins with a 7-measure rest in the treble and a half note G3 in the bass. Measures 209-211 feature a complex texture with sixteenth-note runs in the treble and block chords in the bass. A fermata is placed over the final measure of the system.

212

Musical score for measures 212-215. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/4. Measure 212 starts with a treble clef staff containing a half note G4 with a fermata. The grand staff begins with a 7-measure rest in the treble and a half note G3 in the bass. Measures 213-215 feature a complex texture with sixteenth-note runs in the treble and block chords in the bass. A fermata is placed over the final measure of the system.

218

Musical score for measures 218-221. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/4. Measure 218 starts with a treble clef staff containing a half note G4 with a fermata. The grand staff begins with a 7-measure rest in the treble and a half note G3 in the bass. Measures 219-221 feature a complex texture with sixteenth-note runs in the treble and block chords in the bass. A fermata is placed over the final measure of the system.

224

Musical score for measures 224-228. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 224 features a melodic line in the treble staff with a slur and a fermata, and a piano accompaniment in the grand staff. Measures 225-228 continue the melodic and accompanimental patterns, with some notes marked with 'v' (accents).

229

Musical score for measures 229-233. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 229 features a melodic line in the treble staff with a slur and a fermata, and a piano accompaniment in the grand staff. Measures 230-233 continue the melodic and accompanimental patterns, with some notes marked with 'v' (accents).

234

Musical score for measures 234-238. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 234 features a melodic line in the treble staff with a slur and a fermata, and a piano accompaniment in the grand staff. Measures 235-238 continue the melodic and accompanimental patterns, with some notes marked with 'v' (accents). The score includes dynamic markings: *ff* (fortissimo) and *Rall...* (rallentando). The system concludes with a double bar line.

APPENDIX E

PUBLICITY PHOTO



**APPENDIX F****ADDITIONAL DISCOVERED UNPUBLISHED REPERTOIRE****Rhapsody for Alto Saxophone**

Dated- April 1957.

The *Rhapsody* is composed in one continuous movement and opens with the tempo marking of *Allegro Moderato*. It does not contain a large cadenza, as do many of his other compositions, only a short two measure passage labeled “solo” in the piano accompaniment. This two measure cadenza like section has no marking in the solo saxophone part. There is an optional ending begins in the last four measures. Indications include optional articulations, such as all legato, slur two-tongue two, or all staccato. There are two written versions of the final two beats of sixteenth notes, giving a choice of landing on the final pitch of either E6 or B6.

The piano part lists the performance time of the *Rhapsody* as nine minutes, giving some indication that it may have been previously performed. There are some discrepancies between the solo alto saxophone part and the piano score. For instance the dynamic that is indicated at the first entrance of the solo is marked *mezzo piano* in the saxophone part and *piano* in the accompaniment.

Discovered: Completed Solo Saxophone Part  
Completed Piano Score

Instrumentation: Alto saxophone and piano accompaniment.

RHAPSODY FOR ALTO SAXOPHONE

Performance  
9:00

Piano Acc. Ralph Hermann

All<sup>o</sup> Mod<sup>to</sup> *f* L.H. *Cresc-----* *Solo* *p*

## Concerto for Flute

No date listed

The finding of a completed piano score and the orchestra score give better insight into Mr. Hermann's orchestration techniques. This will allow greater possibility in creating a full score and parts for the *Clarinet Concerto* and the *Concerto for Doubles*.

The *Concerto for Flute* is composed in in three movements, with details listed below. There are no markings, such as the length of performance or the date composed. Much more attention was given to the details of the score, as there are fewer discrepancies between the flute part and the piano score.

No individual parts were discovered for the *Concerto for Flute* orchestra or band versions. This indicates that neither of the versions was ever performed, or the parts are now lost. The incomplete band score ends at letter H in the third movement.

Movements: I. Allegro Quarter note =144  
 II. Andante Quarter note = 104  
 III. Allegretto Dotted quarter note = 120

Discovered: Completed Solo Flute Part  
 Completed Piano Score  
 Completed Orchestra Score  
 Incomplete Band Score

Instrumentation: Solo Flute and Piano Accompaniment.

Band Version Instrumentation: Solo Flute  
 Piccolo in C  
 Flute 1 and 2  
 Oboe 1 and 2  
 Eb Clarinet  
 Bb Clarinet 1, 2 and 3  
 Eb Alto Clarinet  
 Bb Bass Clarinet  
 BBb Bass Clarinet  
 Bassoon 1 and 2  
 Eb Alto Saxophone 1 and 2  
 Bb Tenor Saxophone  
 Eb Baritone Saxophone  
 Horn in F 1, 2, 3, and 4  
 Bb Cornet 1, 2 and 3  
 Baritone Bass Clef



Trombone 1, 2 and 3  
String Bass  
Basses  
Percussion  
Harp

Orchestra Version Instrumentation: Solo Flute  
Piccolo in C  
Flute 1 and 2  
Oboe 1 and 2  
A Clarinet 1 and 2  
Bassoon 1 and 2  
Horn in F 1, 2, 3, and 4  
A Trumpet 1, 2 and 3  
Trombone 1, 2 and 3  
Percussion  
Harp  
Violin 1 and 2  
Viola  
Cello  
String Bass

## CONCERTO FOR FLUTE

Ralph Henmann

I.

*Allegro* ( $\text{♩} = 144$ )

*f* *p* *cresc...*

*f* *b*

*mf* *Solo*

*fz p* *p*

## Concerto for Saxophone

No date listed

The *Concerto for Saxophone* is composed in three movements, with details listed below. There are no markings, such as the length of performance or the date composed.

The lack of discovery of either the piano score or band score has led me to believe that there may be still be undiscovered music of Mr. Hermann. The existence of a piano reduction of the other unpublished scores leads me to believe that the *Concerto for Saxophone* piano reduction is still missing.

Movements: I. Allegro Half note = 144  
II. Andante Moderato Quarter note = 84  
III. Moderato Quarter note = 108

Discovered: Completed Solo Saxophone Part  
Completed Individual Band Parts

Band Version Instrumentation: Solo Saxophone  
Piccolo in C  
Flute 1 and 2  
Oboe 1 and 2  
Eb Clarinet  
Bb Clarinet 1, 2 and 3  
Eb Alto Clarinet  
Bb Bass Clarinet  
Bassoon 1 and 2  
Eb Alto Saxophone 1 and 2  
Bb Tenor Saxophone  
Eb Baritone Saxophone  
Horn in F 1, 2, 3, and 4  
Bb Cornet 1, 2 and 3  
Baritone Bass Clef  
Baritone Treble Clef  
Trombone 1, 2 and 3  
Basses  
Percussion

(4)

Solo Eb Alto Sax

Ralph Hermann

CONCERTO FOR SAXOPHONE

All.<sup>o</sup> (♩=144) 24 I.

CAD. Solo

f

Slowly tr(b)

poco accel... poco rall = mp Solo

A Solo

B f

f mf

p

f mf

f rit.

## Concerto for Doubles

No date listed

Discovered for this work were two sketches for the piano score and a score orchestrated for band for the 1<sup>st</sup> movement only. The performed accompaniment on the Carnegie Hall recording of the *Concerto for Doubles* with Al Gallodoro as soloist contains strings, indicating that the orchestral score and accompaniment are still missing. The solo flute indicated at letter C in the band version is played by the solo violin on the recording. Other than the different instrumentation, the band score follows the recording of the first movement quite accurately.

The first sketch contains all three movements of the concerto, minus the final measure of the first movement. The details, such as the markings for instrumentation, indicate that this piano reduction may have been the initial source for Mr. Hermann's composition. This sketch includes a four measure introduction for the second movement that is not heard on the Carnegie Hall recording. This sketch is also missing several measures in the low section before the letter B. The piano score contains a rough draft that hints at the twenty measure introduction to the third movement heard on the Carnegie Hall recording. The final movement is otherwise complete in this sketch.

The second sketch contains only the first movement, but does have the missing final measure of movement one of the first sketch. This sketch was the only unpublished manuscript discovered as a photo copy of the original.

Movements: I. Allegro Half note =144  
 II. Andante Moderato Quarter note = 84  
 III. Moderato Quarter note = 108

Discovered: Completed Solo Saxophone Part  
 First Movement Band Score  
 Sketch Piano Accompaniment  
 Sketch of Mvt 1. Piano Accompaniment

Band Version Instrumentation: Solo Saxophone  
 Piccolo in C  
 Flute 1 and 2  
 Oboe 1 and 2  
 Eb Clarinet  
 Bb Clarinet 1, 2 and 3  
 Eb Alto Clarinet  
 Bb Bass Clarinet  
 Bassoon 1 and 2  
 Eb Alto Saxophone 1 and 2

Bb Tenor Saxophone  
Eb Baritone Saxophone  
Horn in F 1, 2, 3, and 4  
Bb Cornet 1, 2 and 3  
Baritone Bass Clef  
Trombone 1, 2 and 3  
Basses  
Percussion

# CONCERTO FOR DOUBLES

(Alto Sax, Bass Clarinet, and Bb Clarinet) Ralph Hermann

## I.

The musical score is handwritten and consists of several systems of staves. The top system includes staves for Alto Sax, Bass Clarinet, and Bb Clarinet, along with piano accompaniment. The score is marked with various dynamics and performance instructions. Key features include:

- System 1:** Starts with a 4/4 time signature and a key signature of two flats. Dynamics include *cresc.*, *ten.*, and *pp accel... cresc.*
- System 2:** Continues the piano accompaniment with complex chordal textures.
- System 3:** Features a section marked *Mod.to* (Moderato) with a dynamic of *p*.
- System 4:** Includes a section for the Alto Sax solo, marked *A (alto sax solo)* with a dynamic of *mp*.
- System 5:** Continues the piano accompaniment with various rhythmic patterns.

**APPENDIX G****IRB PARTICIPANT CONSENT FORM**

## PARTICIPANT CONSENT FORM

Secondary Subject Consent

Student Investigator: Leslie Simmons

Contact Information: 5283 Hilltop Rd. Apt. N Greensboro, NC 27407

617-671-5498

lawalte3@uncg.edu or clarinetcouture@gmail.com

Topic: American composers: Ralph Hermann, Burnet Tuthill, and Elie Siegmeister

Research goal:

The purpose of this study is to provide a historical overview of these three American composers' contributions to the world of music. Human participants are needed to gather the pertinent historical and performance related data about the clarinet concerti.

As a participant, you will be asked to discuss your personal interactions with Mr. Hermann, Mr. Tuthill and Mr. Siegmeister. The student investigator will also ask you to describe any insights you may have into each of the composer's careers. Data collection will occur by way of personal interview. The interview will require approximately two hours. At any time, you may withdraw from this study by notifying the researcher. In this case, all your recorded data to the point of withdrawal will be destroyed. Furthermore, all data collected for this study will be stored in the principle investigator's home office in a secure filing cabinet.

Research method:

Personal interviews of secondary subjects.

Method of recording data:

Personal interviews of secondary subjects will be audio recorded

Confidentiality:

Confidentiality will not be maintained. However, the participant will have the right to ask that any specific comments not be published.

Time Commitment for participants:

No less than 1 and no more than 3 hours. Minimal e-mail and phone calls as needed

Data storage/Length of storage:

Data will be stored indefinitely. Data and consent forms will be stored in a locked file cabinet in the investigator's home office.



Participant withdrawal:

The participant may voluntarily remove himself from the study at any point without penalty.

Risks:

There is no risk for participating in this study. However, each participant will have the right to request that any specific comment not be published.

Benefit to participants:

There are no direct benefits for participating in this study. However, a history of each of the three composer's compositions, arrangements, teaching and performance will be recorded so that others can read and learn. The published document will provide information as to the contributions of Hermann, Tuthill and Siegmeister to the world of music.

Benefit to society:

Society will have an understanding of these three composer's contributions to music. Society will also have an opportunity to learn about the aspects of Hermann, Tuthill and Siegmeister life that helped shaped them as a composer, arranger, teacher and performer.

By signing this consent form, you agree that you understand the procedures and any risks and benefits involved in this research. You are free to refuse to participate or to withdraw your consent to participate in this research at any time without penalty or prejudice; your participation is entirely voluntary. Your privacy will not be protected because you will be identified by name as a participant in this project.

The University of North Carolina at Greensboro Institutional Review Board, which insures that research involving people follows federal regulations, has approved the research and this consent form. Questions regarding your rights as a participant in this project can be answered by calling Mr. Eric Allen at (336) 256-1482. Questions regarding the research itself will be answered by Mrs. Leslie Simmons at (617) 671-5498. Any new information that develops during the project will be provided to you if the information might affect your willingness to continue participation in the project. By signing this form, you are agreeing to participate in the project described to you by Leslie Simmons.

\_\_\_\_\_  
Participant's Signature\*

\_\_\_\_\_  
Date

UNCG IRB  
Approved Consent Form

Valid 5/21/12 to 5/20/15