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LEONARD FALCONE:
ARTIST, CONDUCTOR, PEDAGOGUE

by

Geoffrey D. Durbin

A Dissertation

Submitted in Partial Fulfillment of the

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Major: Music

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Philip Sparke, composer

Thom Ritter George, Professor Emeritus, Idaho State University
Philip Sinder, Professor of Tuba and Euphonium, Michigan State University
Steven Mead, Professor of Euphonium, Royal Northern College of Music
R. Winston Morris, Professor of Tuba and Euphonium, Tennessee Technical University
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Dr. Myron Welch, Professor Emeritus, University of Iowa
Lance LaDuke, Assistant Teaching Professor, Carnegie Mellon University
Jane Church, Director of Bands, East Lansing High School (ret.)
Trevor Herbert, Professor Emeritus, Open University of Wales
Dr. Travis Scott, DMA, University of Akron
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Michigan State University Archives
John Andelfinger, PhD Candidate, Indiana University of Pennsylvania
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Abstract:

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This document explores Dr. Leonard Falcone's impact on euphonium playing in the United States as both a teacher and an advocate of the instrument. A Sicilian-born immigrant, Falcone spent forty years as director of bands at Michigan State University and euphonium and tuba professor. As a baritonist, Falcone earned early praise for his technique and musicianship from notable figures in the wind band community such as John Philip Sousa and Edwin Franko Goldman. His commercial recordings were groundbreaking and influenced generations of performers and composers. As a studio instructor, Falcone's teaching style was decades ahead of its time as his pedagogical techniques reflected many of the twenty-first century. Recognized for its excellence, Falcone's studio developed a national reputation. Among his noteworthy pupils are Earle Louder, Marty Erickson, and Roger Behrend. Falcone's artistry and teaching came at a critical time when the decline of professional civilian concert bands in the mid-twentieth century could have left the baritone and euphonium to fall by the musical wayside. Falcone's promotion and dedicated teaching contributed significantly to the heightened awareness of the euphonium and unprecedented growth of the repertoire in the last fifty years. Leonard Falcone's legacy is the inspiration for the Leonard Falcone International Euphonium and Tuba Festival, which has placed itself among the most prestigious brass instrument competitions worldwide.

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Introduction

When brass musicians consider the lineage of modern pedagogy, several names will come to mind. Possibly the first two figures mentioned would be Arnold Jacobs and Emory Remington. However, these renowned teachers had a contemporary that many would argue deserves equal praise. In 1927, while Jacobs was still a young boy and Remington was still the fresh, new professor of trombone at the Eastman School of Music, Mr. Leonard Falcone, a Sicilian-born immigrant skilled in violin, trombone, and the baritone horn, had accepted his first teaching position at Michigan State College of Agriculture and Applied Science as Director of the Band and Teacher of Wind Instruments.

In the modern day, Falcone is known primarily for his baritone horn recordings and the Leonard Falcone Euphonium and Tuba Festival, held annually at the Blue Lake Fine Arts Camp in Twin Lakes, Michigan. However, Falcone's impact on American band music, especially euphonium playing and advocacy of composition for the euphonium go far deeper. Dr. Leonard Falcone helped to preserve the euphonium through the decline of the professional civilian bands during the mid-twentieth century and prevent the instrument from becoming obsolete. The contributions of Dr. Falcone have once again popularized the euphonium in the twenty-first century.

CHAPTER 1:

“LA MUSICA”

EARLY MUSICAL DEVELOPMENT IN ROSETO VALFORTORE

Born Leonardo Vincenzo Falcone in 1899, Leonard Falcone came from humble beginnings in the valley of Roseto Valfortore, Italy. His parents were not professional musicians, but as Italians, grew up in a culture that adored “la musica.” As passionate music lovers they encouraged Falcone and his brothers Nichola and Carmelo in their musical endeavors, remarking that there was no sweeter pleasure to being Italian than this love affair they have with music.¹ Falcone’s father, Domenico, had a light background in church choir and learned to appreciate melody and strive for perfection, traits that he demanded of Leonard in his playing that would follow him for the rest of his life.

Falcone’s first taste of brass performance came at the age of eight as he began his studies on the alto horn with the renowned Donato Donatelli, conductor of the Roseto Banda Municipale, or in English, the Roseto Municipal Band. Community bands such as these were plentiful and popular in early 20th century Italy and Falcone’s hometown of Roseto Valfortore boasted one of the best.² Bands such as the Roseto Banda Municipale were formed as part of a massive wind band movement of Italy. This movement began at the end of the eighteenth century, primarily in areas without proximity to an opera house. Since these bands were formed primarily out of a necessity to hear the operatic works favored by the locals, this became the genre most represented in the Italian wind band

¹ Rita Griffin Comstock, *Solid Brass: The Leonard Falcone Story* (Twin Lake, MI: Blue Lake Press, 2011), 26.

² *Ibid.*, 26.

repertoire. This movement was so effective that a survey from 1872 reported 1600 civic and wind bands were performing all over Italy.³ Wind bands became such a matter of importance and pride that many villages, like Roseto Valfortore, enthusiastically invested financially into improving their ensemble. Falcone's village had sought out and collectively hired Donatelli to serve as their conductor and music teacher. Donatelli was a superb musician, trained at the prestigious Naples Conservatory and skilled in not only performance, but theory and arranging as well. It was his duty to direct the ensemble and offer free music lessons to the young boys of the village, a privilege that Falcone enjoyed for fifteen minutes, five times a week. This initial training with the master Donatelli, compounded by the high standards demanded by his father at home, proved to be a crucial time in Leonardo's development and he excelled quickly, despite his early trouble with time signatures. In the winter of 1907, he successfully passed his band examination, securing his seat with the Roseto Banda Municipale. Therefore, Leonardo Falcone became a paid musician at the early age of nine.⁴

Through his recently acquired position, Falcone now had an opportunity to develop as a highly trained and disciplined musician. Donatelli's rehearsal style was meticulous, defining style and expectations note-by-note, which at first, was hard on the nine-year old, challenging his ability to stay focused and avoid becoming distracted during their long rehearsals.⁵ But, if ten hours of rehearsal were tough on the young musician, it was nothing compared to the weekend concert schedule. Such was the

³ Alan Mallach, *The Autumn of Italian Opera: From Verismo to Moderna, 1890-1915* (Boston: Northeastern University Press, 2007), 175.

⁴ Comstock, *Solid Brass*, 29.

⁵ *Ibid.*, 29.

popularity of the Roseto Banda Municipale that they were very much in demand and had a hefty performance schedule. It was a regular occurrence for the band to travel on foot for miles over the rolling hills of southern Italy to each town. At night, they would sleep on the floor at a school and rise early the next morning for mass.⁶ Through all this, there were no complaints. The musicians simply felt privileged to be there, an attitude that Falcone surely absorbed willingly.

Performing and rehearsing with such a hard-working and highly respected ensemble provided Falcone with a strong example of what it means to be a disciplined professional, yet possibly more impactful was the musical model to which he was being constantly exposed. The Roseto Banda Municipale was described as the “model of musical performance excellence,” as evidenced by their admiration in the surrounding areas. Donatelli taught Falcone how to be a picky musician and strive for excellence without concession, but Falcone also greatly revered the band’s principal cornetist, Filippo de Cesare. Initially Falcone learned from Cesare as an observer, listening to the cornetist’s style, taste, and attention to details. With this aural model in his mind, Falcone would attempt to imitate Cesare in his practicing, but it was not long before he approached Cesare for regular lessons. He would continue to study with Cesare and Donatelli until his emigration to the United States in 1915.⁷

⁶ Ibid., 30.

⁷ Ibid, 28-33.



Figure 1.1 Leonard Falcone with his baritone, courtesy of the Falcone Family

EMIGRATION TO THE UNITED STATES AND EARLY LIFE IN MICHIGAN

With the rising war in Europe at the beginning of the twentieth century, it was decided that the two younger Falcone boys would emigrate to the United States to avoid being drafted into the Italian military.⁸ Carmelo, the oldest Falcone brother had already enlisted of his own accord.⁹ Nichola was the first to arrive in 1912, landing at Ellis Island with dreams of performing in one of the pit orchestras of the great theatres for which New York was famous. Unfortunately, he arrived two months too late to secure a position and was left to fend for himself while he waited for more opportunities. Soon, the middle Falcone brother found himself frighteningly short on money and time and was forced to abandon this dream. At the offer of Mike Converso, an old friend and teacher

⁸ Comstock, *Solid Brass*, 21.

⁹ *Ibid.*, 10.

of wind instruments at the University School of Music in Ann Arbor, Nichola left New York City and journeyed to Michigan. He quickly found work as a tailor and playing clarinet in a theatre orchestra.¹⁰ Thus, the first Falcone arrived in Michigan, where he and his brother would spend most of their lives.

Leonard Falcone made the journey to the United States three years later, in 1915, at sixteen years of age. The journey was long and tough, as he had very limited resources and spoke no English. Upon landing at Ellis Island, at the end of a harrowing fifteen-day expedition by ship, it was no sure thing that he would be admitted into the country and allowed to stay. An immigrant could be sent home simply for illness, a condition difficult to avoid at sea. Falcone had spent his long hours of travel practicing his answers to each question they would ask upon his arrival, detailing his plans for whom he would meet, where he would stay, and how he planned to earn a living.¹¹ In his entrance interview, Falcone was asked to perform a tune on his trombone de canto, the only instrument he brought to the United States. He had been promoted from alto horn to trombone de canto in 1911 and referred to it as simply a valve trombone.¹² This instrument is thought to be similar to the design of Pelitti, possessing a narrow bore and a sound that was frequently described as “matching the singing voice,” albeit a slightly harsher sound than the Italian bombardino.¹³ Figure 1.2 shows the valve trombone, which had been popular in Italy since the early nineteenth century, with many preferring

¹⁰ Ibid., 69.

¹¹ Ibid., 58.

¹² Brian Bowman, “Portrait: Leonard Falcone,” *ITEA Journal* 41, no. 3 (2013): 76.

¹³ Trevor Herbert, email to the author, July 28, 2016.

it to the slide trombone.¹⁴ Amateur players would find the valves much easier to handle than the slide, ideal for young players like Falcone.

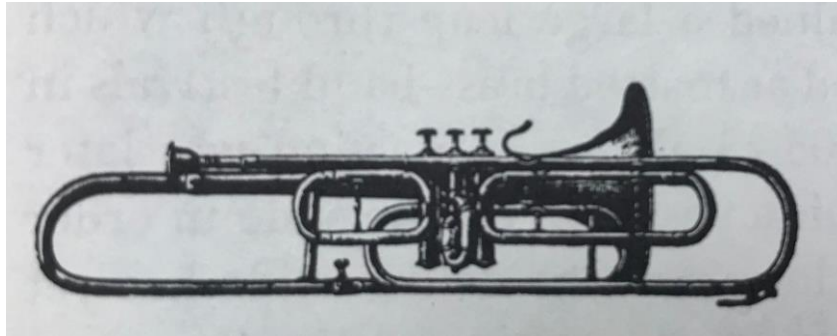


Figure 1.2 Valve Trombone, similar to the Trombone de Canto. Source: *Brass Instruments: Their History and Development* by Anthony Baines

It is likely that because of Falcone's limited resources upon his arrival, the officers wanted to make sure that his plan to make a living as a musician was a sound one, thus the request for a performance.¹⁵ Following this, a successful Falcone boarded the New York Central Line and traveled to Buffalo. From there, he boarded a train that would take him through the southern tip of Ontario to Detroit and finally a train to Ypsilanti, where he would be reunited with his brother.¹⁶ The professional careers of Nichola and Leonardo, or as they would soon be called, Nicholas and Leonard, would be tightly intertwined for the next twenty years.

¹⁴ Anthony Baines, *Brass Instruments: Their History and Development* (New York: Dover Publishing, Inc., 1993), 248.

¹⁵ Comstock, *Solid Brass*, 62.

¹⁶ *Ibid.*, 65.



Figure 1.3 - Leonard and Nicholas, 1915. Courtesy of the Falcone Family

As Falcone began to integrate himself into the society of his new home, it is important to mention at this point the general perception of Italians in the United States in 1915. The two primary stereotypes associated with Italians contributed to the way Falcone conducted himself and explains how he and Nicholas were able to find work as musicians so quickly once they had both settled in Michigan. It is true that Nicholas's initial difficulty finding work as a musician in New York was strictly a matter of unfortunate timing. Had he arrived just a few months earlier, he might have had an easier

time as there was a general fascination with European culture, especially music. Italians were seen as superior musicians, a viewpoint that opened the gate for a slew of Italian musicians to successfully make a living in the United States. So popular was Italian music in the United States that even John Philip Sousa grew his beard long to draw more interest by making himself look more European. He also made it a point to program Italian music and employ Italian musicians.¹⁷ An example of this trend familiar among low brass players is Simone Mantia, another Sicilian-born immigrant who, in 1915, was employed by the Metropolitan Opera. The unfortunate second stereotype of Italians was as a “criminal class,” inspired by stories of organized crime and the Mafia. This rather unfair stereotype was mainly due to yellow journalism, a brand of poorly-researched news reports that make too many assumptions and accentuate ideas that are more marketable than factual.¹⁸ Falcone always took this bad press very seriously, which crafted his behavior. He was careful to be patient and kind, always treating others with respect and looking at people with the best of intentions. Roger Behrend, former principal euphonium of the United States Navy Band, put it best, “He made sure to live his life totally opposed to the public perception of Italians and Sicilians.”¹⁹

Because of Nicholas’s hard work, Leonard’s arrival in the United States would prove to be easier than his brother’s. In the two years since arriving in Ann Arbor, Nicholas had proved his mettle and worked his way up to conductor and manager of the Ypsilanti Opera, a position he had exploited immediately by placing Leonard in his

¹⁷ Comstock, *Solid Brass*, 68.

¹⁸ *Ibid.*, 64.

¹⁹ Roger Behrend, telephone interview with the author, February 4, 2017.

orchestra. This began a long theatre-orchestra career for Falcone, performing on his valve trombone along with Nicholas, mostly for silent films.²⁰ There were two immediate obstacles in Falcone's way as he began his first American musical occupation. Because of his experience with such a meticulous conductor in Donatelli, who rehearsed note-by-note and chord-by-chord, Falcone had an under-developed ability to read by sight. The second obstacle was his comprehension of the English language, something he thought was of extreme importance. Without being able to communicate ideas, thoughts, and feelings in a foreign country, it is very difficult to create a social identity. In Falcone's words, not being able to speak the local language is "a lonely life." Fortunately for him, help came from within the ensemble in the form of the orchestra's pianist, Addie Murray. She spent extra time with him over breaks, helping him recognize notes and rhythmic patterns more quickly. Within three months, he had improved greatly and integrated himself into the social fabric of the ensemble. Addie also spent time teaching him English words and phrases he didn't quite understand. He would write these words down in his notebook and practice them later. Before long, many people from the orchestra were taking it upon themselves to help Falcone here and there with his English. For Falcone, one of the first signs that he was beginning to get a handle on the language was the first time he heard a joke and understood its meaning. The Falcone brothers stayed in the theatre orchestra for eleven years and developed an excellent reputation. There are many accounts of the beautiful melodies they would play together,

²⁰ Comstock, *Solid Brass*, 70.

as if they were one musician. Word of this orchestra's duo spread and became a huge draw for the theatre.²¹ Falcone and his brother would cash in on this renown soon after.

Nineteen Seventeen was an important year for Leonard Falcone. For someone in the present day who is aware of Leonard Falcone's legacy, but not his entire story, perhaps the most surprising chapter began the day Falcone won a violin from a \$2.50 raffle ticket. He had very little experience with orchestral string instruments, with bands in Italy being much more common than symphony orchestras. Falcone became fascinated with this instrument and decided to learn to play it. Of course, being of the perfectionist mind he was, he decided that he needed lessons to play at the highest level, so he enrolled in the University School of Music in Ann Arbor and pursue a diploma in music.²² The University School of Music was a private independent school, but became part of the University of Michigan in 1929.²³ Considering the war in Europe was still on at this point, Falcone also enrolled assuming a long stay in the United States. He soon found himself participating in a wealth of study, including violin, theory, composition, and conducting. Also, in this year, he left his job at the Ypsilanti Opera House, which was now old and took a new position along with Nicholas at the new Martha Washington Theatre. Later, in 1917, Falcone made an important decision. It had always been the plan for him to return to Italy at the close of the war, which at the time had still been in

²¹ Ibid., 71-72.

²² Ibid., 74.

²³ "History," School of Music, Dance, and Theatre, University of Michigan, accessed November 1, 2018, <https://smt.d.umich.edu/about/history/>.

effect, but the eighteen-year old Falcone had decided he was enjoying his life in the United States and would stay once the war was over.²⁴

Falcone greatly enjoyed his time at the University School of Music and his progress on the violin was rapid, surprising even the faculty. By the time of his graduation, he occupied the lofty position of concertmaster in the Symphony Orchestra, sitting ahead of several players who would eventually perform in major symphony orchestras.²⁵ These years of study on the violin were important to Falcone's development as a brass musician. As a baritone player, he strived to make his playing sound as close to the cello as possible, and his time as a string player surely gave him a unique and intimate perspective on this. His approach to the fullness of tone, sensitivity of style,²⁶ and vibrato all can be considered a direct result from his studies on violin.²⁷ However, not everything about his studies came easily. He had a terrible time keeping up with how quickly the classes moved as his English was still rudimentary. He was forced to invent his own brand of shorthand and transcribe it when he got home, but even this was very difficult. Once again it was the kindness of colleagues that lifted him up when several of his classmates noticed his struggle, despite his clear brilliance, and took it upon themselves to help him take notes and further his understanding of English, greatly increasing his success in his studies.²⁸

²⁴ *Ibid.*, 75.

²⁵ *Ibid.*, 77.

²⁶ *Ibid.*, 296.

²⁷ *Ibid.*, 301.

²⁸ *Ibid.*, 75.

Throughout the long process at the University School of Music, Falcone continued his career in the theaters. He and Nicholas rapidly gained recognition through their performances at the Martha Washington Theater. Many accounts reported the Falcone brothers as being on an extraordinary level when it came to performance and often described duets between the two, with Nicholas on clarinet and Falcone on violin performing together as if they were of one mind, presenting a product of haunting beauty. This recognition had led to employment at a new theater, called the Weurth in 1918. It was there that Falcone gained his first taste of leadership as he was asked to serve as conductor of the orchestra. He had a small amount of conducting experience from school and this was his first opportunity to put this into practice.²⁹ These skills would become vital to shaping the Leonard Falcone that would one day turn around a floundering band program. Falcone had a successful tenure as conductor, leading to an appointment at the Majestic Theater in 1923. Falcone accepted the position mainly because of its proximity to the University School.

In 1924, Falcone auditioned for a position with the Detroit Symphony and to his surprise, was offered the job. This forced him to a vital crossroad: he could take this job and continue his performance career, or he could, as was advised by the man conducting the audition, finish his schooling and look for a job as a teacher. In the modern era, this seems like a ridiculous prospect for someone like Leonard Falcone, with his skills as a performer and his meticulous attention to details. But, in the 1920s many orchestras, including Detroit's, were not fulltime ensembles and accepting a contract with one was risky business, due to the general insecurity of the performer's employment. The few

²⁹ Ibid., 79.

wind musicians with aspirations for performance attended conservatories, not schools like the University School of Music. The Detroit Symphony would not join the International Conference of Symphony and Opera Musicians for several decades, in 1962. In this pre-union atmosphere, it was too risky a venture for the young Falcone. More importantly, as the man conducting Falcone's audition spoke to him, he appreciated how much he was enjoying his studies and realized his desire to become a teacher. Therefore, he turned down the offer from the Detroit Symphony and continued his education. Just a few years later, this wise prospect would come to fruition.³⁰

A significantly more well-equipped and musically satisfied Leonard Falcone played his graduation violin recital in May of 1926 and earned his Artist's Diploma from the University School of Music.³¹ He worked at the Majestic Theatre until 1927, when opportunity once again pounded down his front door in the form of a letter from Michigan State College of Agriculture and Applied Science (MSC).³²

³⁰ Ibid., 77.

³¹ Ibid., 77.

³² Ibid., 87-88.

MICHIGAN STATE COLLEGE OF AGRICULTURE AND APPLIED SCIENCE



Figure 1.4 Leonard Falcone as Conductor of the Michigan State University Band, courtesy of the Falcone Family

It was Nicholas who began teaching first, accepting the position of assistant director to the Director of the Band at the University of Michigan in 1926. His duties were primarily to organize and lead the University Reserve Band, which was made up of students, mostly freshman and sophomores, who were not skilled enough to be accepted to the University of Michigan Varsity Band.³³ Nicholas wasted no time in molding a

³³ “Brothers of Band,” University of Michigan, accessed November 1, 2018, <http://staffstories.umich.edu/brothers-of-band/>.

high-quality group, despite the questionable skill of the ensemble's members, and shocked those in attendance at their first concert. Despite being the "second band," it was clear to all that the Reserve Band had played better than their Varsity Band counterparts. In addition, Nicholas had arranged for Leonard to perform a solo with the band, adding to their unforgettable performance and calling attention to the value of his younger brother. Before long, Nicholas was promoted to Director of the Varsity Band.³⁴

As a result of Falcone's solo performance with his brother's band, in 1927, he was offered and accepted the position of Director of the Michigan State College (MSC) Military Band and Teacher of Wind Instruments. The Michigan State Band was first formed as a small ten-piece military ensemble towards the end of the nineteenth century³⁵ and had been through several transformations since, some for the better, others for the worse. Falcone's predecessor seems to have been one for the worse, having been removed due to incompetence. By this time, the band still operated under the Military Department at MSC and comprised sixty-five members.³⁶ Falcone was not precisely certain as to the nature of the job he had accepted, but he went into the first year with optimism and excitement. The first rehearsal would be a rude awakening for this top-tier musician who had performed with and conducted mostly professional musicians his entire life. So low was the level of playing, Falcone felt compelled to resign within the first three weeks of the quarter. It is a testament to the state of the ensemble that he was ready to leave this position so quickly, considering the work ethic already displayed by

³⁴ Comstock, *Solid Brass*, 90.

³⁵ *Ibid.*, 95.

³⁶ *Ibid.*, 93.

Falcone early in life, the trials he went through to get to the United States, and the struggle he endured to naturalize himself during his studies. This was not a man who would back away easily. But a resolute Falcone pleaded with the College Secretary, Herman Halladay to accept his resignation. Halladay flatly refused, explaining to the desperate man that they hired him specifically because they knew his background and that he was the type of musician they needed to turn around their underperforming band.³⁷

Of Falcone's many challenges in his first few years at Michigan State College, perhaps none was so severe as the Swartz Creek Band debacle. This was a four-year feud between the Michigan State College Varsity Band and their new conductor, who they found to be a strict, unmoving disciplinarian. Falcone and his predecessor could not have been more different. Under their previous conductor, the students were used to a laid-back atmosphere with a peer-like relationship, often missing rehearsals and sometimes performances for other commitments, sometimes having nothing to do with the college. This did not sit well with Falcone and he attempted to stamp it out immediately. His first chance at showing both the students and the college that he meant business came when the semester began and students expected to miss rehearsals to perform with the Swartz Creek Band, a student-led organization that provided entertainment at public events. They were quite popular among the community, a fact that did not escape Falcone's awareness. He did not wish Swartz Creek ill will, but was unwilling to compromise with them on several issues. Their activities often interfered with the schedule of the official

³⁷ Ibid., 100.

school band, they borrowed college-owned equipment, and they were a great deal more popular than the Michigan State College Varsity Band.



Figure 1.5 – Young Leonard Falcone, courtesy of the Falcone Family

To Falcone, their operations would have been acceptable barring the fact that they were not officially affiliated with the College and therefore the College had no control over their actions. This often led to some questionable content in their public performances. The idea that this unrestrained student ensemble left more of a footprint in the community than the official Varsity Band of MSC was a problem. Falcone allowed Swartz Creek to continue to operate, not wanting to kill the ensemble. But he forbade their use of college-owned instruments, banned them from rehearsing in the MSC rehearsal hall, and refused to allow his band members to miss rehearsals and performances. This effectively turned the tables on Swartz Creek, interfering with their

events. It was already a tense situation as some of the students involved represented Falcone's top players, threatening the quality of his band. But, Falcone stood his ground. Despite all this, he had a second great challenge in his first year. Leonard Falcone had very little experience with marching, formations, and drills. Fortunately, this was an area in which the band was already quite good, and the quick learning curve that had allowed him to take to the violin years earlier served him well again. In just two performances, people noticed a definite improvement in their band. Public support for his position grew, and in just five years, the Swartz Creek Band was a memory.³⁸ It was never Falcone's mission to kill the rival ensemble, and it is likely he would have accepted their members into his own unit as they were clearly skilled musicians. But he would not allow them to interfere with their territory as the official school band of Michigan State College. Falcone's handling of this matter demonstrated one of the mainstays of his character: doing it the right way.

Over his years at Michigan State, Falcone saw many changes. He saw Michigan State College add its Institute of Music and Arts, giving more attention and support to the music department; and with it came additional teaching opportunities.³⁹ Falcone had boldly combined the Varsity Band and the Reserve Band to make an ensemble that, though imbalanced in skill, was much larger, with a grander scope. He was also granted the additional positions of Italian Language Instructor and Teacher of Wind Instruments. Thus, the studio teacher Leonard Falcone was born, a role he would serve for the next five decades. Through the success of his band, Falcone's reputation continued to grow

³⁸ Comstock, *Solid Brass*, 103-104.

³⁹ *Ibid.*, 109.

and in that same year, he would embrace an opportunity that would solidify modern students' memories of him as a baritone virtuoso.

The sixth annual National High School Band Contest was to be held in Flint, Michigan, a short, two-hour drive from East Lansing, the home of Michigan State in 1929. Falcone had agreed to perform as a guest soloist during the evening's proceedings to fill time while the judges tallied scores. This performance would prove to be one of Falcone's most unforgettable and bring national recognition to the still new MSC Director of Bands. The night was very late when it was finally time for Falcone to perform. In addition to the twenty-six high school bands in attendance⁴⁰ was a judge's panel of renowned figures including John Philip Sousa and Edwin Franko Goldman. Falcone had been playing baritone horn occasionally since his early days in the Ypsilanti Theatre, often alternating between it and his valve trombone.⁴¹ As the baritone became his solo instrument of choice, therefore it can be assumed that his 1927 performance at the University of Michigan was also on this instrument. Falcone's rousing performance of Boccalari's *Fantasia di Concerto*, which would become a staple of modern euphonium players, invigorated the weary audience. Particularly impressed was Sousa, who is said to have remarked that he "had many fine baritone players in his band, but this one, this Leonard Falcone, surpassed them all." This performance bred more invitations to perform as a soloist and led to a long-standing relationship between Falcone and two of the most revered conductors, Goldman and Austin Albert Harding, conductor of the

⁴⁰ "The American School Band Movement," Lipscomb University, accessed May 31st, 2018, https://www.lipscomb.edu/windbandhistory/rhodeswindband_09_americanschoolband.htm.

⁴¹ Bowman, "Portrait: Leonard Falcone," 76.

University of Illinois Symphonic Band. Falcone received an invitation to join Edwin Franko Goldman's band as a baritonist in 1930. He agreed, but after a union dispute, these plans failed.⁴² In March of 1931, Harding, invited him to repeat his performance of *Fantasia di Concerto* at the University of Illinois.⁴³ Falcone's abilities as a conductor also fed their relationship, especially as members of the American Bandmasters Association later in the 1950s.

As his status as a baritone virtuoso expanded, Falcone continued to receive numerous solo invitations in the following years. His promotion of the baritone horn led to the authorship of articles for the *Music Educators Journal*, *the Instrumentalist*, and *The School Musician* and to the recording of three record albums in the 1960s.

⁴² Comstock, *Solid Brass*, 110.

⁴³ Myron Welch, "The Life and Work of Leonard Falcone With Emphasis on His Years As Director of Bands at Michigan State University, 1927-1967" (PhD Thesis, Michigan State University, 1973), 77.



Figure 1.6 – Leonard Falcone as the director of the Michigan State Band, courtesy of the Falcone Family.

His position and duties at MSC continued to evolve due to the changing times and their growing prominence among collegiate bands. It is logical to assume that the now widespread recognition of Falcone assisted in the growth rate of the music school as it continued to increase despite the staggering Depression of the 1930s. While the faculty had shrunk in size, at the end of the Depression, Leonard Falcone remained. Keith Stein was hired in 1937 to teach woodwinds, relieving Falcone and allowing him to focus solely on brass instruments and his band program.⁴⁴ Through the first seven years of Falcone’s appointment, he and Nicholas kept strong relations between their respective band programs. Unfortunately, in 1934, Nicholas was forced to step down as director of bands at the University of Michigan with the loss of his hearing. But until then, as a

⁴⁴ Jean H. Fickett, “A History of Music Education at Michigan State University,” *Journal of Historical Research in Music Education* 23, no. 2 (2002): 122.

result of the high level of musicianship demanded by the Falcone brothers, whenever Michigan State and the University of Michigan played each other in football, the musical rivalry between their bands was said to be as interesting as the game.⁴⁵ Through his teaching career, Falcone demanded the highest level of performance from his students and his ensemble; a standard to which he would hold himself. He took his ensemble very seriously and saw his band as having a very specific function. In his own words he explains,

The role of the college band as I see it is very simply stated. Primarily, it is to develop a group to the highest degree of proficiency, constantly striving to improve the standards of band performance and match the performance to the level of professional orchestras. Also, its role is to train teachers who are going into the field of public school music as conductors. That's very important, but it's secondary, though the two are related. If the caliber of the band is mediocre, you have mediocre students with mediocre training. But if the band is first class, then the students get a first-class training in turn, and after graduation they go on to train their own students well.⁴⁶

He makes clear his perfectionist attitude and the seriousness to which he viewed his role as a collegiate band conductor. In his mind, anyone studying music seriously should never allow anything less than that of the top musicians in the country. Everyone should strive towards those great examples. Also seen is Falcone's understanding of the importance of setting yourself as the standard for your students to strive toward. This is likely one of the most important traits in his make-up as an educator: if an educator lives the example, the students will demand excellence in turn, passing those lessons onto the ones they teach. Falcone knew this from early on from his own father, who was not a

⁴⁵ "Brothers of Band."

⁴⁶ Comstock, *Solid Brass*, 145.

musician but a great lover of opera and demanded excellence from his children. This early influence helped to shape Falcone's priorities and bled into how he led his ensemble. The Michigan State Band was better for it, as the ensemble grew in prominence over the next thirty years and Leonard Falcone became well recognized in the music community.



Figure 1.7 – Falcone and the Michigan State Band with Herbert Hoover, 1930. Courtesy of the Falcone Family.

Falcone's years with the Michigan State Band were highlighted with performances at the 1964 New York World's Fair, the Rose Bowl parade, Disneyland, and for four Presidents all to outstanding acclaim. Additionally, he had helped the program grow from a single sixty-five-piece band into nearly four hundred participants across four ensembles.

By 1960, Falcone's duties had evolved again, allowing him to teach only euphonium and tuba instead of all brass instruments, along with his continued duties as Director of Bands. The appointment of professors of trombone, trumpet, and horn were a great relief to Falcone, as his duties to teach all brass at Michigan State had severely intruded on his practice time.⁴⁷



Figure 1.8 MSU vs. Iowa, 1966, courtesy of the Falcone Festival

⁴⁷ Bowman, "Portrait: Leonard Falcone," 77.

In 1967, after four decades as Director of Bands at Michigan State, Leonard Falcone decided to step down from that position. Harry Begian succeeded Falcone, who despite being retired from Director of Bands, remained in a fulltime capacity at Michigan State, as a consultant to the music department and applied instructor of euphonium and tuba.⁴⁸ He stopped teaching applied lessons in 1980,⁴⁹ but in 1984, still occupied an office at the School of Music, room 319 Music Practice Building.⁵⁰ His activity slowed in his final years, leading to the appointment of Wes Jacobs and David Catron in 1979 to share some of his teaching load. Finally, Philip Sinder was hired as fulltime professor of tuba and euphonium in 1982 and remains at MSU to the present day.⁵¹



Figure 1.9 - Falcone, Harry Begian, and David Catron, 1970, courtesy of the Falcone Family

⁴⁸ Comstock, *Solid Brass*, 209.

⁴⁹ Shawn Myrda Mahorney, email correspondence with the author, November 2, 2018.

⁵⁰ Comstock, *Solid Brass*, 229.

⁵¹ Phil Sinder, email correspondence with the author, June 12, 2018.

Falcone kept as active as possible in retirement, making many guest appearances. The Blue Lake Fine Arts Camp was founded in 1966 by former Falcone students, Fritz and Gretchen Stansell. Falcone maintained a close relationship with the camp, often serving as guest conductor. A particularly memorable event with the BLFAC took place in 1971 as the camp's International Exchange Program took a band on tour to Falcone's hometown in Italy. An alumni band from this trip met in the Spring of 1985, conducted by Leonard Falcone from his wheelchair; his final appearance as a conductor.⁵² In 1986, the Blue Lake Fine Arts Camp became the venue for the Leonard Falcone International Euphonium and Tuba Festival. Leonard Falcone died on May 2nd, 1985. Leading up to his death, he was diligent as ever, planning another trip to take the MSU Alumni Band to Europe.

Leonard Falcone was a teacher treasured by his students and colleagues who displayed their gratitude for his many years of service by awarding him an honorary PhD in 1978.⁵³ There is much that can be learned from his story. Falcone's upbringing in Italy helped develop him into a diligent worker, with no patience for anything short of excellence. He had a persevering attitude that would not be obstructed, not by language or cultural barriers, nor by animosity from former traditions, and certainly not by old age.

⁵² Comstock, *Solid Brass*, 371.

⁵³ *Ibid.*, 230.

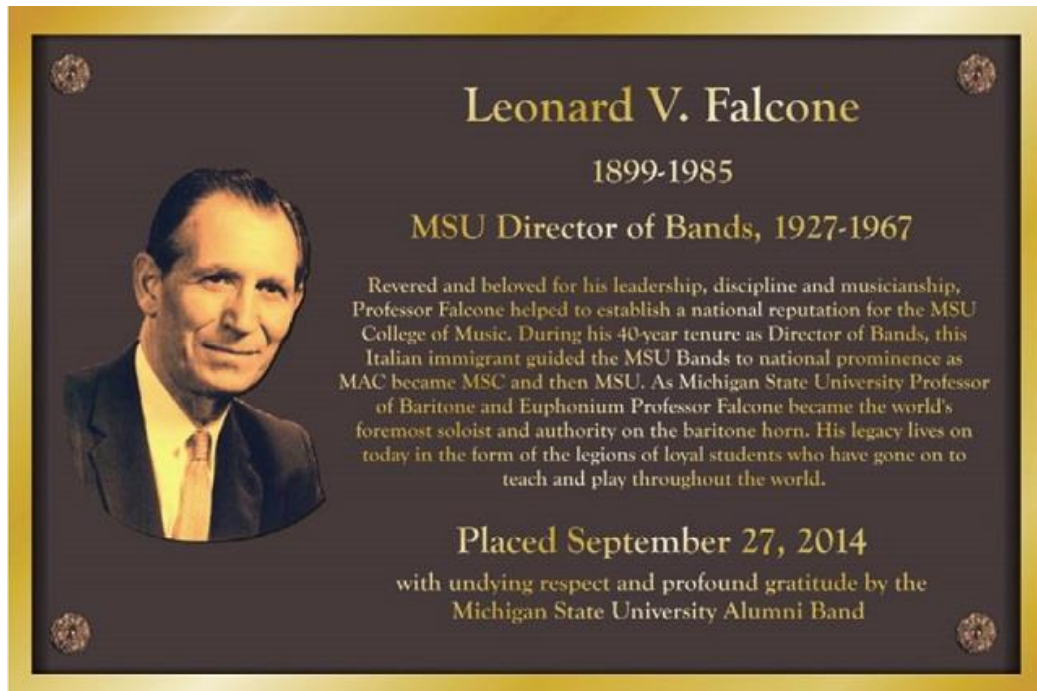


Figure 1.10 - A plaque honoring Leonard Falcone hangs in the Michigan State University Rehearsal Hall, courtesy of the Leonard Falcone Festival

CHAPTER 2
THE STATE OF BAND MUSIC IN AMERICA AND
THE ROLE OF EUPHONIUM

“As long as we have bands, we’ll need the euphonium.”
Leonard Falcone¹

To accurately gauge Falcone’s impact on American euphonium playing, it is essential to set the stage for the years preceding his appointment at MSC. This story must begin following the United States Civil War in 1865. Throughout the war, brass music was heavily integrated into daily life and served many functions in addition to entertainment, such as communication and the signaling of formations. Most of the instruments used during this time were based on European designs, such as the saxhorn, but manufactured in America.² As soldiers returned home, they had grown accustomed to the sounds of brass music in their daily lives. Some had even received musical training through their service, inspiring a thirst for further development. Throughout the second half of the nineteenth century, a nation that had already been a large music community with over sixty thousand brass musicians, experienced a veritable invasion of bands, establishing a band in nearly every town.³

The early American bands, like their European counterparts, placed instruments similar to the euphonium in a position of prominence.⁴ The role of the euphonium in

¹ Bowman, “Portrait: Leonard Falcone,” 78.

² Raoul F. Camus, “Band,” in *The New Grove Dictionary of American Music. Vol. 2* (New York: Macmillan Press, 1986), 480.

³ Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/ensemble and Its Conductor* (Galesville, MD: Meredith Music, 2002), 8.

⁴ *Ibid.*, 6.

British bands is described by tuba historian Clifford Bevan, as fulfilling the same role as the cello or bassoon in the orchestra. In his opinion, the euphonium's tenor-voiced melodic role makes it the most important lower instrument in the band. To explain the versatility of the instrument, he offers the notion that the euphonium possesses the capability to fulfil both tenor and bass functions, due to its prominent role in band music and its bass-voiced use in the orchestra; indeed, he seems to be resolute in his opinion that to put the euphonium in any role other than the tenor-voiced melody is foolish.⁵

The idea that the euphonium is best suited as a melodic solo role can be seen in band music as early as the Civil War. Brass bands in the United States during this time primarily depended mostly on instruments pitched in E-flat to provide the melody, similar to the make-up of the Italian bands with which Falcone performed. When considering a score such as the example shown in Figures 2.1a and 2.1b, the melody can be seen in the parts indicated "1st and 2nd Eb Cornet", "1st Bb Cornet," and "Bb Baritone." The other instruments seem to be suited to more supportive roles, with occasional melodic contributions. However, the aforementioned lines in the score typically play the melody throughout.

⁵ Clifford Bevan, *The Tuba Family* (New York: Charles Scribner's Sons, 1978), 91.

MILITARY BAND.

N^o 1.
"L'EXILE" - QUICKSTEP.

Published by JOHN F. STRATTON, 131 Broadway N.Y.
Price 25 cts.

L. RYENBAULT.

The musical score is arranged in 17 staves. The instruments are listed on the left side of each staff:

- 1st & 2nd Eb CORNETS. 1
- 1st & 2nd CORNET. 2
- 2d & 3d CORNET. 3
- 1st & 2nd ALTO. 4
- 2d & 3d ALTO. 5
- 1st & 2nd TENOR. 6
- 2d & 3d TENOR. 7
- Bb BARITONE. 8
- Bb & Bb BASSES. 9
- DRUMS. 10
- Bb CLARINETTE. 11
ad lib.

The score includes dynamic markings such as *ff*, *f*, *p*, and *pp*. There are also performance instructions like "Solo." and "Solo." written above certain staves. The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

Entered according to Act of Congress, A. D. 1865, by John F. Stratton, in the Clerk's Office of the District Court of the Southern District of New York.

Figure 2.1a - Score from Civil War-era Brass Band Music, Source: Library of Congress, Band Music of the Civil War Collection

The image shows a page of a musical score with 11 staves. The top staff is for the B-flat baritone, which is used as a melodic voice with the cornet. The score includes various musical notations such as notes, rests, and dynamics like 'mf' and 'mfz'. The music is in a key with one flat and a 2/4 time signature. The score is arranged in a standard band format with multiple parts for each instrument.

Figure 2.1b - The B-flat baritone used as a melodic voice with cornet. Source: Library of Congress, Band Music of the Civil War Collection.

Band music gained popularity throughout the end of the century, sparking a time period between 1880 and 1925 known as “The Golden Age of Band.”⁶ During these years, professional ensembles flourished and band music was at the height of its status. Some of the most renowned names in the history of American music highlighted this period; John Philip Sousa, Edwin Franko Goldman, Patrick Gilmore, and Arthur Pryor. A program for one of these celebrated wind ensembles often featured light dance numbers, original works for band, and transcriptions from works by European composers such as Handel, Mendelssohn, and Rossini.⁷ As discussed earlier, the United States had a

⁶ Battisti, *The Winds of Change*, 9.

⁷ *Ibid.*, 7-9.

certain fascination with European culture, particularly their music therefore, professional bands repeatedly intermixed their music with European selections. The function of these bands was seen mostly as entertainment and rarely valued as any sort of artistic experience.⁸

In the 1880s, the euphonium appeared in the United States. It is unclear exactly out of which instrument the euphonium had evolved, however it differed from the B-flat baritone in bore size, being larger, but not larger than the B-flat bass, both of which were in use at the time. Throughout the Civil War, the B-flat baritone served as a melodic tenor of American brass bands, however would be replaced with the euphonium by the twentieth century. By 1890, many players were performing on double-belled euphoniums, an instrument designed for dynamic solo playing with added color varieties. The instrument shown in Figure 2.2 is a popular model made by Conn.

⁸ Ibid., 188.



Figure 2.2 - Conn Double Belled Euphonium 1889. Source, the Historic Tuba Collection website.

American composers such as Sousa treated the euphonium like their counterparts in Europe, utilizing its rich, tenor voice for melody. Sousa's marches can be used as accurate depictions of two major melodic uses for the euphonium. The melody is played by euphonium along with cornet most often in the Trio section of a Sousa march, as shown in Figures 2.3. The example presented is the work that is arguably Sousa's most exemplary, *The Stars and Stripes Forever*, written in 1896.

Figure 2.3 - Trio Section of *The Stars and Stripes Forever*. Source: “The President’s Own” United States Marine Band website.

While *The Stars and Stripes Forever* was written during the “Golden Age of Band”, trends common of Civil War brass music are still present. The shared role of melodic voice between tenor and soprano is clearly displayed as the euphonium and solo B-flat cornet and was a common trait of Sousa’s orchestration.⁹ Another Sousa march, *Glory of the Yankee Navy*, demonstrates a second common melodic use of the euphonium, as a counter melody in support of the soprano voices, as illustrated in Figure 2.4.¹⁰

⁹ “The Stars and Stripes Forever,” “The President’s Own” United States Marine Band, accessed September 18, 2018, <https://www.marineband.marines.mil/Audio-Resources/The-Complete-Marches-of-John-Philip-Sousa/The-Stars-and-Stripes-Forever-March/>.

¹⁰ “Glory of the Yankee Navy,” “The President’s Own” United States Marine Band, accessed November 2, 2018, https://www.marineband.marines.mil/Portals/175/Docs/Audio/Complete%20Marches%20of%20JPS/Volume%204/Scores/67_TheGloryOfTheYankeeNavy.pdf?ver=2018-04-06-145636-427.

The image shows a page of a musical score for the piece "Glory of the Yankee Navy". The score is arranged in a standard concert band format with ten staves. From top to bottom, the staves are for: Eb Cor., Solo Bb Cor., 1st Bb Cor., 2nd & 3rd Bb Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Bar., 1st & 2nd Trbns., B. Trbn., and Tuba. The music is written in a key signature of one sharp (F#) and a common time signature (C). The tempo and dynamics are marked as *p* *leggero*. There are several instances of *tacet* markings, notably for the Solo Bb Cor. and 1st Bb Cor. parts. The score includes various musical notations such as beams, slurs, and dynamic markings.

Figure 2.4 - Glory of the Yankee Navy. Source: “The President’s Own” United States Marine Band website.

It is apparent that composers at the start of the twentieth century viewed the baritone and euphonium as primary melodic voices in the band. Richard Franko Goldman, the son of renowned bandleader Edwin Franko Goldman, wrote that the baritone and euphonium, “are often assigned passages comparable to those played by the cellos in the orchestra...Because of its volume and its smoothness, the baritone is a very effective solo or melody instrument in the band, having a sound value comparable in many respects to the horn in the orchestra.”¹¹

The euphonium continued to serve as a vital part of the American band, lasting through the first two decades of the twentieth century. With band music at the peak of its popularity, there was no shortage of dynamic euphonium soloists at the end of the nineteenth century.¹² One of these soloists was the aforementioned virtuoso Simone

¹¹ Richard Franko Goldman, *The Concert Band* (New York: Rinehart & Company Inc., 1946), 143-144.

¹² Hitchcock, *The New Grove Dictionary of Music*, 485.

Mantia, now with the Sousa Band, who dazzled audiences with his astonishing technical facility. Mantia was also an avid composer for euphonium, writing and arranging many of works that survive as part of the euphonium player's repertoire in the twenty-first century, such as *Believe Me, If All Those Endearing Young Charms*.¹³ Like Falcone, Mantia and many other euphonium soloists in this period immigrated to the United States from Italy. These Italian euphonists include Joseph DeLuca, composer and soloist from the Sousa Band, Fortunato Sordillo, soloist from Arthur Pryor's Band, and Mario Falcone (no known relation to Leonard), euphonium soloist from the Conway Band.¹⁴ Other notable euphonists include Harry Whittier from Gilmore's Band and the American Band of Providence and Joseph Michele Raffayola from Sousa's Band and Gilmore's Band, who also had the distinction of being Mantia's teacher and is credited with popularizing the double-belled euphonium in the United States.¹⁵ If every professional band had a euphonium soloist on its roster, it can be estimated that the professional bands in American employed hundreds of professional euphonists during this time, making the "Golden Age" of Band, just as significant for the euphonium. This fact raises the question of how and why the euphonium has become a relatively unknown instrument in the twenty-first century.

The "Golden Age" is thought to have ended somewhere between 1918 and 1925, which raises the question, "Why did it end?" Bands had proven themselves to be

¹³ Lloyd E. Bone, Eric Paull, and R. Winston Morris, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Bloomington: Indiana University Press, 2007), 13.

¹⁴ Glenn Bridges, *Pioneers of Brass* (Detroit: Sherwood Publications, 1965), 97.

¹⁵ Glenn Bridges, "Euphonium and Baritone Players of the Past," David Werden, accessed June 21, 2018, http://www.dwerden.com/forum/entry.php/138-Euphoniumists-of-the-Past-reprinted-from-Euphonia#.WyvXcyD_rIU.

evolving ensembles, performing the popular music of the time, so something must have caused this music to fall out of fashion. The answer to that lies in the development of the symphony orchestra's presence in the United States and the rise of jazz music. Indeed, by the start of the twentieth century, band had a firm grasp as America's most popular form of entertainment. At the beginning of this era in 1880, with many bandleaders operating professionally, employing thousands of wind musicians, only one professional orchestra, the New York Philharmonic¹⁶ existed. The Metropolitan Opera Orchestra and the Saint Louis Symphony Orchestra¹⁷ would both be established that same year with the Boston Symphony Orchestra the following year, 1881. The years between 1881 and 1925 would see the establishment of seventeen additional major symphony orchestras, including those of Chicago, Pittsburgh, Cincinnati, Los Angeles, San Francisco, and Cleveland. This is thanks in part to America's continued obsession with European culture, preferring string-based ensembles which could perform the great works of the Classical and Romantic master composers from overseas in their original instrumentation. In fact, even in school music programs, the emphasis became increasingly string-based. A study conducted in 1919 found that of the 359 cities surveyed, 278 had school orchestras and only 88 had school bands.¹⁸ The beginning of jazz music in New Orleans would compound the problem and give the public a more pronounced beat with which to move their feet. Jazz music is thought to have originated

¹⁶ "Our History," New York Philharmonic, 2011-2018, accessed June 4, 2018, <https://nyphil.org/about-us/history>.

¹⁷ Katherine Gladney Wells, *Symphony and Song: The Saint Louis Symphony Orchestra: the First Hundred Years, 1880-1980* (Woodstock, VT: Countryman Press, 1980), 5.

¹⁸ Hitchcock, *The New Grove Dictionary of Music*, 134.

in 1895 and spread so rapidly that the 1920's are commonly referred to as "the jazz age."¹⁹ It can be assumed that after four decades of marches, the public was simply prepared to welcome a more flashy, vivacious style, matching the social upheaval following World War I. Professional bands made a concerted effort to keep up with the movement. In 1902, John Philip Sousa and Arthur Pryor collaborated on recording a rag called "Trombone Sneeze," in an attempt to remain relevant.²⁰ But efforts like this were not enough to withstand the conquest for the attention of the populous. This was an issue for the euphonium players, who found no regular role in the orchestra or jazz music. The instrument was in danger of falling into obscurity and was likely saved by the academic band movement of the 1920's.

THE RISE OF ACADEMIC BANDS

Music education in America began in 1838 when, thanks to the efforts of Lowell Mason, the city of Boston introduced singing classes to their public schools.²¹ Public school instrumental music education would not follow until the end of the nineteenth century when in 1872, when Brother Maurelian established the Christian Brothers High School Band in Memphis, Tennessee.²² Band music in higher education was established much sooner.²³ Norwich University has the distinction of beginning America's first

¹⁹ Ibid., 360.

²⁰ David Wondrich, *Stomp and swerve: American music gets hot, 1843-1924* (Chicago, Ill: Chicago Review Press, 2003), 74.

²¹ Michael Pratt, "A Biography of Lowell Mason: The Father of American Music Education," *Music for the Soul*, 2010, accessed June 26th, 2018, <https://michaelpratt.wordpress.com/2009/09/04/a-biography-of-lowell-mason/>.

²² Patrick Bolton, "The Oldest High School Band in America: The Christian Brothers Band of Memphis, 1872-1947" (MM Thesis, University of Memphis, 2011), 42.

²³ Battisti, *The Winds of Change*, 217.

collegiate band in 1823.²⁴ Eighteen Sixty-Five marked both the end of the Civil War and the establishment of the second American conservatory of music, Oberlin College. This school also had the distinction of offering the first music education degree.²⁵ Former Civil War bandsmen entering Michigan Agricultural College started the school's first band in 1870, the same ensemble that Falcone would conduct fifty-seven years later.²⁶ Public school bands began to rise in number and quality following the First World War, led and taught again, mostly by veterans. During the war, the military placed a heavy priority on their music, establishing a school for army musicians and bandleaders to hone their craft while overseas.²⁷ Due to the influence of trained military musicians taking up teaching posts in American schools, concert band's status began to shift from an extracurricular activity to a serious area of study, included in the school's official curriculum. With professional bands on the decline and professional orchestras on the rise, instrument manufacturers such as Conn and King who had been building band instruments for decades began to fear a slip in demand. This led to many of these manufacturers' heavy involvement with the National School Band Contest, which began in 1923 and helped these programs gain traction.²⁸ The prestige of the contest inspired other schools to invest more seriously in their bands as well. With the school band

²⁴ Norwich University, accessed October 4th, 2018, <http://www.norwich.edu/programs/music>.

²⁵ "The History of Music Colleges in America," Best College Reviews, 2018, accessed May 31, 2018, <https://www.bestcollegereviews.org/history-music-colleges-america/>.

²⁶ "Our History," Michigan State University College of Music, 2018, accessed May 31, 2018, <https://www.music.msu.edu/about/our-history>.

²⁷ Hitchcock, *New Grove Dictionary of Music*, 134.

²⁸ Emil A. Holz, "The Schools Band Contest of America (1923)," *Journal of Research in Music Education* 10, no. 1 (Spring 1962): 10.

movement on the rise, it was only natural that collegiate music programs experienced similar growth, many investing generously in their music departments. The Michigan Agricultural College band was a student-led military organization at its inception. In 1917, a faculty member was assigned to take over the band as director and it became an official part of the music department in 1919.

The fate of the euphonium was now in the hands of schools, being the source of most band music following the 1930s. Without this movement and the efforts of band advocates like Edwin Franko Goldman and the American Bandmasters Association, along with euphonium advocates like Leonard Falcone, it is likely the euphonium would have fallen into obscurity, to be used only occasionally.

Despite the flagging interest in professional bands, Falcone always maintained a healthy-sized studio for much of his time at Michigan State. His success with the Michigan State band and his acclaim as an astounding soloist on the baritone were his primary tools for building a strong studio of young musicians.²⁹ Although made up mostly of music education majors, which was common at a state school, Falcone demanded from his studio the level of playing as the Michigan State band. In a nation that was steadily forgetting the capabilities of the euphonium, Falcone provided a haven for those desiring to pursue excellence on this instrument.

²⁹ Welch, "The Life and Works of Leonard Falcone," 204.

CHAPTER 3

THE LEONARD FALCONE STUDIO HIS PEDAGOGY AND METHODS

He fundamentally loved his students and focused on their needs. He made it a point to know each student. What they needed, what they did not need, how hard he could push them. Never raised his voice to a student and resented the people who taught that way.

Roger Behrend¹

During the era preceding Falcone's appointment at Michigan State in 1927, professional bands enjoyed the height of their success and were home to many virtuosic euphonium players. However, with the decline of the professional and amateur bands of the early twentieth century, the euphonium found itself in danger of becoming an irrelevant instrument. The movement to improve music education through band programs in schools is the likely reason why the euphonium and the baritone horn are, in the twenty-first century, still considered primary band instruments. Leonard Falcone perpetuated this trend of advancing school bands through his work with the Michigan State University Varsity Band and through his leadership of the MSU tuba and euphonium studio.

Despite not having any formal training the instrument, Falcone claims that he ultimately chose to focus on euphonium because he "liked the music that was written for the instrument, both in original band compositions from the standpoint of [his] interest in cello literature and the way the cello sounded in the orchestra."²

¹ Behrend, telephone interview with the author, February 4, 2017.

² Bowman, "Portrait: Leonard Falcone," 76.



Figure 3.1 Leonard Falcone and his Baritone, ca. 1928. Courtesy of the Falcone Family.

It must be understood that when reports say Falcone played “baritone,” he chose to continue playing a smaller bore instrument compared to the larger British-style compensating euphonium introduced to the US in the 1930’s. The number of British-style compensating euphoniums used in professional military bands grew and it soon became the expected choice for professional euphonists. Writings by Falcone show that he largely agreed with this decision, remarking that “the euphonium, with its deeper and richer tone is a more desirable and effective instrument than the baritone.”³ This trend

³ Leonard Falcone, “The Euphonium – Cello of the Band,” *The Instrumentalist* (November-December, 1951): 22.

was not yet standard in university euphonium studios and Falcone, while he preferred members of his concert band play on Besson compensating euphoniums, he had no equipment requirements for his private studio.⁴ Falcone preferred the compensating euphonium for his band, because he was aware of the advantages of the automatic compensating system and the necessity as band music had progressed requiring the notes this system provided.⁵ Even though he played the smaller bore baritone, Falcone's musicianship and technique were flawless and he expected the same results from his students, regardless of equipment. A mainstay of his teaching is the ideal that the music was always more important than the vehicle with which it was achieved.⁶

CONCEPTUAL CONSIDERATIONS

Like many educators, Falcone had established a certain style of teaching out of which, throughout his career, developed specific ways to elicit the desired results, attitudes, and work ethic from his studio. Considering his limited formal training on the instruments he was teaching, it can be assumed that the foundation of his teaching style was developed from not only his initial lessons with Donatelli, but also his instruction on the violin. Falcone was very clear of his opinion that the euphonium is best used in the same way as the cello, the application of which is seen repeatedly throughout the various elements of his technical approach to the euphonium and the tuba. These concepts were especially present when teaching tone production, vibrato, and musicianship and will be explored further when each of these considerations are discussed.

⁴ Behrend, telephone interview with the author, February 2017.

⁵ Welch, "The Life and Works of Leonard Falcone," 203.

⁶ Behrend, telephone interview with the author, February 2017.

As many of his students recall, his favorite manners of teaching were through demonstration and repetition.⁷ The combination of these two techniques results in what Earle Louder called “Back door teaching.” In short, the result came not through direct instructions, but through drills and his example.⁸ These techniques are not original among instrumental teachers by any means, but Falcone’s use of them was effective in unlocking students’ optimal technique and musicianship.

To gain a sense of Falcone’s pedagogy, the following elements should be considered: tone production, flexibility, articulation, technique, range, dynamics, and musicianship. Most Falcone lessons began with some sort of warm-up routine, so which helped him determine how the hour would be best spent. He preferred to use long tones, lip slurs or scales to gauge where a student was in his or her progress during that week. If Falcone heard something in the long tones he cared less for, he would ask for a tone-building etude, such as a selection from *Melodious Etudes for Trombone* based on the vocalises by Marco Bordogni. In the same way, if the student’s scales were lacking in quality or preparation or if he heard something deficient in the articulation, he would ask for something from Arban’s *Complete Method for Trombone*, such as a Characteristic Study or the extensive section on scales. Falcone’s opening to his lessons were very casual and he was normally flexible with how he conducted his time with each student.⁹

⁷ Derik Stansell, telephone interview with the author, June 7, 2018.

⁸ Earle Louder, telephone interview with the author, June 26, 2017.

⁹ Gillette, telephone interview with the author, February 26, 2018.

TONE PRODUCTION, BUZZING, BREATHING, AND VIBRATO

In his method book, *Baritone Method for Beginning Students*, Falcone wrote that “practically everyone agrees that tone quality is the most important element in playing a musical instrument or in singing. The characteristic tone of the baritone may be described as round, full, clear, and firm. It is fuller and darker than the tone of the alto horn or trombone.”¹⁰ For Falcone, possessing a beautiful, round, flowing tone was non-negotiable. Every note a musician plays is accompanied by their tone quality and therefore even with the most furious technique, Falcone demanded a rich, supported sound.¹¹ Marty Erickson, former tubist for the United States Navy Band recalls that he could play the most technically dazzling piece with great velocity and Falcone would respond, “You played very fast, but it didn’t sound pretty, or beautiful.”¹² Falcone stressed a free, unrestricted tone quality, using the human voice or the cello as his example. The achievement of a singing tone quality is, of course, shared by many low brass players in the twenty-first century, but Falcone’s opera-heavy Italian background likely gave him a clearer idea than most.¹³ In a similar way, his training on the violin helped him to appreciate a free and open vibration and how the instrument resonates with the lips to create a musician’s tone quality.

Like much of his teaching, Falcone’s approach to conveying tone quality was based on demonstrations, expecting his students to listen to his example and respond

¹⁰ Leonard Falcone and Arnold Berndt, *Baritone Method for Beginning Band Students*, (Kenosha, WI: LeBlanc Publications Inc., [1945?]), 4.

¹¹ Comstock, *Solid Brass*, 295.

¹² Martin Erickson, telephone interview with the author, January 28, 2017.

¹³ Gillette, telephone interview with the author, February 26, 2018.

accordingly. It should be mentioned that he did not do so in the hopes that the students would imitate his tone shape. Rather, this was so they could hear the air flowing through his sound and how it served his musicianship.¹⁴ Dr. Brian Bowman, one of the most prominent euphonium teachers of the late twentieth and early twenty-first century, would describe a similar effect as having a “lively” sound, with great “follow-through.”¹⁵

In addition to having a great airstream, Falcone deemed it equally important to feel the different vibrations of each tone.¹⁶ This required finding the “frequency” or the point at which the pressure of the lips and the air meet to create maximum resonance with as little effort as possible. The repetition of which creates consistency of that frequency, ensuring a reliable, supportive sound. Once this is achieved, Falcone recommended expansion on that tone quality to build control over a wide range through dynamic swells from soft to loud.

You can't see the tone, you can only feel it...I think that playing a very strong tone you have a better feeling of that particular tone by staying right with it... What I play this way, the pressure of my mouthpiece is always such. It's a feeling. I have used the process of long tones to develop this tone quality, strength of tone, and range... It's required to strike the tone accurately through the process of finding where the tone is, first, and then constantly attacking the tone until it's precise, clean, and then [with] a great extension which means a lot of blowing and pressure on the mouthpiece, which develops the muscles of your lips. And then the control of the tone through the expansion and diminishing. It sounds complicated, but it's a method that works and is still working...all my students have succeeded and they all have a wide range- at least all those who apply themselves and continue with the study.¹⁷

Leonard Falcone

¹⁴ Behrend, telephone interview with the author, February 4, 2017.

¹⁵ Brian Bowman, Private Lesson with the author, September 2008.

¹⁶ Comstock, *Solid Brass*, 296.

¹⁷ Comstock, *Solid Brass*, 296.

Marty Erickson describes Falcone’s ability to teach the combination of these two elements as, “able convey the concept of intensity and a balance of airspeed and core strength.”¹⁸ These concepts of “intensity” and “core strength” refer to stability of the tone quality’s core, produced by an active airstream flowing through a firm embouchure.

Falcone’s use of long tones to “find each note” on the instrument is by his own admission, a lengthy, frustrating process, but worth the effort. Based on that knowledge that he employed the Remington routine his long tones likely came from that series. Falcone likely modified the routine to allow for moments of “finding” of each note, instructing the student to rearticulate the note search for the center of the pitch before landing squarely in the center of each successive pitch.¹⁹ This Remington routine is shown in Figure 3.2.

¹⁸ Martin Erickson, an email to the author, June 7, 2018.

¹⁹ Gillette, telephone interview with the author, February 26, 2018.

Sustained Long Tones-Tuning

Ex. 1 $\text{♩} = \pm 108$

Figure 3.2 Remington Long Tones Routine. Source, *The Remington Warm Up Series*

As successful as Falcone’s approach was, some elements from his description would not be looked upon favorably in the twenty-first century, particularly his repeated use of the word “pressure.”²⁰ He used aggressive terminology to describe his technique, however that is in no way different from how he honed his craft: with passion and conviction. His students were aware of this technique as he drilled them, likely repeating what is remembered as his favorite comment, “Tone, tone, tone!”²¹ Falcone demanded active participation from his students at all times, often asking, “Do you hear that?” or exclaiming in the same manner as his encouragement for “tone!,” “Listen, listen, listen!”²²

²⁰ Comstock, *Solid Brass*, 296.

²¹ *Ibid.*, 227.

²² *Ibid.*, 227.

Falcone was not a supporter of practicing on the mouthpiece alone, commonly referred to as “mouthpiece buzzing.” He expressed his irritation at music teachers who introduced this technique with beginning students as he believed it led to a “small, pinched tone.” He did his best to impress upon his studio that buzzing the mouthpiece was a “last resort,” to be used only if the student cannot get the vibration started otherwise.²³ In the opinion of mouthpiece buzzing advocates, it is not a literal representation of the mechanics of brass playing, rather it is meant to work the mechanism past the point of practical application. While others have taken this concept and applied it to their own pedagogy, Falcone seemed to think the risks outweighed the rewards. This outlook is supported by International trombone soloist Christian Lindberg, who remarked, “When you practice on the mouthpiece, you practice a horrible sound.”²⁴ Tom Gillette further sums up Falcone’s view on this, “You don’t go to a concert to hear buzzing.”²⁵

Falcone regarded breathing as necessary for tone production, technique, and musicianship. When breathing to play a brass instrument, he recommended that the player breathe “naturally.” He expresses his understanding that breathing for a brass instrument is more involved than normal breathing as more air is needed.²⁶ His primary consideration for the intake of air was that the ribs were moving. Gillette mentioned how

²³ Ibid., 296.

²⁴ Christian Lindberg, “Christian Lindberg Trombone Tip no 11 and Video Diary Winter 2015,” filmed March 2015, YouTube Video, 7:14, Posted March 2015, <https://www.youtube.com/watch?v=D796wn5uvtw>.

²⁵ Gillette, telephone interview with the author, February 26, 2018.

²⁶ Falcone, *Baritone Method for Beginning Band Students*, 4.

he'd stand behind a student and announce "I'm going to touch you now" putting his hands on the back of the student's ribs to show which parts of the torso should be moving on the breath. He would then instruct the student to breathe in, keeping his hands on the ribs to make sure the concept was followed through.²⁷ Equally important was the concept of blowing air. The exhale needs to be intense as the player should "project the sound through the bell."²⁸ As discussed previously, this served Falcone's tone directly as his sound has been described by his students as a "musical sound that was always moving."²⁹ To reinforce this concept, he would employ a technique often referred to as "wind patterns." He instructed students to blow into the palm of their hand, feeling the center of the airstream. In the same way, he could check their airstream himself by letting his own hand serve as the target.³⁰ To ensure the students gained a solid understanding of this process, Falcone instructed them to breathe at various lengths and tempos.³¹ This encouraged optimal lung capacity and conscious relaxation. Correspondences with his students confirmed that he stressed monitored breathing, attention to airflow on the inhalation, and relaxing the body to allow for maximum capacity.³²

These breathing techniques served many facets of his teaching. In addition to his approach to tone quality, he used various speeds of air to elicit specific results and response issues. This was done, once again, through the "back door." Earle Louder

²⁷ Gillette, telephone interview with the author, February 26, 2018.

²⁸ Falcone, *Baritone Method for Beginning Band Students*, 4.

²⁹ Gillette, telephone interview with the author, February 26, 2018.

³⁰ Tom Gillette, email to the author, June 7, 2018.

³¹ Gillette, telephone interview with the author, February 26, 2018.

³² Ibid.

recalls that at one point he was having trouble starting notes when he wanted. “I was all locked up and couldn’t get the first note out. He rubbed his chin and thought for a minute and then walked over to his desk and picked up his baton and walked back over in front of me. He asked me to put my euphonium up to my lips and get ready to play the first note. With that he raised his baton with a preparatory motion, gave the downbeat and I played the first note without any hesitation. He remarked ‘Earle, I don’t see any problem. Just be your own conductor.’”³³ Falcone believed strongly in both rhythmic and stylistic breathing, preparing yourself musically for the music about to be played. When Louder was focused on the preparatory beat, the following burst of air projected through the instrument at the desired rate to produce a strong articulation. Falcone urged him to create this mental imagery to prevent further response issues on his own. In a similar way, Tom Gillette still uses the slow breath he learned while studying at Michigan State when beginning a slow, lyrical piece. “I take four beats to get as much air as I can, so I know at least that first breath is a good one.”³⁴

Philip Farkas compares air to brass playing with “the bow... to string playing.”³⁵ He describes both as the initial vibrators, or rather “motivators, setting the lips or the strings into motion.” With proper training, the resultant effect of well-controlled exhalation, or airflow, is a strong tone. This falls in line with Falcone’s stressed importance on air flow compounded by his background as a violinist. When asked

³³ Earle Louder, “Excerpts from Correspondence with Dr. Earle Louder,” Leonard Falcone International Tuba and Euphonium Festival, accessed June 2, 2018, <http://www.falconefestival.org/images/stories/Falcone/Marty%20Erickson.Memories.pdf>.

³⁴ Gillette, telephone interview with the author, February 26, 2018.

³⁵ Philip Farkas, *The Art of Brass Playing* (Wind Music Inc.: Atlanta, GA, 1989), 57.

whether Falcone equated airflow to that of a string player's bow, Gillette provided a simple answer, "Always."³⁶

One of the most distinct characteristics of Falcone's playing is his use of vibrato. His vibrato, which in terms of speed and production is similar to modern prominent euphonists, can be discussed in two aspects: his rhythmic approach and the involvement of the jaw. Falcone affirmed that good vibrato serves tone quality, rather than being a distraction. He was not the only professor to use rhythm as a guide for the pulsations in vibrato. Brian Bowman also advocates a rhythmic approach to vibrato. He suggests that to build vibrato, the player should begin by practicing one pulsation per second, playing with a metronome set at sixty beats per minute. The player should line up the pulses of vibrato with the clicks. Once this is secure the player should increase the tempo until the player can do as many seven pulsations per second.³⁷ In general, Falcone was in agreement with this position. He expressed that four pulsations per beat at eighty-six beats per minute should be the top speed for vibrato. This implies that there should be a maximum of six pulsations per second. See Table 1 for comparisons between Falcone's recordings and his consistency thereof.

³⁶ Gillette, telephone interview with the author, February 26, 2018.

³⁷ Brian Bowman and James D. Poyhar, *Practical Hints on Playing the Baritone* (Miami, FL: Belwin-Mills, 1983), 22.

Table 1 - Leonard Falcone's Vibrato Speed

Piece	Time Signature/ Tempo/Subdivision	Speed of Vibrato
<i>Estrellita</i> , Ponce	4/4 100 beats per minute (bpm)	Sixteenth notes at 100 bpm 4 pulsations per beat = $6\frac{2}{3}$ pulsations per second (pps)
<i>Bourree I</i> from <i>Cello suite No. 3</i> , Bach	2/2 80bpm	Eighth notes at 80 bpm used sparingly 4 per beat = $5\frac{1}{3}$ pps
<i>Beautiful Colorado</i> , DeLuca	3/4 (felt in 1) 70-80bpm	Sixteenth notes at the corresponding tempos 4 per beat = $4\frac{2}{3}$ - $5\frac{1}{3}$ pps
<i>Piece en forme de Habanera</i> , Ravel	4/4 80-90bpm	Sixteenth notes at 85 bpm 4 per beat = $5\frac{1}{3}$ - 6 pps
<i>Allegro spiritoso</i> , Senaille	4/4 140 bpm	Narrow Vibrato used sparingly Sixteenth notes at 86bpm 4 per beat = 6 pps
<i>Morceau symphonique</i> , Guilmant (opening only)	4/4 58bpm	Sixteenth notes at 58bpm 4 per beat \approx 5 pps
<i>Una furtiva lagrima</i> , Donizetti	6/8 80bpm at eighth notes	Thirty-second notes at 80bpm 4 per beat = $5\frac{1}{3}$ pps
“ <i>Adagio</i> ” from <i>Concerto for cello</i> , Haydn	4/4 70bpm	Sixteenth notes at 70bpm 4 per beat = $4\frac{2}{3}$ pps
<i>Napoli</i> , Bellstedt	6/8 130bpm in eighth notes	Triplet notes at 130bpm 3 per beat = $6\frac{1}{2}$ pps

As displayed by the nine works analyzed in Table 1, Falcone’s vibrato speed is very consistent. He organized his pulsations in either triplets or sixteenth notes, keeping within his preferred maximum speed. He pushes past that speed limit of six pulsations per second only twice in the chosen examples; when the tempo is particularly fast or to musically drive the phrase forward. This is not to say that his vibrato was mechanical by any means. He made calculated adjustments to appropriately alter his vibrato in conjunction with the developments of the phrase.

When compared to modern euphonium soloists of similar stature, Falcone's rhythmic approach to vibrato is comparable. In his recording of *Napoli*, Brian Bowman also uses a rhythmic vibrato, although with his slightly slower tempo, he employs a slower vibrato. Bowman's vibrato is also more fluid, possessing a wide difference between his slowest and fastest vibrato speed. While Falcone's recording displays a vibrato speed of six and one-half pulsations per second, Bowman's displays a speed between five and two-thirds and six and two-thirds pulsations per second.³⁸ British euphonium soloist Steven Mead, in his recording of *Estrellita*, also demonstrates this rhythmic approach. His tempo is slightly faster than Falcone's, yet he still pulses just over six times per second.³⁹ When the three artists are examined side by side, it becomes obvious that the biggest difference is not speed of vibrato, but rather width and frequency of use. Falcone uses both these aspects more liberally than Bowman or Mead. This likely carried over from his violin training as string musicians have been known to practice and utilize a pitch variance of up to one half step, far greater than that of Bowman, who recommends a variance of twenty cents.⁴⁰

Falcone practiced a jaw vibrato, a style which requires the vertical movement of the jaw to create pulses in the embouchure. This in turn tightens and loosens the lips creating a controlled fluctuation in the pitch. He preferred this method over the breath vibrato, which he learned as a young musician, because it failed to control the vibrato's

³⁸ Herman Bellstedt, *Napoli*, Brian Bowman and the Cincinnati Wind Symphony conducted by Eugene Migliaro Corporon, Klavier, 1995, CD.

³⁹ Manuel Ponce, *Estrellita*, Steven Mead with the Rigid Containers Group Brass Band conducted by Robert Watson, Heavyweight Records Ltd, HR004/D, 1990, CD.

⁴⁰ Kurt Sassmannshaus, "Vibrato," YouTube Video, 0:42, Posted March 2012, <https://www.youtube.com/watch?v=7BENXYt2c10&t=21s>.

rhythm and was not as effective.⁴¹ Bowman agrees with this, although he went a step further in the learning process. He advocates for putting slightly more emphasis on pitch bending with the lips, rather than the jaw.⁴² This encourages even pitch fluctuation, reducing the variable of the jaw movement. To Falcone, lip and jaw vibrato were one in the same. He even at times referred to his vibrato as a lip vibrato, expressing that one cannot move without the other.⁴³ In Bowman's attempt to stress prominence on the lip over the jaw, he found a way to maintain a smoother vibrato. Regardless, Falcone's method still rings true. One is surely not more correct than the other as both elicit sufficient results. Despite his recordings, while teaching vibrato, Falcone did not encourage his students to copy the width of his pulsations, understanding its angular nature and how it contrasted from the changing taste in the late twentieth century.

Lessons of Falcone's rhythmic approach to vibrato lives on in his students, a well-known example of whom is Roger Behrend. Behrend's recording of *Ave Maria* utilized a rhythmic vibrato similar to his mentor's, hovering around four pulses per beat at sixty beats per minute. Behrend clearly employed Falcone's perspective of rhythmic jaw vibrato, but with the rounder style of the late twentieth century.⁴⁴

TECHNIQUE, FLEXIBILITY, ARTICULATION, AND RANGE

Flexibility is a vital element of brass playing as it helps the musician exhibit command over the instrument, navigating the mechanics at will. The lip slurs found in

⁴¹ Comstock, *Solid Brass*, 300.

⁴² Brian Bowman, private lesson with the author, September, 2008.

⁴³ Comstock, *Solid Brass*, 299.

⁴⁴ Charles Gounod and Johann Sebastian Bach, *Ave Maria*, arranged by Leonard Falcone, Roger Behrend with Caryl Conger, piano, Walking Frog Records, 5977968, CD.

the Remington Series were some of Falcone's preferred methods for improving flexibility. He urged his students to work on lip slurs slowly, involving a stretch of the pitch in the desired direction and landing squarely on the next note. He was very picky about tone quality while teaching this exercise, demanding that his students always maintain their sound and airflow throughout the bending of pitch and sliding into the point when the frequency of the next note is discovered, or as Falcone put it, "bend up and let it go."⁴⁵ This exercise is shown in Figure 3.3.



Figure 3.3 Falcone's modification on the Three Note Slur

Another method of Falcone's for improving flexibility was the addition of alternate fingerings. For the exercise indicated above, in Figure 3.3, Falcone would have likely instructed the student to finger F with the first and third valve (1+3). This would pull the note sharp, adding a slightly greater distance between the B-flat and F. After working to improve the slur in this way, the student should return to practice of the slur with no valves depressed. If practiced in this manner, a smooth slur should come out more easily.

⁴⁵ Gillette, telephone interview with the author, February 26, 2018.

Leonard Falcone preferred to teach rhythmic, or technical music first, believing the lyrical side to be easier. If the student can learn to play technically with a beautiful sound, then the lyrical side should come with less difficulty. He required his students be able to articulate rapidly and clearly, maintaining a beautiful tone quality. Falcone's approach to articulation is dependent on correct combination of air quantity and speed, meaning the airflow must be paramount. He taught this by teaching air first, often working with students to produce the note without the aid of the tongue. This technique demanded a speed and strength to the air. Once accomplished, the tongue was fed in slowly, first with a soft D attack or an L, although he used syllables only as a last resort. Again, to Falcone, the music was most important: "I think of the music itself, the way I want to have it sound, and then the tongue will do what I want it to do."⁴⁶

Erickson described him as being "meticulous about attacks" to the point where he was still reminding people of Erickson's early struggles years into his career.⁴⁷ He would teach only the single-tongue and rarely addressed multiple tonguing, if at all, pushing his students to articulate sixteenth notes at one hundred sixty beats per minute. "I'm not sure how many of us actually got there," said Tom Gillette, "but that was always the goal."⁴⁸ Falcone treated the tongue like a muscle, requiring exercise. A common request of Falcone was "point your tongue at me."⁴⁹ This was to display to the student that he or she has control over the tongue and it can be shaped, stuck out, up, or at an angle. If you

⁴⁶ Comstock, *Solid Brass*, 298.

⁴⁷ Erickson, telephone interview with the author, January 28, 2017.

⁴⁸ Gillette, telephone interview with the author, February 26, 2018.

⁴⁹ Erickson, telephone interview with the author, January 28, 2017.

can control it that way, then you can make a clearer articulation. He would also use this technique to show the student where exactly the center of the tongue is, or where the striking surface should be. Once that is identified, the student should have less difficulty using a more directed tongue. It is curious, considering how familiar Falcone was with the Arban method, that he seemed to ignore multiple tonguing, which is thoroughly represented in that method. Perhaps it is a skill he never thought he needed, as long as his single-tonguing was quick enough. Erickson remarked that Falcone had a point to his tongue which helped him tongue rapidly and cleanly, seeing that as somewhat of a natural advantage.⁵⁰

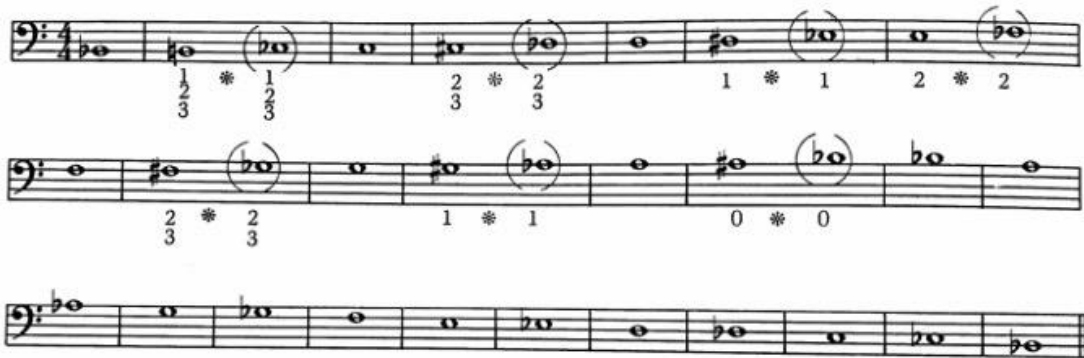
Once basic, fundamental attacks could be achieved, Falcone guided the student through repetitions of exercises encouraging consistency in articulation. His preferred method was through chromatic scales. Erickson remembers chromatic exercises being a major player in his lessons as he worked on consistent of tone and attacks.⁵¹ Falcone preferred chromatic scales as they exercise each individual note in turn, forcing thorough development across the student's range. This is supported in Falcone's own method, which features many different chromatic exercises, dispersed among the other exercises. It was his aim that a student should be able to reproduce these results at exponentially quickening tempos. This is seen in Figures 3.4a through 3.4d, containing excerpts from *Baritone Method for Beginning Band Students* as Falcone urges the student to work first

⁵⁰ Ibid.

⁵¹ Ibid.

from whole notes, then to quarter notes and eighth notes. He intermixes slurs into the exercises to develop ease of movement through the scale and quickness of fingers.⁵²

CHROMATIC SCALE



The chromatic scale consists of 13 pitches, in contrast to the eight of the diatonic major scale. All pitches in a chromatic scale are separated by a half step.

*ENHARMONIC TONES are two notes that are written differently but sound the same. When a note has a flat (\flat) in front of it, the pitch is *lowered* one half step. When there is a sharp (\sharp) in front of the note, it is *raised* one half step. When notes are sharpened, they sound the same as the note above, flatted; when flatted, the same as the note below, sharpened. The exceptions to this are E to F and B to C. These are already natural half steps. When E is sharpened it sounds the same as F; F-flat sound the same as E. A natural sign (\natural) placed before a note cancels a previous flat or sharp.

Figure 3.4a – Falcone’s Chromatic Method in Whole Notes

CHROMATIC STUDY



The chromatic scale is most essential in developing ease of fingering. *Notice*—* indicates enharmonic tones. Although the two notes appear to be slurred they are played as two notes of the same pitch (tied) and having a total time duration of both notes—four counts.

Figure 3.4b - Falcone's Chromatic Method in Whole Notes and Half Notes

⁵² Falcone, *Baritone Method for Beginning Band Students*, 18.

prioritized among his assignments.⁵⁴ He expected his students to be well-familiar with the scale section of the Arban method and demanded that they develop the ability to play their scales “around the cycle,” meaning in rapid succession around the circle of fifths. A sample of the scale routines from the Arban method is seen in Figure 3.5.⁵⁵

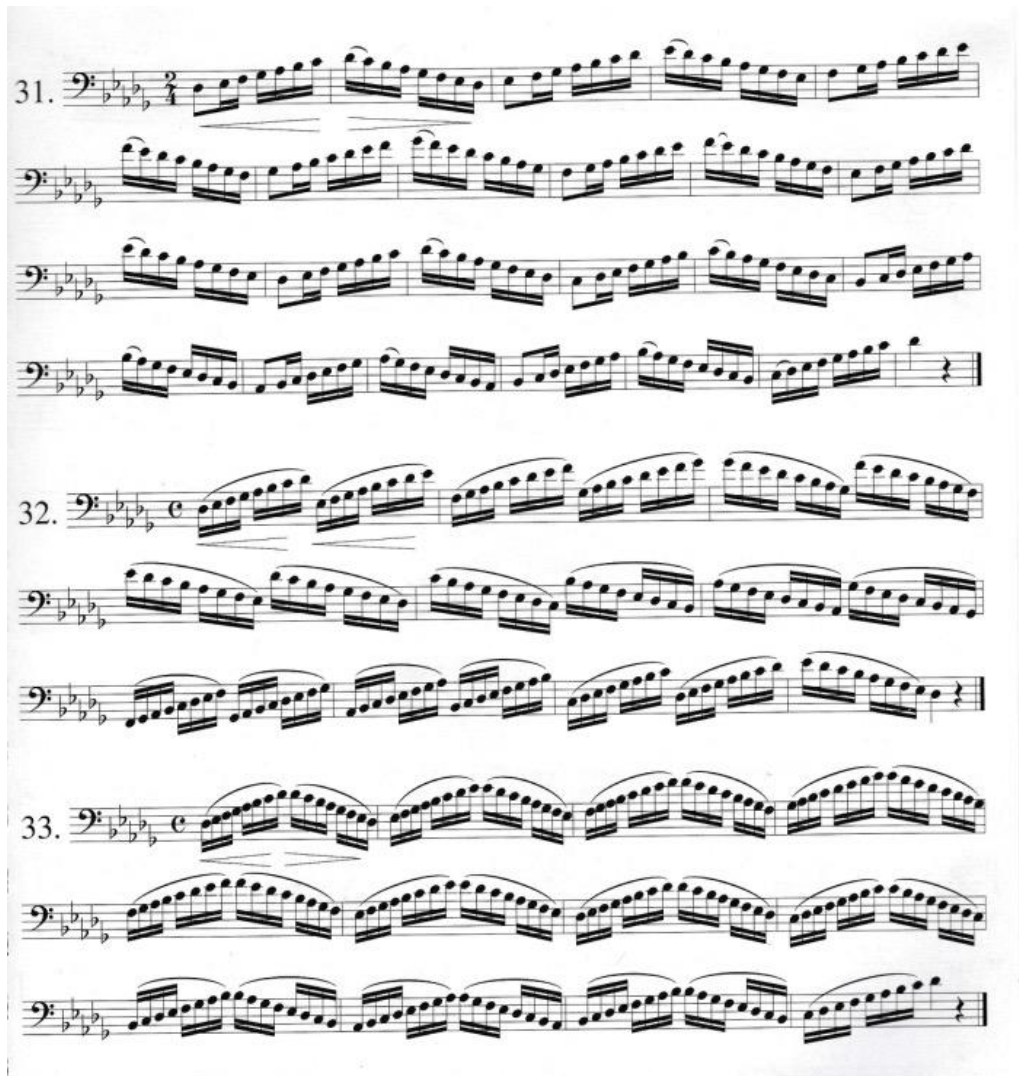


Figure 3.5 Arban Scale Routines

⁵⁴ Gillette, telephone interview with the author, February 26, 2018.

⁵⁵ Jean Baptiste Arban, *Complete Method for Trombone and Euphonium*, ed. Joseph Alessi and Brian Bowman (Kent, TN: Encore Music Publishing, 2010), 71.

Often, Falcone would begin lessons this way to determine the student's progress from week to week. The idea was that if a student can play all twelve major scales in rapid sequence, he or she will experience a significant improvement in sightreading skills, in particular the ability to respond to quick changes in key. This was a similar goal for minor scales, also nurtured from the Arban method. Gillette remarks that in his professional career as a conductor, he still requires this ability while auditioning new members.⁵⁶ In addition to his strict scale requirements, he stressed using Herbert L. Clarke's *Technical Studies for Cornet*. Falcone required specific tempos, setting the metronome to the desired tempo and "pounding it out," meaning repeated attempts each one approaching closer to the desired result.⁵⁷ He pushed his students to always play their scales cleanly, but constantly strive for greater facility. "He always had me challenge my velocity," said Marty Erickson, who remembers Falcone drilling him, urging him to play cleanly and quickly, but always with a beautiful sound.⁵⁸

According to Tom Gillette, Falcone placed a greater emphasis on the upper range than the lower range and encouraging a lot of "lip" in the mouthpiece and a lot of pressure. He was a believer that if a C is required, the musician should have a comfortable E-flat and accomplished this mostly through scales, urging his student gradually higher.⁵⁹ Based on Falcone's priorities for tone quality and air flow, it can be assumed that he demanded a singing quality to the high range as well. He likely

⁵⁶ Gillette, telephone interview with the author, February 26, 2018.

⁵⁷ Arban, *Complete Method for Trombone and Euphonium*, 90.

⁵⁸ Erickson, telephone interview with the author, January 28, 2017.

⁵⁹ Gillette telephone interview with the author, February 26, 2018.

encouraged this through advanced scales, gradually working towards greater heights in the range, always feeling for the right combination of vibration and air to unlock the beautiful sound. The rationale for Falcone’s prioritizing the upper range over the lower range is simply that the repertoire didn’t call for it often. Gillette recalls, “we rarely went below C2, two ledger lines below [the staff],” and insists that they never played into the pedal range.⁶⁰ Gillette mentioned working on Gustav Holst’s *The Planets*, which incorporates C2 in the *Jupiter* movement.⁶¹ In this way, he was ranking techniques based on necessity, but it’s likely that if Falcone taught in the twenty-first century, he would devote time towards training his students in the lower register beyond pedal B-flat.

THE RIGHT WAY: FALCONE THE DISCIPLINARIAN

As indicated by his handling of the Swartz Creek Band back in the late 1920s, Falcone proved himself to be an unyielding disciplinarian. This is further demonstrated in a 1971 incident at the Blue Lake Fine Arts Camp. Falcone was serving as guest conductor of a band preparing to tour Europe as a part of the Blue Lake Fine Arts Camp International Exchange Program. The night preceding a long-anticipated trip, several students and counselors were caught with alcohol on Blue Lake’s campus. Falcone promptly dismissed them from the trip, a move that was potentially a great blow to the ensemble as these students were some of his first-chair players. In this case, additional rehearsals were needed, but to Falcone it was necessary and inconsequential compared to the alternative.⁶² He simply had no patience for recklessness and disregard for the rules.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Fritz Stansell, *Blue Lake Fine Arts Camp: The Early Years* (Muskegon, MI: RDR Books, 2007), 123.

In short, he expected each of his students to operate like he did; “the right way.” The same was demanded of his private studio. He had uncompromising standards and expected his students to practice with the same adamant attention to detail, accuracy, and taste upheld by their teacher.



Figure 3.6 - Falcone with his Baritone. Courtesy of the Falcone Family

“DO AS I DO”: FALCONE THE PERFECTIONIST

[I had] been an adequate euphonium player in my twenty-five-piece high school band. Then I presumed to enter MSU to study euphonium as a Music Education Major. After a few lessons, Mr. Falcone very respectfully suggested I change majors. ‘But music is my life!’ I responded, to which he replied, ‘Then you have this term to prove it.’ Four years later, as our last lesson came to an end, he said, “You’ve worked very hard and come a long way. Don’t stop now.”

MSU Graduate Robert F. Myers⁶³

⁶³ Comstock, *Solid Brass*, 278.

When speaking with those who studied with him or played under his baton, the word that comes up again and again is “perfectionist.” As displayed by his demand for himself on the instrument, he demanded perfection from his students as well.⁶⁴ In weekly lessons, he was especially perceptive as to whether or not the proper investment of time throughout the week had been accomplished. One student who realized this to its fullest was Roger Behrend. In preparation for his lessons, he “used to sleep behind the pianos [of the music building]. Security would come down around one o’clock in the morning and I’d wait for them to pass, then come back out and finish the night...I’d be there [practicing] until two, three, or four in the morning.”

Behrend remembers one semester when one of his classmates attempted to perform an unprepared rendition of *From the Shores of the Mighty Pacific* in their weekly studio masterclass. “He got six notes in and Leonard stood up and said, ‘Stop. That is just terrible. Lack of preparation is awful.’ In a calm quiet voice, he cut him up into little pieces.” Falcone demanded the application of his teachings to their utmost ability, which was difficult for his students to contest, as he applied the same standards to himself. Associate Professor of Horn at the University of Memphis and Michigan State graduate, Daniel Phillips recalls working very hard on the forty-third selection from Verne Reynold’s *48 Etudes* for a jury. At the performance, Phillips missed a single note and soon Falcone was up from his seat. He walked behind the stand, found the one note, and remarked, “Needs more practice.”⁶⁵ Not even one note could be missed, a trend noticed by all who encountered Falcone; even those playing under his baton.

⁶⁴ Erickson, telephone interview with the author, January 28, 2017.

⁶⁵ Dan Phillips, Interviewed by the author, October 14, 2016.

During Falcone's first rehearsal conducting the faculty band at the Blue Lake Fine Arts Camp, clarinetist Tom Stansell, remembers his new conductor cutting off the ensemble after a missed note in the flute solo from *the L'Arlesienne Suite No. 1* to lecture at length about accuracy and preparation. Falcone said, "I don't understand how musicians can make mistakes." Stansell remarked, "It took a couple rehearsals for everyone to realize that he meant no malice, and that his comment that he never made mistakes wasn't arrogance on his part- it was simply true."⁶⁶ If asked, "what would Leonard Falcone do if you showed up [to your lesson] unprepared?," each of his students declared some variation on, "You were never unprepared for Mr. Falcone!"⁶⁷

He had a thirst for musical perfection and knew how to achieve it, and the result was that eventually we played at the very top of our potential and grew to love him.⁶⁸

Tom Stansell

Marty Erickson and Roger Behrend both described him as "uncompromising" and that it made no difference to him if a student was a music education major, performance major, or high school student. "If you took lessons, you took lessons... Mr. Falcone had one way of teaching."⁶⁹ He believed in making top-notch musicians out of even his music education majors, so they understood excellence firsthand. If successful, they will in turn, urge their students to demand it from themselves. In the same way, he was uncompromising with the repertoire he assigned. Behrend remembers this aspect with a particular fondness, "He'd go from one exercise to the next, trying to catch me in

⁶⁶ Comstock, *Solid Brass*, 223.

⁶⁷ Louder, telephone interview with the author, June 26, 2017.

⁶⁸ Comstock, *Solid Brass*, 223.

⁶⁹ Erickson, telephone interview with the author, January 17, 2017.

something I couldn't do. It was a contest of will. He had an iron will, but I had one too."⁷⁰ One morning, Erickson sat down in his lesson and Falcone asked, "Are you prepared?" Erickson responded, "Yes, Mr. Falcone." Turning to his first assignment from the Arban *Complete Method*, Characteristic Study No. 1, which is written in the key of B-flat, Falcone said, "Okay, let's try it a step down in the key of A-flat." Erickson said, "Mr. Falcone, I don't think I can do that.", to which Falcone responded, "Oh, I thought you were prepared." Considering the difficulty of the exercise in question, this request might seem unfair, but Falcone was trying to illustrate that there was always another step to be taken and something more that can be done to invest in this craft that is music.⁷¹

Sitting or Standing outside [Falcone's office] I'd listen to "the Old Man" warm up. It might be 10 below out, snowy, whatever...and I might have rolled out of bed at 7:45 for an 8:00 lesson, but he'd have been there long before me, and I would hear him zip through scales, arpeggios, excerpts of whatever popped into his head... it was truly fascinating.

Tom Gillette⁷²

Demonstrating on the instrument was one of Falcone's primary teaching methods. Almost as soon as Falcone began working with a student, his baritone was in hand offering his musicianship as an aural example. From the recollections of his students, it is safe to say that he taught each of the above elements from demonstrations as well as through his verbal teaching. In regards to tone quality, Erickson said, "hearing him play things like *Estrellita* told you a lot about what he would expect," and when asked about

⁷⁰ Behrend, telephone interview with the author, February 4, 2017.

⁷¹ Erickson, telephone interview with the author, January 17, 2017.

⁷² Comstock, *Solid Brass*, 219.

dynamics, the answer was similar, “I felt I should model his own playing, a passionate intensity which he put into every note he played.”⁷³ It was such a staple in his teaching, Falcone kept his baritone on top of the water paper basket in his office, where it was easily accessible.⁷⁴ To demonstrate well enough to exhibit results, he firmly believed that he was required to always play better than his best student. Falcone kept himself in great shape as a brass musician, even in his late seventies.⁷⁵ Behrend supports this, “He could do things on the horn at eighty years old that I couldn’t do at nineteen.”⁷⁶ Even his colleagues noticed his continued dedication to embodying the model for his students. Keith Stein, teacher of clarinet at Michigan State, said, “He always was exemplary in that he didn’t say, ‘Do as I say.’ It was, ‘Do as I do.’ He practiced. I could hear him. [My office] was below him... and he was a great disciplinarian, which I think is tremendously important. And he disciplined himself equally.”⁷⁷

Falcone was a strong endorser for listening, both critically and for pleasure. This is made evident by the substantial volume of orchestral and opera recordings he owned. Many of which he knew so well, he could follow along without the aid of a score.⁷⁸ It should be noted, however, the application of critical listening skills in practice sessions is

⁷³ Erickson, email correspondence with the author, June 6, 2018.

⁷⁴ Comstock, *Solid Brass*, 220.

⁷⁵ Tom Gillette, “Memories of Leonard Falcone’s Teaching Techniques,” Leonard Falcone Euphonium and Tuba Festival, accessed October 10, 2016, <https://www.falconefestival.org/images/stories/Falcone/Tom%20Gillette.Memories.pdf>.

⁷⁶ Behrend, telephone interview with the author, February 4, 2017.

⁷⁷ Keith Stein, Interviewed by Myron Welch, East Lansing, MI. Disc 22 tr. 12. CD-ROM. 8 Feb. 1973.

⁷⁸ Gillette, telephone interview with the author, February 26, 2018.

most important. The student must observe their sound on the instrument, understanding the way in which their sound is produced and how various alterations affect the outcome. Brian Bowman expresses that if a pupil desires to imagine their ideal tone quality, listening to professional players is vital. From listening to a variety of professionals, they will gain an objective understanding of said professionals' strengths and weaknesses.⁷⁹ Yet, during Falcone's time, his opportunity to present this option to his students was limited, as there was not today's plethora of good euphonium or baritone recordings. Instead, his method was to provide demonstrations, instructing his students to listen carefully. The goal being not to imitate his tone, but rather the vibrations that come from the foundation of his tone and the follow-through of his air support. This goal, in and of itself, is retrospective of his entire philosophy on practice: listen, analyze, attempt.

He would ask you these weird questions, sounding like he was looking into your soul. He'd ask you questions to help you grow. Though he could cut with one or two words quietly, it was always to make you better. He would always say 'thank you' and 'please'... [I thought] 'if he can do this, then I need to be a better person.' It transcended the music. The music was just a vehicle to being there. This man was an example to anybody of how to be a better human being. He never prejudged anybody. He was focused on the person in front of him. He made you feel that you were the most important person when he spoke to you.

Roger Behrend⁸⁰

One final intangible element to Falcone's teaching that was certainly a factor in the results of which his students enjoyed. From his students' accounts, there was a very strong mutual respect between teacher and student during the lessons. The students respected him for his reputation as a disciplinarian, a virtuoso, and a dynamic presence in

⁷⁹ Bowman, *Practical Hints on Playing the Baritone*, 26.

⁸⁰ Behrend, telephone interview with the author, February 4, 2017.

the musical community, but they as young scholars and human beings seemed to feel genuinely valued in his office. This element surely assisted his concepts and teaching to reach their ears and inflate their willingness to comprehend his lessons.

REPERTOIRE: METHODS, ETUDES, AND SOLOS

The students in Falcone's studio were prescribed a healthy diet of etudes and exercises. In his mind, Falcone had a general timeline for when students should be working out of certain method books. His clear favorite was the *Arban Method*, describing it as "The most complete and exhaustive method book in existence."⁸¹ To him, the text assessed every fundamental need to progress a high school student to the end of their collegiate studies. He expected that a high school student should be proficient enough to work from the Arban without difficulty. In the case a student was too young or lacked the skill to benefit from the Arban, he would start him or her on one of the various levels of the Rubank method. These two methods share many fundamental attributes, but at varying levels. While scale-related routines and exercises are by no means exclusive to the Rubank and Arban methods, one can notice similarities between the two. In the exercise displayed in Figure 3.6, one can notice the similarities to the Arban shown in Figure 3.5, however written at a more manageable level.

⁸¹ Comstock, *Solid Brass*, 301.

Scale and Chord Etude

The image shows a musical score for a 'Scale and Chord Etude' in A-flat major. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked 'Moderato' and the dynamics are marked 'f' (forte). The score consists of four staves. The first staff begins with a first finger fingering (1) and contains a scale pattern. The second staff continues the scale pattern. The third and fourth staves feature an arpeggio exercise, with the third staff starting with a first finger fingering (1) and the fourth staff continuing the arpeggio pattern.

Figure 3.7 - Rubank Scale Method in A-flat

This example from the Rubank method features notes of greater value than that of the Arban and is also focused on building range with the accompanying arpeggio exercise.⁸² When compared to the example in Figure 3.5 from the Scales section of *Arban's Complete Method*, in the key of D-flat major, the smaller note values imply more velocity to the tempo and a greater skill level. The idea of an ascending or descending scale pattern within the key, as displayed above, is not necessarily unique, but the concept was of such great value to Falcone that he included it in his own method for beginning baritone students.⁸³ This is shown in Figure 3.7.

⁸² J.E. Skornicka and E.G. Bolz, *Rubank Intermediate Method for Trombone or Baritone* (Chicago: Rubank, Inc., 1938), 38.

⁸³ Falcone, *Baritone Method for Beginning Band Students*, 39.

SCALE STUDY
(Scale of F Major)

Figure 3.8 - Scale Study from Falcone's Method

The exercises featured in each of the methods possess examples aimed towards building specific skills. In the following example, similar rhythmic studies are presented in varying levels of skill. Figure 3.8 shows an exercise designed to assist the student with dotted rhythms at a moderato tempo.⁸⁴

ETUDE IN D \flat

Moderato

Figure 3.9 - Rubank Rhythmic Study

⁸⁴ Skornicka, *Rubank Intermediate Method for Trombone or Baritone*, 36.

When compared to a similar exercise from the Arban method in Figure 3.9, a diminution of the rhythm is seen, which along with the Allegro Moderato tempo marking, implies, much like the scales, for greater speed.⁸⁵ From these comparisons, Falcone's progression from Rubank to Arban is well-fit and effective.



Figure 3.10 - Arban dotted-rhythm exercise

Once again Falcone applies a similar principle to his own method book. Being focused on beginning students, the rhythms on which he focused are a little simpler in Figure 3.10, but he adopts the spirit of a method attempting to teach a specific skill. In this case, accurate rhythm of a quarter followed by two eighth notes.⁸⁶



Figure 3.11 - Falcone's Beginning Method Rhythm Study

⁸⁵ Arban, *Complete Method*, 34.

⁸⁶ Falcone, *Baritone Method for Beginning Band Students*, 23.

Other methods found in Falcone's basic repertory were the *40 Progressive Studies* by Tyrell and the *Melodious Etudes for Trombone* based on the vocalises by Marco Bordogni. This method was used strictly for lyrical playing and tone production, however not every student used this. Tom Gillette and Earle Louder both worked extensively on Bordogni, but Marty Erickson struggled to recall the vocalises possessing a regular place in his repertoire. He instead, remembers working more on songs, arias, and excerpts.⁸⁷ It can be guessed that the section from the Arban method entitled *The Art of Phrasing* was used for this and it features short lyrical songs and operatic excerpts, such as arias, similar to those described by Mr. Erickson.⁸⁸ Falcone surely would have been drawn to this section of the method, featuring examples to which he grew up listening.

As students advanced, the repertoire advanced as well. For many, the Bordogni and Arban methods were mainstays throughout their time with Falcone, but once a student had a grasp on Tyrell, he would progress them to the *60 Selected Studies* by Kopprasch and *34 Etudes for Trombone* by Vobaron.⁸⁹ Gillette describes receiving his book lists every semester, "...a long list, always, and expensive. You prayed it didn't include French music from Alphonse LeDuc because it was terribly costly. But sure enough, at the end, '36 Etudes Transcendentals/Charlier'."⁹⁰ However, for Gillette's woes, Falcone's opinion of his capabilities must have been very high, as the Charlier

⁸⁷ Erickson, telephone interview with the author, January 28, 2017.

⁸⁸ Arban, *Complete Method*, 215.

⁸⁹ Comstock, *Solid Brass*, 302.

⁹⁰ *Ibid.*, 286.

method was reserved for his most advanced students.⁹¹ Each of the methods mentioned is currently in use in the twenty-first century, their value still recognized by the low brass community. Falcone was insistent that his students prepare each of these examples to the best of their ability, knowing that the progress offered in these texts would properly supplement his teaching.

Falcone's preferences of solo repertoire are exemplified by the albums he recorded. In addition to works originally written for baritone or euphonium, Falcone valued transcriptions from the string and vocal repertoire. Falcone's arrangements helped to offer exposure of the string repertoire to brass players. He was a fan of André LaFosse's arrangements of the *Suites for Solo Cello*,⁹² which no doubt had a hand in his desire to produce his own string transcriptions. Other works of Falcone's own arrangement are Jean-Baptiste Senaillé's *Allegro spiritoso* for violin and Camille Saint-Saëns's *Le Cygne* or *The Swan* for cello. This fits well with Falcone's refrain that the euphonium ought to be used in a cello-like capacity.

According to Gillette, Falcone was remembered for performing music from the "old style," meaning historical string music as well as popular vocal tunes from his youth, such as *Estrellita* and *O sole mio*. However, this did not mean Falcone was unaware of the fresh new works written in his lifetime. Indeed, he kept a keen eye out for new works and fought hard to promote the instrument to contemporary composers. His three albums featured works from various time periods and styles in addition to the aforementioned styles, such as original works for baritone, as well as borrowed solo repertoire written for

⁹¹ Ibid., 302.

⁹² Ibid., 302.

trombone and trumpet. Examples of these include *Morceau symphonique* by Alexandre Guilmant and *From the Shores of the Mighty Pacific* by Herbert L. Clarke, both of which were regular assignments in his studio, along with much of Clarke's other repertoire.⁹³ In his audition for Michigan State, Gillette performed *Fantasia for Euphonium* by Gordon Jacob. *Fantasia* was published the previous year, 1974, by Boosey and Hawkes, a British publisher. The only reason Gillette had obtained a copy was because his sister had been studying abroad and came across the new composition. Regardless, he reports that despite the freshness of the piece, Falcone still gave him "a good run-through on it," implying Falcone's familiarity with modern solo style, compositional techniques, and the implications for what a great performance required.⁹⁴

⁹³ Behrend, telephone interview with the author, February 4, 2017.

⁹⁴ Gillette, telephone interview with the author, February 26, 2018.

CHAPTER 4

LEONARD FALCONE'S INFLUENCE

FALCONE: AN AMERICAN BANDMASTER

Band music in America prior to 1920 is primarily identified by modern musicians as being a vehicle of entertainment and popular music. However, in the next ten years, this function was being quickly and effectively replaced by the growing popularity of jazz music and the visual stimulation of the cinema. The symphony orchestras had a firm hold on the artistic side of music in the United States, leaving professional bands little room for relevance once their identity as a popular genre dried up. This sparked the movement of promoting bands in schools. In the following decade, this would be punctuated by the departure of two iconic bands from the previous “Golden Age,” as the Sousa Band ceased touring in 1931¹ and Arthur Pryor retired from full-time conducting in 1933. In retirement, Pryor was active until his death in 1942, but he never regained the level of popularity achieved in the prime years of the Pryor Band.² In the late 1920s, Edwin Franko Goldman saw the rapidly approaching situation that would leave him as one of the few remaining professional civilian band conductors. He understood that an identity change was necessary for band music to survive. Already, with the professional bands on the decline, communities were reaching out to school bands to perform at ceremonies, parades, and other events, perpetuating the desire to support these ensembles.³ This led to Goldman’s fostering of fresh, scholarly compositions for band,

¹ “The March King: John Philip Sousa,” Library of Congress, accessed June 26th, 2018, <https://memory.loc.gov/diglib/ihas/html/sousa/sousa-timeline.html>.

² “Arthur Pryor,” WindSong Press, accessed June 26th, 2018, <http://www.windsongpress.com/brass%20players/trombone/Pryor.pdf>.

³ Battisti, *The Winds of Change*, 218.

achieved by the founding of the American Bandmasters Association (ABA) in 1929.⁴ The ABA would be joined by some of the most prominent band conductors of the day, including Albert Austin Harding from the University of Illinois. Through the collegiality of this association, they succeeded in their first commissioned work in 1937, Percy Grainger's *Lincolnshire Posy*.⁵ They, with the help of William Revelli, were also instrumental in forming the College Band Directors National Association (CBDNA) in 1941.

Leonard Falcone was a founding member of the CBDNA. He had been included in this select group despite the fact that he had not yet been invited to join the ABA. Revelli had succeeded Nicholas Falcone as director of bands at the University of Michigan, giving him a certain familiarity with Leonard. Falcone was actively involved with the organization's work to promote band music in America. His level of involvement was not always entirely in his control as indicated by his surprise election to Chairman of the North Central Division in 1954; he did not realize he had been nominated as he was not even present for the election. However, the committee had agreed that they thought so highly of the MSU director of bands, they insisted he take on a larger role in their operations. Falcone unsuccessfully attempted to resign from this post, as he was ever concerned about outside influences and responsibilities interfering on his duties at Michigan State. The CBDNA was persistent, nominating him for President in 1956; for the same reasons, Falcone declined. Even so, his insight and

⁴ "Edwin Franko Goldman: Memorial Citation," American Bandmasters Association, accessed June 26th, 2018, <http://www.americanbandmasters.org/wp-content/uploads/2017/08/ABA-Goldman-Citation-2017.pdf>.

⁵ Battisti, *The Winds of Change*, 187.

professionalism remained highly valued by his colleagues in the CBDNA leading to Falcone being the first to receive an Honorary Lifetime Membership Award in 1969.⁶



Figure 4.1 - The CBDNA at the national convention in Chicago. December 1957. Leonard Falcone, bottom right. Source, *Music Educators Journal* Vol. 43, no. 4, 1957.

Falcone was elected unanimously to the American Bandmasters Association in 1951 and served on the Board of Directors from 1962 to 1964.⁷ His final year on the Board, he was again nominated for President, this time of the ABA, and once again, he declined.⁸ Falcone was respected by the ABA not only as a conductor, but as a baritone virtuoso as well. His featured solo performance of Ermando Picchi's *Fantasia Originale* was the only solo performance at the 1958 ABA Convention at the University of Illinois, Urbana.⁹ Falcone's involvement with these two prestigious organizations allowed him to stay on the cutting edge of new band compositions. In the same way, he became a

⁶ Welch, "The Life and Works of Leonard Falcone," 210.

⁷ Welch, "The Life and Works of Leonard Falcone," 208.

⁸ *Ibid.*, 209.

⁹ American Bandmasters Association Twenty-Fourth Annual Convention, Program, University of Illinois, Urbana, March 5-8, 1958.

recognized individual in the eyes of conductors and in turn, composers. Falcone's career as a wind conductor was so revered, in 1984, he was awarded the very highest honor for his profession: induction into the National Band Association's Hall of Fame of Distinguished Conductors.¹⁰



Figure 4.2 - Falcone, the conductor. Courtesy of the Falcone Family

Through the first half of the twentieth century, Goldman worked to promote the composition of new music for band. In 1949, he brought an appeal to the League of Composers, hoping to convince this prominent organization to join his cause.¹¹ The League of Composers was founded in 1923 for the purpose of commissioning and promoting contemporary compositions in America. Members of the League of Composers include Igor Stravinsky, Béla Bartók, and Aaron Copland.¹² Through his

¹⁰ Comstock, *Solid Brass*, 230.

¹¹ Battisti, *The Winds of Change*, 187.

¹² Matthew Snyder, "Guide to the League of Composers," New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center Music Division, 2012, accessed June 26th, 2018, <https://www.nypl.org/sites/default/files/mus18409.pdf>.

1949 appeal, Goldman was successful in establishing a fund through this esteemed assembly to secure his first commission for band, *A Solemn Music* by Virgil Thomson. Over the following seven years, Goldman continued his passion project. Some of the resultant pieces represent major works for this genre, such as *Canzona* by Peter Mennin, *Pageant* by Vincent Persichetti, and *Celebration Overture* by Paul Creston.¹³

Despite Goldman's triumph, Falcone was displeased with this new music, particularly the role to which the euphonium was being subjected. Falcone remarked openly that the euphonium and the benefits provided by the instrument seemed to have been forgotten by composers and band directors.¹⁴ Falcone stated,

I'm very unhappy about the type of music that is written for band by most of our contemporary composers. For some unknown reason they are not paying much attention to the contribution the euphonium can make to their compositions. I think one reason is that the compositions being written today are primarily rhythmic and percussive. There are some works that are entirely devoid of any lyricism or song type music. As a consequence, the euphonium, which is essentially a warm lyrical instrument, has no place in the modern music that is being written for band... Because of this trend in contemporary compositions, (relying upon the rhythmic and percussive type of effects) the role that the euphonium should play in the band has been practically eliminated.¹⁵

Indeed, during the academic band movement, a definitive change in compositional style occurred. As Falcone pointed out, there was a greater emphasis on rhythmic patterns, possibly brought on by the importance of the band's percussion section throughout this time. Another notable change in the manner which composers wrote for band in the mid-twentieth century lies in the

¹³ Battisti, *The Winds of Change*, 187-188.

¹⁴ Falcone, "The Euphonium- Cello of the Band," 22.

¹⁵ Bowman, "Portrait: Leonard Falcone," 78.

use of instruments. The ensemble was no longer divided into solo instruments and accompanying instruments as it had been for the American brass band. This is particularly evident in the writing of Percy Grainger, who took advantage of the broad color palette available to him, especially euphonium and saxophone. Even so, generally, the euphonium had been robbed of its tenor-voiced melodic role utilized by composers in the previous decades. Instead, it was treated as more of a tenor tuba or a complement to the bass trombone or low horn. This more subjective role often restricted the euphonium to similar motion with its low brass counterparts, often in parallel fifths or even doubling at the unison or the octave. This is in stark contrast to Falcone's view as to the proper use of this instrument, as he describes, "They use the instrument as a supplement to the tubas and trombones and are not exploiting the instrument for what it is essentially built to represent."¹⁶

The American Bandmasters Association's 1953 commission, *Pageant Op. 59* by Vincent Persichetti, while a substantial work for band, can be used as an example of the diminished role of the euphonium. While this piece constitutes the same percussive and rhythmic nature Falcone described, meaning most instruments in the ensemble are treated thus, the euphonium's role as a melodic voice is predictably vacant. Seen in the examples shown in Figure 4.3 from *Pageant* is the euphonium used as a complement to the tuba.¹⁷

¹⁶ Ibid., 78.

¹⁷ Vincent Persichetti, *Pageant Op. 59* (New York: Carl Fischer Inc., 1954), 13.



Figure 4.3 – *Pageant*, Euphonium used as a tenor tuba doubling at the unison or the octave.

Figure 4.4, from the same work, shows the euphonium’s other typical misuse, as a complement to the lower voices of the brass section, in this case, bass trombone.¹⁸



Figure 4.4 - *Pageant*, Euphonium used to double bass trombone.

While the euphonium serves these roles well, to Falcone, it was insufficient, depriving the ensemble of the full extent of the instrument’s advantage. It was a far cry from the tenor solo voice, inspired by opera repertoire, found in the bands of Europe. The misuse of the euphonium is also seen in the ABA’s 1955 commission by Paul Creston, *Celebration Overture*, as shown in Figure 4.5a and 4.5b. In these examples, much like *Pageant*, the euphonium is

¹⁸ Ibid., 41.

likewise treated as a bass voice and complement to the tuba and the bass trombone, rather than as a tenor counterpart to the soprano voices.¹⁹

The image displays a page of a musical score for Paul Creston's *Celebration Overture*. The score is arranged in a standard orchestral format with multiple staves. From top to bottom, the staves are labeled: Cor 1, Cor 2, 3; Horn 1, 2; Horn 3, 4; Tbn. 1, 2; Tbn. 3; Euph.; Tuba 1, 2; and St. Bn. The music is written in a key signature of two flats and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *am.* (ad libitum), *dim.* (diminuendo), *f* (forte), and *dim. poco a poco* (diminuendo poco a poco). The Euphonium part is particularly prominent, often playing in a lower register than its traditional role, which aligns with the text's description of it serving as a bass voice.

Figure 4.5a – Creston's *Celebration Overture*, the euphonium part serves as a bass voice, doubling the tuba and trombone

¹⁹ Paul Creston, *Celebration Overture* (Milwaukee: Hal Leonard Corporation, 1955), 15.

The image displays a page of a musical score for Creston's *Celebration Overture*. The score is arranged in a standard orchestral format with multiple staves. From top to bottom, the staves are labeled: Cor 1, Cor 2, B. Tpt. 1,2, Horn 1,2, Horn 3,4, Tbn. 1,2, Tbn. 3, Enph., Tuba 1,2, St. Bc., Perc. 1, and Perc. 2. The music is written in a key signature of one sharp (F#) and a common time signature (C). The percussion parts (Perc. 1 and Perc. 2) are shown with rhythmic patterns of eighth and sixteenth notes. The brass parts (Trumpets, Horns, Trombones, Euphonium, and Tuba) feature various melodic and harmonic lines, with some parts marked 'cresc.' (crescendo). The woodwind parts (Cor Anglais and Saxophone) are also present, with the Cor Anglais part showing a melodic line.

Figure 4.5b - Creston's *Celebration Overture*, the euphonium part serves in support of the bass trombone.

These specimens of band repertoire are not necessarily presented to say that the euphonium had been neglected altogether. Indeed, there were still solos for baritone and euphonium found in band music from this time, such as the extensive duet between baritone and clarinet in Arnold Schoenberg's *Theme and Variations for Band*, written in 1943. Falcone was well aware of this work, but he never programmed it at Michigan State because in his opinion it lacked "audience appeal."²⁰

Throughout his career, Falcone became unabashedly vocal regarding the direction taken by band music. Because of his conviction on the matter, he was strictly discerning about the works programmed at Michigan State, preferring

²⁰ Welch, "The Life and Works of Leonard Falcone, 200.

transcriptions of works from the opera and orchestra repertoire to the newer compositions.²¹ Through his association with the ABA and the CBDNA, it is more than likely these two organizations were regularly privy to Falcone's thoughts on these issues. ABA member Colonel William Santelmann of the United States Marine Band remembers a conversation with Falcone at the annual ABA Convention in 1967. After hearing some of the new wind band works, Falcone expressed his opinion, "It's as difficult to find a melody in some of those numbers as it is to find the plot of a story in a bowl of alphabet soup."²² In Falcone's opinion, melody should be a main consideration when judging a piece of music and a main color on composer's palette should be the euphonium.

Perpetually, the cello has been the tenor-voiced melodic counterpart to the violin and viola within the orchestra. Falcone has made clear many times his opinion that the euphonium should be treated as the tenor-voiced counterpart in the band. Falcone wrote often regarding his instrument's proper function in the band.

The place and function of the euphonium in the band correspond to those of the cello in the orchestra: both play the same type of music. The reason for this parallel is the close affinity between the tones of the two instruments. No other band instrument can duplicate the melodies and counter melodies usually performed by the cello with the degree of warmth, expression, and power possible with the euphonium.²³

A potential argument against Falcone's view points to the occasional use of euphonium in the orchestra, rare as these instances are. In the modern orchestra, the

²¹ Ibid., 193.

²² Ibid., 200.

²³ Falcone, "The Euphonium: Cello of the Band," 22.

euphonium is used in a function formerly occupied by the German tenor horn or tenor tuba found in works by composers such as Gustav Mahler and Richard Strauss. The part in question is often notated “B-flat Tenor Tuba” and in the modern orchestra, is typically filled by the large bore, British-style euphonium. This instrument matches the range and tone quality of the older German design more appropriately than the small-bore baritone.²⁴ This would seem to support the idea that the euphonium is a close relative to the tuba. The use of the euphonium and baritone in the United States may compound the issue as their academic bands often use the two instruments and their nomenclature interchangeably. However, European composers and performers draw a clearer distinction and between European bands and orchestras, the euphonium is used in both tenor and bass roles. Clifford Bevan supports this and sees it as an advantage, praising the euphonium for its diversity.²⁵ Nevertheless, Falcone vehemently criticized any implication that the euphonium is a small version of the tuba by pointing to its function. He insisted many times over his career that the euphonium was best used as the “cello of the band,” a melodic, tenor or baritone-range voice:

[The euphonium’s] functions of the present are far removed from those of the tuba, and except for some similarity of shape, there is no parallel between the two... It is more logical to consider the euphonium as a baritone because the slight differences between the two do not actually affect their basic similarity. The playing technique of the [baritone and euphonium are] exactly the same and in band they play the same music. This being the case, it might be well to consider the euphonium and the baritone as one and the same instrument.²⁶

²⁴ Brian Bowman, “The Bass Trumpet and Tenor Tuba in Orchestral and Operatic Literature,” (DMA Thesis, Catholic University of America, 1975), 9.

²⁵ Bevan, “The Tuba Family,” 91.

²⁶ Falcone, “Euphonium: The Cello of the Band,” 22.

It is simple to understand why Falcone would want to deny a close relationship to the tuba in terms of function. Doing so would threaten the euphonium's status as a chief solo voice in the band, a position to which he believed the instrument to be ideally suited. The matter of relation is paramount as Falcone believed it had a direct effect on how composers were treating this instrument.

He earnestly emphasized communicating this to composers. In general, the composers commissioned to write new works for band during the mid-twentieth century had been primarily orchestral and choral composers and therefore unversed writing for euphonium. In many cases, this lack in familiarity resulted in a diminished level of importance for the instrument. The fact that these instances are found in works commissioned by the ABA proves that even such well-connected conductors and composers in the mid-twentieth century were now either unaware of or indifferent to the euphonium's potential.

Falcone's opinion that euphonium advocates must talk to composers and express their feelings regarding its use was put into practice on his home campus of Michigan State. It was at his suggestion that his colleague Dr. H. Owen Reed wrote his first work for band, *Spiritual*. Reed taught theory and composition at MSU from 1937-1976. *Spiritual* was premiered by the Michigan State University Band in 1948 and represented Reed's attempt at some fresh new jazz-related harmony and style. As far as his use of euphonium is concerned, he seemed to bridge the gap between the instrument's use discussed in *Pageant* which largely featured it in a supporting role to the other brass. However, Reed also successfully mixed similar passages for the euphonium with a more

melodic fashion as well. This is accomplished particularly toward the end of the piece when the main theme returns in a triumphant spirit and the euphonium restates the theme with the first trombone.²⁷

Such was the success of his first work for band, Reed was inspired to write a second immediately. *La Fiesta Mexicana* was composed in 1949 and was inspired by six months he spent abroad earlier that year. This piece has become a major work in the twenty-first century and arguably Reed's best-known work for band. As in *Spiritual*, the euphonium has a multi-faceted capacity, both as a melodic vehicle and as a supportive voice. In addition to supporting the brass section, the euphonium part takes on a leadership role in the brass section, playing independent lines and in support of the woodwinds in a more melodic fashion. Coincidentally, this work was dedicated to Lt. Col. William F. Santelmann, suggesting that perhaps Falcone's words about melody and alphabet soup have carried through in a significant way.²⁸

Reed presents the euphonium (indicated by "bar", or baritone) section with the opportunity to play independently from other sections several times throughout the work, as shown in Figure 4.6.²⁹ In the example, the euphonium part echoes the cornets in their building melody, joining them in the final fanfare. This is accomplished without support from trombone, horn, or tuba, which, according to the established trends, had been a rarity.

²⁷ H. Owen Reed, *Spiritual* (Ballerbach Music, 2004).

²⁸ H. Owen Reed, *La Fiesta Mexicana* (Miami, FL: Belwin-Mills, 1954), 1.

²⁹ *Ibid.*, 13.

The image displays a musical score for a brass and woodwind ensemble. The instruments listed on the left are Bar. Sax., Bar. Sax., Hrn., Cors., Trbn., Bar., Basses, and Str. Bass. The score is written in a common time signature. The Baritone Saxophone (Bar. Sax.) and Baritone (Bar.) parts feature a steady, rhythmic pattern of eighth notes. The Horns (Hrn.) and Trombones (Trbn.) provide harmonic support with sustained notes and some melodic movement. The Cornets (Cors.) play a more active melodic line, starting with a triplet of eighth notes marked 'f' and 'cresc.' (crescendo), leading to a 'ff' (fortissimo) section. The Basses and String Bass (Str. Bass) parts provide a solid rhythmic foundation with sustained notes and some melodic movement.

Figure 4.6 - Reed, euphonium acting as an independent melodic voice within the texture.

The following example shows the euphonium part echoing the trombone and the cornet. This suggests Reed's confidence in the euphonium's ability to cut through the rest of the brass section to make a statement independently. In its multi-faceted manner, Reed allows the euphonium the opportunity to support the woodwinds as well, as a cello might support violin or flute. The example shown in Figure 4.7 displays the euphonium performing a melodic passage in support of the saxophone and cornet.

The image displays a musical score for a band ensemble. The instruments listed on the left are: Bass Cl., C-Bass Cl., Bsns., Alto Saxs., Ten. Sax., Bar. Sax., Hn. I, Cors. 1, 2, and Bar. The score is written in a key signature of two flats and a common time signature. The Reed part (Alto Saxs.) features a melodic line with slurs and accents. The Euphonium part (Hn. I) has a melodic counter-play with the saxophone, marked with a 'Bsn. I open' instruction. The Cornet part (Cors. 1, 2) also has a melodic line. The Baritone part (Bar.) provides a bass line. The score is divided into measures by vertical bar lines.

Figure 4.7 - Reed, the euphonium's melodic counter-play with saxophone and cornet

The final innovative use of the euphonium by Reed is a leadership role in the brass section. Not only does the instrument receive a melodic voice along with woodwinds, it also assumes the highest voice in the low brass section in several instances, as displayed in Figure 4.8. These examples are meant not to imply the euphonium's dominance over the other brass sections, but merely an agreeable level of importance not readily available in other works for band from this decade. In the sample featured below, the low brass play a slow lyrical motif while the woodwinds voice various themes from earlier in the work. The melody is first heard twice from trombones alone, then from cornets. The melody would be repeated four more times with one final modified version. On the fourth repetition, the euphonium takes over the melody until the culmination of the passage, joined on the final refrain by first cornet.

The image shows a musical score for a band. It includes parts for Cors. (Cornets), Trbs. (Trumpets), Bar. (Baritone), and Basses. The score is written in a common time signature and features a melodic line in the first cornet and euphonium parts. Dynamic markings such as 'ff' (fortissimo) and 'div.' (divisi) are present. The music is arranged in a way that allows the euphonium to voice the final statement of the melody with the first cornet.

Figure 4.8 - The euphonium voices the final statement of the melody with the first cornet

Through Falcone’s advocacy and well-kept relationships, the band community has benefitted from two major works of H. Owen Reed, both of which enjoy a prominent use of the euphonium. Falcone continued his advocacy and later in his life, developed an affection for the music of Alfred Reed. Falcone said,

I am a great admirer of Reed’s writing because he uses the band instrumentation to great advantage. He recognizes the euphonium as a very expressive instrument. He is writing a symphony for the Michigan State University Band and told me yesterday that he is keeping the euphonium very much in mind as he is writing... We have to talk to the composers and make them understand how we feel about the unsatisfactory use of the euphonium in the band medium.³⁰

The work referenced in this quote is Alfred Reed’s *Second Symphony for Band*, composed in 1978. Reed certainly seemed to compose this with the playing of Leonard Falcone in his ear. The lyrical attributes of the euphonium are heard throughout the work, particularly in the first movement. As seen in Figure 4.9a through 4.9c, Reed allows the euphonium to act as a melodic voice, both in primary theme and in the

³⁰ Bowman, “Profile: Leonard Falcone,” 78.

counter-melody. The euphonium is treated with an equal level of importance alongside other voices of the band.³¹

The image shows a page of musical notation. At the top, there are two staves with notes and dynamics markings: *mp* and *simile*. Below these are several empty staves. A staff labeled *bs.* (baritone saxophone) contains a melodic line with a slur. Further down, there are staves with notes and dynamics markings: *p*, *3.*, and *2 Bars.un*. The bottom of the page shows a staff with notes and dynamics markings: *+1 Bar.*, *p*, and *2 Bars.un*.

Figure 4.8a - The euphonium is the first melodic statement by a brass instrument, occurring twelve measures into the piece.

³¹ Alfred Reed, *Second Symphony for Band* (Melville, NY: Hal Leonard Corporation, 1979), 6.



Figure 4.8b - A lyrical soli with bassoon.



Figure 4.8c - Melodic interplay between euphonium and cornet, reminiscent of the compositional style from the "Golden Age"

As seen in the previous examples, Falcone actively used his position, prominence, and influence to encourage composers to write for band and to use the euphonium as a major melodic voice. Reed certainly seemed convinced of this use for the euphonium as indicated by his later works, which include an extensive euphonium solo in *El Camino Real*, written in 1986.

Falcone said that the euphonium “can and should be made to sound like the cello.”³² He further expressed that he hopes “that the day will come when the

³² Falcone, “Euphonium- Cello of the Band,” 78.

[euphonium] will regain its natural role in the band.”³³ He was firmly subscribed to the idea that euphonists must be active participants, influencing the manner in which the instrument is utilized. He said in 1977, “Somehow, I hope that you younger people will find some way of attracting the serious composer to write for the euphonium.”³⁴ This request seems to be moving in the direction he imagined as his reputation, his teaching, and his advocacy became well known to the musical community. This was particularly evident following the release of his record albums in the 1960s.



Figure 4.10 - MSU Band Euphonium Section 1975-76 (Mike Schott, Roger Behrend, Matthew James, Thomas Gillette, and David Gillingham), courtesy of Daniel Phillips.³⁵

The composer David Gillingham attended MSU and played euphonium in a section with Roger Behrend and Tom Gillette. Although Gillingham never studied privately with Falcone, as his primary instrument was piano, he was quite familiar with Falcone’s playing. The combined exposure from Falcone’s recordings, his close

³³ Bowman, “Profile: Leonard Falcone,” 78.

³⁴ Falcone, “Euphonium- Cello of the Band,” 78.

³⁵ Daniel Phillips, attached to an email to the author, June 13, 2018.

association with Behrend and Gillette, and his compositional training from H. Owen Reed surely helped to bolster Falcone's influence on his orchestration. He endorses the idea that Falcone's reputation and solo recordings helped to inspire fresh, new composers to think differently of this once obscure instrument. Gillingham said, "I think his playing and recordings brought the euphonium to a level of respect that influenced many of us in the compositional world to use the instrument in a more soloistic way to exploit its lyrical quality---instead of just doubling it with other instruments."³⁶

Gillingham's notion that Falcone's influence on the compositional world can be seen in the writing of composers such as Mark Camphouse. Camphouse is a prolific composer for band, commissioned to write for the CBDNA, ABA, and the World Association of Symphonic Bands and Ensembles. He has served on the faculty at George Mason University since 2006 and suspects that living and working in northern Virginia, in such proximity to the United States Service Bands strongly influenced his compositions. While Camphouse admits to having never heard Falcone play, he would have been privy to the results of his teachings. Camphouse was regularly treated to world-class euphonium playing, including former Falcone student and active euphonium soloist, Roger Behrend, whom Camphouse described as "superb." Indeed, as a result Camphouse admits that he enjoys using the euphonium in a melodic role, akin to the use of the cello in the symphony orchestra.

³⁶ David Gillingham, email correspondence with the author, June 18, 2018.

I like my music to “sing” and to have a lyrical quality. To me, there is no finer instrument to accomplish this than the euphonium. It's so rich and warm. I always regard it as a great compliment when someone tells me that my music sounds “very orchestral.” My first large ensemble compositions were for symphony orchestra, not symphonic band. I'm glad it occurred in that order. I do view and 'hear' the euphonium as a very cello-like instrument.³⁷

Mark Camphouse

It is evident that modern composers for band have noticed the attributes for which the euphonium is ideal. This is in thanks not only to the teaching and playing of Leonard Falcone, but also the younger generation inspired by him. It is not known if he ever heard the music of Mark Camphouse, but it can be assumed that he would have enjoyed it for its melodic, “singing” quality and attention to the euphonium. According to Camphouse, it seems as if Falcone’s wish is steadily becoming reality saying, “a growing number of some of our finest composers generating quality [literature] for the wind band medium share my view.”

³⁷ Mark Camphouse, email correspondence with the author, June 21, 2018.



Figure 4.11 Falcone with his Record Albums. Courtesy of Michigan State University Archives

THE PROMOTER AND MODEL

The removal of the euphonium from the mainstream resulted in more than a diminished level of importance within the band. In the 1920s and 1930s, the amount of solo repertoire being composed for baritone and euphonium had essentially ground to a halt. In the twenty-first century, much of the surviving solo repertoire for brass instruments was written and arranged by virtuosi of their respective instruments, such as Simone Mantia, Arthur Pryor, and Herbert L. Clarke. Several lesser-known works exist as well, carried over from the Civil War era, however other than these artists, not much solo music was being written. With the decline of the professional band and thus of the

professional euphonium player, a decline in high-level new euphonium solo music soon followed.

In a 1932 article for the *Music Educator's Journal*, Falcone expressed his deep frustration for the “almost inexplicable neglect of the baritone as a solo instrument.” His outlook is compounded by the fact that solo and ensemble events were becoming common across the United States, giving young euphonium players a chance to perform solo repertoire. He refers to advances in solo repertoire for trumpet and trombone, yet laments at the lack of available material specifically written for his instrument. In Falcone’s opinion, the absence of appropriate solo works for baritone is directly related to the diminished use of the instrument in band music. At the beginning of the twentieth century, as professional bands were resigning, the number of euphonium soloists seemed to have reduced as well. Falcone remarks that this condition threatens to hinder the musical development of students who play such instruments. He argues that the absence of proper advocates persists this notion that the euphonium is not to be taken seriously. While admitting that the euphonium players have the music of DeLuca, Sordillo, and Mantia, it is clear he felt that the music produced by this trio was hardly enough music to play. More to the point, much of it was surely too advanced and virtuosic for a student to handle. Falcone voiced his feelings on this by campaigning for simpler music which, regardless of the degree of difficulty, should always be musical. He punctuated this by describing much of the euphonium’s repertoire as “musical gymnastics.”³⁸

³⁸ Leonard Falcone, “An Appeal for Solos for Baritone Horn,” *Music Educators Journal* 26, no. 3 (1932): 38.

As a result of this condition, baritone players have to borrow solos written for other brass instruments. They even make an occasional ‘invasion’ into the realm of the clarinet and cello solo literature in search of adequate material. While some gratifying results have been and are being obtained by transcribing cornet solos for the baritone, naturally, continuous borrowing alone cannot be expected to bring about a real solution to the problem.

Falcone makes the problem clear: composers had no interest in writing solos for the euphonium or baritone. He concludes his article by assuring any composer willing to write for euphonium and baritone that with as little music as is available, their work will surely be performed. More than that these composers, ‘will have not only everlasting appreciation and gratitude from the numerous players and lover of the baritone horn, but also the satisfaction of having made a noteworthy contribution to the musical realm.’³⁹

As indicated by an article written in 1939, Falcone’s struggles continued throughout the decade. Once again, Falcone seems utterly thirsting for more solo repertoire specifically written for the baritone. From his writing it is apparent that brass solos are being written, however these solos are not met with the same melodic depth and richness of their string and woodwind counterparts; as a result, brass players tend to recycle the same solos with no fresh, original good music available. He continues by expressing his frustration that the bulk of the new repertoire possesses the purpose of demonstrating the performer’s technical prowess over any lyrical qualities. He offers a listing shown in Figure 4.12 that exhibits works which in Falcone’s opinion represent appropriate selections for a baritone or euphonium player. However, he is careful to

³⁹ Ibid., 38.

mention that this list was the result of “painstaking research,” implying that the short list was not an easy collection to accumulate.⁴⁰

Baritone Solos		
Selective List		
<i>I, II, III, IV, V, VI represent grades of difficulty from the easiest (I) to the most difficult (VI)</i>		
Alschausky	Waltzer-Aire No. 2	V CB
Arban	Fantasia Brilliante	V CB
Barat	Andante et Allegro	III-IV CB
Bellstedt	La Coquette	III Si
Boccalari	Fantasia de Concerto	VI CF
Clarke	From Shores of the Mighty Pacific (Treble)	IV Wit
Clarke	Sounds From the Hudson (Treble)	IV Wit
Clarke	Southern Cross (Treble)	IV Wit
David	Concertino, Op. 4	IV CB
DeLuca	Beautiful Colorado	IV CF
Grafe	Grand Concerto	V CB
Muhlfeld	Concertstuck	IV BHB
Rogers	The Harp of Tara	VI EW
Rousseau	Piece Concertante	III CB
Simons	Willow Echoes (Treble)	IV Fill
Smith	Castles in the Air	III CF
Weber-Hoch	Fantasia Concertante	VI CF
Williams	Concerto No. 1, 3rd Movement	VI EW
Zimmerman	Autumn Dreams (Treble)	IV Wit
Training and Program Material for Baritone		
Bach	Hungarian Melodies (Treble Clef)	V VB
Balfe-Hartmann	Bohemian Girl, Fantasia	II-III BHB
Buchtel	Introduction and Rondo	II-III Bar
Clarke	Bride of the Waves (Treble)	IV Wit or CF
Clarke	Carnival of Venice (Treble)	IV Wit
Clarke	Debutante (Treble)	V Wit
Clarke	Stars in a Velvety Sky (Treble)	IV CF
DeLuca	Sentimentale (Valse Caprice)	IV CF
Goldman	Tramp, Tramp	II-III CF
Keighly	Romance in F Minor	II BHB
Simon	Atlantic Zephyrs	III-IV CF
Smith	Fancy Free	III Bar
Staigers	Carnival of Venice	VI CF
Vander Cook	Assamine (Treble)	II CF
Williams	Tahoe Charms	V EW

Figure 4.12 - Falcone's List of Prescribed Solos for Baritone or Euphonium. Source: *School Musician Journal* Vol. 11, 1939.

Falcone’s list clearly shows that composers in the 1930s were still hesitant to write for the euphonium. Of the thirty-four pieces listed, twenty-one were originally written for trumpet or cornet and five were written for trombone. This insinuates that baritone and euphonium players were still forced to delve into the repertoire of other

⁴⁰ Leonard Falcone, “If I Were Choosing A Solo For the Baritone Horn,” *School Musician Journal* 11, (1939): 7.

brass instruments for quality music to play. This list does feature four works originally written for baritone or euphonium: Boccalari's *Fantasia di Concerto*, Keighley's *Romance in F Minor*, and DeLuca's *Beautiful Colorado* and *Sentimentale*. All of them were written during the "Golden Age of Band," dismissing any indication that composers had responded to Falcone's initial plea.

Nevertheless, Falcone urged students to play new music from others' repertory on the baritone to show off the virtuosic competence of the instrument. In the meantime, he continued his work to convince composers to write for his favored instrument. Following his 1939 article, he began arranging solos himself. His 1942 arrangement of Julius Klengel's *Concertino No. 1 in B-flat* remains a major work for euphonium players in the twenty-first century. He also made it his mission to arrange solos appropriate for young players as well, setting for baritone selections from the *Belwin Solo Series for Band Instruments*.

Falcone's arrangement of *Ave Maria* became a favorite among his students. This piece features a melody written by Charles Gounod set over a modified version of J.S. Bach's first Prelude in C Major from his *The Well-Tempered Clavier*.⁴¹ Roger Behrend remembers Falcone's performances of this work to be particularly breath-taking.⁴² *Ave Maria* represents both the vocal and string repertoire as Gounod wrote a version for both voice and violin.

⁴¹ "Ave Maria", New York Philharmonic, accessed June 6th, 2018, <https://nyphil.org/~media/pdfs/program-notes/1516/TraditionalarrHJohnsonOnMaJourneyNow.pdf>.

⁴² Behrend, telephone interview with the author, February 4, 2017.

Gounod transcribed Bach's work from the key of C major to F major. This is a common and relatively simple key for low brass instruments, making this piece easy for Falcone to set in bass clef. However, Falcone's arrangement involves several considerations specific to brass players. Towards the end of the work, the melody climbs to A above the bass clef staff, a note that is normally out of the range of younger players. To make the part more accessible Falcone offers an alternative line, often one octave lower as seen in Figure 4.13. In the fifth measure from the end, he offers alternative notes at a sixth lower than the original, still fitting in with the dominant V chord. This adjustment makes the piece more manageable without communicating the deficiency to the audience.⁴³

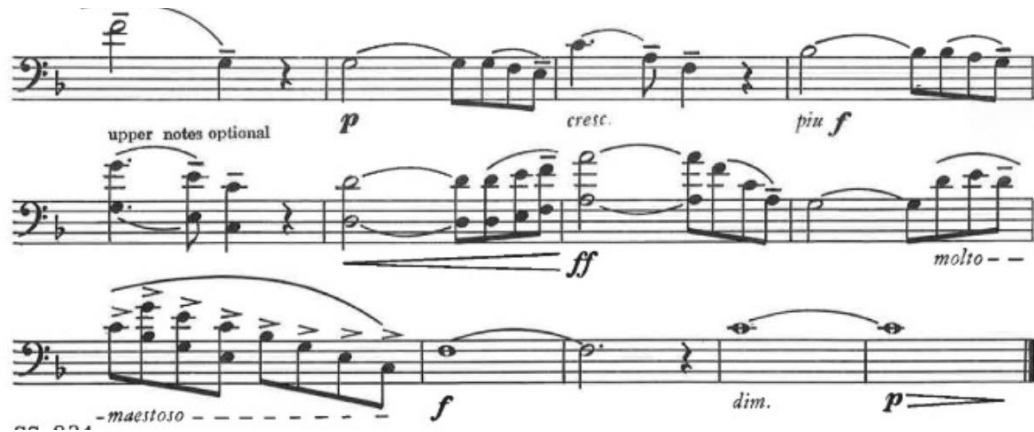


Figure 4.13 Falcone's adjustments in his arrangement

The vocal part for *Ave Maria* is written in Latin, the mother language to Falcone's native Italian. Many of the rhythmic adjustments in his arrangement were notated in

⁴³ Charles Gounod and Johann Sebastian Bach, *Ave Maria*, arranged by Leonard Falcone, (Southern Music Company: San Antonio, TX, 1969).

consideration with the vowels in the manner in which they would be spoken. Figure 4.14 shows a portion of the vocal score featuring the word ‘plena.’⁴⁴

The image shows a musical score for the vocal part of Ave Maria. The top staff is a vocal line with lyrics: 'gra - ti - a ple - na, Thou high - ly fa - vored,'. The word 'plena' is written with a dotted quarter note on the syllable 'na'. The bottom staff is a piano accompaniment with a *cresc.* marking and a *pp* marking. The piano part features a melodic line with slurs and a dotted quarter note on the syllable 'na'.

Figure 4.14 Ave Maria - Vocal part

In Italian the penultimate syllable is typically elongated. Gounod writes a dotted-quarter note on this syllable, but Falcone, as shown in Figure 4.15, decided to dot the note a second time, adding a stylistic choice, stressing the chord tone over its counterpart.⁴⁵

The image shows a musical score for the piano part of Ave Maria, specifically Falcone's arrangement. The top staff is a piano line with a *p espressivo* marking. The bottom staff is a piano line with a *mf* marking. The piano part features a melodic line with slurs and a dotted quarter note on the syllable 'na'.

Figure 4.15 Ave Maria, Falcone's arrangement

Falcone's use of articulation should be noted here as well. Rather than slur the octave D's, which can be difficult to keep smooth, he writes a rearticulation and begins a

⁴⁴ Charles Gounod and Johann Sebastian Bach, *Sacred Solos for All Ages*, (Milwaukee, WI: Hal Leonard Corporation, 2002), 26.

⁴⁵ Gounod, *Ave Maria*, arranged by Falcone.

new slur, to reinforce the smoothness of the line. Falcone also slurs into the second G, rather than rearticulating, preferring to keep the line smooth. To add emphasis to the non-chord tone and with it, a touch of tension, he adds a tenuto marking. Falcone added several tenuto markings throughout the work to show the performer where some extra intensity is recommended.

One of the best-known works for euphonium of the late twentieth century was composed by one of Falcone's students, James Curnow, who wrote his *Rhapsody for Euphonium* in 1978 for his own private studio "because I was so tired of *Morceau symphonique* and wanted another option."⁴⁶ In 1990, when he had the piece published, he decided to dedicate it to Leonard Falcone as a tribute to his teacher.⁴⁷ Since its publication, the piece has become a staple of the euphonium repertoire. Figure 4.16 shows a sample of Curnow's work.⁴⁸

⁴⁶ James Curnow, telephone interview with the author, June 6, 2018.

⁴⁷ Ibid.

⁴⁸ James Curnow, *Rhapsody for Euphonium* (Rosehill Music Publishing Company Limited, 1990, 2001).

To Leonard Falcone

Soloist in Bass Clef **Rhapsody for Euphonium** James Curnow

Rubato (Quasi Cadenza) *legato*

5 **A** Andante moderato (♩ = 66)

11

16 **B**

24

29 **C** accel. . . . Allegro con spirito (♩ = 120+)

38 **D**

Figure 4.16 James Curnow's *Rhapsody for Euphonium* (1978)

Falcone understood that without an ample supply of euphonium virtuosos, his task was made a difficult venture. In time, the absence of proper examples led him to fill that void. Indeed, his solo performances had inspired music to be written in the past. Carl Busch wrote *Recitative Arioso and Polonaise* in 1940, after he heard Falcone perform at the National Music Camp in Interlochen.⁴⁹ Thom Ritter George, who was an acquaintance of Falcone's, wrote his *Sonata for Baritone Horn* in 1962.⁵⁰

Falcone continued his solo and conducting appearances throughout his career, increasing his visibility and adding awareness for the baritone horn. Eventually his

⁴⁹ Donald R. Lowe, "Carl Busch: Danish-American Music Educator," *Journal of Research in Music Education* 31, no. 2 (Summer 1983): 90.

⁵⁰ Thom Ritter George, email correspondence with the author, June 25, 2018.

persistence and renown led to an agreement with Golden Crest Records that would further cement Falcone as the premiere American baritone virtuoso.

THE QUINTESSENTIAL SOUND OF THE EUPHONIUM

When I was in high school, Dr. Falcone's playing was considered the quintessential sound of the euphonium... I and many serious euphonium players tried to aspire to that level.

David Gillingham⁵¹

In 1962, Falcone was approached by Golden Crest Records to record an album. He was surprised to think that anyone would want to hear an entire album of baritone playing but agreed, nonetheless.⁵² It is reasonable to assume that the driving force behind Falcone's agreement was his pursuit to get more composers thinking seriously about the baritone and euphonium as a solo instrument. In 1964, the first of his three commercially available albums was released. It was entitled *Leonard Falcone and his Baritone* and was recorded with Joseph Evans, staff pianist at Michigan State. Falcone's chosen repertoire for this collection is very similar to those assigned in his studio, featuring works by Herbert L. Clarke, vocal works from Italy both popular songs, and opera aria; works for string instruments, and standard repertoire for euphonium, baritone, and trombone. A discography can be found in Appendix A. This recording and the two subsequent albums, recorded in 1965 and 1969 were met with great acclaim.⁵³ Falcone's mission to provide an impactful example of the potential of the baritone seems to have been met. Since there were so few options for the listening pleasure of young players, the low brass community was intrigued and eager to listen. It is true that Falcone was not the

⁵¹ David Gillingham, email correspondence with the author, June 13th, 2018.

⁵² Bowman, *Profile: Leonard Falcone*, 78.

⁵³ Comstock, *Solid Brass*, 202.

first to record an album for baritone or euphonium. In the late 1950s, Harold Brasch had recorded an album called, *Mr. Euphonium* and a second album by Raymond Young had been released. Despite being the first two, most people seemed to be aware only of Leonard Falcone's recordings. Young would record again in 1969, as would Henry Charles Smith, with Arthur Lehman following suit in the late 1970s, but until then, Leonard Falcone was the standard. Dr. Paul Droste seems to think that this due to persistent marketing, reflecting on Falcone's presence in music educator journals as well as frequent advertisements from Golden Crest Records.⁵⁴ Dr. Lloyd Bone, from Glenville State University, agrees with this notion, suspecting that Falcone's recordings were more popular due to his "connections not only as a soloist, but also as a preeminent band director of his day in a state that has had an excellent reputation in music for over a century."⁵⁵

Admittedly, in the twenty-first century, in a world of larger British-style instruments and gentler and more variable vibrato, Falcone's albums sound quite unfashionable. But for young musicians growing up in the late twentieth, the records made a strong impact. Lance LaDuke remembers that "[Falcone's] first album was the only euphonium album I heard until I got to college. Made a huge impact on me. Cannot be overstated."⁵⁶ Glenn Call, former euphonist from the United States "President's Own" Marine Band, recalls that the amazing thing about Falcone was that you "heard every note," which was unusual. To add to the matter, every note possessed a clear, lyrical,

⁵⁴ Paul Droste, telephone interview with the author, June 23, 2018.

⁵⁵ Lloyd Bone, email correspondence with the author, July 4, 2018.

⁵⁶ Lance LaDuke, email correspondence with the author, June 4th, 2018.

ringing tone and as a result, “everyone thought Falcone was fantastic.” The contrast in tone color and vibrato did not seem to bother musicians in the 1960s, even though many were in the process of adopting what Call describes as an “enormous, Chicago [Symphony] Brass sound.”⁵⁷ For some, this album might be their first opportunity to hear a professional euphonium or baritone player. Brian Bowman reminisces, “The first experience I had with (Falcone) was when my father bought me his first record album.” The album was played repeatedly in Bowman’s house. Inspired by what he heard, Bowman bought every solo on the album and followed along with the score as he listened. Falcone fascinated the young Brian Bowman and the album became so beloved to him, he still says, “I never officially had any personal lessons with Leonard Falcone; I feel I had many lessons with him from studying his recordings, imitating his style, and learning the solos he had on those records.” Brian Bowman still considers Falcone one of his great inspirations as a musician.⁵⁸ William Revelli, who as the conductor of the band at the University of Michigan, had been somewhat of a rival to Falcone, had this to say:

As a euphonium soloist, he simply is the greatest of our time, possessing a beautiful, vibrant, rich tone, impeccable technique, control, and sterling musicianship; a truly great artist.⁵⁹

Thanks to his albums, Falcone’s acclaim as a euphonium soloist became widespread and seemed to help spark an interest in the euphonium as a lyrical and virtuosic instrument, reminiscent of the days of Simone Mantia. His album had encouraged other euphonists in America to record their own albums, which in turn inspired new literature.

⁵⁷ Glenn Call, telephone interview with the author, May 29, 2018.

⁵⁸ Brian Bowman, telephone interview with the author, July 6, 2017.

⁵⁹ Welch, “The Life and Work of Leonard Falcone,” 251.



Figure 4.17 Leonard Falcone: Baritone Horn Cover, courtesy of the Leonard Falcone Festival

Composed in the midst of Falcone's three albums was Warner Hutchison's *Sonatina* in 1966, while Donald White wrote his *Lyric Suite for Euphonium* and John Boda wrote his *Sonatina for Euphonium and Synthesizer* in 1970. This trend continued throughout the 1970s with *Sonata for Euphonium* by Alec Wilder, *Four Dialogues for Euphonium and Marimba* by Samuel Adler, *Partita for Euphonium* by Walter Ross, and *Sonata for Unaccompanied Euphonium* by Fred Clinard. Following 1970, there has been a steady increase of repertoire for euphonium leading into the present day and from this steady incline, starting with the release of Falcone's first album, its influence has clearly served as a catalyst for this progress.

In 1971, the Tubists Universal Brotherhood Association was in its early state of inception with its members searching for a way to promote the tuba and euphonium. The organization would not officially form until 1973, but Brian Bowman, who was involved, noticed that the potential Board of Directors was made up entirely of tubists. Bowman thought they should have at least one euphonist on the board and suggested Leonard

Falcone. Falcone was interested, but hesitant due to the name, which contained the word “Brotherhood.” It reminded him too much of the Italian “Mafia” from which he had spent his life disassociating himself, but eventually decided that this was an organization with which he would like to be involved and served on the board until his death in 1985.⁶⁰ The T.U.B.A. would become a driving force in the tuba and euphonium community, hosting conferences annually across the nation and abroad. In 2000, the name was changed to the International Tuba and Euphonium Association and remains so in the twenty-first century.

If there is one event with which the name “Leonard Falcone” became most synonymous, it is the Leonard Falcone Euphonium and Tuba Festival. In the year following his death in 1986, as a “tangible way to honor the memory of Dr. Leonard Falcone,” former Falcone student, Fritz Stansell, along with Seymour Okun, Henry Nelson, and Eldon Rosegart started this Festival. Due to his close association with the Blue Lake Fine Arts Camp, it was decided that it would be held there annually. Its first year, it was mostly a euphonium competition, featuring an artist division and a student division. Involved were former Falcone students Roger Behrend and Marty Erickson along with Brian Bowman. Erickson, Bowman, and Behrend all performed as soloists accompanied by the Blue Lake Fine Arts Camp Festival Band, made up of BLFAC Faculty. The competition winners were Angie Hunter and Lance LaDuke. The nature of the competition has remained relatively unchanged since its commencement. In 1996, two tubist divisions were added and the competition began accepting more competitors

⁶⁰ Bowman, telephone interview with the author, July 6, 2017.

per division. The festival involves performances and masterclasses from guest artists, board members, and adjudicators, adding to the enjoyment of the week.⁶¹



Figure 4.18 - Leonard Falcone at the Blue Lake Fine Arts Camp. Courtesy of the Falcone Family

Brian Bowman expressed, “[Falcone’s] influence has still been very strongly felt within the euphonium community.”⁶² The Leonard Falcone Festival has become the embodiment of that sentiment. It is currently in its twenty-third year and has been possibly the most significant competition for euphonium and tuba players in the world. No other annual competition for euphonium players seems to have reached the same magnitude or prestige. The required repertoire for this competition regularly features some of the most challenging works available and continues to operate at the forefront of

⁶¹ “Early History of the Leonard Falcone Euphonium and Tuba Festival,” The Leonard Falcone Euphonium and Tuba Festival, accessed June 7, 2018, <http://www.falconefestival.org/index.php/about-us/early-history>.

⁶² Bowman, telephone interview with the author, July 6, 2017.

composition and performance. Through his artistry on the instrument and his fierce teaching, Falcone fought hard to inspire composers to write for euphonium. Since its inception, the Leonard Falcone Euphonium and Tuba Festival has been responsible for commissioning several new solo works for euphonium, including *Fantasia di Falcone* by former Falcone student, James Curnow, *Concertino* by James Niblock, and *Blue Lake Fantasies* by Michigan State graduate, David Gillingham.

Euphonium and tuba players worldwide are involved in the festival whose board of directors has had some of the most influential figures in the tuba and euphonium community. This all happened to honor Leonard Falcone, who even in death, has made a tremendous impact on American euphonium playing. In some regards, the Leonard Falcone Euphonium and Tuba Festival represents the fullest realization of its namesake's life-long mission.



Figure 4.19 - Leonard Falcone. Courtesy of the Falcone Family

CONCLUSION

Mr. Falcone was one of the greatest contributors to the advancement of the euphonium. In terms of the totality of his additions to the various facets of the euphonium world, there are few if any equals. He contributed to the euphonium by being one of the first well-known solo artists and produced some of the first major recordings. He also contributed significantly to the euphonium through his writings, lectures, clinics, euphonium repertoire lists, method books, and teaching and conducting highly successfully on all levels. Very few euphonium artists have contributed in as many of the aforementioned arenas and done so at the world-class level of Mr. Falcone. And he did all of this in a day and time when there were [not many] equivalent examples to emulate and when producing all these products was a much more time-consuming process than it is today. What is even more impressive (if that is even possible) is that he was able to do all that he did for the euphonium while being a band director for over forty years and playing a major role in the development of the band in America!⁶³

Dr. Lloyd Bone

Leonard Falcone is distinguished in his substantial effort to promote and further develop euphonium playing in the United States. In the twenty-first century, Falcone's name is one of the most recognizable amongst the tuba and euphonium community, however his full extent of his contributions is not widely known. Born in Italy, Falcone traveled to the United States with limited resources and a meager understanding of English; his wits and musical skill became his strongest attributes.

After settling in Michigan, Falcone put his early training into practice as a theatre musician, earning praise for his expertise. He expanded his studies as a violinist at the University School of Music in Ann Arbor. His later perspective on musicianship and technique as a brass musician was drawn predominantly from his violin training. This was distinctive among brass musicians. During this time, he realized his passion for teaching and through his reputation as a performer, earned a position at Michigan College

⁶³ Lloyd Bone, email correspondence with the author, July 4, 2018.

of Agriculture and Applied Science, later renamed Michigan State University. He discovered the baritone horn in the 1920s and earned early praise for his brilliant performance of Boccalari's *Fantasia di Concerto*. Compliments gushed from some of the most notable names in the history of band music; John Philip Sousa, Albert Austin Harding, and Edwin Franko Goldman. Thus, his reputation as a baritone virtuoso was solidified.

Falcone's pedagogy and studio atmosphere nurtured healthy development of young musicians. He subscribed to many of the methods and techniques used in the twenty-first century, however often had a unique path to attaining results. One of Falcone's primary methods for this was through demonstrations and modeling, instilling the information in his students "through the back door." Falcone's studio enjoyed success from his teaching and contain notable names in the community such as Dr. Earle Louder, Martin Erickson, Roger Behrend, and James Curnow.

As Falcone was arriving in the United States, the euphonium itself, due to the decline of the professional band, was in danger of falling into insignificance, lacking a regular position in the symphony orchestra or in the popular music of the time. Falcone's roles as soloist, teacher, and conductor were significant in the promotion of the euphonium. Throughout his tenure at Michigan State, Falcone routinely advocated for a more melodic treatment of the euphonium in contemporary band repertoire and a more substantial wealth of literature for the euphonium as a solo instrument. His vivacious character, uncompromising standard, and virtuosity as a performer convinced composers such as Alfred Reed, H. Owen Reed, and David Gillingham to treat the euphonium thus. The acclaim of his albums in turn sparked a rebirth of interest, further motivating

composers to write new solo works for the instrument. This also inspired their tuba-playing counterparts to include euphonists in organizations being formed such as the Tubists Universal Brotherhood Association. As a tribute to his life's work, the Leonard Falcone Euphonium and Tuba Festival was established by Fritz Stansell. At this annual event, the very best in euphonium and tuba performance, composition, and camaraderie is celebrated.

From this research, a clearer understanding of Falcone's remarkable impact on the world of euphonium can be fully realized. In addition, one can gain a broader perspective on the world of euphonium, band music, Michigan State University, and many details to Falcone's life and what made him distinctive among performers and pedagogues. The standard to which Falcone held himself and his students, compounded by the professional manner in which he carried himself can inspire future educators and musicians. Musicians the world over will appreciate his exceptional career and absorb facets of his teachings as well. So substantial was his influence, it is imperative that the musical community around the world fully appreciates the contributions made by Leonard Falcone.

At what point will generations of players not know who Leonard Falcone was? His values and who he was... it had to do with the fundamental background of the man.

Roger Behrend⁶⁴

⁶⁴ Behrend, telephone interview with the author, February 4, 2017.

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APPENDIX A:

Discography of Published Solo Recordings

Falcone, Leonard. *Leonard Falcone and His Baritone*. Performed by Leonard Falcone and Joseph Evans. RE-7001 Golden Crest Records. LP. 1964

Falcone, Leonard. *Leonard Falcone: Baritone Horn*. Performed by Leonard Falcone and Joseph Evans. RE 7036 Golden Crest Records. LP. 1965

Falcone, Leonard. *Leonard Falcone: Baritone Horn (Vol. II)* Performed by Leonard Falcone and Joseph Evans. RE 7016 Golden Crest Records. LP. 1969

Falcone, Leonard. *Michigan State University Presents: Leonard Falcone, Baritone Horn Vol. IV*, MSU 8984 Golden Crest Records. LP.

Discography of Unpublished Recordings

Clarke, Herbert L. *From the Shores of the Mighty Pacific*. Performed by Leonard

Falcone and the Birmingham Seaholm High School Band. Unpublished. 1961.

Discography of Michigan State Band Recordings

Songs of Michigan State College, Recorded by Michigan State College Band and Men's Glee Club. RCA Victor. 1955.

Michigan State University Concert Band at Birmingham Groves High School. March 21, 1963, unpublished

Michigan State University Concert Band at Midland High School. April 22, 1960, unpublished.

APPENDIX B:

FALCONE'S PREFERRED METHODS

Arban, Jean Baptiste	<i>Complete Method for Trombone (ed. Mantia)</i>
Blazhevich, Vladislav	<i>School for Trombone in Clefs</i>
Blazhevich, Vladislav	<i>26 Melodic Sequences</i>
Bona and Fitch	<i>Complete Method for Rhythmical Articulation</i>
Bordogni, Marco	<i>Melodious Etudes for Trombone (Rochut)</i>
Clarke, Herbert L.	<i>Characteristic Studies for Cornet</i>
Clarke, Herbert L.	<i>Technical Studies</i>
Charlier, Théo	<i>36 Etudes Transcendantes</i>
Irons, Earl D.	<i>27 Groups of Exercises</i>
Kopprasch, Carl	<i>60 Selected Studies</i>
Ostrander, Alan	<i>Shifting Meter Studies</i>
Remington, Emory	<i>The Remington Warm-Up Studies</i>
Saint-Jacome	<i>Grant Method for Trumpet or Cornet</i>
Tyrell, H.W.	<i>40 Progressive Studies</i>
Vobaron, E.	<i>34 Studies and Duets for Trombone</i>

FALCONE'S PREFERRED SOLO REPERTOIRE

Barat, J. Edouard	<i>Andante et Allegro</i>
Bellstedt, Herman	<i>La Mandolinata</i>
Bellstedt, Herman	<i>Napoli</i>
Bizet, Georges	<i>'Flower Song' from Carmen</i>
Clarke, Herbert L.	<i>The Debutante</i>
Clarke, Herbert L.	<i>From the Shores of the Mighty Pacific</i>
Clarke, Herbert L.	<i>The Maid of the Mist</i>
Combelle, F.	<i>Premier Solo de Concert</i>

Cools, Eugene	<i>Allegro de Concert</i>
Cords, Gustav	<i>Concert Fantasie in E-flat minor</i>
David, Ferdinand	<i>Concertino</i>
DeLuca, Joseph	<i>Beautiful Colorado</i>
Donizetti, Gaetano	<i>Una Furtiva Lagrima</i>
Galliard, Johann E.	<i>Six Sonatas for Trombone and Piano</i>
Gaubert, Phillipe	<i>Morceau Symphonique</i>
Guilmant, Alexandre	<i>Morceau Symphonique</i>
Haydn, Franz	<i>'Adagio' from Sonata for Cello No. 2</i>
Hindemith, Paul	<i>Sonate for Trombone</i>
Jacob, Gordon	<i>Fantasia for Euphonium</i>
Llewellyn, E.	<i>My Regards</i>
Marcello, Benedetto	<i>Sonata in A minor</i>
Marcello, Benedetto	<i>Sonata in E minor</i>
Magnan	<i>Grand Concerto</i>
Mozart, Wolfgang	<i>Concerto K191 for Bassoon</i>
Picchi, Emanno	<i>Fantasia Originale (Mantia)</i>
Pryor, Arthur	<i>Blue Bells of Scotland</i>
Pryor, Arthur	<i>Thoughts of Love</i>
Ravel, Maurice	<i>Pièce en Forme de Habanera</i>
Ropartz, J. Guy	<i>Andante and Allegro</i>
Saint-Saëns, Camille	<i>The Swan (Falcone)</i>
Senailié, Jean-Baptiste	<i>Allegro Spiritoso (Falcone)</i>
Schubert, Franz	<i>Serenade (Falcone)</i>
Squire, WH	<i>Tarantella</i>
Simon, Gardell	<i>Atlantic Zephyrs</i>
Telemann, George Phillip	<i>Sonata in F minor (Ostrander)</i>

APPENDIX C:

FALCONE'S ARRANGEMENTS FOR SOLO BARITONE/EUPHONIUM:

Bach-Gounod	<i>Ave Maria</i>
Bach, J.S.	<i>Arioso</i>
De Virgiliis, A.	<i>Stella a Italia</i>
Di Capua, E.	<i>O Sole Mio</i>
Handel, George Frederic	<i>Honor and Arms</i>
Klengel, Julius	<i>Concertino No. 1 in B-flat Major</i>
Puccini, Giuseppe	<i>Tosca</i>
Senail�, John-Baptiste	<i>Allegro Spiritoso</i>
Tartini, G.	<i>Adagio Cantabile</i>

FALCONE'S ARRANGEMENTS FOR BAND:

Bellini, Vincenzo	<i>Norma Overture</i>
Creatore, Giuseppe	<i>March Electric</i>
Lankley, Francis	<i>MSU Fight Song</i>

THE LEONARD FALCONE BARITONE SOLO SERIES

(Arranged from solos by Leonard B. Smith)

Alfred Publishing Corp., 1962

<i>Andante Con Moto</i>	<i>Electra III</i>
<i>Cactus Jack</i>	<i>Fidelity</i>
<i>The Challenger</i>	<i>Holiday Waltz</i>
<i>Cheyenne</i>	<i>Melody</i>
<i>Conqueror</i>	

THE LEONARD FALCONE TROMBONE SOLO SERIES

(Arranged from solos by Leonard B. Smith)

Alfred Publishing Corp., 1962

<i>Camping Out</i>	<i>Song Without Words</i>
<i>Downtown</i>	<i>Spokane</i>
<i>The Marshall</i>	<i>Touchdown</i>
<i>Romance</i>	<i>Valiant</i>
<i>Shepherd's Dance</i>	<i>Viscount</i>

APPENDIX D:

THE LEONARD FALCONE INTERNATIONAL EUPHONIUM AND TUBA FESTIVAL

The Leonard Falcone International Euphonium and Tuba Festival is recognized as the foremost event of its kind. Their mission, as presented on their webpage include:

- promoting the highest level of artistry on the euphonium and tuba;
- encouraging young musicians to study the euphonium and tuba;
- enhancing the repertoire for the euphonium and tuba by commissioning and encouraging original compositions, transcriptions, and arrangements;
- presenting master classes and performances by distinguished euphonium and tuba artists; and
- fostering increased awareness and appreciation for euphonium and tuba by the general public.

The committee and Board Members are annually counted among the top names in the tuba and euphonium community. They are committed to honoring Dr. Falcone's legacy by continuing to propel their representative instruments to new heights through performance, composition, and camaraderie.

Current Executive Committee

President: Philip Sinder, East Lansing, MI
Vice President: Scott Myckowiak, Charlotte, MI
Secretary: Jane Goodrich, Lansing, MI
Treasurer: Sue Topping, East Lansing, MI

Current Committee Chairs

Advertising/Development: Randy Westmoreland, Holt, MI
Competition Adjudication: Marty Erickson, Appleton, WI
Competition Music Coordinator: Dr. Mark Cox, Shepherd, MI
Euphonium Music: Dr. Gail Robertson, Conway, AR
Tuba Music: Dr. Chris Combest, Murfreesboro, TN
Collaborative Pianist Coordinator: Jeff Kressler, DeWitt, MI
Logistics: Sue Topping, East Lansing, MI
Kenneth (Pete) Marvin, Grand Ledge, MI
Preliminary Round Applications: Kenneth (Pete) Marvin & Jane Goodrich

Additional Current Board Members

Tom Broka, Beaverton, MI
Paul Carlson, Grand Rapids, MI
Seanne Danielak, Beaverton, MI
Rodney Ellis, East Lansing, MI
Doug Goodrich, Lansing, MI
Dr. Ben Miles, Chicago, IL
Melanie Rosin, East Lansing, MI
Dr. Jerry Young, Eau Claire, WI
Abby Zarimba, East Lansing, MI

Honorary Board Members

Dr. Brian Bowman, Denton TX	John Madden, Okemos, MI
Cecilia Falcone, Portage, MI	Toru Miura, Kawasaki-City, Kanagawa-Japan
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Dr. James Gray, Marshall, MI	Sam Pilafian, Miami, FL
Dr. William Gray, Marshall, MI	Fritz Stansell, Twin Lake, MI
Fritz Kaenzig, Ann Arbor, MI	Dr. Deanna Swoboda, Gilbert, AZ
Lance LaDuke, Mount Lebanon, PA	Dr. Matthew Tropman, Tucson, AZ
Dr. Earle Louder, Clearfield, KY	

Board Members Emeritus

Beryl (Mrs. Leonard) Falcone (deceased)
Donald Flickinger, Big Rapids, MI, Festival President, 1992-2005
Henry Nelson, East Lansing, MI
Seymour Okun (deceased), Festival President, 1986-1992
Eldon Rosegart (deceased)